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Presents

300 Years of Oboe

Lyndsey Woosley, Oboe

Elena Panchenko, Piano

Fabio Menchetti, Piano

Four Personalities

Alyssa Morris
(b. 1984)

Oboe Concerto in C Minor

Alessandro Marcello
(1673-1747)

Intermission

Danza Gaya

Madeleine Dring
(1923-1977)

Sonata for Oboe and Piano

Paul Hindemith
(1895-1963)

Bryan Hall Theater – October 30, 5:10 PM



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Alyssa Morris is a composer and oboist. She began her composition career at Brigham Young University where she earned bachelor's and master's degrees in music performance. She later earned her DMA at the University of Cincinnati with a composition cognate. Alyssa Morris currently teaches oboe and music theory at the University of Kansas and is the principal oboist of the Topeka Symphony Orchestra.

Alyssa Morris wrote *Four Personalities* for her own senior recital during her undergrad in 2007. The four movements, Yellow, White, Blue, and Red, are based on the Hartman personality test:

“Yellow is fun loving. The joy that comes from doing something just for the sake of doing it is what motivates and drives yellow.

White is a peacekeeper. White is kind, adaptable, and a good listener. Though motivated by peace, white struggles with indecisiveness.

Blue brings great gifts of service, loyalty, sincerity, and thoughtfulness. Intimacy, creating relationships, and having purpose is what motivates and drives blue.

Red is motivated by power and is aggressive and assertive. Red is visionary, confident, and proactive.”

Alessandro Marcello was an eighteenth-century composer in Venice, Italy. In addition to being a renowned composer, Marcello was a lawyer who held several public offices throughout his career. He was also a celebrated poet, painter, and lyricist. His most lasting impact,

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aside from his compositions, would be his collection of various period instruments currently on display at the National Museum of Musical Instruments in Rome.

The *Oboe Concerto in C Minor* has a fraternal twin entitled the same but in D Minor. They vary the most in the second movement by way of ornamentation. The C minor version is highly detailed with many ornaments written in all movements where the D minor version includes the basic melody and little to no ornamentation. The concerto was at one point falsely attributed to his brother, Benedetto Marcello. It is likely that one of the two versions were plagiarized by Benedetto.

Madeleine Dring was a British singer, actress and composer during the twentieth century. She began her musical career as a violinist at the Royal Conservatory of Music, but her true passion was theater. Later in her schooling, she added composition and learned from mentors Ralph Vaughan Williams and Gordon Jacob and took up singing and drama. She admired Francis Poulenc and mimicked his use of Latin-American rhythm and dance music in her own songs.

Dring wrote several instrumental chamber and solo works for her husband, Roger Lord, who was a professional oboist. The most famous work for chamber ensemble is Dring's Trio for flute, oboe, and piano. *Danza Gaya*, composed in 1965, reflects the dance-like music she wrote in the style of Poulenc and is bright and uplifting.

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Paul Hindemith was an early twentieth-century composer, performer, and teacher from Germany. He began as a violinist with two younger siblings also pushed into a musical upbringing. He fought in World War I, not just appointed to a military band, but dodged grenades in the trenches. His main source of income after the war was playing in his string quartet, the Amar Quartet, and composing once he gained a lifetime publisher and patron of his work, Schott Music.

Claude Debussy's death during World War I had a great compositional impact on Paul Hindemith. Hindemith was playing Debussy's *String Quartet* as the news broke over the radio. Hindemith went on to teach composition at a music conservatory in Berlin and also wrote theory and compositional treatises. He began to focus not on the dwindling Romantic style but neo-Baroque style, chromaticism, and altered scales. The *Sonata for Oboe and Piano* comes from the height of this compositional style from Hindemith. It does not have a set key signature or mode, but a centered pitch that is played at the end of both movements. The harmonies and structure are Baroque in nature, but modern in tone color and expression.

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