



School of

Music

College of Arts and Sciences

WASHINGTON STATE UNIVERSITY

presents

*Back to the Drawing Board*

*Lyndsey Woosley, Oboe*

*Zuke Baker, Tenor Saxophone and Oboe*

*April 13 , 2023*

*7:30 p.m.*

*Bryan Hall Theatre*

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Step Out .....

## *Program*

*Six Metamorphoses after Ovid* *Benjamin Britten (1913-1976)*  
*Pan*

*Zuke Baker – Oboe*

*Sonata Op. 166* *Camille Saint-Saens (1835-1921)*  
*Movement 1: Andantino*  
*Movement 2: ad libitum-Allegretto*

*Lyndsey Woosley – Oboe, Mayalisa Bordenkircher – Piano*

*Six Metamorphoses after Ovid* *Benjamin Britten (1913-1976)*  
*Pan*  
*Phaeton*  
*Niobe*

*Lyndsey Woosley – Oboe*

*Intermezzo Op. 118 No.2* *Johannes Brahms (1833-1897)*  
*Arranged by Jennifer Sperry*

*Lyndsey Woosley – Oboe, Dr. Keri McCarthy – English Horn,*  
*Mayalisa Bordenkircher – Piano*

*Meditation from Thais* *Jules Massenet (1842-1912)*  
*Transcription by John C. Worley*  
*Zuke Baker – Tenor Saxophone, Jing Chen – Piano*

*Selection from Duetto No. IV* *W.F. Bach (1710-1784)*  
*Zuke Baker, Professor Austin Cebulske – Tenor Saxophone*

*The Girl From Ipanema* *Antonio Carlos Jobim (1927-1994)*  
*Stan Getz Solo Transcription by Horace Alexander Young*  
*Zuke Baker – Tenor Saxophone, Meg Fritz – Piano*

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Program Notes in Order of Performance:

*Six Metamorphoses after Ovid* by Benjamin Britten (1913-1976)

*Pan - who played upon the reed pipe which was Syrinx, his beloved*

*Phaeton - who rode upon the chariot of sun for one day and was hurled into the river Padus by a thunderbolt*

*Niobe - who, lamenting the death of her fourteen children, was turned into a mountain*

The *Six Metamorphoses after Ovid* was composed for solo oboe and premiered by oboist Joy Boughton in 1951. This piece of program music (a piece of music that is meant to portray a non musical, narrative idea), was inspired by Ovid's *Metamorphoses* and focuses on six of these pieces. Today you will hear two performances of Pan, and one performance each of Phaeton and Niobe.

*Sonata Op. 166* Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns' sonata for oboe was at the beginning of a renaissance of solo and chamber repertoire for the oboe in the 20th century. It was written for Louis Bas, a student of Georges Gillet, and the first oboe at the Paris Opéra and the Société des Concerts. Georges Gillet, who was a well known soloist throughout Europe in the late 19th century, taught at the Conservatoire de Paris and redefined what was the "somewhat shrill tone of the oboe" to the beautiful conservatoire oboe we have today.

This piece is written for a French style of playing, meaning light articulations and tone, and most importantly, not German. Most French composers of this period carried this anti-German-style in their music, and artists like Monet had the same sentiment. The first movement embodies the lightness of the French style and feels like a formal dance. The second movement is a pastoral scene, the beginning is the breeze rolling over the grassy French countryside followed by a lilting melody.

*Intermezzo Op. 118 No. 2* Johannes Brahms (1833-1897) Arranged by Jennifer Sperry

*Intermezzo Op. 118 No. 2* was part of the *Six Pieces for Piano Op. 118*. It was his penultimate collection of solo piano music written in his later years and was dedicated to Clara Schumann. It is marked *andante teneramente* which means to play tenderly.

I first heard this arrangement at the IDRS conference last year at University of Colorado Boulder. The arrangement is for oboe, English horn and piano, and the moment I heard the downbeat, I fell in love with this piece. It is already a beautiful piano solo, but the interplay between the oboe and English horn in this arrangement is absolutely gorgeous.

*Meditation from Thaïs* by Jules Massinet (1842-1912), Transcription by John C. Worley

Thaïs, a French Opera, was written by Jules Massenet and premiered on March 16, 1894. This *comédie lyrique* (comedy piece with arias in between) takes place in Egypt while it was under the rule of the Roman Empire. Athanaël, a Cenobite monk, attempts to convert Thaïs, an Alexandrian courtesan and devotee of Venus, to Christianity however discovers too late that his obsession and motivation is rooted in lust.

This movement of the opera is a symphonic intermezzo (in between songs) and was written for solo violin and orchestra. This piece follows a particularly turbulent conversation between Thaïs and Athanaël where the monk confronted Thaïs in an effort to make her leave her life of comfort and luxury. After this conversation, the *Meditation* serves as time for contemplation and reflection for Thaïs' next move.

*Meditation* is seen as one of the great encore pieces by violinists, and is often played by symphonies around the world. This particular version was transcribed by John C. Worley for Bb and Eb saxophones and is in the key of Ab, instead of the original D Major.

*Selection from Duetto No. IV* by W. F. Bach (1710-1784)

Willhelm Friedmann Bach was a German musician and composer, and was the second child of Johann Sebastian Bach. Friedmann composed many church cantatas and instrumental works including the most notable fugues, polonaises and fantasias for clavier in addition to the duets for two flutes. W. F. Bach is known to have worked with Johann Nikolaus Forkel, a German musicologist and music theorist who is considered as one of the founders of modern musicology.

This particular piece is part of his Six duets for two flutes. *Duet No 4* is originally in F Major, and was written between 1740 and 1745.

*The Girl from Ipanema* by Antônio Carlos Jobim (1927-1994), transcription by Horace Alexander Young

*The Girl from Ipanema* is a Brazilian bossa nova and jazz song that hit big in 1965. Originally written in 1962 by Antônio Carlos Jobim with Portuguese lyrics by Vinícius de Moraes and English lyrics written later by Norman Gimbel. This piece was originally written in Db Major, but was transposed to F Major when being written down for beginning jazz books.

This piece is used in popular movies such as *V for Vendetta*, *Despicable Me 3*, and *The Secret Life of Pets 2*. Additionally, this song is considered to be the second most recorded song in history, just after *Yesterday* by The Beatles.

This piece is a transcription of the *Getz/Gilberto* album version of *The Girl from Ipanema*. This version features Stan Getz on Tenor Saxophone, Astrud Gilberto singing the english vocals, and João Gilberto singing the Portuguese vocals. This transcription was done by Horace Alexander Young, an American saxophonist and former professor of Saxophone at Washington State University.