

# SCHOOL of MUSIC

Where PASSION is *heard*

## Senior Recital

Emily Gunby, *oboe & english horn*

Judith Cole, *piano*

Rachel Reaves, *flute*

Emily O'Connor, *clarinet*

CJ Markow, *horn*

Mia Rodriguez, *bassoon*

Sunday, November 8, 2020 | 5:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.

Ms. Gunby studies oboe with Prof. Elizabeth Koch Tiscione.

## PROGRAM

ROSELYN MASSET-LECOQ (b. 1950)

*L' Oiseau des Galaxies*, for Oboe and Piano (1979)

FRANCIS POULENC (1899-1963)

**Sonata, for Oboe and Piano (1963)**

I. *Elégie (Paisiblement, Sans Presser)*

II. *Scherzo (Très animé)*

III. *Déploration (Très calme)*

JACQUES IBERT (1890-1962)

*Trois Pièces Brèves (Three Short Pieces)*, for Woodwind Quintet (1930)

I. *Allegro (En pressant jusqu'à la fin)*

II. *Andante*

III. *Assez lent (Allegro scerzando, Vivo)*

MARK CAMPHOUSE (b. 1954)

*Canzonetta*, for English Horn and Piano (2018)



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## PROGRAM NOTES

### *L'Oiseau des Galaxies* - Masset-Lecocq

Roselyn Masset-Lecocq is a French composer who currently teaches at a conservatory in Paris, France. The title of this piece, *L'Oiseau des Galaxies*, translates from French to mean “the birds of the galaxy”. This short work is characterized by the back and forth conversation between the oboe and piano throughout, much like dialogue between birds. This piece also represents some of the neglected music written for oboe by female composers.

According to data collected by the Baltimore Symphony Orchestra, compositions by female composers only accounted for 1.8% of programmed pieces by 21 major American orchestras during the 2014-15 concert season. There is a long way to go before the gender gap in classical composition closes, but I hope that this piece inspires the listener to explore and promote music by underrepresented demographics within the compositional community.

### **Sonata for Oboe and Piano** - Poulenc

Francis Jean Marcel Poulenc was born on January 7th, 1899 in the 8th arrondissement of Paris, France. Even though his father worked in pharmaceuticals, Poulenc grew up around music, starting piano lessons at the age of five. Debussy, Schubert, and Stravinsky were all composers that had a deep impact on his musical development and expression during his early years. In 1916, Poulenc began studying with a famous Spanish pianist, Ricardo Viñes, who became more like a close mentor to him when both of his parents died shortly after this. Poulenc made his début as a composer in 1917 with his *Rapsodie nègre*, a ten-minute, five-movement piece for baritone and chamber group; it was dedicated to Erik Satie and premiered at one of a series of concerts of new music. Throughout his career, Poulenc became friends with many composers including Auric, Durey, Honegger, Darius Milhaud, Germaine Tailleferre, Satie, Stravinsky, Ravel, Alban Berg, Anton Webern, and Arnold Schönberg. Concerned for his lack of formal music training at a young age, Poulenc went to study with Charles Koechlin from 1921 to 1925. His music included many religious works in the 1930s, including *Litanies à la Vierge Noire de Rocamadour* (1936), *Mass in G Major* (1937), and *Stabat Mater* (1951). Other widely performed works by Poulenc were the *Sextet for piano and wind quintet* (1930–32), and *Organ Concerto* (1938).

During the last years of his life, Poulenc worked on a projected series of sonatas, one for each wind instrument. He lived to complete only three, the others being for flute and for clarinet. All are dedicated to the memory of friends or fellow musicians and the *Sonata for oboe and piano* is inscribed 'à la mémoire de Serge Prokofieff'. There are several nods to Prokofieff's compositional style in this piece, including his *Romeo and Juliet* ballet music. The piece is very challenging as it explores all technical and dynamic ranges of the oboe and breaks sonata tradition by beginning and ending with a slow movement. However, the second movement follows the fast-slow-fast format. This percussive piano excerpt in the second movement is directly influenced by Prokofieff's writing while the slow section features themes from the finale of his



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flute sonata. While the first movement pays homage to Stravinsky, the third and final movement is pure Poulenc, reminiscent of much of his religious music. The oboe delivers a melancholy line over the tolling of funeral bells in the piano. Poulenc died just days after sending the manuscript of this piece to his editor while he was still tinkering with the third movement, which has an unsettling ending.

## *Trois Pièces Brèves (Three Short Pieces) - Ibert*

Jacques François Antoine Marie Ibert was born on August 15th, 1890 in Paris, France. He started to study violin and piano at the age of four despite his father's wishes to follow in the business profession. He attended the Paris Conservatoire, studying with Émile Pessard, André Gedalge, and Paul Vidal. His compositional career was interrupted by the first world war when he left to serve as a naval officer. He resumed his studies and went on to write seven operas, five ballets, incidental music for plays and films, works for solo piano, choral works, and chamber music. Ibert's style of composition is not limited to one writing system but is instead inspired by a variety of styles.

Ibert chose three examples of his incidental music to compile together into this piece for woodwind quintet in 1930. The first movement is heavily textured with an oboe melody that, ironically, is both absent-minded and unforgettable. The second movement removes most of the texture by featuring a duet between the flute and clarinet. The third movement brings the piece to a close with several cheerful themes. This work is easily one of the most programmed pieces for wind quintet because of the comfortable, lighthearted, entertaining aspects of the themes and melodies in each movement. I hope this wind quintet piece reminds you that even during these times, we are never alone. I have thoroughly enjoyed working with these four colleagues and friends.

## *Canzonetta - Camphouse*

Mark Camphouse was born in 1954 in Oak Park, Illinois. He received his undergraduate and graduate degrees in music from Northwestern University where he studied composition with the late Alan Stout, conducting with John P. Paynter, and trumpet with Vincent Cichowics. The Colorado Philharmonic premiered Camphouse's first piece, First Symphony, when he was only 17 years old and his works for wind band have been performed in famous halls and at conferences all over the world. He has been commissioned by the William D. Revelli Foundation, The US Army Band, The US Marine Band, Northshore Concert Band, Tara Winds, and Fairfax Symphony Orchestra. Mr. Camphouse has served as a guest conductor, lecturer, and clinician in 43 states, Canada, Europe, and China. In 2006, Professor Camphouse joined the faculty of George Mason University where he serves as Director of Concert Bands, conductor of the wind symphony, and teaches undergraduate and graduate courses in composition, conducting, orchestration, and analysis.



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This solo work for English horn and piano is one of only two solo pieces that Mark Camphouse has ever composed, the other being Lied for Trumpet and Piano. Both solo works were composed as gifts to musicians. This piece is dedicated to Emily Foster who currently serves in the United States Air Force Band as an oboe and English hornist. The composer writes, "...there is something about Emily Foster's musicianship that is truly special, most notably: the warmth of her tone and her ability to color that tone; her thoughtful approach to phrasing, nuance, and shaping of musical lines; and her keenly intelligent understanding of and flexibility with contrasting musical styles...". As such, this piece is written to feature the warm, lyrical qualities of the English horn with appropriate counterpoint and rich harmony provided by the piano.

I first heard the premiere of this piece by Emily Foster at The 2019 Midwest Clinic in Chicago, Illinois. It was easily one of the most beautiful performances on my favorite instrument that I had ever heard. I was distraught to find that the piece was not available to purchase online, so I emailed Mr. Camphouse when I arrived back home to inquire about purchasing it for my senior recital. To my great pleasure, he gave me permission to play his beautiful piece. I hope you fall in love with this music as much as I have. It reminds me that even though times like these are tough, there will be a brighter day in the future.

