



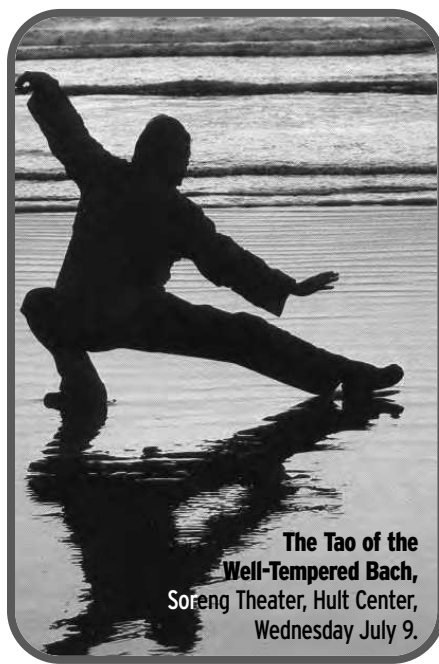
After treating your ears at the Bach Festival, treat the rest of yourself to **SWEET LIFE!**

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**The Tao of the Well-Tempered Bach,**  
Soreng Theater, Hult Center,  
Wednesday July 9.

It's a shame the Bach Festival offers only one concert on period instruments — this one features violin, cello, and harpsichord — particularly given the early music experts on the UO music faculty. But this year's looks like a dandy, combining the familiar (one of Bach's harpsichord toccatas and a sonata for violin and harpsichord) with the more obscure (Uccellini, Castello) and the better known (Frescobaldi, Domenico Gabrieli, Biber) earlier Baroque composers.

**Wednesday, July 9, 8 pm**

"The Tao of the Well-Tempered Bach"

Al Huang, Robert Levin (Soreng)

This show sold out last year, and probably will this time, too, as pianist Levin and Tai Ji master Al Huang explore Bach's keyboard masterpiece, The Well Tempered Clavier.

**Saturday, July 5, 8 pm**

Robert Levin and Ya-Fei Chuang,  
duo piano recital (Beall)

Any new work by one of America's finest composers, John Harbison, is worth hearing, and pianist Robert Levin (who made his name as a Baroque and Classical scholar and performer) and his wife, award-winning pianist Ya Fei Chuang, will play Harbison's second piano sonata, which premiered earlier this year.

The show also includes "La Valse," Ravel's deconstruction of waltz music (metaphorically evoking the first world war's destruction of the old order that spawned the high society waltzes) and Romantic works by Chopin and Rachmaninoff.

**Friday, July 11, 8 pm**

Bach and Ballet

Eugene Ballet,

Festival Chamber Orchestra (Silva)

Bach's other concertos are every bit as compelling as the Brandenburgs, and the Concerto for Oboe and Violin in C Minor is one of the most powerful ever written, the wistfulness of its pastoral second movement giving way to the taut drama of its punchy final movement.

The Orchestral Suites are more playful, as befits a series of dances, and the two performed on this concert feature flute and other wind instruments. All the music in this show is among Bach's best and most familiar. See accompanying story, "Bach and Ballet," for more on the music of this concert.

**Sunday, July 6, 4 pm**

Berg Violin Concerto,

Brahms German Requiem (Silva)

It's strange to hear the words "atonal" and "beautiful" in the same sentence, but Alban Berg's haunting 1935 *Violin Concerto* manages to be that rare 12-tone work that genuinely touches listeners' emotions. Berg was a student of Arnold Schoenberg, who originated atonality but never forced his students to follow his path or rigid rules. This masterpiece, which even quotes Bach, moves fluently from placidity to anguish to melancholy serenity.

Berg's great concerto was intended as a requiem for a friend's child (Manon Gropius) and wound up being a requiem for the composer, who died shortly after writing it and before it could be performed.

Johannes Brahms' popular (if turgid) *German Requiem* offers secular solace for those who are left behind when their loved ones die; it's been in the air a lot since Sept. 11, 2001 and was also performed at the opening of the Hult Center 20 years ago.

**Sunday, July 13, 4 pm**

Bach Magnificat Mozart C Minor Mass (Silva)

Most listeners know the poignant story of Mozart's unfinished *Requiem*, but it's not the only magnificent piece of sacred music he left incomplete. Even truncated, his Mass in C Minor is one of the great sacred works of the Classical era, and will certainly appeal to fans of Bach and Beethoven's efforts in this form. Bach's exultant Magnificat remains one of his most popular pieces and one of the finest for chorus and orchestra — a happy climax to this year's festival. ♣



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Ya-Fei Chuang,  
Beall Concert Hall,  
UO School of Music,  
Saturday July 5.

**Monday, July 7, 8 pm**

Festival Baroque Ensemble (Beall)

No matter how well performed the Baroque music at the Oregon Bach Festival, almost none of it really follows its composers' intentions, because the OBF still clings to the outmoded use of modern instruments and tunings to perform music that was written for instruments quite different from today's descendants. It may be understandable to use the more powerful modern versions to project enough sound to carry through the cavernous Silva Hall (much larger than the venues this music was written for), but Beall Hall offers an ideal venue for the leaner, more transparent sounds of period instruments.