DePaul University
SCHOOL OF MUSIC

Friday, May 20, 2022 • 8:00 PM

Ava Wirth

Graduate Recital

Murray and Michele Allen Recital Hall
2330 North Halsted Street • Chicago
Friday, May 20, 2022 • 8:00 PM
Allen Recital Hall

Ava Wirth, Oboe
Graduate Recital

Carlos Clark, Bassoon

Program

Jeffrey Agrell

Luciano Berio (1925-2003)
Sequenza VII (1969)

Adam Kennaugh (b. 1989)
You’re Here Because Someone Won a Fight With a Rock (2020); rev. 2022

Emily Joy Sullivan (b. 1987)
Elegy (2017)

Heitor Villa Lobos (1887-1959)
Duo for Oboe and Bassoon (1957)
   I. Allegro
   II. Lento
   III. Allegro Vivace

Ava Wirth is from the studio of Alex Klein. This recital is presented in partial fulfillment of the degree Master of Music.

Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.
Program Notes

Jeffrey Agrell
Duration: 3 minutes, 30 seconds
In 1993, while oboist Diana Doherty and hornist Jeffrey Agrell were a part of the Lucerne Symphony Orchestra together, Doherty admits to ‘begging’ Agrell to write her a solo jazz piece that she had heard that he was writing or other instruments. The result of this was what the composer calls the ‘Everest’ o oboe works. The “catchy swing, lilting Latin, and blistering bebop” make this work the technical and stylistic challenge that it is. After testing the virtuosic limits of the oboe, Blues for D.D. ends with what Agrell calls a “sassy bit o tongue in cheek.” This reminds the listener, and the performer, that the piece was written to be “un to play and un to listen to.”

Luciano Berio (1925-2003)
Sequenza VII (1969)
Duration: 8 minutes
From 1958 to 2002, the Italian composer Luciano Berio wrote a collection of 14 works called Sequenzas (Italian or ‘sequence”). In 1969, Berio wrote his seventh Sequenza or solo oboe. This work challenges the performer to play beyond what is standard or the instrument. Within this piece, the oboist uses non-traditional sounds and styles to create an unconventional, but impactful piece of music. 53 years after this piece was written, it is still highly regarded as one of the most important and virtuosic works for oboe.

Adam Kennaugh (b. 1989)
You’re Here Because Someone Won a Fight With a Rock (2020/2022)
Duration: 7 minutes
In 2020, composer Adam Kennaugh began a project called Seven Minutes of Music in Seven Days. The result was his work You’re Here Because Someone Won a Fight With a Rock. Inspired by life in the early pandemic, Kennaugh describes this piece as “a meditation on gratitude. It focuses on the subtlety of gradual changes.” The piece begins with a focus on a singular note; as the performer changes the color, the volume of the instrument increases and decreases with a natural progression. These ideas continue throughout the rest of the work as the performer ‘meditatively’ focuses on individual notes.
Emily Joy Sullivan (b. 1987)
Elegy (2017)

*Duration: 4 minutes, 30 seconds*

In this duet, composer Emily Joy Sullivan depicts two characters who are trying to connect with each other, but never will. Written in 2017, Sullivan envisions a person (the oboe) “... calling out to her beloved departed across time.” In the opening of the piece, we hear the oboe reaching for their lost friend. When the bassoon joins, making use of its “haunting” upper register, the two instruments are heard calling to each other, but never reconnecting. The work ends with the bassoon disappearing, leaving the oboe calling out alone.

Heitor Villa Lobos (1887-1959)
Duo for Oboe and Bassoon (1957)

*Duration: 17 minutes*

One of the best known Brazilian composers, Heitor Villa-Lobos wrote over 2,000 works throughout his lifetime. His music varies in style and instrumentation, but overall, they show the composer's combination of traditional Brazilian music and Western classical styles. Villa-Lobos’ *Duo for Oboe and Bassoon* was written just a few years before his death and dedicated to his girlfriend, nicknamed ‘Midinha’. During the work, the Western instruments can be heard playing Brazilian rhythms and melodies, making this work a good example of Villa-Lobos’s Brazilian-Western fusion.

*Notes by Ava Wirth*