

The first movement builds to a climax where the horn eventually also joins the timpani in the ground bass before breaking away. The second movement juxtaposes a beautiful canon between the oboe and horn above the ground bass. The third movement juxtaposes a declamatory ground in the timpani against imitative counterpoint in the oboe and horn. The fourth ground demonstrates very impressive contrapuntal technique. After an initial statement of the ground in the timpani, the other instruments join it in a unison statement. Each restatement has the oboe and horn breaking away from the timpani in succession: eventually leading to a canon where the oboe is playing the ground melody in augmentation while the horn is playing in diminution over the ground in the timpani. A rousing unison statement of the ground closes the composition!

- Randall Faust

George Rochberg (1918-2005) was one of the most remarkable composers of his generation. In addition to a career as a teacher at The University of Pennsylvania, Rochberg was notable for having composed significant works in both atonal and tonal styles during the course of his lifetime. Among his many important compositions were his String Quartets, as well as this *Trio* for clarinet, horn and piano, composed in 1948 and revised in 1980. This TRIO has become a standard of the genre and appears on the performances of many chamber ensembles.

The first movement of this *Trio* pays homage to the great traditions of all three instruments within the context of a sonata form. The movement begins with a horn cadenza—and ends with one by the clarinet. The second movement juxtaposes duets between the clarinet and horn with solo cadenzas between the instruments. The final movement explores the extremes of the expressive qualities of this ensemble. From playful dance gestures to heroic declamations, George Rochberg captures the unique personality of this trio of instruments!

- Randall Faust



Ushering services provided by the Western Illinois University Chapter of Mu Phi Epsilon.

THE WESTERN ILLINOIS UNIVERSITY
College of Fine Arts & Communication
School of Music

presents

Faculty Chamber Music Series
Concert V

featuring

Members of the Camerata Woodwind Quintet
& Friends

COFAC Recital Hall
Wednesday, April 2, 2014
7:30 PM

Program

Pastorale et Arlequinade, Op. 41
I. Pastorale
II. Arlequinade

Eugène Goossens
(1893-1962)

Flower Duet from *Lakmé*
arr. Jeanne Baxtresser/piano red. Margaret Baxtresser

Léo Delibes
(1836-1891)

John McMurtery, flute
Michael Ericson, oboe
Tammie Walker, piano

Fantasiestücke, Op. 73 for Clarinet and Piano
I. Zart und mit ausdrück
II. Lebhaft, leicht
III. Rasch und mit Feuer

Robert Schumann
(1810-1856)

Eric Ginsberg, clarinet
Tammie Walker, piano

Intermission

Four Grounds for Oboe, Horn and Timpani
I. Allegro
II. Adagio
III. Allegro
IV. Allegro molto

William Presser
(1916-2004)

Michael Ericson, oboe
Randall Faust, horn
Kevin Nichols, timpani

Trio for Clarinet, Horn and Piano
I. Liberamente e molto espressivo - Allegro con moto
II. Adagio
III. Adagio - Allegro

George Rochberg
(1918-2005)

Eric Ginsberg, clarinet
Randall Faust, horn
Liang-yu Wang, piano

Program Notes

London-born Eugene Goossens was a conductor, violinist and composer and his brother, Leon Goossens, was a well-known oboist. In the program notes for the *Pastorale et Arlequinade* the American Chamber ensemble *The Mousai* noted that *The Pastorale et Arlequinade* is dedicated to Eugene Goosen's oboe-playing brother Leon. "The music displays a lively imagination and fluent lyricism in a lovely impressionist tonal palette. *The Pastorale* paints a languid and lush picture of the countryside while the *Arlequinade* depicts the classic comedic character, Harlequin."

- themousai.net

Leo Delibes wrote his hit opera *Lakme* in 1883, for a premiere at the Opera-Comique in Paris. *Lakme* brings together many popular themes of opera in the 1880s: an exotic location (*Lakme* is set in British India in the 19th century), mysterious religious rituals, the beautiful flora of the Orient, and the general novelty of Western colonials living in a foreign land. The "Flower Duet" is the opera's most popular number, presented here in an arrangement by flutist Jeanne Baxtresser and her pianist mother, Margaret.

- John McMurtery

Professor Ginsberg will announce the program notes for the Schumann from the stage.

The American composer William Presser (1961-2004) was a Professor of Music Theory and Composition for many years at the University of Southern Mississippi in Hattiesburg. However, he spent his summers for over four decades at his lake home at Interlochen, Michigan—where he had also taught at The National Music Camp. I first met Dr. Presser at Interlochen at a Composer's Forum at Interlochen in 1966. Over the years, we had a great professional association with Dr. Presser, and I performed and recorded many of Dr. Presser's compositions for horn and other instruments—including several on the compact disc—*Fantasies on American Themes*. He also composed several works for me, my oboe-playing wife Sharon, and other musician friends—including *The FOUR GROUNDS for Oboe, Horn, and Timpani*—which were premiered by oboist Sharon Faust, timpanist Thomas Caneva, and myself at Auburn University in 1987.

Each of the *FOUR GROUNDS* demonstrates the contrapuntal virtuosity of William Presser. Throughout the four movements he treats the timpani as a melodic instrument—playing a ground bass—similar to technique of the continuo parts of many well-known baroque compositions. Above this bass line, he writes very impressive counterpoint between the oboe and the horn. He uses these compositional techniques to evoke distinct expressive qualities in each of the movements.