

Allison Crabb, Oboe and English Horn
Cecilia Lo-Chien Kao and Mei Li, Piano

Monday, November 16, 2020 – 8:30PM

Pepsico Recital Hall

Concerto for Oboe in D Minor Op. 9, no. 2 (1722)

Tomaso Albinoni (1671-1751)

- I. Allegro e non presto
- II. Adagio
- III. Allegro

Sonate für Oboe und Klavier (1938)

Paul Hindemith (1895-1963)

- I. Munter
- II. Sehr langsam

Canzonetta for Oboe and String Orchestra, Op. 48 (1978)

Samuel Barber (1910-1981)

Chrysalis for English Horn and Piano (2015)

Alyssa Morris (b. 1984)

- I. Caterpillar
- II. Within the Chrysalis
- III. Butterfly

Souvenir of Old Quebec

Stanislas Verroust (1814-1863)

- I. Andante
- II. Rondo
- III. Finale

Program Notes

Concerto for Oboe in D Minor, op. 9, no. 2 – Tomaso Albinoni

Tomaso Albinoni was born in Venice in 1671, the eldest son of a wealthy paper merchant. He began to sing and play the violin from a young age. Later in life, after being unable to perform in public due to not being a member of the performer's guild, he turned his hand to composition. As a composer, Albinoni was particularly fond of the oboe. The instrument was relatively new to Italy during his lifetime, with the Opus 7 concertos for oboe and strings Albinoni composed in 1716 marking the first time an Italian composer had written a concerto for oboe. Previously in the country, the concerto had been decidedly a genre reserved for string instruments. The concertos were such a success that Albinoni composed another twelve concertos for the oboe in 1722 as his Opus 9. The second concerto in D Minor is the most famous of these concertos to emerge from the collection.

Sonate für Oboe und Klavier – Paul Hindemith

Paul Hindemith was born in 1895 in Hanau, Germany. He began to study music at an early age, starting his study of the violin at the age of twelve at the Hoch's Conservatory in Frankfurt. He gained the attention of Schott Publishers in Mainz after serving in the military during World War One, moving virtually overnight to the forefront of the avant-garde movement in Germany and earning a reputation as an expert in the interpretation of contemporary music. Between 1935 and 1955, Hindemith wrote a series of 26 sonatas for winds, strings, piano, organ, and harp. Each sonata has an unmistakable profile, intended to be a portrait of the instrument for which it is written.

Canzonetta for Oboe and String Orchestra, Op. 48 – Samuel Barber

Samuel Barber was born in 1910 to a musical family. He started composing at an early age, with his first piece written for piano at seven years old. He enjoyed early and prolonged success, unusual for a composer in America at the time. His final piece of written music was the second movement to an unfinished concerto for oboe, eventually standing alone as the *Canzonetta for Oboe and Strings, op. 48*. Diagnosed with cancer shortly after beginning to write the piece, Barber decided to finish the second movement of the concerto before dying in 1981. Although Barber wrote a cadenza for the premiere performance by Harold Gombert of the New York Philharmonic, his cadenza was not included in the published version of the piece. The original manuscript of Barber's cadenza found in the personal collection of Barbara Heyman was reproduced by Angela C. Sallas for her doctoral dissertation. This reproduction is the source of the cadenza performed for this recital.

Chrysalis for English Horn and Piano – Alyssa Morris

Alyssa Morris is the professor of oboe and music theory at Kansas State University. She is also the principal oboist of the Topeka Symphony Orchestra and the Wichita Grand Opera. As a composer, Morris' chamber music has been performed internationally and has been presented at multiple IDRS Conventions, the National Flute Association Convention, and the Society of Composers Inc. National Convention. Carolyn Hove, solo english horn of the Los Angeles Philharmonic, commissioned the piece *Chrysalis*. The premiere performance took place on June 9, 2015. Below is the composer's program notes for the piece:

"*Chrysalis* is the musical analogy of a caterpillar; its metamorphosis, and becoming a butterfly. Within the story is another message: to become spiritually changed. The first movement, *Caterpillar*, introduces the 'caterpillar theme' that will transform throughout the piece. This melody begins with clarity and is transformed into an awkward, crawling caterpillar. The theme returns with serenity once again at the end of the movement.

In movement two, the caterpillar enters a new and unknown phase of progression. The caterpillar struggles to find its way. But in the darkness of the chrysalis, the caterpillar finds hope and the strength to become something more. *Within the Chrysalis* attempts to capture my personal feelings regarding the sacrifice and death of Jesus Christ. In this movement are moments of quiet grief, deep sadness and anguish, and then gratitude and hope. The caterpillar changes within the chrysalis, just as one can experience a spiritual rebirth through Christ's great gift.

In the third movement, the *Butterfly* emerges. The 'caterpillar theme' is transformed. The butterfly sings praises to God, who gave it wings to fly. *All Creatures of Our God and King* is quoted: '*All Creatures of Our God and King Lift up your voice and with us sing... Oh, Praise Him! ...Alleluia!*'"

Souvenir of Old Quebec – Stanislas Verroust

Stanislas Verroust was born in 1815 in Hazebrouck. Throughout his life in France, Verroust gained a reputation as an oboist and composer. In 1853, he became oboe teacher at the Paris Conservatory, succeeding Gustave Vogt, and the principal oboist of the Paris Opera. He published nearly 90 pieces, many of which had parts for oboe.