

THE UNIVERSITY OF BRITISH COLUMBIA
SCHOOL OF MUSIC
Roy Barnett Recital Hall
Saturday, April 15, 2023
13:30 p.m.

DOCTORAL RECITAL

II(Chamber Recital)

WEI WANG, OBOE

Emily Yu, Piano

Siliang Wang, Flute

12 Fantasias for Solo Flute (1733)

Georg Philipp Telemann
(1681-1767)

Fantasias 1

Oboe Concerto, H.353 (1955)

Bohuslav Martinů
(1890-1959)

I. Moderato

II. Poco andante

III. Poco allegro

Élégie automnale (2014)

Victor Herbert
(B.1980)

Adagio

- INTERMISSION -

Arachne (2013)

Helen Grime
(B.1981)

Flessibile con rubato

Piu mosso ritmico

Senza misura

Leggero

Sonatine for oboe and piano (1957)

Pierre Sancan
(1916- 2008)

I. Modere

II. Adante

III. Presto

Duo for Flute and Oboe, Op.13 (1945)

Alberto Ginastera
(1916-1983)

I. Sonata

II. Pastorale

III. Fuga

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.

Program Notes

12 Fantasias for Solo Flute - Georg Philipp Telemann

The first modern edition of the 12 fantasias was appeared in 1955. It was not announced to be written by flute originally, since the work was also popular with oboists, saxophonists, and many others. However, there were some evidences showing that it was idiomatic for flute such as avoiding double stops, notes lower than the baroque flute's low D, or keys rarely used in flute music of the time (Garrison, 2020). 12 Fantasias for Solo Flute were first published in Hamburg in 1732–33, Telemann used to be a flute player, so he knew more about the flute than other composers. What makes this Fantasia a unique and impossible solo work in the Baroque period is that it includes some movements that are seemingly impossible on flute. In addition, Telemann also avoided some impractical tonalities in his works, such as B major, C minor and F minor (Zohn, 2008).

The first fantasia is in A major key, and it can be understood from two different perspectives, Vivace and Allegro. In terms of Vivace, the first section is dominated by sixteenth notes from the beginning to the tenth bar, which is more like a melodious introduction for the listener to notice that the piece has begun. The second part is from bar 11 to bar 26, which is mainly about the pronunciation and more about the big jump notes. This part is more like the theme part. The third section is from bars 27 to 36. This section gradually transitions from the allegro from the front to an Adagio-like lyrical and rubato section with the slow tempo. The last allegro section is 3/8 closing section with some creative ornamentation. This ending is also typical of the obvious Baroque period especially the strong and weak meter and there is no significant variation in manuscript dynamics.

Oboe Concerto, H.353 - Bohuslav Martinů

Bohuslav Jan Martinů was born in 1890-1959 and was a Czech composer of modern classical music. In 1955 he created several key works: the oratorio Gilgames (The Epic of Gilgamesh), the Oboe Concerto, Les Fresques de Piero della Francesca, and the cantata Otvirani studanek (Prague, 1990). He wrote this oboe concerto for the Czech-born Australian oboist Jiří Tancibudek. When Tancibudek wrote to the composer in the early 1950s asking for such a piece, he was initially rebuffed. But Martinů wrote it again in 1954, saying he would write the work and asked Tancibudek to introduce it to the world (ABC Radio, 2001). Tancibudek gave European premieres in London (27 February 1958 in the BBC Studio in Maida Vale), Hamburg in March 1958 (Music Web, 2020), and Vienna, and the North American premiere in Vancouver, Canada (The Adelaide Review, 2011).

The concerto was originally written for oboe and a small symphony orchestra but was later published again for oboe and piano. It's including 3 movements, and each movement has a lot of notations. Because when the performer plays, in many places there are two ways of playing, respectively the composer and the performer's interpretation of each modification. For example, in measure 103, Martinů wants to play with slur intonation, but for the performer, there may be more contrast, so Tancibudek gives the way of playing with articulation. In addition, the notation under the music shows that changed proposed by Tancibudek and approved by Martinů. There are a lot of these notes in the back to give players different ways to play. Except that, since manuscript is not clear, Martinů offers the possibility of two different notes within the same chord, but if you look at the chord there's not exactly one note that fits that chord. As a concerto, it is unique in that the first cadenza appears only in the third movement, and there are two cadenzas, long and short. After the recapitulation of the third movement, the composer uses the Allegro as a final closing, which is completely different from the previous speed, more like an independent ending and does not have the final speed to return to the theme. It's also a unique place.

Arachne - Helen Grime

Helen Grime MBE is born in 1981 and she is a Scottish composer whose work, Virga, was selected as one of the best ten new classical works of the 2000s by the Royal Scottish National Orchestra. She also has some oboe background when she was a student at the Royal College of Music. The first is she studied with John Anderson who is oboe professor at the Royal College of Music. The second is Helen's Oboe

Concerto won a British Composer Award in 2003. The last is she worked a lot of places when she graduated from school as a composer or lecturer for example Royal Holloway, University of London, the Wigmore Hall and the Hallé Orchestra.

She composed 'Arachne' in 2013 and the work is based on an English poet from Ted Hughes, a children's writer, retelling of the myth in his 'Tales from Ovid'. The whole story revolves around Arachne who is a mortal and master weaver and Minerva who is the Roman goddess of wisdom, justice, law, victory, and the sponsor of arts, trade, and strategy (Bulfinch, Thomas, 2010) in front of the gods race to weave, Minerva jealous of Arachne won the race, and eventually Arachne killed and turned into a spider. The first part at the opening shows Arachne going from being a bit timid in the game to getting more and more confident in the end of the first part. The intensity also shows that the dynamics from pp to ff and finally reaches a high G at the end of the first passage. The second part alternates back and forth between the sextuplet notes and the 32nd notes, and always from weaker to stronger and back to weaker, and these dense notes also show the intensity of the competition. But when the third part arrives, it is accompanied by a fading intensity that indicates the dark forces represented by Minerva that gradually consume Arachne and turn him into a spider in the last movement in an abrupt and intensely powerful way. Of course, the whole piece gives an eerie feeling of spiders everywhere.

Élégie automnale– Victor Herbiet

Victor Herbiet studied saxophone and composition at the University of Ottawa. As a soloist and chamber musician, he has performed his own works in numerous concerts across Canada. As a composer, he made various works for saxophone, for example twelve-tone, French impressionism, Canadian folk, American jazz and so on. Currently he teaches saxophone at the School of Music of the University of Ottawa (Herbiet, 2017).

Élégie automnale was originally composed for Saxophone. Élégie means nostalgia for the old or the past, so the word expresses a very sad feeling. automnale means autumn, so it adds another touch of sadness and desolation. In the beginning, Victor expresses a melancholic feeling of melody with expressiveness, until *agitato* comes in and gradually changes from a feeling of helplessness and sadness to a feeling of anger and rebellion against life. So, in the middle section from triplets to sextuplets, the notes become more and more dense, and then the intensity and pitch reach a climax. But perhaps because of the helplessness of life, when it comes back to the theme again, a kind of rebellion is beaten back by reality, and is once again enveloped by a kind of gloom. It is like a young man's helplessness to life, until the end he cannot come out of this haze and bow down to life.

Sonatine for oboe and piano - Pierre Sancan

Pierre Sancan was a French composer, pianist, teacher and conductor. He was a significant French musician in the mid-20th century between contemporary and modern period. He composed the oboe and piano sonata in 1957 at the annual composition of his Alma mater, the Paris Conservatoire.

The work is divided into three movements which are *Modere*, *Andante* and *Presto*. The first movement is a distinctly French modern composition, using a mixture of 9/8 and 15/8 meters like Henri Dutilleux oboe sonata. The first movement was played with a soft lyrical feeling, although it used a lot of fast eighth notes. Especially in the middle of the piece, Sancan creates a lyrical melody that contrasts with the opening and recapitulation of the piece. The ending is a kind of weak ending with a continuous articulation and a weakening. The second movement, which Sancan intensifies with successive phrases and reaches a climax in the middle of the piece. The accumulation of emotion and force also reaches the climax of the piece here. In the last movement he chose a *Presto*. At the beginning, audiences heard a very dry staccato, which led to the final movement. Sancan closed the 2-minute third movement with a powerful ending.

Duo for Flute and Oboe, Op.13 - Alberto Ginastera

Alberto Ginastera was an Argentinian composer of classical music. He is considered to be one of the most important 20th-century classical composers of the Americas (Evet, Robert, 1966). He studied composition with Copland and Tanglewood in the United States from 1945 to 1947. His composing career can be divided into three stages, which are "Objective Nationalism" (1934 -- 1948), "Subjective Nationalism" (1948 -- 1958), and "Neo-Expressionism" (1958 -- 1983). This duo happened to be in the first period and was written in the United States. He composed this piece of music with 12 tones. The first movement is *Allegro*, in which the flute plays the theme first, and the oboe plays the same theme again when it comes in. At the same time, the flute pushes the melody to the *ff* intensity for the first time with

the conjunction and articulation of the sixteenth notes. Alberto uses a lot of contrast to keep the melody going. And the overall change in dynamic is also a very broad change from pp to ff. However, in the first movement, the oboe and flute theme play almost always alternate, not together. The second movement completely broke the allegro of the first movement, an extremely quiet and lyrical adagio that pulled the audience into another pastoral picture. From the perspective of intensity change, the intensity change of this movement is only ppp to p, almost from the beginning to the end, with a kind of retelling tone to show this pastoral feeling. And the vivace in the third movement again shows two instruments with a very powerful staccatos to show the liveliness of the last movement. From the beginning to the end, the two voices have been playing the theme material in different keys alternately. And at the end it chooses a surprise way from intensity feeling to ffp and back sff ending.

Reference:

- Zohn (2008). Music for a Mixed Taste: Style, Genre, and Meaning in Telemann's Instrumental Works (p. 428)
- Praha (1990). Bohuslav Martinů 1890-1959: Life and Work. Divadelni Ustav(p.7-8)
- ABC Radio 24 Hours (2001). (p. 18)
- Music Web International (2020)
- The Adelaide Review, Obituary: "Prince of the oboe" Archived 2011-03-10 at the Wayback Machine
- Bulfinch, Thomas. (2010). The Age of Fable, or Stories of Gods and Heroes. Neeland Media LLC. ISBN 978-1-59625-257-8. OCLC 1028955021
- Victor Herbiet (2017) <https://www.victorherbiet.com/biography>
- Evelt, Robert. (1966). "The South American Way", New Republic 154, no. 12 (19 March): 35
- Garrison, L. (2020). TWELVE FANTASIAS: A SURVEY OF EDITIONS AND RECORDINGS: Whether or not Georg Philipp Telemann wrote his fantasias specifically for flute is uncertain, but one truism is. unambiguous: the popularity of his work today. The author explores a spectrum of the printed and recorded versions available today.

We acknowledge that the University of British Columbia is situated on the traditional, ancestral, and unceded territory of the Musqueam people.

