Upcoming Performances

Arizona Choir & Symphonic Choir  
October 17, Sunday, 3:00  
Catalina Foothills High School, $Free

Wind Ensemble  
October 19, Tuesday, 7:30  
Crowder Hall, $Free

Arizona Symphony Orchestra  
October 23, Saturday, 7:30  
Crowder Hall, $9, 7, 5

Jazz A: Jeff Haskell  
October 25, Monday, 7:30  
Crowder Hall, $9, 7, 5

Pamela Decker, organ  
October 31, Sunday, 2:30  
Holsclaw Hall, $11, 9, 5

University Community Chorus  
Puccini, Messa di Gloria  
October 31, Sunday, 3:00  
Catalina United Methodist Church, $12

Vocal Jazz  
October 31, Sunday, 3:00  
Crowder Hall, $Free

Rhythms of the Huasteca  
Evaristo Aguilar, percussion  
November 5, Friday, 7:30

Collegium Musicum  
November 7, Sunday, 7:30  
Holsclaw Hall, $Free

Arizona Wind Quintet  
November 8, Monday, 7:00  
Holsclaw Hall, $11, 9, 5

UA Opera Theatre: Mozart, Le Nozze di Figaro  
November 18, 19, 20, Thursday through Saturday  
Crowder Hall, $15, 12, 10  
November 21, Sunday, 3:00  
Crowder Hall, $15, 12, 10

Steel Band  
November 28, Sunday, 7:30  
Crowder Hall, $9, 7, 5

Symphonic Band & Wind Symphony  
December 2, Thursday, 7:30  
Crowder Hall, $Free

University Choirs: Holiday Card to Tucson  
December 5, Sunday, 3:00  
St. Augustine Cathedral, $Free

Patrick Neher & Colleagues

Patrick Neher, double bass  
Mark Rush, violin  
Tannis Gibson, piano  
Norm Weinberg, percussion  
Elen Voltein-Marsh, dance

Monday, October 11, 2004  
Crowder Hall  
7:30 p.m.
**Patrick Neher, double bass and composer**

Patrick Neher has been a professional musician since age 15, when he was the youngest member the Orchestra of Santa Fe (New Mexico). Soon after his graduation from the Juilliard School (1981), where he was a student of David Walter, he was hired as faculty of double bass at the University of Arizona (1984.) He established a soloist reputation early, being a prize-winner in numerous international solo competitions with over 300 works in his repertory. He served ten years as Principal Bass with the Tucson Symphony Orchestra and has also performed extensively with other symphony, chamber, and opera orchestras. He is often invited to perform clinics, masterclasses, seminars, and recitals in major venues, music schools, and conservatories around the world. He has received numerous commissions, and his compositions and pedagogical materials are quickly becoming “staples” of the repertory for double bass. He has six solo recordings on the ISG label (purchasable at the Univ. of Arizona Bookstore.) Visit www.u.arizona.edu/~neher for more information.

**Tannis Gibson, piano**

Tannis Gibson, assistant professor of piano at the University of Arizona, is a graduate of the Juilliard School where she was a scholarship student of Sascha Gorodnitzki. Gibson has appeared in concert throughout the United States and Canada, as well as in France, Belgium, Spain, China and Italy. She has recorded for CRI and ASV of London. Gibson was on the music faculty at the University of Virginia from 1984-94. She appears each summer at the Killington Music Festival in Vermont as well as other East Coast summer festivals.

**Mark Rush, violin**

Professor Rush has performed in major concert halls throughout the United States, Canada and Europe, including Carnegie Hall, the Kennedy Center, the Corcoran Gallery, the Phillips Collection, the Gardner Museum and the National Gallery of Art. His festival appearances include the Bath Festival in England, the Banff Centre for the Arts, and Bang-on-a-Can in New York among others. Mr. Rush counts among his mentors some of the finest teachers and artists of the 20th century; he has worked with Ivan Galamian, Dorothy DeLay, Itzhak Perlman, Szymon Goldberg, Nathan Milstein, and Arthur Grumiuax. He has recorded for ASV and CRI and is also frequently heard on National Public Radio. Mr. Rush is a graduate of the Yale School of Music.

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**Program**

**Suite “Pou Sto”** (2002) ........................................................... Patrick Neher
for violin, double bass, and piano
composed for
“Dos moi pou sto, kai kino ten gen” Mark Rush & Tannis Gibson

- Archimedes
  Window Panes
  The Materials Waltz
  Treehouse Aria
  Ursa’s Flight Suite

**Chatrooms** (2004) ........................................ Norm Weinberg & Patrick Neher
for double bass and ringing bowls

**Intermission**

**Duo Éclatant** (2004) .................................................... Patrick Neher
for violin and double bass

- Ode to Avant Garde
- Serenade in Ancient Styles
- Waltz
- Chorale
- Grig’s Dance

**Betsy** (2004) ........................................... Elen Voltein-Marsh & Patrick Neher
for bassist and dancer

Please join us
for a reception in the Green Room following the recital
Program Notes

What is the “nature” of contemporary music today? When we discuss music of our present time, there are myriad styles which, if not taken into account when discussing the whole of music being written, one can easily be misled into thinking that any specific style of music is more “art” than others. A careful consideration of all that is creative in all that is music, is, I believe, what is truly important. Whether it follows trends or is “classical” in its approach, what inspires humans to make music is more important than what “kind” of music it is. Music functions in our planet’s societies in unquantifiable ways, and it is clear that without music, humans would have few media to express the essence and emotions of our existence.

Almost biographically, is the description I use when asked in what style I write. Since I was about 11 years old, I have been writing music. It has always had a sort-of “classical” manner of form of melody, harmony and development, but I truly endeavor to make it sound “new.” Of course, I would like it very much, indeed, if others played my music, enjoyed listening to it, and used it as a tool for their own personal expression. Ultimately, the need to express myself, be it ever so small a voice in this genre, is my goal. I specifically enjoy counterpoint. It is counterpoint that I enjoy most about playing music: the counterpoint between musicians, with my bass, with the space, and with the audience.

Suite Pou Sto

Suite Pou Sto receives its Arizona premiere tonight. The title comes from the Archimedes quote; “dos moi pou sto, kai kino ten gen” with the meaning; “Give me (a place) where I may stand, and I will move the earth.” Not only does Archimedes intend to imply strength in a fulcrum, I believe the quote also inspires thoughts of having a “home-base,” a place to feel solid in your convictions, having a strong background before the breaking of new ground, and having support in presenting new ideas. These inspirational thoughts and my experiences of hearing wonderful performances of my fellow colleagues, Mark Rush and Tannis Gibson, gave me the incentive to write the trio. One solo recital of Mark’s in particular began the composition’s journey from mind to paper. But the programmatic content of the piece really took shape during the summer of 2001 when my wife, LouAnn, and I commenced hand-to-hand construction of a log cabin at the very tip-top of a very high mountain in New Mexico. The labor was strenuous and the arguments were as heated as the mid-day sun overhead. We strained putting huge windows into “tiny” square frames (with soap so they’d slide), high above our heads in down-pouring rain. I had nightmares of building materials hauntingly dancing about me. My daughter built a “cabin” of her own, in a tree. I was chased by a bear. (Well, actually, we ran away from each other in great panic.) Inspired by these events, the composition became a sort of ballet, thus the name Suite, and because I often perform with dancers, I found it fitting to structure the composition into dance movements.

Chatrooms

Chatrooms is a structured improvisation for double bass and ringing bowls (and additional percussion and electronics.) Norm Weinberg and I desired to create a “room” where communications, sometimes long, sometimes short, much like our modern-day cyber chat rooms, have the opportunity to expand beyond the conceived “limits” of our instruments’ abilities. We want to experience how the double bass and the bowls are similar, unique, how they contrast, enhance, confound, and interrupt each other. And, though using “ancient acoustic instruments,” we explore the addition of “modern” electronics and techniques to create more chat.

Duo Éclatant

Duo Éclatant was also written due to the encouragement of Mark Rush. Virtuosic playing is required of both players throughout. The middle movement, balancing the piece with an eerie waltz, with random sounds and an unpredictability that I find attractive.

Betsy

Betsy for double bassist and dancer, is the premiere combination of Elen Voltain-Marsh’s choreography and Patrick Neher’s composition. The piece sets the drama at a “classical” music concert, where the bassist is performing. An audience member (Elen), arriving late, finds the music to be uninteresting but little by little makes the transition to a “participant.” She eventually finds the music and the relationship between the bassist and his bass overwhelmingly compelling, to the point of obsession.

– Patrick Neher
Norm Weinberg, percussion

Norm Weinberg is a Professor and Coordinator of Percussion Technology at the University of Arizona. Before coming to UA, Dr. Weinberg served as director of Percussion Studies at Del Mar College in Corpus Christi, Texas for eighteen years. He has served as the principal timpanist/principal percussionist with the Corpus Christi Symphony Orchestra and as principal timpanist with the Jerusalem Symphony Orchestra, the Evansville Philharmonic, the Spoleto Festival Orchestra, and the Leonard Bernstein Festival Orchestra. Currently he performs with the Arizona Opera and the Tucson Symphony Orchestra.

Dr. Weinberg has been awarded numerous grants to research the viability of using electronic percussion instruments as a teaching tool. He has presented seminars at many regional, national, and international conventions. A prolific author, Dr. Weinberg is an Associate Editor for Percussive Notes, and has published over one hundred and fifty articles. He has several compositions published by Southern Music Corporation. His text, The Electronic Drummer, is a part of the Modern Drummer Library and is distributed by Hal Leonard Publishing. His most recent book, Guide to Standardized Drumset Notation, has set a world-wide standard and is published by the Percussive Arts Society.

Dr. Weinberg has been awarded the prestigious Performer’s Certificate from Indiana University, where he received the Master of Music degree in Percussion Performance with Honors and the Doctor of Music Arts degree. He is a Yamaha Performing Artist, a Zildjian Educational Clinician, and is endorsed by Vic Firth and Remo. Dr. Weinberg created and helped to establish the “World Percussion Network” which later became “pas.org”. At PASIC ’94, he was given the “Outstanding Service Award” from the Percussive Arts Society. Dr. Weinberg is the Past President of the Arizona Chapter of PAS and has been a member of the Board of Directors of the Percussive Arts Society since 1998.

Elen Voltein-Marsh, dance

Elen Voltein-Marsh is a dancer and choreographer from Estonia currently enrolled in the MFA program in the University of Arizona Dance department. As a choreographer, she is very interested in the expression of human nature and relationships between people.