

Richard Strauss: *Concerto for Oboe and Small Orchestra* 26:07
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- | | | |
|----|------------------|------|
| 1. | Allegro moderato | 9:10 |
| 2. | Andante | 8:34 |
| 3. | Vivace – Allegro | 8:23 |

Nikos Skalkottas / Gunther Schuller: *Concertino for Oboe* 10:33
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- | | | |
|----|--------------------|------|
| 4. | Allegro giocoso | 4:21 |
| 5. | Andante tranquillo | 4:17 |
| 6. | Allegro vivo | 1:55 |

7. Roberto Sierra: *Poema y Danza,*
***Concerto for 2 Oboes and Strings* - copyright Subito Music 12:01**

Lukas Foss: *Oboe Concerto* - Southern Music Pub. Co., Inc. 16:44

- | | | |
|-----|-----------------------------------|------|
| 8. | Moderato-Allegro | 6:40 |
| 9. | Andante (On a Sicilian Folk Song) | 4:59 |
| 10. | Moderato-Allegro | 5:05 |

Total Time 65:24

Thanks to: Zdenek Prouza of Czech Artists Management International.

Recorded in Domovina Studios, Prague, Czech Republic, July 2011.

Producer: Jiri Gemrot

Sound Engineers: Karel Soukenik, Václav Roubal

Assistant Producer: Bill King

Graphic production and audio replication: World Class Tapes, Ann Arbor, MI; Graphic design: Michael P. Tanner

Program Notes by Nancy Ambrose King:

The four concerti featured on this disc have a unique similarity. Although the composers' heritage spans the globe (Germany, Greece, U.S.A., Puerto Rico), each of the works represent a compositional look back or reflection. Whether a reflection on an earlier compositional style in a Neo-Romantic or Neo-Renaissance manner, or a reflection on the folk dances and native rhythms of their homeland, each concerto is unique in perspective and creativity, often a blend of new tonalities with established formal and rhythmic structures of the past. These compositions each hold a valued place in the oboe's literature individually, and combine in this CD to represent a 'Global Reflection'.

Richard Strauss: Concerto for Oboe and Small Orchestra

Composed in 1945 near the end of his life, Strauss's Oboe Concerto is widely regarded as a pinnacle in the oboe's literature. Arguably the most recognized composer to write for the oboe since Mozart, the Concerto is distinguished by its musical depth and demands on breath control and endurance. Similar to other works written in the last years of his life, Strauss' Oboe Concerto is truly romantic, compositionally retrospective and introspective in character. Strauss features the winds of the orchestra prominently, often paired in duet passages or in melismatic dialogue with the soloist.

Nikos Skalkottas/Gunther Schuller: Concertino for Oboe and Chamber Orchestra

Skalkottas' *Concertino for Oboe* was originally written for oboe and piano by the Greek composer in 1939. A student of Schoenberg, Skalkottas combined his love for Greek folk music with classical forms. As a member of the Second Viennese School, his compositional output encompassed atonal, 12-tone, and tonal works. The Concertino clearly pays homage to the musical heritage of his homeland, with large leaps and joyful, humorous moments. At the request of Skalkottas, the Concertino was adapted for oboe and chamber orchestra by the noted American composer Gunther Schuller. This recording is the first to feature the chamber orchestra version of the Concertino.

Roberto Sierra: Poema y Danza, Concerto for 2 Oboes and Strings

When Puerto Rican oboist Frances Colón had the idea to commission a work for two oboes from Roberto Sierra, she referenced the Strauss Oboe Concerto in her initial conversations with the composer. The resulting *Poema y Danza* similarly features beautiful flowing lines with rugged playfulness, yet combines them with rhythms of his native Puerto Rico to create a most dynamic and exciting addition to our repertoire. The composer writes: *The first part (Expresivo) of this concerto for two oboes and strings is pastoral in nature (like a musical eclogue). When I wrote this section I had in my mind the image of two shepherds playing in the open fields, where the winds would carry the melodies away. The second part (Danzante) stands in contrast with its jagged rhythms, evocative of Latin popular music. The work was written for Frances Colón.*

Lukas Foss: Oboe Concerto

Lukas Foss's Oboe Concerto was composed in 1948 for solo oboe and chamber orchestra. Much like the Strauss concerto, the winds of the chamber orchestra function much as soloists themselves. A student of Hindemith's while at Yale University, Foss is known for his Neo-Classical style, and this concerto is no exception. The gorgeous second movement is based on a Sicilian folk song, featuring the theme first in an opening clarinet solo, and the oboe in rhapsodic, cadenza-like ending. I consider the work a 'forgotten gem' of the oboe repertoire, deserving of exposure to a wide audience.



Nancy Ambrose King is the first-prize winner of the 3rd New York International Competition for Solo Oboists. She has appeared as soloist throughout the U.S. and abroad, including performances with the St. Petersburg Philharmonic, Janacek Philharmonic, Tokyo Chamber Orchestra, Puerto Rico Symphony, and the New York String Orchestra. A prolific recording artist, this disc is her ninth recording of the oboe's solo repertoire. Currently Professor of Oboe at the University of Michigan, she was honored with the 2010 Hall of Fame Award and the recipient of the school's prestigious Stanley Medal.



Kypros Markou is Music Director of the Dearborn Symphony Orchestra, Artistic Director of the Detroit Camerata and Professor and Director of Orchestral Studies at Wayne State University. He was assistant conductor of the New England Conservatory Symphony under Gunther Schuller. He has guest conducted many orchestras including the Detroit Symphony, Rochester Philharmonic, Pittsburgh Symphony, and the Richmond Symphony.



Frances Colón is the Principal Oboist of the Puerto Rico Symphony Orchestra and Oboe Professor at the Puerto Rico Conservatory of Music. Dr. Colón is the Founding Director of Fundación Frances Colón Inc., a Non-profit organization contributing to the development of Puerto Rican oboists, leaving an educational and cultural legacy for future generations.

The Prague Chamber Orchestra, one of few ensembles to perform without conductor, began when principal musicians of the Czechoslovak Radio Symphony Orchestra got together to start a smaller ensemble better suited for their new programming. They focused largely on older Bohemian music, as attested by the ensemble's very first recording, *Orchestral Quartet* by Karel Stamic, released in October 1951. An appearance at the prestigious Prague Spring Festival a year later further enhanced its reputation. As the tendency to abolish the practice of full instrumentation of older music became popular, the growing demands started to clash with the duties of the players as members of the radio orchestra. This situation logically led to the Prague Chamber Orchestra becoming independent in 1965. Following the fall of the Communist regime the musicians took over the operation themselves.

Support received from: University of Michigan Office of the Vice President for Research, University of Michigan School of Music, Theatre, and Dance, Wayne State University, F. Lorée Hautbois

Global Reflections

Nancy Ambrose King, oboe
Prague Chamber Orchestra

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