

he composed the Three Romances, Op. 94 and offered them to Clara for the Christmas Holiday. Clara and friend of the family concertmaster of the Royal Chapel Franz Schubert (1808-1878) premiered the Romances in a private house concert. The first known public performance of the Romances took place in 1863 on January 24th and February 14th in the Leipzig Gewandhaus with Danish oboist Emilius Lund. Unfortunately the original manuscript presented to Clara has been lost.

Firewing: The Flame and The Moth (1987), Dan Welcher

Dan Welcher considered what kind of music could sound for oboe and percussion. He was faced with several questions, how a straightforward melodic instrument like the oboe – might converse or compete with the array of colorful sounds offered by percussion instruments? And conversely, how could the percussion do anything but support the oboe without overwhelming it altogether? Welcher discovered the solution in literature, in a book by the Pulitzer Prizewinner Annie Dillard, a favorite author of his. Her Holy The Firm contains a haunting vignette about a small moth that flits about a candle flame, both seduced and repelled by the fire. The moth eventually lights on the rim of the candle and instantly bursts into flame. Dillard's description of this immolation is pure expressionist poetry: in terse prose, she reveals how the various body parts (head, legs, wings) spatter and crackle into nothingness almost instantaneously. Finally, the moth's abdomen and thorax, hollowed by the fire, stand upright and while on the rim of the candle, acting as a second wick. In Dillard's words: "The moth's head was fire. She burned for two hours, without changing, without bending or leaning---only glowing from within, like a flame-faced virgin gone to God, while I read by her light, kindled...while night pooled wetly at my feet." The music of Firewing allows the sound sources of oboe and percussion to exist separately in the first two-thirds of the piece, then merge for the final third as Moth and Flame become one. The oboe, skittering and fluttering, is the hapless insect, playing tonal music of a very decorative sort. The percussionists play a score of instruments, in a given serialized, more formal music in this role as the Flame. The percussion music is at once evocative, colorful, and seductive---becoming, in fact, a kind of sensual dancer who attracts the moth to her final Liebestod. By the end, the moth's melody has become that of the flame, but illuminated in the holy fire of her decorative flutterings.

Sonatine pour Hautbois et Piano (1954), D. Milhaud

Notably Milhaud's compositions are influenced by jazz and the use of polytonality and this piece is no exception. Milhaud employs complex rhythms, multiply tonalities and multiple overlapping motivic materials simultaneously. Sonatine, written in 1954 makes unique use of time and pacing creating striking moments of contrast within the neo-classical construction. Each movements follows a traditional arch form; each movement possesses its own special characteristics captured in the title of the movements.

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111th Season, 9th program



SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Thursday evening
October 14, 2010

THE FACULTY ARTIST SERIES

presents

AMY GOESER KOLB, Oboe

assisted by

Fritz Gearhart, violin

Andrew Kolb, cello

David Riley, piano

Sean Wagoner, percussion

Brian Scott, percussion



UNIVERSITY OF OREGON

PROGRAM

Quatour (1947) B. Martinu
Moderato poco allegro (1890–1959)
Adagio–Andante (poco moderato)
Fritz Gearhart, violin
Andrew Kolb, cello
David Riley, piano

Romances, Opus 94 R. Schumann
Nicht schnell (1810–1856)
Einfach, innig – Etwas lebhafter
Nicht schnell
David Riley, piano

INTERMISSION

Firewing: The Flame and The Moth (1987) Dan Welcher
(b. 1948)
Sean Wagoner, percussion
Brian Scott, percussion

Sonatine pour Hautbois et Piano (1954) D. Milhaud
Avec charme et vivacité (1892–1974)
Souple et clair
Avec entrain et gaieté
David Riley, piano

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ABOUT TONIGHT'S ARTIST

Amy Goeser Kolb, as a new music enthusiast, spent nearly ten years in Europe freelancing with various orchestras and new music ensembles. She has commissioned, premiered and recorded new works, collaborating with composers from Germany, Japan, the Netherlands, Central and South America, and the United States. She is a founding member of the German-based ensemble Trio Akkobasso (oboe, accordion, double bass), which has commissioned and premiered works exclusively for this instrumentation. She is also a founding member of Trio 335 (oboe, record, bassoon). In 2009 she was invited by the International Double Reed Society to present a solo recital at St. Philips Cathedral in Birmingham, England with celebrated English Organist Martin Neary. This opportunity led to subsequent invitations and a solo recital tour throughout Germany this past January, which she embarked upon with Eugene Organist, Julia Brown. For the tour she premiered a newly commissioned work written by UO graduate student, Jeremy Schropp. She has been the recipient of commissioning grants from The American Composers Forum, the Jerome Foundation and Meet The Composer. She has also recorded for Deutsche Gramophone, West German Radio, Koch/Schwann/Aulos, Antes, and Equilibrium Labels.

Amy is Assistant Professor for Oboe and Music Appreciation at the University of Oregon. During the summers she performs with the Oregon Bach Festival, and has appeared with the Astoria Festival in Washington and the Cabrillo Music Festival of Contemporary Music in Santa Cruz, CA.

New endeavors include performing with Chamber Music Amici, the resident musical ensemble of the Wildish Theater. Also this past year she served as assistant editor for the English translation of Sara Rilling's book "Mein Vater Helmuth Rilling, which was released this past summer.

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PROGRAM NOTES

Quatour (1947), B. Martinu

Martinu wrote his quartet for oboe, violin, cello and piano in 1947. The opening motifs lead and assume importance as the first movement unfolds in classically stylized gesture, clarity and shape. The piano opens the second and final movement solo, with slightly rolled expressive chords, enticing the delicate themes of the other instruments to play. The subsequent poco allegro finishes capriciously - song-like in character.

Romances, Opus 94, R. Schumann

In 1849, one of Schumann's most compositional productive years, he focused his attention on three specific wind instruments, clarinet, horn and oboe. In the course of a week in February he composed the Fantasy pieces, Op. 73 for clarinet and piano as well as the Adagio and Allegro, Op. 70 for horn and piano, both works which are often borrowed and enjoyed by other instruments. Later that year in December in the course of three quick days