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Student Recital

Amanda Wirkkula, voice
Sunday, April 13, 2008
Weber Music Hall at 7:30 p.m.
FREE

Jazz Combo Concert

UMD Jazz Combos I-IV
Tuesday, April 15, 2008
Weber Music Hall at 7:30 p.m.
\$6/\$5/\$3

Ovation Guest Artist Series Concert

Hüseyin Sermet, piano
Thursday, April 17, 2008
Weber Music Hall at 7:30 p.m.
\$30/\$25/\$15

String Benefit Concert

Billy McLaughlin, guitar and UMD Chamber Orchestra
Saturday, April 19, 2008
Weber Music Hall at 7:30 p.m.
\$20

All priced tickets are subject to a \$2.00 processing fee, UMD students excluded. Tickets can be purchased on-line at tickets.umn.edu (\$2.00 processing fee applies, plus an additional \$1.00 convenience fee, UMD students excluded). Refunds are not allowed once tickets have been purchased

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**New Music Festival Concert
SCANDINAVIAN COLOURS**

*Jens Bang-Rasmussen, guitar
John Ehde, cello*

Weber Music Hall
April 11, 2008
7:30pm

~ PROGRAM ~

Per Nørgård

Variation in search of a theme (1991)

Jean Sibelius (1865-1957)

Romance Op. 78, no. 2

Anders Brødsgård

Præludie (1994)

Søffren Degen (1816-85)

Notturmo

Pelle Gudmundsen Holmgren

Solo for electric guitar

UMD Faculty and Student Composers:

Justin Rubin

5 Canzoni for guitar and violoncello (2006)

Student Composer Works:

Amanda Wirrkula, Rachel Ford,

Shannon Midbrod, and Andrew Reilly

(titles and order to be announced from the stage)

Per Nørgård (b. 1932) is one of the most original artists in the cultural life of Denmark. His work and efforts as composer, teacher, and theorist through almost half a century has had an enormous significance to the development of contemporary Danish art music. Nørgård has written works in all categories, for amateurs as well as for professionals, from large-scale operas to modest hymns, from simple movements to imposing edifices. As a young man, Nørgård was a student of Vagn Holmboe, and indeed his early works display a kinship with his teacher for sounds of a Nordic character. From this period the 1st Symphony and Constellations for strings are key works. During the last half of the 1950s Nørgård expanded his compositional field of vision by exploring the new possibilities of the Central European Modernist Movement. His occupation with new structural approaches led to the discovery of the so-called infinity row, a serial system or musical growth principle, which can be compared to the symmetrical formations of nature. This way of composing has been compared with fractional geometrical forms - edifying structures in an indefinite, hierarchical system. Amongst the works that employ this technique, the significant 3rd Symphony assumes a prominent position. But in Per Nørgård, the artistic universe is connected from beginning to end as one big work in progress. This is a paradox, because, as mentioned, in his music through the years, the composer has been continuously breaking with his own traditions, in the name of self-transgression: Ironic pastiches, infinity rows, Golden Section proportions, beauty-seeking metaphysics in the 70s, via the wrestling of the 80s with great existential questions, centred around a large group of works strongly inspired by the schizophrenic artist Adolf Wölfli, to the experiments in the 90s with those phenomena that Nørgård himself calls 'tone lakes' - all these are constituent methods for generating new tone rows to support the superior will to express. A survey of Nørgård's output creates an image of an exceptional project: the wish to create music that unfolds like meetings between elements of differing natures. It may be the triteness of everyday-life that gains meaning in the middle of a pompous passage in a symphony. Rationality and spontaneity, structure and freedom, yin and yang, local and global, system and chaos, art and kitsch, construction and expression - in Per Nørgård's universe, opposites are constantly taken into consideration. The tension or interference in Nørgård's music is this dialectic between opposite tendencies in the different material layers.

Pelle Gudmundsen-Holmgreen, (b. 1932), studied theory, music history and composition at the Royal Danish Academy of Music in Copenhagen. From 1968 until 1972 he was a teacher of composition at the Academy of Music in Århus. With a compositional starting point in Bartok/Stravinsky and after several year's work with surrealism PG-H reached his more personal line in the mid-sixties with the chamber/orchestra works FRERE JACQUES (1964) and RECAPITULATIONS (1965). Characteristic of his music since then has been radical reductions, repetitions, simple or grotesque figures in polyrhythmic patterns - all often combined with a rash use of instrumental colour.

Anders Brødsgaard (b. 1955) began to study piano in 1974 at the Funen Academy of Music with Rosalind Bevan as his teacher. In 1979 he studied contemporary piano music with Elisabeth Klein in Copenhagen and piano at the Royal Danish Academy of Music with Anker Blyme. He studied composition at the Jutland Academy of Music with Karl Aage Rasmussen, Per Nørgård and Hans Abrahamsen, and music theory with Orla Vinther. Anders Brødsgaard took part in the 'Ferienkurse' in Darmstadt in 1978 and 1982 and has participated in composition courses with Sven-David Sandström and Edison Denissov. Anders Brødsgaard began by writing rigorously structured pieces, inspired by the serial composers of the 50s (above all Karlheinz Stockhausen) with the wind quintet ORAM as an extreme example. From POLTERGEIST (1989) a more natural and spontaneous compositional style breaks out. In the more recent pieces he has been working with more fundamental musical phenomenons like tonality and pulse and he is still inspired by the post-Pythagorean idea of a continuum between the musical parameters.

Scandinavian Colours consists of the two musicians John Ehde (cello) and Jens Bang Rasmussen (guitar). The duo was founded in 2005 and is the result of a collaboration regarding the music by the Danish cello and guitar virtuoso Soffren Degen (1816-1885). Scandinavian Colours will release a CD this year containing transcriptions from the standard repertoire, such as Bach, Schubert, Degen, Rung, Sjøberg, Faure, Sibelius and Grieg. The duo has its roots deep in the Danish and Scandinavian tradition and has played concerts in Denmark and Sweden.

John Ehde was born in Stockholm in 1962. He first studied the piano with his mother who was a concert pianist and at the age of nine fostered his interest in the cello. In his youth he studied with the American cellist Douglas Ischar, who was principal cellist with the Malmö SO. He won first prize in many youth competitions and at eleven he decided that his destiny was to become a professional cellist. In 1975 he begun his studies with Prof. Asger Lund Christiansen in Copenhagen, first privately and from 1979-1987 at The Royal Academy of Music in Århus. His Debut Concert was in Copenhagen in 1987. From 1985-86 and 1987-89 he studied at Hochschule für Musik in Vienna with Prof. Wolfgang Herzer, principal cellist of the Vienna Philharmonic Orchestra (Wiener Philharmoniker). During his stay in Vienna he worked as a regular assistant with the VPO for concerts operas and recordings. He played under many of the great conductors of our time: Karajan, Maazel, Leinsdorf, Giulini, a.o. He was principal cellist with the Gustav Mahler Youth Orchestra 1988-90 and became the principal cellist with the Helsingborg SO in 1989, a position he held until 1999.

He has done extensive work in the field of contemporary music with the LIN ensemble (clar. cello. piano) that has earned fame for their collaboration with other fields of experimental art. He has also performed duo work with the pianist Carl-Axel Dominique, specializing in works by lesser known but visionary composers of all periods such as Alkan, Delius, Sköld, Grainger a.o as well as contemporary pieces written for the duo.

He has toured many parts of the world (Scandinavia, most European countries, Hong Kong, Vietnam and Canada) playing solos and chamber music. In Canada he has performed as soloist with the Thunder Bay SO in 1991 and 1994 as well as teaching, lecturing and conducting at the Thunder Bay University. The wish to convey his love for music to children has led to regular visits with Danish and Swedish Symphony Orchestras, performing his own concert concepts as cellist, conductor, story teller and magician.

Jens Bang-Rasmussen is a world-class musician with his roots in the Nordic Tradition. His has achieved worldwide acclaim for his interpretation of the major concert pieces in the early nineteenth century Nordic guitar. The two most prominent composers in this tradition are Henrik Rung (187-1871) and Soffren Degen (1816-81). Jens Bang-Rasmussen's editions of Nordic music are becoming essential for the survival of this body of literature.

Jens Bang-Rasmussen is a very experienced guitarist; his career includes solo, chamber music, and master classes appearances worldwide (U.S.A., Russia, Bulgaria, U.K., Germany, Poland, Latvia, Sweden, Argentina, Bolivia, Mexico, Japan, Iceland, Denmark, Kenya, Turkey). Jens Bang-Rasmussen was one of the first Western musicians to perform in the free radio of Latvia, after the Cold War came to an end. He has worked with outstanding musicians from the Julliard School of Music, Krakow Philharmonic Orchestra, Sofia Soloists, The Royal Philharmonic orchestra in Copenhagen and The Radio Orchestra in Copenhagen. He is often featured in TV, radio and major newspapers. He has received awards from the Fulbright Commission, the Denmark-American Foundation, the Danish State Music Council, the Højsgaard Foundation, the Royal Academy of Music, the Elli and Ove Christensens Award and the Jacob Gade's Award.

Although **Justin Rubin (b. 1971)** is not Scandinavian, his wife's background includes a large Danish component, so he considers himself part Scandinavian through marriage. He takes great joy in putting together these festivals featuring world-class artists performing new music of all styles here at UMD. He is especially proud to work with his composition students, along with fellow composition professor Thomas Wegren, in helping them to create pieces such as those you will hear at the close of tonight's program. Perhaps, one day, one of these young composers will be amongst the pantheon of Masters such as Schubert, Schoenberg, Shostakovich, and Schütz.