



SCHOOL OF MUSIC  
UNIVERSITY of WASHINGTON

## Oboe Recital

Kieran Matz and Friends

Brechemin Auditorium

Saturday, August 13<sup>th</sup> at 1:30 p.m.

*Évocations* (1967)

Henri Tomasi (1901-1971)

- I. Peruvienne
- II. Nigérienne
- III. Cambodgienne (Apsaras)
- IV. Ecossoise

*Incantation and Dance* (1942)

William Grant Still (1895-1978)

David Lin, Piano

*Fáinleog (Wanderer)* (2016)

The Gloaming (formed 2011)

arr. Kieran Matz (b. 2000)

Dina Siegel, Cello

David Lin, Piano

*Oboe Quartet in F Major* K. 370/368b

Wolfgang Amadeus Mozart (1756-1791)

- I. Allegro
- II. Adagio
- III. Rondeau: Allegro

Christine Chu, Violin

Randy Zhang, Viola

Dina Siegel, Cello

**Intermission**

*Trio for Oboe, Horn, and Piano* Op. 188

Carl Reinecke (1824-1910)

- I. Allegro Moderato
- II. Scherzo. Molto Vivace
- III. Adagio
- IV. Finale. Allegro ma non troppo

Nicholas Hidy, French Horn

Hanyan Zheng, Piano

Kieran Matz is a student of Mary Lynch VanderKolk.

### **Évocations (1967)**

**“Évocations”** by Henri Tomasi was premiered at the Paris Conservatoire where he worked and is one of his last composed works. It is scored for unaccompanied oboe or English horn. Dedicated to Étienne Baudo, the professor of oboe at the Paris Conservatoire, the work is divided into four movements, each of which are a portrait of a woman from a different country.

The first movement, *Peruvienne*, is based on two Peruvian dances. The first, the *Herranza*, is a traditional mourning dance in which a woman plays a drum while singing. Similarly, the *Huaco* is a dance from a labor festival involving pipes and drums. *Nigerienne* is based on an African song called the *Ajogan*. A wife sings this to praise her husband and degrade his enemies. Tomasi sought to reflect the practice of repeating phrases in this musical style to make the message clear. *Cambodgienne* depicts the women who dance for the Pinn Peat ensembles – Cambodian percussion groups akin to Indonesian gamelan. They are seen in local culture as messengers to the gods. The final movement, *Ecossaise*, is like a Scottish jig based on the Scots folk song, *“Now simmer blinks on flow’ry braes.”*

### **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 including five symphonies and eight operas and 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. The piece begins with a melancholy evocation of a far-off land. It proceeds directly from the Incantation to a joyful pentatonic Dance, racing towards the end.

### **Fáinleog (Wanderer) (2016)**

The Irish American supergroup, The Gloaming, is made up of three Irish musicians and two American musicians. Their albums offer a new take on traditional Irish music, combining modern classical music and Jazz, all under a driving Irish background. Vocalist Iarla Ó Lionáird explains this piece, **“Fáinleog (Wanderer)”** from their album “2” in the context of

"One of [Ireland's] great Myth tracts [is] 'An Fhiannuideacht' or Fenian Cycle which recounts the life and exploits heroic of Fionn Mac Cumhail, seer and superhero of the ancient Gaelic world, who with his comrades - known as the Fianna Eireann, were tasked with the protection of the High Kings of Ireland. It was he who coined the phrase that the most valuable thing in all of creation was The Music of What Happens. Much of their stories are contained in verse form known as the Laoithe Fiannuidheachta or Fenian Lays and in one of these we see the Fianna standing by a lakeshore where they see two swallows descend to them and take aloft a ring out over a lake where they let it fall into its depths. The swallows soar off then singing. We are left both with the lyric and the song simply to marvel at the happening. The word Fáinleog incidentally means Swallow as in the bird, but also means, appropriately, a wanderer."

In this transcription, the slower introduction of the Traditional Irish tune "The Swallow" is voiced by the cello, underlaid with a driving ostinato in the piano. Later, the melody that accompanies the original Sean-nós sung verses of "the Wanderer" pour out through the oboe. After a pause, "The Old Holly Bush" jig takes over and speeds towards a triumphant end.

Lyrics:

*Tháinig fáinleog, fán bhFéinn  
Is rug an fáinne, fán loch.  
D'imthigh an fáinne, ó shin anuas,  
Gan a thuairisc anocht.  
Éan ruadh na sciathán riabhach  
Is éan beag eile thuas 'na bhéal  
Ag gabháil mágcuard ós ár gcionn  
Ag seinm na bhfoinn san aer,  
San aer...*

*The swallows  
They came upon the Fianna  
And took from them a ring.  
And flew with it out over the lake  
Where it fell, never to be seen again.  
One, a russet bird with speckled wings,  
Another, a little one within his mouth.  
Circling aloft, girded by sky  
The air itself sang.*

Translation: Iarla Ó Lionáird

**Oboe Quartet in F Major K. 370/368b**

*Notes by Willard J Hertz*

Mozart wrote his “*Oboe Quartet*” in 1781, the pivotal year of his life. This was the year when Mozart cut his ties with his family and hometown of Salzburg and struck out on his own as a freelance musician in Vienna. Reflecting his growing adulthood, the quartet was his first mature piece of chamber music.

In the years preceding, Mozart had been in the service of the Archbishop of Salzburg, working as a violinist and court organist. As it may be recalled from the film *Amadeus*, Mozart detested the archbishop for his cruelty as an employer and his insensitivity to music. The young composer had made repeated efforts to develop an independent livelihood away from Salzburg, traveling as far as Paris to seek a position, but these efforts had proved fruitless, adding to his frustration.

In 1780, Mozart got the break he was seeking. Friends in Munich succeeded in winning for him the commission of an opera to be performed at the Munich Carnival the following year. Further, the ruling elector invited him to come to Munich to supervise the production. The archbishop was reluctant to let Mozart go, but more fearful of offending the elector, his superior in rank. He finally gave Mozart a six-week leave of absence, which Mozart stretched to four months.

From the day he arrived in Munich, his visit was a success. He was warmly greeted by the elector, who attended many of the rehearsals and invited him to the palace. The singers were pleased not only by the music but also by Mozart’s facility in improvising changes to accommodate their vocal strengths and limitations. The resulting opera, *Idomeneo*, was enthusiastically received at its premiere in January, and established once and for all Mozart’s reputation as a dramatic composer. And in Munich’s exuberant carnival, Mozart, whose natural high spirits had been repressed in Salzburg by the archbishop and his own father, found ample opportunity to let his hair down.

The Oboe Quartet stems from the encouraging sojourn in Munich. There Mozart renewed an acquaintance with Friedrich Ramm, an oboist whom he had met earlier in Mannheim, the home of Europe’s finest orchestra. Ramm was more than an oboe virtuoso – according to a contemporary account, “no one has yet been able to approach him in beauty, roundness, softness and trueness of tone combined with the trumpet-like depth of his forte.” Somehow Mozart found time between opera performances and social engagements to compose the quartet for his admired colleague.

As might be expected, the quartet is really a bit of a concerto for the oboe. However, Mozart keeps the oboe part primarily in the instrument’s upper register, avoiding, except for a few contrasting passages, the instrument’s lower notes, which modern audiences find attractive. Perhaps the lower notes were coarser in quality in the oboes of Mozart’s day.

The oboe’s prominence notwithstanding, the quartet represents a major advance for Mozart over his earlier chamber works. While Mozart had not yet learned from Haydn the importance of balancing the four instruments of a quartet, the strings are not mere accompaniment – in many passages they weave countermelodies to the oboe. Further, he found many subtle ways to integrate the voices and to vary the musical texture.

The first movement is in regular sonata form and illustrates Mozart’s ability to exploit the pungent quality of his featured instrument. The *Adagio*, only 37 measures long, is in D minor, always a moving key with Mozart, and is really an aria for the oboe with string accompaniment. The final movement – there is no minuet – is a sprightly rondo in 6/8 time. In a surprising 13-measure passage in the middle of

the movement, the oboe shifts into 4/4 time while the other instruments retain the 6/8 until the oboe comes to its senses.

### **Trio for Oboe, Horn, and Piano Op. 188**

*Notes by Jessie Rothwell*

Carl Reinecke was both the student of and the teacher of composers much more famous than he. Born in Hamburg in 1824, Reinecke began to compose at age seven, and first performed on piano at age twelve. By the time he was 20 he had studied with Felix Mendelssohn, Robert Schumann, and Franz Liszt. His esteemed students include Edvard Grieg, Leoš Janáček, and Max Bruch. Reinecke spent time teaching at the Cologne University and then at the Leipzig Conservatory, where he would remain for 35 years. As the director of the school, he brought it to a new realm of prestige. He conducted the Gewandhaus Orchestra for more than 30 years. Reinecke was a great admirer of Brahms and in 1869 he conducted the premiere of Brahms's German Requiem. He is also the earliest-born pianist to have his playing preserved in any format, as he recorded piano rolls near the end of his life.

The "**Op. 188 Trio**" comes from Reinecke's fully mature work. The entire trio contains great dialogue; the three instruments are arm in arm the whole way through. The first movement is a beautiful mix of yearning and playfulness, with an idiomatic theme for oboe and superb interplay between the three instruments. The horn, playing a more subdued version of the theme, balances the oboe. The two dance around one another before the oboe returns to the main theme while the piano ripples underneath.

In the second movement, quicker and lighter than the first, the oboe and horn work in imitation throughout. Lasting only about two minutes, this scherzo is the shortest movement, and the piano plays a lyrical counterpart to the oboe and horn's rhythmic back and forth.

The third movement is slow, with a short introduction on piano and oboe and then horn taking the lead. Piano enters and decorates the horn's melody. The music builds in intensity through the middle of the movement, growing stormier and slightly faster. Then the horn reenters with the beginning placidity and builds again. The movement ends in with oboe and horn complementing one another in lovely harmony.

In the finale, the music returns to the quick wittiness of the second movement. There are lively chases starting and ending throughout and midway through the movement, the horn comes in with the dulcet melody from the third movement – which is then interrupted by the oboe, then the horn tries for the melody again, is again interrupted, and then the two of them play in dialogue with the piano until the bright ending.