

Ensemble, and the Huelgas Ensemble, and has appeared on more than 40 CDs for Sony, Decca, BMG, Harmonia Mundi, Arcana, Opus 111, Raumklang, Naxos, and Capriccio. His recordings have been awarded the Preis der deutschen Schallplattenkritik (German Grammy), the Diapason d'Or de l'Annee, and the Choc de Musique (French recording awards). Mentzel is a guest teacher at the Royal Conservatory in The Hague, Netherlands, and is on the faculty of the Vancouver Early Music Program and the medieval music summer course at the Schola Cantorum in Basel, Switzerland.

Ann Tedards, associate professor of voice at the University of Oregon, has performed as a soloist with the Vienna Symphony, Austrian Radio Orchestra, Stuttgart Philharmonic, Vienna Boys Choir, Washington Bach Consort, Baltimore Choral Arts Society, New York Pro Musica Antiqua, Amor Artis Orchestra (New York), Ensemble Moderne (Berlin), Orpheus Ensemble (Salzburg), Ensemble Kontrapunkte (Vienna), and numerous chamber ensembles in the United States and Europe. Her opera engagements include houses in the United States, Germany and Austria. Festival appearances include performances with the Viennese Schubertiade, Carinthian Summer Festival and the Indianapolis Festival of Music. Regionally, Tedards has performed as a soloist with the Seattle Philharmonic, Oregon Repertory Singers, Classical Consort of Seattle, Oregon Bach Festival, and the Third Angle New Music Ensemble (Portland). She is the recipient of the Mozart Prize from the Francisco Viñas International Voice Competition in Barcelona, and has recorded for the Musical Heritage Society and Orfeo labels.

Bassoonist **Steve Vacchi** holds degrees from the Eastman School of Music (B.M./Performer's Certificate), The Hartt School (M.M.) and Louisiana State University (D.M.A.). His teachers have included K. David Van Hoesen, Stephen Maxym, Frank Morelli and William Ludwig. An advocate of contemporary music, he has performed in twenty-three countries and recorded for Argo, BMG Classics, Centaur, NMC, Equilibrium, Sony Classical, North Pacific, Edward Hines Music and Imagine Records. A member of the Eugene Opera Orchestra, Oregon Mozart Players, and OFAM's American Symphonia, he has also performed with the Florida Orchestra, Rochester, Tulsa, and Rhode Island Philharmonics, and the New Haven, Kansas City, Honolulu, Baton Rouge, Oregon, and Wichita Symphony Orchestras. Associate professor of bassoon at the University of Oregon since 2000, Vacchi was formerly a faculty member at Wichita State University and the Brevard Music Center.

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104th Season, 14th program



UNIVERSITY OF OREGON • SCHOOL OF MUSIC

Beall Concert Hall
8:00 p.m.

Thursday evening
November 6, 2003

UNIVERSITY OF OREGON
SCHOOL OF MUSIC
FACULTY ARTIST SERIES

presents

LAURA ZAERR, Harp

with

Diane Hawkins, traverso flute
Eric Mentzel, tenor
Ann Tedards, soprano
Steve Vacchi, baroque bassoon



UNIVERSITY OF OREGON

PROGRAM

- Trio in F for Flute, Bassoon
and Basso Continuo** Friedrich Wilhelm Zachow
(1663-1712)
Affettuoso
Vivace
Adagio
Allegro
- Sonata in B-flat** Jean Baptiste Krumpoltz
for flute and harp (1745-1790)
Allegro
Romance
Tempo di minuetto (en Rondo)
- Sonata in G, Op. 37, No. 1 (1732)** Joseph Bodin de Boismortier
for flute, bassoon and basso continuo (1689-1755)
Allegro
Adagio
Allegro

INTERMISSION

- Golden Apples of the Sun*** Hal Owen
The Blessing of the Elements
The Song of the Wandering Angus
Harp and Lute
The Red Cat
The Hills of Cualann
I Shall Not Die for Thee
Late It Was I Saw Yestereen
Song of the Wind
Spell of Sleep
The Rune of St. Patrick

* World Premiere

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ABOUT TONIGHT'S ARTISTS

Laura Zaerr is an adjunct assistant professor of harp at the University of Oregon. She joined the UO faculty in 2001, replacing the recently-retired Sally Maxwell, with whom she studied at Oregon, obtaining a bachelor's degree in music performance and composition. Zaerr was a three-time recipient of the Ruth Lorraine Close Award for musical studies. She has a master's degree in harp performance from the Eastman School of Music, where she studied with Eileen Malone. Since her graduation, she has produced several solo CDs featuring original compositions and arrangements of Celtic tunes as well as recording collaboratively with various musical groups. Zaerr's artistic interests extend beyond classical music. She has collaborated in storytelling with her sister Linda Marie, who is a medievalist. Their consort Psalite presents a collage of poetry, drama, and music from the Middle Ages. Their work can be seen and heard on a video of *The Wedding of Sir Gawain and Dame Ragnel* (1998), funded by the National Endowment for the Arts, and on the DVD *Sir Gawain and the Green Knight* (2002). With the help of her father, Zaerr renovated a single-action pedal harp built in Paris in 1892. Zaerr's exquisite performances of little-known classical harp works on this unique and beautiful instrument has gained national attention. The music of this instrument can be heard on two compact discs on the Pandourion label, *L'autre jour...* and *One Horse Open Sleigh*.

Diane Hawkins received her B.S. degree in music from Western Baptist College and her M.M. in flute performance from the University of Oregon. She is currently studying the traverso with Richard Trombley from the University of Oregon. She is adjunct music faculty at Western Baptist College in Salem and Linn Benton Community College in Albany. She maintains a private music studio in Salem and is active in solo and ensemble performances using a variety of flutes including the traverso, alto flute, Native American flute, and the modern flute. She has been a part of several recording projects using these various flutes.

Eric Mentzel holds a Master of Fine Arts degree in early music performance from Sarah Lawrence College in New York. He has enjoyed an international career as a singer of early music, oratorio, and contemporary music, and as a teacher and ensemble director. Mentzel has appeared at major festivals and concert venues across Europe, including the Holland Festival, the Edinburgh Festival, the Amsterdam Concertgebouw, the Brussels Palais de Beaux Arts, and the Alte Oper in Frankfurt, and as far afield as Japan and Australia. He has also worked closely with some of the most highly regarded ensembles in the early music field, such as Sequentia, the Ferrara