26 NOVEMBER 2018
MON. 3PM
CONSERVATORY CONCERT HALL

Junior Recital Series

OBOE: GUO RUI

SCHUMANN
Abendlied, Op. 85 No. 12

DOMENICO CIMAROSA
Oboe Concerto in C Major
i. Introduzione
ii. Allegro
iii. Siciliana
iv. Allegro giusto

JOHANN WENZEL KALLIWODA
Morceau de Salon for oboe and piano, Op. 228

GUO RUI (B.MUS3), oboe
MATTHEW MAK, piano
Abendlied "Evening Song" Op.85 No.12 | Robert Schumann

The original version of Abendlied is actually one of the movements from Zwolf Vierhändige Klavierstücke für Kleine und Gross Kinder (12 Four-Hand Piano Pieces for Small and Large Children), opus 85, in the form of piano duets. Initially, the piece was meant to be performed as a duet with his daughter, Maria but it has been arranged for different instruments which includes for violin and voice, cello and oboe to name a few. The piece itself is written in a charmingly childlike manner, using simple melodies with an effective accompaniment. Its tone is that of an adult lullaby, seeking consolation as well as rest for a weary heart, and the mature restrained romanticism of Schumann’s music matches it perfectly.

Oboe Concerto in C-Major | Domenico Cimarosa

The origins of the piece itself is based on the four keyboard sonatas by Domenico Cimarosa. In 1949, Arthur Benjamin freely took four of his favorite keyboard sonatas of Cimarosa and combined them into an arrangement of a oboe concerto. The arrangement was dedicated to Evelyn Barbirolli, distinguished oboist and wife of John Barbirolli, who conducted the New York Philharmonic Symphony Orchestra for several years. He rewrote the pieces, scoring them for oboe and string orchestra, keeping most of the melody in the solo voice. The piece itself still primarily follows Baroque gestures rather than classical gestures. The individual sonatas are one movement long in length, and are each complete pieces.

Cimarosa is mainly known for his scintillating operas, which are generally of a comic nature. His orchestral writing shimmers with transparent harmonies and lively rhythms. But in the year 1787, he took up the post of composer in residence to Catherine II of Russia. At the time, Russia’s coffers were not overly plentiful, and the amount of money the Empress was willing to spend on opera dwindled with each season. Cimarosa took to composing instrumental music to pass the time. Among his instrumental works composed in Russia are a group of thirty-two keyboard sonatas after the style of Domenico Scarlatti. The concerto is made up of Sonatas 23, 24, 29, and 31.
Morceau de Salon for oboe and piano Op.228 | J. W. Kalliwoda

One of the few examples of romantic era music for solo oboe, Kalliwoda’s Morceau de Salon has earned a favoured place in the modern oboist’s repertoire. While most of the musicians of the current generation are not familiar with his name, Johann Wenzel Kalliwoda was highly prolific and admired by many of his contemporaries, including Robert Schumann, who praised him for the natural flow of his works. Kalliwoda started composing at the tender age of 10 and he spent more than 40 years as court composer, writing music for the court and church in a variety of genres. His music is frequently described as having great melodic appeal and rhythmic energy, as well as a sense of humor and charm. The flashy and humorous Morceau de Salon is no exception. It was a very popular piece during its time, such that it was “played simply everywhere” according to Phillip Tondre. After a stormy, agitated opening section, Kalliwoda introduces a pleasant and stylish two part theme which becomes the catalyst for some contrasting variations. Eventually, this material leads back to a return of the opening section and drives towards the showy finish with an impressive display of range and technique. Throughout, the melodies are elegant and satisfying with a hint of flirtatious energy and just enough flash to keep them continually exciting.

Programme Notes by Guo Rui