

Oboe Concerto in C Major, K. 314 – W.A. Mozart

with Cameron Barton, Piano

The Mozart Oboe Concerto, known as such because there is only this one that survives today, has had quite a journey throughout its history. While its existence has been known to scholars and historians for some time, it had long been thought lost to time, and was only rediscovered in 1920 in an archive in Salzburg dedicated to collecting Mozart's works.

Modern oboists may be eternally grateful for this rediscovery, as it is one of our best pieces from the Classical period. Mozart's delightful balance of stateliness with playfulness is on full display in this work. The first movement is a showcase of the High Classical style, with a refined and polished yet light and witty feel. Here, the oboe is able to show off its charm and flexibility, as Mozart writes this movement with his signature sense of capriciousness and mischief. The second movement is sweet and delicate, reminiscent of a romantic aria or a lullaby that lets the oboe sing at its lyrical best. The third and final movement is an expression of carefree joy that evokes the feeling of community dances of old, with a lightness and humor that lends itself to the most playful and folk-like side of the oboe's sound.

Six Studies in English Folk Song – Ralph Vaughan-Williams for English Horn and Piano

with Lindsay Greene, Piano

Ralph Vaughan-Williams was an early ethnomusicologist who early in his life, began collecting and recording folk songs. At that time, it was still a relatively new concept that such music should be recorded and sought out, and further, should be valued and studied on its own terms. This folk music strongly influenced his music. He may be best known for his lyrical, approachable melodies, and this piece is an excellent example of that. Originally written for cello, it has been transcribed many times for a variety of instruments. Here it is played with English Horn and piano.

Concerto in C Major, RV 447 - Antonio Vivaldi

with Lindsay Greene, Piano

Antonio Vivaldi may be among the most prolific composers of concerti in history. With over 500 surviving concertos, he covers nearly every instrument that existed and was in regular use in Western European music during his lifetime. He was also one of the most influential Baroque composers, and his style would go on to influence J.S. Bach among many others.

This particular concerto is one of the less-played of his several for oboe. The second movement is especially beautiful. In typical concerto fashion, while the first and third movements are in the titular primary key of C major, the second movement is in a contrasting minor key - in this case, E minor. Vivaldi's characteristic use of sequences and suspension can be clearly heard here, as well as the broader characteristics of the Baroque style of ornamentation.

Winter Wheat - Lindsay Greene

with Lindsay Greene, Piano

From the composer's program notes,

“Winter Wheat is inspired by the beautiful season of fall. Molly and I both have a love for fall. Its complexity as a season, along with the way we both experience it made it the perfect subject of this project. As we collaborated on the direction of the piece, I inquired about Molly's unique experiences with synesthesia, and how that affects her ideas and opinions of the season. Because of this unique challenge each section contains a different focal point.

Flow represents the colors, warmth, and spices of fall. Much like falling leaves, the tones display an array of oranges and yellows that blend through the counterpoint of the slow lyrical lines.

Hallowed Eve focuses on the minor second, a pair that can be quite dissonant and dark, much like Halloween. The rhythmic complexity and conversation between the two instruments builds the dark, fun, and mysterious side of this cold season.

Winter Wheat wraps up the piece with ideas of renewal and rebirth. Although many view fall as a time for death and sleep for the winter months approaching, this movement argues that like winter wheat, life springs from fall with hope sprouting out of the brisk, cool earth.”

Duo for Flute and Oboe - Alberto Ginastera

with Jake Berreth, Flute

Ginastera was one of the most important Latin American composers of the 20th century. He began music lessons at age 7 in Buenos Aires, Argentina. Ginastera's music incorporates

folkloric material such as the music of the gauchos and the zamba (3 count) dance rhythm. The Duo for Flute and Oboe was composed in 1945, and the two movements on today's program are highly reflective of his unique compositional style, with demanding 20th century harmonies and rhythmically complex exchanges between the players. The *Pastorale*, which is a slow contemplative work that has a brief section of argument between the flute and oboe, and the first movement, *Sonata*, which is a carnival-like conversation between the two voices.