



YST
Yong Siew Toh
Conservatory
of Music

KIM HYE SOO



Piano, Matthew Mak

G.F. HANDEL
Oboe sonata in B flat Major, HWV 357

J.W. KALLIWODA
Morceau de Salon Op.228

-intermission-

B. BRITTEN
Six Metamorphoses after Ovid Opus 49

C. SAINT-SAENS
Sonata for Oboe and Piano, Op. 166

OBOE SENIOR RECITAL

April 26, 2021 2:00PM YST CONSERVATORY CONCERT HALL

About The Performer

Hyesoo was born in 1998 in Seoul, South Korea. She has been playing the oboe since when she was 12 years old. She graduated Yewon school and Seoul arts high school. She was studying with Yunjung Lee, Jiwon Yoon from Korea and is currently studying with professor Rachel Walker and Carolyn Hollier. She has achieved 3rd prize in Seoul National University Wind Competition, 1st place in Haneum competition and performed in prize winner recital, 1st place in Eumak Journal competition and entered the final round of the Osaka International Music competition. She also plays a lot of chamber and orchestra music and she played repertoire from a wide-range of various composers from the Baroque period to modern works. She is now a year 4 student at the Yong Siew Toh Conservatory.

Programme Notes

GEORGE FRIDERIC HANDEL **Oboe Sonata in B-flat major, HWV 357**

Handel's chamber sonatas for solo instrument and continuo accompaniment are a quagmire of doubtful authenticity and numerous sonatas assigned to the wrong solo instrument since faulty early editions were published during the composer's lifetime without his involvement.

There are only three sonatas of certain authenticity with solo parts that Handel obviously intended for oboe, and each demonstrates Handel's apparent enthusiasm for the instrument's expressive capabilities and colours. The earliest of them is the Oboe Sonata in B flat major HWV357, the so-called 'Fitzwilliam' sonata because the autographed manuscript is now at the Fitzwilliam Museum in Cambridge. Written on Italian paper that Handel also used at Hanover, the French title on the autograph ('Sonata pour l'Hautbois Solo') suggests a Hanoverian origin, but the style of the music seems closer to Handel's earliest period in Italy.

JOHANN WENZEL KALLIWODA **Morceau de Salon, Op. 228**

Kalliwoda was a composer held in high regard in his time, especially by Robert Schumann. Born and raised in Prague, he studied violin and composition at the Prague Conservatory, and for 40 years was the conductor of the court of Prince Karl Egon II of Furstenberg in Donaueschingen, Germany. His Morceau de Salon, which simply means "salon piece," is a very typical example of 19th century salon music: It is very romantic and almost operatic at times, full of contrasting melodies, quickly shifting between slow, lyrical melodies to joyous, spritely passages, before ending in a flurry of delightful triplet runs.

BENJAMIN BRITTEN

Six Metamorphoses after Ovid, Op. 49

I. PAN

II. PHAETON

III. NIOBE

IV. BACCHUS

V. NARCISSUS

VI. ARETHUSA

In 1951 Benjamin Britten composed six pieces for solo oboe dedicated to and performed by Joy Boughton (daughter of Britten's friend and fellow composer Rutland Boughton) during the 1951 Aldeburgh Festival. Britten's inspiration was Ovid, the Roman poet who died in 17AD in exile on the coast of the Black Sea. Ovid's greatest work is *Metamorphoses*, a fifteen-volume treatise of the disillusionment of his generation. Britten used six legendary figures who appear in Ovid's treatise as inspiration for his work.

I. PAN, who played upon the reed pipe, which was Syrinx, his beloved.

Depicting this free-spirited mythological figure, the first movement is marked *Senza misura* or 'without measure.' This combined with frequent fermatas gives the piece an *ad libitum* feel.

II. PHAETON, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.

Marked *Vivace ritmico*, the second movement depicts Phaeton's ride on the chariot of his father, the sun god Helios. As the rhythmic music ascends, Phaeton soars too high toward the sun. Then as the music descends, Phaeton plummets toward the Earth.

III. NIOBE, who, lamenting the death of her fourteen children, was turned into stone.

In contrast to the previous movement, Niobe takes a slower *Andante tempo*. Meant to evoke images of Niobe's tears, this movement is marked *piangendo*, or 'weep- ing.'

IV. BACCHUS, at whose feasts is heard the noise of giggling women's tattling tongues and shouting out of boys.

This lively movement is divided into four sections marked *Allegro pesante*, *Più vivo*, *Tempo primo*, and *Con moto*, respectively.

V. NARCISSUS, who fell in love with his own image and became a flower.

The fifth and longest movement is marked Lento piacevole, or 'slow and pleasant', and depicts Narcissus' self absorption and fixation on his own image. The music frequently switches style between Narcissus' actual self and the depiction of how he views himself.

VI. ARETHUSA, who, flying from the love of Alpheus the river god, was turned into a fountain.

The work is concluded with a piece that evokes pleasant images of the beautiful Arethusa and the flowing water she became.

CAMILLE SAINT-SAËNS
Sonata for Oboe and Piano, Op. 166

This is one of three sonatas that Saint-Saëns wrote for woodwind instruments before he died in the same year. In this sonata, he turned to a simpler, clearer way of composing that is clearly visible by adding his sharp lines and structure to his economic note writing. The first movement begins with a smooth movement, enters turbulence in zone B, and then resolves in the last section. The second has an ad libitum section. It starts with the ad libitum section where the performer has a certain freedom to form a musical line. The ad libitum section returns after a middle allegretto section. The third movement is full of challenging finger techniques, rapid upward passages and large leaping intervals which allow the performer to best display his or her technical ability on the instrument.

Programme notes by Hyesoo Kim.