

Three Programs of Oboe Music

by

Jillian Kouzel

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
(Music: Performance)
in the University of Michigan
2023

Doctoral Committee:

Professor Nancy Ambrose King, Chair
Professor Colleen Conway
Professor Michael Haithcock
Professor Joel Howell
Professor David Jackson

Jillian Kouzel

jkouzel@umich.edu

© Jillian Kouzel 2023

Table of Contents

List of Figures.....	iii
Abstract.....	iv
RECITAL 1 PROGRAM.....	1
RECITAL 1 PROGRAM NOTES.....	2
RECITAL 1 BIBLIOGRAPHY.....	6
RECITAL 2 PROGRAM.....	7
RECITAL 2 PROGRAM NOTES.....	8
RECITAL 2 BIBLIOGRAPHY.....	14
RECITAL 3 PROGRAM.....	16
RECITAL 3 PROGRAM NOTES.....	17
RECITAL 3 BIBLIOGRAPHY.....	21

List of Figures

Figure	Page
2.1: Image of a score for treble instruments	12
2.2: Image of a score for two harpsichords	13

Abstract

In lieu of a written dissertation, three recital programs were presented.

The three recitals that were given addressed varying themes in each program. The first recital contained music that was inspired or emulated by events and ideas in the composer's life. The second recital was a dedication to the revival of the oboe with its primary counterpart, string instruments, as seen through the past, present, and future and featured a commissioned work. For the third recital, each piece on the program encompassed poetic-like undertones that either overtly conveyed a narrative or passively nodded to a particular occasion.

Thursday, October 27, 2022, 7:00pm, Wonsook College of Fine Arts, Kemp Recital Hall, Illinois State University. Assisted by: Lu Witzig, piano. Program: Alyssa Morris, *Four Personalities* for oboe and piano; Antonino Pasculli, *Concerto sopra motivi dell'opera "La Favorita" di Donizetti* for oboe and piano; William Grant Still, *Incantation and Dance* for oboe and piano; Ruth Gipps, *Oboe Concerto in D minor, Op. 20*.

Saturday, March 11, 2023, 5:30pm, School of Music, Theatre & Dance, Stamps Auditorium, University of Michigan. Assisted by: Michael Romans, violin; Diane Yang, violin, Ivan Mendoza, viola, David Caplan, cello. Program: W. A. Mozart, *Oboe Quartet in F Major, K. 370* for oboe, violin, viola, and cello; Akshaya Avril Tucker, *Could Only Be Fantasy* for oboe, violin, viola, and cello; Benjamin Britten, *Phantasy, for oboe and strings; Op. 2*, J. S. Bach, *Concerto in C minor, for violin and oboe, BWV 1060*.

Saturday, March 18, 2023, 5:30pm, School of Music, Theatre & Dance, Stamps Auditorium, University of Michigan. Assisted by: Joshua Marzan, piano; Jordan Smith, flute, Jingjing Wan, piano. Program: Marina Dranishnikova, *Poem* for oboe and piano; Jean-Michael Damase, *Trio for Flute, Oboe, and Piano*; Antal Dorati, *Cinq Pieces Pour Le Hautbois* for solo oboe; Miguel del Aguila, *Summer Song for Oboe and Piano, Op. 26*.

RECITAL 1 PROGRAM

Four Personalities (2007)

1. Yellow
2. White
3. Blue
4. Red

Alyssa Morris
(b. 1984)

Concerto sopra motivi dell'opera
"La Favorita" di Donizetti (1879)

Antonio Pasculli
(1842-1924)

Intermission

Incantation and Dance (1942)

William Grant Still
(1895-1978)

Oboe Concerto in D Minor, Op. 21 (1941)

1. Allegro moderato
2. Andante
3. Allegro vivace

Ruth Gipps
(1921-1999)

RECITAL 1 PROGRAM NOTES

This recital contains music that is inspired or emulated by events and ideas in the composer's life. These instances, large or small, affected the scope of their works and resulted in cultivating one's identity through music.

Alyssa Morris (b. 1984): *Four Personalities* (2007)

Four Personalities is an exciting and compelling four-movement piece by modern-day composer and oboist Alyssa Morris (b. 1984). Each movement of the Four Personalities is inspired by a different personality type, as defined by the Hartman Personality test: Yellow, White, Blue, and Red. This personality test was created by Dr. Taylor Hartman, who is a practicing psychologist and full-time business consultant. The purpose behind this test is to explain the "why" behind the "what" by identifying four basic personality types and showing you how to use "color profiles" to cultivate rich and balanced character and relationships.¹ The Hartman Personality test identifies a person's core motive, which helps explain the reasons behind their actions.

Upon taking the personality test, the examinee is encouraged to answer questions while reflecting on their traits as a child, rather than present day. Of the two part test, part one gives the examinee a list of personality traits that are grouped into sets of four. The participant is asked to select which of each group best describes themselves. Part two of the test gives a scenario with four possible responses or reactions, and then the examinee is asked to select which of the reactions seems most inline with their character or beliefs. Finally, a score is added up, and the participant is assigned a color that best describes their personality type. Outlined below are the assessments of each color from the exam in the order presented throughout the work:

YELLOW: Motive { Fun }

Yellows love to have fun. The joy of living in the moment and doing something just for the sake of doing it is the driving force for these people. Yellows offer the gifts of enthusiasm and optimism. They are generally charismatic, spontaneous, and sociable.

WHITE: Motive { Peace }

Whites are peacekeepers! Peace, or the absence of conflict, is what motivates a White. Clarity and tolerance are White gifts. Whites are also known for their qualities of kindness, adaptability, and patience.

BLUE: Motive { Intimacy }

Blues love to give of themselves to others. Intimacy, connecting, creating quality relationships and having a purpose is what drives these people. Their natural gifts include quality and service. Blues can be counted on to be loyal, sincere, and thoughtful.

¹ Taylor Hartman, "Assessment Information - Color Code Personality Assessment," TaylorHartman, July 28, 2021, <https://taylorhartman.com/assessment-information/>.

RED: Motive { Power }

Red are the power wielders! Power is defined as the ability to move from point A to point B. Reds are about results and productivity. They bring great gifts of vision and leadership. Reds are generally characterized as responsible, decisive, proactive and assertive.

Morris explores different textures and hues to make up this dynamic balance.² Within Yellow, the lively, spontaneous personality is shown through this jazzy upbeat movement. The melismas, dynamic contrasts, and varying melodic content keeps listeners intrigued, as they would be interacting with a person with a yellow personality. White is peaceful to listen to, while also hesitant and indecisive, as marked in the opening line. This is conveyed through numerous leaps and active rubato throughout. Their bashful sincerity is conveyed through the insecure start and return of the original motif.³ Blue is quite different from the other movements and offers a change of pace for the listener and performer. As individuals, blues are seen as stable, dependable, and emotionally deep. This movement is much darker than the first two, showing the different emotional content. “Full of emotion,” “mourning,” and “contemplative” are marked throughout the movement. The stability is conveyed through the beautiful use of the lower oboe tones demonstrated throughout the movement. Red describes individuals who thrive on independence, excel at logical thinking, and are committed to a productive lifestyle. The continuous crawl of the piano immediately sets the tone for this incredibly technical movement. While the melody begins at a low hum, it continuously increases and crescendos to an exciting end. The movement breaks out into continuous motion and reaches an even faster pace in the final bars, emulating resurgence and prosperity.

Four Personalities was written and performed by Alyssa Morris for her senior recital at BYU. Since then, Morris has been commissioned to write various pieces for double reeds which have been performed worldwide

Antonino Pasculli (1842-1924): *Concerto sopra motivi dell'opera "La Favorita" di Donizetti* (1879)

Antonio Pasculli (1842-1924) was often nicknamed “Paganini of the oboe.” A native to Sicily, Pasculli began his career as an itinerant soloist in 1856 at the age of fourteen.⁴ In 1860, he was appointed professor of oboe in Palermo and became director of the Municipal Musical Corps of Palermo in 1877. This band was one of a number of ensembles that performed music written specifically for wind and brass instruments, as well as transcriptions of “classical” symphonic works. Pasculli’s numerous oboe compositions give a vivid impression of his talent, and we owe much gratitude for his contributions to the otherwise sparse repertoire compositions during the romantic period. During the 19th century, fantasias on tunes from well-known operas became very popular. Of the nine fantasias or grand concerti, most are inspired and emulate operas by Donizetti, Verdi, and Rossini.

² Amy M Selkirk, “The Influences of Stylistic and Programmatic Elements in Selected Works by Alyssa Morris,” 2019.

³ Jacqueline LeClair, “Oboe Music Reviews,” *The Double Reed: Quarterly Journal of the International Double Reed Society* 32, no. 2: 134, accessed September 3, 2022.

⁴ Geoffrey Burgess and Bruce Haynes, *The Oboe*. New Haven Connecticut: Yale University Press, 2004.

Donizetti's *La favorita* was first seen in Paris in its original French version in 1840. Set in Spain in the reign of Alfonso XI of Castile the opera finds the novice Ferrando seeking release from his vows, having fallen in love with Leonora, who, although Ferrando does not know it, is the King's mistress. She arranges a commission for him in the army, where he distinguishes himself, honored by the King, who is unaware of Ferrando's relationship with Leonora, revealed to him by a courtier. Ordered by the Church to leave his mistress and return to his Queen, Don Alfonso obeys, and rewards the victorious Ferrando with the hand of Leonora. After their marriage an earlier letter of confession comes to Ferrando, who now understands his disgrace, and casting aside his sword he returns to the monastery, where Leonora, disguised as a novice, follows him, only to die in his arms.⁵

Pasculli starts his Concerto on motifs from *La favorita* with the first act scene in which Fernando is brought blindfolded to the island where he is to see Leonora again.⁶ He is greeted by Inez, her confidante, and her women with *Dolce zeffiro il secondo*. Among other themes included is Fernando's fourth act *Spirto gentil*. The concerto is divided into five movements that are continuously played without pause. Each contains several themes contrasted in speed and key. The form is largely classical, generally consisting of a portentous piano introduction leading to an Allegro. Then comes a slower middle movement with a theme and variations. There is an Allegro finale but again with a slow introduction led by the piano. The concerto has three complex and virtuosic cadenzas which are by Pasculli himself. Pasculli's music uses a noticeably wider range of tonalities and greater chromaticism than any other work from this era. One of his favorite "tricks" was to give the illusion of double stopping by setting a slow-moving melody against constant florid motions, reminiscent of Paganini's etudes.

William Grant Still (1895-1978): *Incantation and Dance* (1942)

William Grant Still (1895-1978) was born in Mississippi and raised in Little Rock, Arkansas, where he developed his love for music and ability on numerous instruments before moving to Ohio to attend Wilberforce University and later Oberlin Conservatory. Considered "the Dean of African-American classical composers," he composed over 150 works that are heavily inspired by black spirituals, including operas, ballets, symphonies, chamber works, and arrangements of folk themes before his death in 1978.⁷ Still was inducted into the American Classical Music Hall of Fame in 1999.

Incantation and Dance is the only work Still wrote for oboe and piano, although many of his works were frequently performed with different instrumentation. The piece begins with the

⁵ David Salazar, "Opera Profile: Donizetti's 'La Favorite'," *OperaWire*, December 2, 2018. <https://operawire.com/opera-profile-donizettis-la-favorite/>.

⁶ Kieth Anderson, "Chandos Records Classical Music Cds and MP3 Downloads Online," Chandos Records, Accessed October 3, 2022, <https://www.chandos.net/>.

⁷ "Biographical Notes," William Grant Still Music & The Master-Player Library, Accessed October 3, 2022, <http://www.williamgrantstillmusic.com/BiographicalNotes.htm>.

Incantation, a melancholy depiction of a far-off place, complete with lyrical vocal melodies. It then proceeds directly into the Dance, a joyful lilting exuberant display. We then return back to the opening materials for a short time before ending again with the exciting materials of the dance.⁸

Ruth Gipps (1921-1999): *Oboe Concerto in D minor, Op. 20* (1941)

Ruth Gipps (1921-1999) wrote her oboe concerto at the age of 20 in 1941. A child prodigy and pianist from Great Britain, she wrote this piece for her close friend Marion Brough. It was premiered in London in 1942, but there are no recordings from subsequent performances. This piece predates the subsequently more famous and more performed concertos by Vaughan-Williams and Strauss by only a few years. A controversial figure and very much disliked, Gipps was commonly referred to as a “housewife composer.” After being forced out of her job due to injury as second oboist with the City of Birmingham Symphony Orchestra, she made her way as a composer and conductor. While she contributed significantly to orchestral repertoire, she was commonly marginalized and ignored by the British mainstream. It took eighty years for the American public to hear this piece for the first time with the Richmond Symphony and Katherine Needleman as the oboe soloist in 2021.⁹

Gipps studied oboe with the legendary Leon Goossens and composition with Ralph Vaughan-Williams. Gipps's music is marked by a tactful use of instrumental color and often draws inspiration from Vaughan Williams, rejecting the trends in avant-garde modern music such as serialism and twelve-tone music.¹⁰ The work begins a vibrant piano introduction that is scattered with major sevenths as the dominant motives. A pastoral melody is conveyed with the underlying tension of unresolved tonalities. The second movement serves as a response to the first movement, as an English countryside is depicted throughout. The third and final movement contains a dance-like feel in $\frac{3}{4}$ meter that is contrasted with lyrical, *meno mosso*, moments in between. A florid cadenza finally motions towards the finale of the piece.

⁸ Ashley Ertz, “Master Performers,” International Music Foundation, Accessed October 3, 2022, <https://imfchicago.org/07-06-rh-master-performers-alex-klein/>.

⁹ Katherine Needleman (2021), *Ruth Gipps: Oboe Concerto, Op. 20, YouTube*, Retrieved October 6, 2022, from https://youtu.be/0kWq_8TDgAg.

¹⁰ J. Halstead (2017), In Ruth Gipps: "anti-modernism, nationalism and difference in English music", introduction, Routledge.

RECITAL 1 BIBLIOGRAPHY

- Anderson, Kieth. "Chandos Records Classical Music Cds and MP3 Downloads Online." Chandos Records. Accessed October 3, 2022. <https://www.chandos.net/>.
- "Biographical Notes." William Grant Still Music & The Master-Player Library. Accessed October 3, 2022. <http://www.williamgrantstillmusic.com/BiographicalNotes.htm>.
- Burgess, Geoffrey, and Bruce Haynes. *The Oboe*. New Haven Connecticut: Yale University Press, 2004.
- Ertz, Ashley. "Master Performers." International Music Foundation. Accessed October 3, 2022. <https://imfchicago.org/07-06-rh-master-performers-alex-klein/>.
- Halstead, J. (2017). In Ruth Gipps: "anti-modernism, nationalism and difference in English music." Introduction, Routledge.
- Hartman, Taylor. "Assessment Information - Color Code Personality Assessment." TaylorHartman, July 28, 2021. <https://taylorhartman.com/assessment-information/>.
- LeClair, Jacqueline. "Oboe Music Reviews," *The Double Reed: Quarterly Journal of the International Double Reed Society* 32, no. 2: 134, accessed September 3, 2022.
- Needleman, Katherine (2021). Ruth Gipps: Oboe Concerto, Op. 20. YouTube. Retrieved October 6, 2022, from https://youtu.be/0kWq_8TDgAg.
- Salazar, David. "Opera Profile: Donizetti's 'La Favorite'." *OperaWire*, December 2, 2018. <https://operawire.com/opera-profile-donizettis-la-favorite/>.
- Selkirk, Amy M. "The Influences of Stylistic and Programmatic Elements in Selected Works by Alyssa Morris," 2019.

RECITAL 2 PROGRAM

Oboe Quartet in F Major, K. 370 (1781)

I. Allegro

II. Adagio

III. Rondeau—Allegro

W. A. Mozart
(1756-1791)

Diane Yang, violin
Ivan Mendoza, viola
David Caplan, cello

World Premiere: Could Only Be Fantasy (2023)

Akshaya Avril Tucker
(b. 1992)

Michael Romans, violin
Ivan Mendoza, viola
David Caplan, cello

Intermission

Phantasy Quartet for Oboe and Strings, Op. 2 (1932)

Benjamin Britten
(1913-1976)

Michael Romans, violin
Ivan Mendoza, viola
David Caplan, cello

Concerto in C minor, for Violin and Oboe, BWV. 1060

J.S. Bach
(1685-1750)

I. Allegro

II. Adagio

III. Allegro

Michael Romans, violin soloist

RECITAL 2 PROGRAM NOTES

The emergence and popularity of the oboe employed in the orchestras grew out of its pairings with string instruments and obbligato lines in the mid-seventeenth century. This in-demand instrument arguably reached its peak when Mozart wrote the famous Oboe Quartet in F Major, K. 370 in 1781. The subsequent fallout of the classical hautboy with late eighteenth and nineteenth century composers was due in part to the emergence of the modern and more favorable clarinet. We have Leon Goossens to thank for the revival of the oboe in the nineteenth century. One of the premiere pieces that led to more composers writing for oboe again was Benjamin Britten's Phantasy Quartet, Op. 2. This recital is a dedication to the revival of the oboe with its primary counterpart as seen through the past, present, and future.

W. A. Mozart (1756-1791): *Oboe Quartet in F Major, K. 370* (1781)

Mozart dedicated this work to an individual "whose name I forget, but who plays remarkably well, and has a pleasing delicate tone."¹¹ This hautboy player in question, Friedrich Ramm, was the principal oboist of the famous Mannheim Court Orchestra. Appointed to this role at the ripe age of only fourteen years old, Ramm must have been a formidable player, as this quartet tests the technical capabilities of oboists even today on more sophisticated instruments. Mozart first met the German oboist Friedrich Ramm in 1777. Four years later, Mozart met Ramm again while rehearsing his opera *Idomeneo* for its premiere at the Bavarian court in Munich in late January of 1781. In the ensuing months, Mozart completed a number of solo works for Ramm, with the Oboe Quartet being the best-known.¹² Seen as a pivotal period in Mozart's life, 1781 happened to also be the year when he cut his ties with his family and home town of Salzburg and struck out on his own as a freelance musician in Vienna. Reflecting his growing adulthood, the quartet was observed to be his first mature piece of chamber music and perhaps the emergence of composing in his own personal style for the first time.¹³

¹¹ Wolfgang Amadeus Mozart and Lady Wallace, "The Letters of Wolfgang Amadeus Mozart. (1769-1791.)," *The Letters of Wolfgang Amadeus Mozart. (1769-1791.)*, by Wolfgang Amadeus Mozart, June 27, 2002, <https://www.gutenberg.org/files/5307/5307-h/5307-h.htm>.

¹² Geoffrey Burgess and Bruce Haynes, "From Classical Hautboy to Keyed Oboe, 1760-1825," Essay, In *The Oboe*. New Haven, CT: Yale University Press, 2004.

¹³ Willard J Hertz, "Program Notes," Wolfgang Amadeus Mozart, *Oboe Quartet in F Major, K. 370*, July 14, 2009, http://sllmf.org/archive/notes_for_54.html.

Scored for oboe with violin, viola, and cello, this energetic and flamboyant piece judiciously balances the needs of chamber music with those of a miniature concerto.¹⁴ In other words, the musical material is shared between all four instruments, without the oboe soloist dominating prominent motives and melodies. The quartet comprises three movements in a traditional fast – slow – fast pattern after the manner of a sonata or concerto rather than the four-movement design of string quartet or symphony. The bright texture of the piece results from the unusually high range that Mozart demands from the oboe. Previously, he had made a high D (above the treble staff) the highest oboe note. The 1779 operatic scene from *Popoli di Tessaglia* that Mozart wrote for soprano and Ramm’s oboe is an example of how he never exhausts the musician’s tone and range.¹⁵ Now, he exploits two higher notes (E6 and F6). Few, if any, other players of the day could play up to a high F and Mozart never again made these demands in his music. It is a safe bet that Ramm would have had exclusive use of the Oboe Quartet for a number of years.

The first movement, and the longest, consists of the oboe introducing a lilting, ornamented theme with active imitative textures in the top strings. This exposition is then repeated. After transitional material, the second key-area shifts the main theme to the violin with oboe countermelodies, a contrast of key and scoring that retains the original theme. A short fugue breaks into the texture which then leads the players to a recapitulation of the main theme. The second movement is the shortest yet most somber in character. This soulful, aria-like movement showcases the plaintive timbre of the oboe. In the final movement, Mozart reflects on the buoyant nature of the first movement through a rondo form but with greater freedom of a sectional dance and lively episodes joined by a repeating refrain. Towards the end, there occurs a famous polyrhythmic section of thirteen bars where the oboe plays in common time (4/4) against the strings in 6/8 with an oddly shimmering effect of four beats against three.¹⁶

Akshaya Avril Tucker (b. 1992): *Could Only Be Fantasy* (2023)

Akshaya Avril Tucker is a composer who draws inspiration from the music and dance traditions of South Asia, having trained as a cellist and Odissi dancer from a young age. She explores meditative, gestural and effervescent soundscapes, especially in her works for strings. Her music has been performed by Brooklyn Rider, A Far Cry, members of the Orchestra of St. Luke’s and the San Francisco Symphony, Los Angeles Chamber Orchestra, Salastina Music Society, Duo Cortona, Third Coast Chamber Collective, Hindustani vocalist Saili Oak, and many others. Her recent commissions include works for Brooklyn Rider (co-commissioned by Carnegie Hall and Bagaduce Music), Lucia Lin, Carpe Diem String Quartet, and WindSync. In 2019, she won an ASCAP Morton Gould Young Composer Award.

¹⁴ Keith Horner, “Program: Sundays with the St. Lawrence Program Notes,” Stanford Live, 2017, <https://live.stanford.edu/sites/default/files/events/program-notes/SLSQ-notes.pdf>.

¹⁵ Martha Kingdon Ward, “Mozart and the Bassoon.” *Music & Letters* 30, no. 1 (1949): 8–25, <http://www.jstor.org/stable/729829>.

¹⁶ Kai Christiansen, “Oboe Quartet in F Major, K. 370 (368b),” Oboe Quartet in F major, K. 370 (368b) - Wolfgang Amadeus Mozart, accessed February 22, 2023, <https://www.earsense.org/chamber-music/Wolfgang-Amadeus-Mozart-Oboe-Quartet-in-F-major-K-370/>.

Originally from Western Massachusetts, Akshaya is currently based in Los Angeles where she is pursuing her doctorate in composition at the University of Southern California, studying with Ted Hearne, Nina Young, and Don Crockett. She holds an M.M. in Composition from the University of Texas at Austin and a B.A. in Music from Brown University. She is an alumna from the Gabriela Lena Frank Creative Academy of Music (2017-2018), and a member of the second cohort of GLFCAM's Composing Earth, in 2022-2023.

Akshaya studied the Classical Indian dance form for nearly twenty years with Guru Ranjanaa Devi in Massachusetts. She has performed Odissi dance worldwide with Nataraj Dance Company, and has performed her own choreography at National Sawdust (2018; Brooklyn, NY) and at Luminarium Dance Company's National ChoreoFest (2020). As a cellist, Akshaya has led an eclectic path through North Indian music, new music, and early music. In 2012, she won the Brown University Orchestra Concerto Competition, and in 2014, she studied Hindustani music on cello in Mumbai. She also studied with Professor Stephen Slawek, disciple of Pt. Ravi Shankar, in Austin TX.

From the composer: "*Could Only Be Fantasy* explores a kaleidoscope of harmonic color. I picture walking through winding hallways and opening doors into many magical rooms and gardens. Sometimes the color is so vibrant it's almost overwhelming. Sometimes the very air lulls us to sleep. At one point, I picture sitting beneath the memory tree, feeling its leaves flutter around us. We float in and out of consciousness, dreaming about ancestors. In the chorus, we pull ourselves up, but we end up falling again and again. We get lost as the harmony circles above us.

In this piece, I reference a song by my grandfather (Edwin Avril), "It's Too Good to Be True." It was a love song for my grandmother, which I frequently heard him play and sing at the piano after she died in the early 2000s. The first verse is:

*It's too good to be true
could only be fantasy
were you for real, really,
or did I just forget?*

His song is in the style of American popular songs of the 1940s. I've adopted some of the characteristic harmonic progressions from this style into my own musical language, combined with tropes from Indian Classical music, such as resonant drones. (In a darker dream sequence, I reference the dissonant Raag Marwa.) I've incorporated a few of my other favorite sound-sources into this piece as well: baroque viol consorts and Radiohead."

Benjamin Britten (1913-1976): *Phantasy, for oboe and strings, Op. 2 (1932)*

Composed in the early autumn of 1932 during Britten's study at the Royal College of Music, the *Phantasy, Op. 2* is one of Britten's earliest compositions. Written when he was only nineteen years old, his primary focus at the time was on instrumental works. Britten began working on the quartet after the completion of his *Sinfonietta, Op. 1*, and, like the *Sinfonietta*, was given a professional premiere and later published. The piece was composed as a nod to the Cobbett

prize, which required the compositions submitted to be in one movement and to have the old English spelling for fantasia for a title.¹⁷

Britten often composed pieces with specific performers in mind. The result was that while “the instruments are explored to their innermost recesses, so too are the personalities of the players, whose techniques had come to fascinate the composer and eventually to prompt him to write for them.”¹⁸ In the case of the Phantasy Quartet, it was inspired by and dedicated to Léon Goossens, who was on the faculty at the Royal College while Britten was a student and in the midst of a successful career. The Phantasy is constructed in arch form in four sections (Andante alla marcia - Allegro giusto - Con Fuoco - Andante alla marcia). Stealthily emerging from and returning to the silence in which it began, the work is framed by a march introduction and postlude. In this introduction, the solo oboe enters for the first time as quiet as possible with the main theme which proves the source of the ‘new’ contrasted themes. At the climax of the development section the pace begins to waver. Unexpectedly, a slow pastoral section now intervenes, with a lengthy elaboration of a new theme for strings alone before the oboe rejoins its companions to lead the music back to the recapitulation of the march postlude. One could interpret that the pastoral slow section echoes the leisurely folkiness of a non-wartorn British culture. Therefore, Phantasy as a whole generates a tension and harmonic grittiness which are harbingers of Britten’s complacent and pacifist outlook.¹⁹ With regards to the pastoral effect, one could argue that Britten excludes the oboe from this formative section to elicit a direction towards modernity for which the oboe will soon step into within the classical sphere.

J. S. Bach (1685-1750): *Concerto in C minor, for violin and oboe, BWV 1060 (1717-1723)*

Transcription played such a vital role in the genesis of Bach's instrumental music that it is no wonder modern scholars and performers often attempt the reconstruction of lost originals in a manner analogous to Bach himself.²⁰ Like many of the Bach concerti in the repertoire, the C-minor Concerto for violin and oboe, adapted from a concerto for two harpsichords, is a very educated guess about what Bach originally wrote.²¹ Most of Bach’s concerti are believed to have been written between 1717 and 1723 when, as Kapellmeister at the princely court of Anhalt-Cöthen, he led a small band of very accomplished players. With the sole exception of the Fifth

¹⁷ Mary L Campbell Bailey, “Léon Goossens’s Impact on Twentieth-Century English Oboe Repertoire: Phantasy Quartet of Benjamin Britten, Concerto for Oboe and Strings of Ralph Vaughan Williams, and Sonata for Oboe of York Bowen,” OhioLINK Electronic Theses & Dissertations (ETD) Center, 2010, http://rave.ohiolink.edu/etdc/view?acc_num=ucin1275918439.

¹⁸ Donald Mitchell, “The Chamber Music,” in *The Britten Companion*, ed. Christopher Palmer (Cambridge: Cambridge University Press, 1984), 371.

¹⁹ Eric Roseberry, “Phantasy Quartet, Op 2”, Hyperion Records, 2018.

²⁰ Richard D. P. Jones, Review of *Transcribed Bach*, by J. S. Bach, Pierre Hantaï, Le Concert Français, Elizabeth Wallfisch, Orchestra of the Age of Enlightenment, Jeanne Lamon, Tafelmusik, Paolo Pandolfo, and Nigel North. *Early Music* 26, no. 2 (1998): 363–64, <http://www.jstor.org/stable/3128641>.

²¹ Howard Posner, “Concerto in C Minor, for Violin and Oboe, BWV 1060 (Johann Sebastian Bach),” *LA Phil*, accessed February 22, 2023, <https://www.laphil.com/musicdb/pieces/1416/concerto-in-c-minor-for-violin-and-oboe-bwv-1060>.

Brandenburg Concerto, all of Bach's harpsichord concertos are either known or presumed to be transcriptions of works for some other instrument or instrument pairings. In most cases, scholars have uncovered the original manuscripts of both Bach's original concertos as well as his harpsichord transcriptions. However, Bach's Concerto for Two Harpsichords and Orchestra in C Minor (BWV 1060) is recognized as a "lost" concerto for oboe and violin.

Differences in range and types of figurations make it clear that the lost original of the C minor Two-Harpsichord Concerto involved two different kinds of instruments in the solo roles, one of them obviously a violin, the other a wind instrument. Because of the special *espressivo* style, almost certainly an oboe.²² Other important features to take into consideration with eighteenth-century oboe parts are: the keys favored for the Baroque oboe, the endurance factor involved in playing the instrument, and the figurations and articulation patterns employed.²³ C minor, being one of the most common keys for Bach's obbligato oboe arias, solidifies the evidence even more. A few additional examples may help to support their assumption that the original instrumentation was violin and oboe. In measures 9-12 of the first movement, the first harpsichord has pedal-point figurations, while the second harpsichord has a slower-moving conjunct line which follows the basic direction of the other solo part in parallel thirds and sixths (see Example 1). A similar passage occurs in measures 45-50 of the third movement (see Example 19). These distinctions between the two harpsichord parts are similar to those found between the violin and oboe parts in many of the cantatas that Bach also wrote.²⁴

Figure. 2.1: Image of a score for treble instruments



²² Michael Steinberg, "Bach, J.S.: Concerto in C Minor for Oboe and Violin," San Francisco Symphony, May 2018, <https://www.sfsymphony.org/Data/Event-Data/Program-Notes/B/Bach-J-S-Concerto-in-C-minor-for-Oboe-and-Violin>.

²³ John O Robison, "The Lost Oboe Works of J. S. Bach," (Riemenschneider Bach Institute, April 1982) Vol. 13, No. 2, pp. 2-5, <https://www.jstor.org/stable/41640151>.

²⁴ John O Robison, "The Lost Oboe Works of J. S. Bach, Part III," (Riemenschneider Bach Institute, April 1982) Vol. 13, no. 4: 30–35, <http://www.jstor.org/stable/41640170>.

Figure 2.2: Image of a score for two harpsichords



The music itself is in the three movements that are the norm for Bach and his Italian models. The first movement is an energetic Allegro, made of flavorful short motifs and gracefully turned scale passages. The Adagio is a heartfelt, tender duet and cousin to the Largo of the D minor Concerto for Two Violins. The final movement immediately introduces a crisp main theme, presented in entirety, which reappears within the central and closing sections of the movement (a ritornello).

RECITAL 2 BIBLIOGRAPHY

- Burgess, Geoffrey, and Bruce Haynes. "From Classical Hautboy to Keyed Oboe, 1760-1825." Essay. In *The Oboe*. New Haven, CT: Yale University Press, 2004.
- Campbell Bailey, Mary L. "Léon Goossens's Impact on Twentieth-Century English Oboe Repertoire: Phantasy Quartet of Benjamin Britten, Concerto for Oboe and Strings of Ralph Vaughan Williams, and Sonata for Oboe of York Bowen." OhioLINK Electronic Theses & Dissertations (ETD) Center, 2010.
http://rave.ohiolink.edu/etdc/view?acc_num=ucin1275918439.
- Christiansen, Kai. "Oboe Quartet in F Major, K. 370 (368b)." Oboe Quartet in F major, K. 370 (368b) - Wolfgang Amadeus Mozart. Accessed February 8, 2023.
<https://www.earsense.org/chamber-music/Wolfgang-Amadeus-Mozart-Oboe-Quartet-in-F-major-K-370/>.
- Donald Mitchell, ed. Christopher Palmer. *The Chamber Music: The Britten Companion*. Cambridge: Cambridge University Press. 1984: 371.
- Hertz, Willard J. "Program Notes." Wolfgang Amadeus Mozart, Oboe Quartet in F Major, K. 370, July 14, 2009. http://sllmf.org/archive/notes_for_54.html.
- Horner, Kieth. "Program: Sundays with the St. Lawrence Program Notes." Stanford Live, 2017.
<https://live.stanford.edu/sites/default/files/events/program-notes/SLSQ-notes.pdf>.
- Jones, Richard D. P. Review of Transcribed Bach, by J. S. Bach, Pierre Hantaï, Le Concert Français, Elizabeth Wallfisch, Orchestra of the Age of Enlightenment, Jeanne Lamon, Tafelmusik, Paolo Pandolfo, and Nigel North. *Early Music* 26, no. 2 (1998): 363–64.
<http://www.jstor.org/stable/3128641>.
- Mozart, Wolfgang Amadeus, and Lady Wallace. "The Letters of Wolfgang Amadeus Mozart. (1769-1791)." *The Letters of Wolfgang Amadeus Mozart. (1769-1791.)*, by Wolfgang

- Amadeus Mozart, June 27, 2002. <https://www.gutenberg.org/files/5307/5307-h/5307-h.htm>.
- Posner, Howard. "Concerto in C Minor, for Violin and Oboe, BWV 1060 (Johann Sebastian Bach)." LA Phil. Accessed February 22, 2023. <https://www.laphil.com/musicdb/pieces/1416/concerto-in-c-minor-for-violin-and-oboe-bwv-1060>.
- Robison, John O. "The Lost Oboe Works of J. S. Bach." Riemenschneider Bach Institute. Vol. 13, No. 2, pp. 2-5 April 1982. <https://www.jstor.org/stable/41640151>.
- Robison, John O. "The Lost Oboe Works of J. S. Bach, Part III." *Bach* 13, no. 4 (1982): 30–35. <http://www.jstor.org/stable/41640170>.
- Rosenberry, Eric. *Phantasy Quartet, Op. 2*. Hyperion Records, 2018. Accessed on Dec. 19. <https://www.hyperion-records.co.uk/tw.asp?w=W384>
- Steinberg, Michael. "Bach, J.S.: Concerto in C Minor for Oboe and Violin." San Francisco Symphony, May 2018. <https://www.sfsymphony.org/Data/Event-Data/Program-Notes/B/Bach-J-S-Concerto-in-C-minor-for-Oboe-and-Violin>.
- Ward, Martha Kingdon. "Mozart and the Bassoon." *Music & Letters* 30, no. 1 (1949): 8–25. <http://www.jstor.org/stable/729829>.

RECITAL 3 PROGRAM

Poem (1953)

Marina Dranishnikova
(1929-1994)

Joshua Marzan, piano

Trio for Flute, Oboe, and Piano (1963)

- I. Molto Moderato - Allegro
- II. Allegretto con spirito
- III. Allegro scherzando
- IV. Moderato - Andante

Jean-Michael Damase
(1929-2013)

Jingjing Wan, piano
Jordan Smith, flute

Intermission

Cinq Pieces Pour Le Hautbois (1980)

1. La cigale et la fourmie
2. Lettre d'amour
3. Fugue à trois voix
4. Berceuse
5. Légerdemain

Antal Doràti
(11906-1988)

Summer Song for Oboe and Piano, Op. 26 (rev. 1996)

Miguel del Aguila
(b. 1957)

Joshua Marzan, piano

RECITAL 3 PROGRAM NOTES

The oboe is a highly expressive instrument that can be used to evoke a wide range of emotions and moods. With its evocative and lyrical qualities, the oboe can be a particularly effective instrument for bringing stories to life in music. Each piece on this program encompasses poetic-like undertones that either overtly convey a narrative or passively nod to a particular occasion.

Marina Dranishnikova (1929-1994): *Poem* (1953)

This work was published in Moscow in 1953, though it was unknown in the United States until its global premiere at the International Double Reed Society Convention 2003. We have oboist Marc Finc to thank for rediscovering this piece and bringing it to the forefront of our literature from his travels to the St. Petersburg and Moscow Conservatory libraries to research 20th-century Russian oboe music the year prior. Dranishnikova was the daughter of a prominent conductor and studied piano with Nadezhda Golubovskaya at the Leningrad Conservatory, though little more is known of her biography. This piece is dedicated to Vladimir Kurlin, who was solo oboist of the Leningrad Philharmonic Orchestra (now named the Saint Petersburg Philharmonic Orchestra), and with whom Dranishnikova reportedly had a tragic love affair.²⁵ This piece is a representation of their romance.

Poem is deeply romantic in nature. With beautiful and sweeping melodies that are fixed within a distinct key area, rubato is heavily utilized. It also contains extensive chromaticism, complex rhythms and mixed meters. Likewise, the piano music is written in a soloistic manner that makes this piece a virtuosic and involved work for the pianist to learn and perform. In this approximately nine-minute piece, nine key signatures are explored.²⁶ Likewise, Dranishnikova employs twelve different time signatures along with tedious syncopation against an asymmetrical phrase structure. The form oscillates between largo and allegretto sections with familiar motives being restated in a unique manner.

²⁵ Sara Fraker, "Poetic," Faculty Artist Series Recital (University of Arizona, Fred Fox School of Music, February 6, 2018), <https://fdocuments.in/document/n-poetic-wpucfa-marina-dranishnikova-1929-1994-i-n-t-e-r-m-i-s-s-i-o-n.html?page=4>.

²⁶ Tehillah Moses, "Twentieth-Century Music for the Oboe," Cardinal Scholar (Ball State University Libraries, May 2011), https://cardinalscholar.bsu.edu/bitstream/handle/123456789/194798/MosesT_2011-2_BODY.pdf?sequence=1.

Jean-Michael Damase (1928-2013): *Trio for Flute, Oboe, and Piano* (1963)

French pianist and composer, Jean-Michel Damase described his compositions as “basically music that is cheerful and singing, but also enriched with a certain nostalgia and a little depth.”²⁷ His *Trio* is a vibrant and charming piece of chamber music, composed in 1963. The work reflects Damase's unique style of neoclassicism, which blends modern harmonies and techniques with classical forms and structures.²⁸

Born in Bordeaux, France in 1928, Jean-Michel Damase was a highly regarded composer and pianist. He began his musical studies at an early age, studying piano with Yvonne Lefebure and composition with Arthur Honegger. In 1947, Damase won the Prix de Rome, which allowed him to study at the French Academy in Rome. During his time in Italy, Damase immersed himself in the works of Italian composers such as Vivaldi, Monteverdi, and Scarlatti, as well as the Italian masters of the Renaissance.

After returning to France, Damase established himself as a leading figure in the French music scene, composing a wide range of works for various instruments and ensembles. His music was characterized by its sophisticated harmonic language, colorful tonal palette, and a keen sense of melody and rhythm. Damase was also known for his skill as a pianist, performing as a soloist and as a chamber musician throughout his career. In addition to his work as a composer and performer, Damase was also an influential teacher, serving as a professor of composition at the Paris Conservatory from 1962 until 1992. During his time at the conservatory, Damase mentored a number of prominent composers, including Thierry Escaich and Philippe Hersant.

This work is a testament to Damase’s skill and creativity in writing for chamber ensembles. Its combination of technical virtuosity, expressive lyricism, and playful charm make it a true gem of the chamber music repertoire. The work features four movements, each with its own unique character and mood.

The first movement, "Molto moderato," opens with shrieks of despair and discordant harmonic profiling (recalled wistfully at the end) that gently subverts the main section’s otherwise sunny disposition. The flute and oboe take turns playing the main theme, weaving in and out of the piano's accompaniment in a graceful dance. The second movement, "Allegretto con spirito," is a lively and energetic scherzo that features playful interplay between the flute and oboe and polyrhythm. The piano provides a sparkling, virtuosic accompaniment, adding to the sense of joy and exuberance. The third movement, "Allegro scherzando," is a playful and whimsical scherzo that showcases the trio's virtuosity and technical prowess. The flute and oboe engage in a lively game of call-and-response, punctuated by the piano's staccato chords. The final movement, "Moderato," brings the work to a peaceful and serene close. The gentle, flowing melodies are passed between the three instruments, creating a sense of harmonic unity and balance.

²⁷ Bruno Serrou, “Damase, J-M :: Pantomimes,” Carolyn Nussbaum Music Company, accessed February 21, 2023, <https://www.flute4u.com/Damase-J-M-Pantomimes.html>.

²⁸ Ransom Wilson, “Chandos Records Classical Music Cds and MP3 Downloads Online,” Chandos Records, accessed February 21, 2023, <https://www.chandos.net/>.

Overall, Damase's Trio for Flute, Oboe, and Piano is a delightful work that showcases the beauty and versatility of these three instruments. Its inventive melodies, lively rhythms, and sophisticated harmonies make it a joy to listen to and play.

Antal Dorati (1906-1988): *Cinq Pieces Pour Le Hautbois* (1980)

Antal Dorati was a Hungarian composer and more notably a conductor with the ability to build and reorganize orchestras. He spent most of his career promoting Bartók, 20th century works, and commissioning new pieces. Since the age of eighteen, his conducting career took off and eventually became the music director of many major orchestras including: the Dallas Symphony Orchestra (1945-1949), the Minneapolis Symphony Orchestra (1949-1960), BBC Symphony Orchestra (1963-1966), Washington National Symphony (1970-1977), and the Detroit Symphony Orchestra (1977-1980).²⁹ As a student at the Franz Liszt Academy, Dorati's primary teachers included: Zoltán Kodály and Leó Weiner for composition and Béla Bartók for piano. Seven pieces were written specifically for oboe and other instrumentation with three solely dedicated to Swiss oboist Heinz Holliger.³⁰

Five Pieces has become one of the contemporary standards of the oboe repertoire. Written in 1980, this piece uses a variety of interesting compositional techniques. The first movement - "The grasshopper and the ant" is based on a French fable by La Fontaine of the same name. In a larger sense, it's a commentary on the French Revolution. However, the story depicts a lazy grasshopper who did not prepare for the winter and is asking the hard working ant to help collect food for them. The moral lesson is about the virtues of hard work and planning for the future. Dorati portrays the different characters very clearly. The second and third movements are more straightforward: a lyrical "love letter" with a much more standard harmonic language, and the "Fugue in three voices" that sounds angular and marcato. One can often hear the different voices trading off in their respective registers and are distinctly marked p, mf, f. Movement four is a modal lullaby that, when played on the piano, uses almost entirely black keys. The fifth movement is comprised of two short sections: "Le spiel" and "Le trick." Le Spiel is marked with the instruction "parlando" which means "speaking" as if one is introducing a magic trick which is then musically portrayed in "le trick." This movement is serial, or 12-tone.³¹ The piece as a whole shows off a wide range of expressive possibilities on the oboe. Dorati dedicated the piece to the legendary Swiss oboist Heinz Holliger, who also gave the premiere.

²⁹ Amy Tikkaken, "Antal Doráti," Encyclopædia Britannica (Encyclopædia Britannica, inc.), accessed February 21, 2023, <https://www.britannica.com/biography/Antal-Dorati>.

³⁰ I. v. A. Doráti, "Antal Doráti - Musiker, Musician, Dirigent, Conductor, Composer, Komponist," Antal Doráti - Musiker, Musician, Dirigent, Conductor, Composer, Komponist, accessed February 21, 2023, <https://www.dorati.com/>.

³¹ Shoshana Klein, "Program Notes for Don Giovanni Alexis Reed - McGill University," March 26, 2020, https://www.mcgill.ca/music/files/music/channels/attach/26mar_reed_alexis_notes.pdf.

Miguel del Aguila (b. 1957): *Summer Song for Oboe and Piano, Op. 26* (1988, revised 1996)

Miguel del Aguila is a Grammy nominated composer from Montevideo, Uruguay. With more than 115 published works that fuse together drama and driving rhythm with nostalgic nods to his South American roots, he has established himself among the most distinctive and highly regarded composers of his generation. You can hear the composer's music internationally, with a large, captivating presence and performances by over 100 orchestras, thousands of ensembles, and fifty one recordings. A pianist himself, del Aguila approaches composition from the performer's perspective, which has earned him a devoted following among soloists. *Summer Song* is his only work dedicated primarily to oboe.

From the composer: "Summer Song was written in 1988 in Vienna, and premiered there a year later by oboist Vasile Marian, for whom it was written. 'The work is all about nature, how it affects us and how we interact with it. It was inspired by an Aztec poem that, though lost long ago, I still recall visually: It's a quiet, warm and lazy summer afternoon and the protagonist is lying on the grass. As he daydreams, his thoughts interact with the actual landscape, creating a magical, unreal place. Soon, as passing clouds bring rain the protagonist falls asleep and dreams. As the storm passes, birds begin to sing, waking him up.' The work opens with a gentle, modal theme, followed by a more lively and rhythmic second theme. Their interplay provides a gentle dialogue that takes us through a set of variations. The themes become agitated and trigger the 'dream' section of the piece from where a bird seems to slowly guide us back to reality. The themes we heard at the beginning return and are later joined by a new, almost scandalous theme, reminiscent of Brazilian samba. *Summer Song* stands alone among my works due to its capricious form, its over-abundance of thematic material, and most of all for the disparity of styles which somehow seem to merge together: idioms ranging from Indian chant and the 1940s Big Band era coexist with the late Renaissance, Middle Eastern arabesques, music from the Caribbean and Brazilian Samba. Originally written in 1988, I revised the work in 1996, expanding it in both length and, alas, difficulty."³²

³² Miguel del Aguila, "Program Notes," Miguel del Aguila, January 30, 2023, <https://migueldelaguila.com/program-notes/>.

RECITAL 3 BIBLIOGRAPHY

- del Aguila, Miguel. "Program Notes." Miguel del Aguila, January 30, 2023. <https://migueldelaguila.com/program-notes/>.
- Dorati, I. v. A. "Antal Dorati - Musiker, Musician, Dirigent, Conductor, Composer, Komponist." Antal Dorati - Musiker, Musician, Dirigent, Conductor, Composer, Komponist. Accessed February 21, 2023. <https://www.dorati.com/>.
- Fraker, Sara. "Poetic." Faculty Artist Series Recital. University of Arizona, Fred Fox School of Music, February 6, 2018. <https://fdocuments.in/document/n-poetic-wpucfa-marina-dranishnikova-1929-1994-i-n-t-e-r-m-i-s-s-i-o-n.html?page=4>.
- Klein, Shoshana. "Program Notes for Don Giovanni Alexis Reed - McGill University," March 26, 2020. https://www.mcgill.ca/music/files/music/channels/attach/26mar_reed_alexis_notes.pdf.
- Moses, Tehillah. "Twentieth-Century Music for the Oboe." Cardinal Scholar. Ball State University Libraries, May 2011. https://cardinalscholar.bsu.edu/bitstream/handle/123456789/194798/MosesT_2011-2_BODY.pdf?sequence=1.
- Serrou, Bruno. "Damase, J-M :: Pantomimes." Carolyn Nussbaum Music Company. Accessed February 21, 2023. <https://www.flute4u.com/Damase-J-M-Pantomimes.html>.
- Tikkaken, Amy. "Antal Dorati." Encyclopædia Britannica. Encyclopædia Britannica, inc. Accessed February 21, 2023. <https://www.britannica.com/biography/Antal-Dorati>.
- Wilson, Ransom. "Chandos Records Classical Music Cds and MP3 Downloads Online." Chandos Records. Accessed February 21, 2023. <https://www.chandos.net/>.