



SENIOR RECITAL PROGRAMME NOTES

CPE Bach (1714-1788)

Sonata in G minor for Oboe and Continuo H549

- i. Adagio
- ii. Allegro
- iii. Vivace

As the fifth child of Johann Sebastian and Maria Barbara Bach, Carl Phillip was raised in perhaps one of the most illustrious musical families in history. In addition to paying homage to his father's solo sonatas and partitas, he also adapted his own composition style to a new, more straightforward form known as the Galant style, which was popular between 1720 and 1770. One of the most notable differences is that C.P.E Bach did not employ the popular French dance form as his father did (Allemande-Corrente-Sarabande-Bourrée), but he opted to utilize a three-movement structure with tempos of slow-fast-fast, in the case of the Oboe Sonata (Adagio-Allegro-Vivace).

Marina Dranishnikova (1929-1994)

Poem for oboe and Piano (1953)

Not much is known about Russian composer Marina Dranishnikova. She was born in 1929, but there is contradicting information regarding the precise date of her death. Marc Fink, the editor of the piece, says that she passed away in 1990 while another source states that she died in 1994. She studied piano and composition at the Leningrad Conservatory and her father was the music director of the Mariinsky theater opera house.

The poem was written in 1953 in Moscow and it is believed that it was dedicated to V.M. Kurlin, who was an oboist in Leningrad. It is also believed that Kurlin and Marina had a tragic love affair and the piece is a representation of it. This can be heard in the music through expressive melodic lines and difficult technical passages that create agitation. The poem is written in a romantic style, with beautiful melodies and rubato used throughout. The piece is very demanding for the oboe and the piano because the basic components are taken to the extremes, especially the time signature changes and key signature modulations.

In this approximately nine-minute piece, nine of the fifteen key signatures are used. The piece begins in E-flat minor and moves to G-flat major with six flats, both of which are rather unusual keys. The key signature moves to an opposite key of B major. The section with this key signature also includes some G-sharp minor chords. The piece continues throughout in the manner of changing keys and using the major and minor mode of a key signature.

Antal Dorati (1906-1988)

Cinq pieces Pour le Hautbois (Five pieces for Oboe solo)

- i. La cigale et la fourmie
- ii. Lettre d'amour
- v. Légerdemain

This piece has become one of the standards in the contemporary oboe repertoire. It was written in 1980 and Dorati used very interesting compositional techniques to create characters and little dramas as well as almost impossible technical passages for the performer. The first movement, which in English means "The Grasshopper and the Ant", is based on the same-named folktale. When the winter is coming the grasshopper is not prepared for it and it goes to the always hardworking ant to ask for help, but it is refused. Both characters can be heard clearly in the music. The second movement is named "Love Letter", lyrical and more straightforward that later is contrasted by the almost visible conjuring tricks of the final movement. The piece was dedicated to and premiered by Heinz Holliger.

W. A. Mozart (1756-1791)

Oboe Quartet in F K370/368b (1781)

- i. Allegro
- ii. Adagio
- iii. Rondo: Allegro

In 1777 Mozart had been impressed with the playing of the oboist of the Mannheim court orchestra, according to a letter written to his father in 1777. 4 years later, Mozart wrote the oboe quartet for him. The oboist was Friedrich Ramm, who had been appointed to the court orchestra when he was only 14-year-old and must have been a formidable player considering how technically demanding the piece is, even with today's much more sophisticated instruments.

The piece is a showcase for the range of expression of the instrument, from the exuberance and virtuosity of the outer movements to the soulful slow movement. In the first and third movements, Mozart did not economize on the technical demands made of the player: melodic leaps across almost the whole range of the instrument, including top Fs (the highest note on the instruments of that time) and fast passage work.