

# Impressions

## A RECITAL OF MUSIC FOR OBOE BY LIVING COMPOSERS

ALYSSA MORRIS, OBOE  
AMANDA ARRINGTON, PIANO



### ***Chameleon Lament* for oboe and piano**

by Alyssa Morris  
\*world premiere

### ***Jhula Jhule* for oboe and piano**

by Reena Esmail

### ***Ruminations* for solo oboe**

by Alyssa Morris

- I. Woulda, Coulda, Shoulda
  - II. Emotions: Masked, and Unmasked
  - III. Enough's Enough
- \*world premiere

INTERMISSION

### ***Vignettes* for oboe and piano**

by Craig Weston

- I. The Sandpiper
  - II. Distant Rune
  - III. Stream (in Gentle, Flowing Motion)
- \*world premiere

### ***Legacy Concerto* for oboe and orchestra**

by Oscar Navarro

January 26, 2022

7:30 PM

All Faiths Chapel  
Kansas State University



# Impressions

## A RECITAL OF MUSIC FOR OBOE BY LIVING COMPOSERS

"Impressions" is a recital of music for oboe written by living composers. When approaching this recital, I have been thoughtful regarding how this music makes me feel. Thus, I have decided that my program notes would elaborate on the *impressions* that I have felt as I have learned about each composition and been immersed in the colors and textures of each work.

I am delighted that three of these works will be receiving their live world premieres tonight (*Chameleon Lament*, *Ruminations*, and *Vignettes*.)

### ADAPTATION:

#### ***Chameleon Lament* by Alyssa Morris**

I imagined up the composition *Chameleon Lament* in Fall 2020. At the time, I felt I was being pulled in many, many directions; like I was spinning plates as fast as I could, trying not to let them fall; or like I was a chameleon, constantly changing colors to *adapt* to my various settings and responsibilities. I often improvise at the piano as an expression and response to how I feel. I remember musing to myself that semester that I might better express my *impressions* of those difficult months if I was improvising, composing, playing the oboe, and playing the piano all at the same time. I gave it a try, and after a few improvisation sessions, *Chameleon Lament* came to fruition. The title alludes to the changing role of the instrumentalist, playing oboe, piano, and sometimes both at the same time. The title *Chameleon Lament* also draws upon the musical form "lament," a free musical form in which the bass line descends.

### MEMORIES:

#### ***Jhule Jhule* by Reena Esmail**

Memories are our own impressions of past experiences. Composer Reena Esmail shares personal memories and creates a point of personal resonance in her work *Jhula Jhule*. The work is based on two Indian folk songs. The first song, called "Ankhon vina andiron re," was a song sung by her mother's father. She found a recording of her grandfather singing the folk song, made long before she was born. The second song comes from her father's mother, who lived with Ms. Esmail and her parents for much of her childhood. As a baby, her grandmother would often sing her this lullaby in the Gujarati language: "Jhula Jhule, Jhula Jhule, Reena Rani, Jhula Jhule." This translates as "back and forth, back and forth, Reena the Queen swings back and forth." As I have studied this work, delving into the colors and textures Esmail's beautiful writing, I feel in the music a wistful sense of reflection. This work gives me the impression of a distant and gentle call echoing from ancestors past, beckoning us to remember them, their love, and their legacy.

## **RUMINATION:**

### ***Ruminations* by Alyssa Morris**

I composed *Ruminations* for solo oboe in March 2021. Each movement is a personally expressive etude, meant to depict the feeling of obsessive thinking about an idea, especially when it interferes with normal mental functioning. *Ruminations* is a musical *impression* of some of my thoughts and feelings from 2020 and 2021.

Movement 1 plays on the repeated pattern of its title, *Woulda, Coulda, Shoulda*. The statement is spun into a sixteenth note pattern in 7/8 meter, mimicking “woulda, coulda, woulda, coulda, woulda, coulda, shoulda.” This obsessive thinking pattern is paired with frustrated outbursts, typified by glissandi to stratospheric ranges in the oboe and timbral trills.

In *Emotions: Masked and Unmasked*, the oboe presents a mournful, lonely tune. In juxtaposition, a jazzy, up-tempo contrafact of the first melody is introduced. This lively and dancing rendition reaches a piercing climax. The oboe reverts back to melancholy in a lonely recapitulation.

The oboe cuts through the silence with an angry ascending motive in *Enough's Enough*. Pitch bends and timbral trills give voice to the rage. A repeated motive is introduced, ornamented by stomping and multi-phonics. A furious crescendo comes to a raucous climax with a timbral trill on high A. The oboe makes a final declamatory statement, “Enough's Enough.”

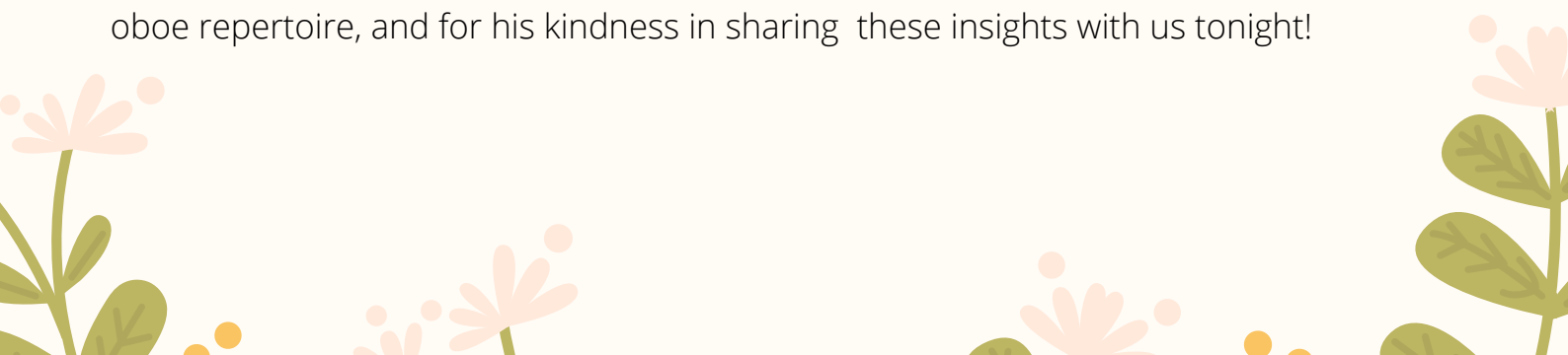
## **IMPRESSIONS:**

### ***Vignettes* by Craig Weston**

*Vignettes* is a beautiful, evocative new work by Craig Weston. I am honored to be giving the world premiere of this wonderful new work with Amanda Arrington. The three movements are titled as follows:

- I. The Sand Piper
- II. Distant Rune
- III. Stream (in Gentle, Flowing Motion)

I thought it would be especially thought-provoking to hear Dr. Weston discuss his own *impressions* in writing this wonderful new work. Was the music written first, and the movement titles decided later, or was it the other way around? Were there particular points of inspiration or *impressions* that Dr. Weston had in mind as he wrote this beautiful work? I am grateful to Dr. Weston for this beautiful new contribution to the oboe repertoire, and for his kindness in sharing these insights with us tonight!



## **PASSION AND IMAGINATION:**

### ***Legacy Concerto by Oscar Navarro***

The *Legacy Concerto* for oboe and orchestra was written by Spanish composer Oscar Navarro in 2013. He composed the work for oboist Ramon Ortega Quero. I first heard Ramon Ortega Quero perform this epic work through the medium of a YouTube recording that was circulating around the double reed community, and later at IDRS 2018 in Spain. I was truly taken by the passionate melodies, the challenging technical demands of the piece, and the stunning premier performance given by Ramon Ortega Quero. To me, it was a truly exciting and imaginative concerto, and I had to play it! I ordered the score in 2017, and had the incredible opportunity to play this epic work with the KSU Wind Ensemble at the Kennedy Center in April 2018. As soon as I gave my first performance of the work, I knew I would want to come back to the beautiful melodies again. When I perform the work, my *impression* of the music is that it evokes a sense of power, passion, imagination, and that ANYTHING is possible! In Oscar Navarro's program notes, he expresses that his concerto is a nod of gratitude and recognition to the beautiful oboe concertos of the past, while looking forward to the possibilities of the oboe by pushing boundaries of range, technicality, and expression. Each of these new works for oboe become part of a legacy of music from the past and the future.



*Thank You  
for coming to this recital!*