

New Music for a New Year

Jazz and classical season's off to a strong start.



Phil Hansen of **fEARnoMUSIC** performs with Jack Gabel Jan. 12 at Portland's Interstate Firehouse Cultural Center.

Jazz pianist **Dan Tepfer** graduated from the Paris Conservatoire in classical piano performance and is pursuing a master's degree in jazz piano performance at the renowned New England Conservatory. Tepfer, who has family here, has studied with such masters as Fred Hersch and Kenny Werner, and played with contemporary stars including Chris Potter and Christian McBride. He's been winning plaudits and prizes around Europe, and on Friday, Jan. 14, his trio plays at the Shedd.

Tepfer is a fan of one of the late, great Steve Lacy, and his originals and covers combine Lacy's exploratory esthetic and a lyricism that will make this show also appeal to fans of Hersch or Brad Mehldau. This is a chance to catch one of tomorrow's jazz stars in an ideal setting.

Since its beginnings, through the heyday of New York's 52nd Street, to today's downtown scene, jazz has always thrived in arenas that permit cross fertilization. The more ideas and influences the better, from after-hours jams to cutting contests. This year, the UO and LCC have combined their jazz workshops into the new **Oregon Jazz Festival**, which debuts at both campuses on Jan. 21-22. The different scales of the two main venues (the UO's Beall Hall and the LCC's Performance Hall) permit more appropriate settings for various combos, and the two schools offer more space for the various workshops involving high school and college jazzers, all of which are free and open to the public. The two evening concerts at LCC feature saxophonist **Dave Pietro** (who's worked with everyone from Ray Charles to Harry Connick to Maynard Ferguson to his

decade-long stint as lead alto man in the Akiyoshi Jazz Orchestra) and trumpeter **Scott Wendholt** (Kenny Garrett, Cyrus Chestnut, Maria Schneider and many more).

The UO also offers two superior classical music concerts. On Thursday, Jan. 13, violinist **Kathryn Lucktenberg** plays an impressive all-20th century music program at Beall Hall, featuring works by her fellow UO faculty member Victor Steinhardt; today's leading composer, John Adams; the gritty grandmaster of American music, Charles Ives; and the Czech composer Irwin Schulhoff, who died in a Nazi concentration camp and whose influences include a diverse range such as Bartok and jazz.

On Thursday, Jan. 20, the UO's Chamber Music Series brings the acclaimed **Philharmonia Quartett Berlin** to play another 20th century masterpiece, Shostakovich's 11th string quartet, along with Brahms's second quartet and one of Mozart's sparkling

quartets from that amazing set dedicated to his friend Joseph Haydn. This one, his 16th, looks forward to Beethoven or even Wagner.

You can hear a brand new string quartet by a fine Oregon composer on Wednesday, Jan. 12, at Portland's Interstate Firehouse Cultural Center when **Jack Gabel** celebrates his birthday with flutist **Tessa Brinckman**, members of the avant garde ensemble **fEARnoMUSIC** and Portland's hottest young string quartet, **Highstrung**, in an evening of chamber and electro-acoustic works choreographed, costumed and lighted by **Agnieszka Laska** and also featuring her dance company.

Another Portland show highly recommended to new music fans happens on Jan. 20 and 21 at the Old Church (11th at Clay), when **Third Angle New Music Ensemble** plays works by Pulitzer Prize-winning com-

poser **George Crumb** (subject of a marvelous tribute at the UO last summer) and his son, UO faculty member **David Crumb**. The show will feature dad's *Four Nocturnes* for violin and piano, and his newest work, *Unto the Hills*, an ambitious setting of Appalachian folk songs for soprano, piano, and four percussionists. The group will also play David's moving *September Elegy* (inspired by the al Qaeda attacks and also heard here last year) for violin and piano, and the world premiere of his "Improvisations on an English Folk Tune."

The **Oregon Mozart Players** kick off the winter classical music season Jan. 8 (at Soreng Theater) and 9 (at Beall Hall) with two of the most stirring and popular works in classical music: Mozart's magnificently moody, intensely dramatic penultimate symphony, number 40, and Hummel's brilliant, motoric *Trumpet Concerto*, featuring acclaimed soloist **Robert Sullivan**. He also stars, along with cor anglais (French horn) virtuosa **Cheryl Wefler** and string orchestra, in the sublimely atmospheric incidental music Aaron Copland wrote for Irwin Shaw's play *Quiet City*.

Finally, let me correct an omission from my last column of recommended recordings. Probably because I didn't (and don't) have room to say everything I'd like to about it, I left out my very favorite recording of the year—maybe of the last few decades. Although the music is almost four decades old, the new, finally complete recording of **Brian Wilson's** gloriously rich *Smile* succeeded in living up to the impossibly high expectations its original prototypes inspired in musical observers from Leonard Bernstein to Paul McCartney, and I can't stop listening to it. When historians look back on 20th century music, they'll cite *Smile*, and Wilson's other masterpiece, *Pet Sounds*, as examples of just how high popular music's ambitions could reach. It should put Wilson in the pantheon along with Gershwin, Schubert, and other composers who triumphantly combined the ambition of art with the power of pop. Whether you did or didn't get the music you wanted for the holidays, I recommend this immortal beauty's good vibrations. **EW**

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