



It's bad enough the Trail Blazers' playoff run ended so soon; now we have to face the conclusion of the traditional classical music season. **The Eugene Symphony** closes its year on a dark note, with Mozart's penultimate and most dramatic symphony, number 40, followed by Franz Liszt's turbulent tone poem, *Orpheus* (we all know how that turned out), and Richard Strauss's anguished contemplation of *Death and Transfiguration*. Come early to the Hult Center's Studio for retiring concertmaster (and UO prof) **Kathryn Lucketenberg's** performance of Mozart's beautifully plangent *Violin Sonata No. 21*, which matches the downer theme: Like the program's *Symphony No. 40*, it's one of his few minor key works in the genre — no surprise, since Mozart wrote it when his beloved mother was dying.

For an anodyne antidote, try the **Eugene Symphonic Band's** May 16 concert at First Baptist Church, featuring show tunes from *South Pacific*, *Phantom of the Opera*, *Porgy and Bess* and more. Or look to the future with concerts by the **Eugene Little Symphony** and **String Academy 2** on May 24 and **Eugene Junior Orchestra** on May 25, both at South Eugene High. **The Oregon Mozart Players'** season-ending concert May 14 at the Hult offers Beethoven's most overlooked symphony, his fourth. After a slow, ominous intro, it cheers up quickly, and the program also features Edward Elgar's *Introduction and Allegro* and — hooray for programming new music! — the world premiere of OMP music director **Glen Cortese's** new *Concerto for String Quartet and String Orchestra*.

On Sunday, May 15, the acclaimed foursome returns to the Soreng stage for an unmissable program: one of Beethoven's great middle period quartets, as well as one of the last quartets by the composer who really pioneered that durable form, Joseph Haydn (and it's a beauty), and best of all, Maurice Ravel's scintillating *String Quartet*, maybe the most purely gorgeous work of chamber music ever created.

There's more recommended chamber music on tap when the fine musicians of **Chamber Music Amici** wraps up their season at Springfield's Wildish Theater with a couple of fairly rare but worthy offerings: Arthur Bliss's folk music-influenced 1927 *Oboe Quintet* and Gabriel Faure's passionate 1879 *Piano Quartet*, with sweet treats for dessert. And if that

doesn't satisfy your oboe jones, check out the UO's oboemaniacal concert at Beall Hall Thursday, May 12, featuring German oboist **Andreas Hölz** and pianist **Hyun Sook Noh** playing music by Schubert, Schumann and a world premiere — retired UO prof **Hal Owen's** new *Diversions*, written for the UO Oboe Quartet.

Various UO student ensembles play chamber music May 17 at the UO Living Learning Center and May 23 at Aasen-Hull, featuring contemporary sounds. It's not a university concert, but May 15 at Unitarian Church, longtime UO tabla instructor **Doug Scheuerell** leads what's become a most welcome annual birthday tribute to the great Indian composer/musician Ali Akbar Khan, featuring one of the master's disciples, ethnomusicologist and sarod player **David Trasoff**.

The ultra hidebound French conservatory rejected Ravel's forward-looking quartet in 1904, sparking a major scandal, but today, UO's commendable commitment to new music continues to blossom, with the promising new Sonic Rain series bringing bleeding-edge electronic music to Schnitzer Hall on May 15, with sounds by leading electroacoustic and intermedia composers. Another relatively new ensemble, **TaiHei**, will play music by the great 20th century Japanese composer Toru Takemitsu, Daniel Goode and UO student works in a free concert May 18 in Aasen-Hull Hall. Always a reliable source of new sounds, the **Oregon Percussion Ensemble's** May 21 Beall Hall concert features composer **David Johnson** guest-starring in his own *Oregon Variations*, plus music by the renowned L.A. composer-percussionist William Kraft and other striking contemporary works.

The May 21 Pacific Rim Gamelan concert at Aasen-Hull and the Composers Forum in Beall Hall May 25 showcases music by UO student composers. And on May 22, the University Symphony bids farewell to stalwart faculty member **Wayne Bennett** after 30 years; he'll conduct one of today's most deservedly popular orchestral works, *Rainbow Body* by Christopher Theofanidis, and one of the 20th century's finest orchestral works, Sergei Prokofiev's *Fifth Symphony*. The school also commissioned a new choral work by Belgian composer Willem Ceuleers based on Renaissance techniques, and that world premiere happens May 22 at Central Lutheran Church, — a fitting requiem for a fine classical music season at the UO and beyond.

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