Sunday, May 27, 2018 • 7:00 P.M.
Recital Hall

**OBOE STUDIO RECITAL**
*DePaul Oboe Band*

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**PROGRAM**

Joan Tower (b. 1938)
*Fanfare for the Uncommon Woman* (1993)

Antonio Vivaldi (1678-1741)
*Concerto for Four Violins* (1711)
  Movement I

Samuel Barber (1910-1981)
*Adagio for Strings* (1938)

Maurice Ravel (1875-1937)
*Le Tombeau de Couperin* (1914)
  Prélude

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**PERSONNEL**

Alex Klein, Bass Oboe
Allysson Jewel, Oboe
Andrew Cooper, Oboe and English Horn
Anna Velzo, English Horn
Ashley Ertz, Oboe
Carl Covin, Oboe
Erik Andrusyak, Oboe
Ian Egeberg, Oboe
Jacob Shapiro, English Horn
Lindsay Wiley, Oboe
Lillia Woolschlager, Oboe
Matthew Sampey, Oboe
Meghan Andreachi, Oboe and English Horn
Reed Cawley, Oboe
Sunny Yoo, Oboe
PROGRAM NOTES

The DePaul Oboe Band is formed by all enrolled oboe students and oboe instructors. All of its repertory is shamelessly borrowed from other instruments, some with no direct connection with oboe playing whatsoever. In what could be perceived as a controversial musical choice lies an academic argument, of the need to experience music from the point of view of innovation and leadership, applying to it some of the same strategies used in learning oboe music. Ours is a music market with few originals, and far too many copies. Young players have at their disposal many decades of recordings and information from top and legendary players. Acquiring this knowledge can lead to an artistic submission to the standards and limitations of others, carrying with it the assistance of ready-made information as well as the drawback of mere copies. By studying the music of other instruments the DePaul Oboe Band wishes to break with the tradition of merely copying someone else’s artistic deeds, and apply solid principles of musicianship without the aid of recordings and previous work done by other oboists, thus providing each player with the opportunity to strengthen their performance and individuality, all while sharing the stage company of their peers and instructors.

Joan Tower (b. 1938)

Fanfare for the Uncommon Woman (1993)

Duration: 5 minutes

Tower, a winner of a Grammy and Naumburg Awards, is one of the most successful women composers. This work is the fifth in her series dedicated to “uncommon” women. This particular fanfare, originally written in 1993 for 4 trumpets, is dedicated to Joan Harris, and was commissioned by the Aspen Music Festival for the opening of the Joan and Irving Harris Concert Hall. Tower said she dedicated these fanfares to women who take risks and are adventurous in their actions and goals. Other dedicantes include Marin Alsop, Joan Briccetti, and Frances Richard.

Antonio Vivaldi (1678-1741)

Concerto for Four Violins (1711)

Duration: 4 minutes

History lists Vivaldi as one of the most successful and prolific baroque “composers”, but a significant amount of his work is pedagogical in nature. Vivaldi was a Catholic priest and also teacher at the Ospedale della Pietà, a boarding school for unwanted and orphaned girls. His composition style when compared to other baroque masters solely focused on composition itself is often challenged by the repetitive nature of Vivaldi’s approach, until
one realizes that the main objective of these works is the development of technical and instrumental abilities. This is doubly important for tonight’s performance, as Vivaldi’s music is once again used for the purpose of direct music instruction, and as a sequence from Joan Tower’s Fanfare one is again reminded of this unacceptable historical distrust placed on women performers and composers. For this performance, Vivaldi’s original four violin soloists had their parts divided among many more oboists, all sharing in the grander purpose of learning by listening and adapting to each other - that being of course among Vivaldi’s own original intents for this piece.

Samuel Barber (1910-1981)
Adagio for Strings (1938)
*Duration: 8 minutes*
Revered as some of Samuel Barber’s best known music, and perhaps applying the same recognition to American concert music as a whole, the Adagio for Strings comes from the slow movement of the composer’s String Quartet, Op. 11, being adapted to string orchestra and eventually making into movie soundtracks and arrangements for other instruments as is the case for tonight’s performance. The Barber Adagio is no less than a masterpiece, captivating performers and audiences by its poignant melody and touching harmonies, from the simplicity of its main theme to the glorious expansion it receives towards its dramatic climax. It is precisely the enchantment of this melody and sustained harmonies that provide a significant challenge for wind players, requiring of each oboist on stage an incomparable concentration and attention to detail, including the addition of extended techniques such as the use of mutes and extra-high notes.

Maurice Ravel (1875-1937)
Le Tombeau de Couperin (1914)
*Duration: 3 minutes*
Composed during the first World War, Ravel’s Le Tombeau de Couperin is a baroque-inspired collection of six episodes paying homage to François Couperin “Le Grand” and each dedicated to the memory of friends of his who perished during that conflict. Eventually, 4 of these episodes were transcribed for orchestra from the original piano solo version. Beyond its compositional importance from one of the 20th century master composers, Le Tombeau de Couperin has also become a piece of particular focus for oboists, as its solos contained within the score are of enough interest and complexity to be present in just about all major orchestral auditions in the world. It is no exaggeration to list Le Tombeau as one of the top 5 most-requested orchestral excerpts at auditions, and as such it falls prey to the arguments supporting the existence of the DePaul Oboe Band. The number
of available recordings and established parameters of performance nearly nullifies the need for traditional score reading and study in favor of the analysis and repetition of each famous oboists’ nuances and sound production. As a reversal of this process and again demanding a listening standard akin to a chamber music work, the present performance distributes Ravel’s melodies and harmonies so as to exemplify in practical use the way Le Tombeau is created, giving each oboist on stage a unique view of the piece with an eye towards enhancing their performance of the oboe excerpts at their next audition.

*Notes by Alex Klein.*
UPCOMING EVENTS

Tuesday, May 29 • 7:00 P.M.
Recital Hall
Jazz Combos

Tuesday, May 29 • 8:00 P.M.
Concert Hall
Wind/Mixed Chamber Showcase I

Wednesday, May 30 • 7:00 P.M.
Recital Hall
Jazz Combos

Wednesday, May 30 • 8:00 P.M.
Concert Hall
String Chamber Showcase

Thursday, May 31 • 7:00 P.M.
Recital Hall
Jazz Combos

Thursday, May 31 • 8:00 P.M.
Concert Hall
Wind/Mixed Chamber Showcase II

Friday, June 1 • 8:00 P.M.
Concert Hall
DePaul Wind Symphony

As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.

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