

nonlive CD 15,283

presents a Faculty Recital:

Ben Hausmann, *oboe*

*in a premiere performance of his own compositions*

*with*

Kimberly Russ, *piano*

November 11, 2006

2:00 PM

Brechemin Auditorium

PROGRAM

CD 15,284

1 SONATA IN D MAJOR, OP. 2 "SEMPRE JEUNEHOMME" 24:54

- I. Allegro energico
- II. Serenata-fantasia—
- III. Rondo. Allegro molto

2 comments

3 CARTES POSTALES (1999) 0:40

INTERMISSION

4 comments

SONATA IN C MINOR, OP. 3 "DIE HAMMER-OBOE" 35:06

- 5 I. Allegro moderato
- 6 II. Adagio sostenuto
- 7 III. Scherzo. Allegretto—
- 8 IV. Finale. Presto

### Sonata in D Major, Op. 2 "Sempre Jeunehomme"

The second in a series of derivative study-sonatas for oboe, this offering (which, orchestrated, comprises part of my recent homage, *Geburtstagmusik*) was finished on the 250<sup>th</sup> birthday of Wolfgang Mozart (January 27, 2006), my overall favorite composer. Of the many composers represented in this series, I have found Mozart's technique most transparent, undefinable, and—consequently—difficult to incorporate.

Each movement of this sonata is unified from the immediate announcement of three-note figures. To open, the first movement aims to capture the restless excitement of an operatic overture, while the spontaneous serenade is my private expression of gratitude for what this great artist has done for so many in such an astonishing, tragic amount of time.

The third movement is how I imagine Mozart would emulate a theme in the style of Franz Joseph Haydn (i.e., to imitate Mozart imitating Haydn), then completely dressing it up in one of Mozart's own favorite forms, viz., sonata-rondo. Because I admire his brand of humor to be one of history's very few equals of Mozart's, I make use of Haydn's alongside his friend's.

### Cartes Postales (1999)

Written back when I was just figuring out how to put ink on paper, I wrote this when learning piano music of Ravel and Stravinsky; their influence is hard to miss, though my desire was simply to create meaningful non-tonal harmonies. Essentially a waltz, it consists of four sections of freely flowing thoughts, scattered together like a pile of postcards, each conjuring a memory of exotic fun.

After a brief introduction, the first section consists of a dreamy series of waltz fragments of pseudo-French, -Spanish, and -South American persuasion; transition material of harmonies built solely on fourths (which indirectly foreshadows the third section); a sort of drunken polka; then all culminating in an interrupted climax.

The second section is a sort of passacaglia based on three harmonies (two of which dominate the fourth section), which gives way to the third section, which is a march whose melody is created entirely from fourths and half-steps.

After a few reminders of the waltz fragments, the fourth section grows from the depths of the piano with the final assertion of the pseudo-Spanish tune, whose memory seems to dominate the pile of memories.

### Sonata in C Minor, Op. 3 "Die Hammer-Oboe"

The third of my study-sonatas for oboe, this attempts to put to use some of the unifying elements introduced by Beethoven's genius. The first movement is constructed entirely from the opening five-note motive. It immediately undergoes transformations in an effort to alert the listener as to how they

might reappear and transform further to fit the emotional arc I intended, as well as the structure of sonata form.

The second movement can be interpreted as sonata-rondo form, in which the limitations I imposed upon myself (as Beethoven did in certain of his masterworks) caused me more dissatisfaction and frustration from fruitless effort than perhaps any single movement I have ever worked on—that, and the fact that I love the main theme so much that anything after it sounded too banal!

The scherzo exploits Beethoven's predilection for mediant-relations within the opening period. In an effort to recapture the shock value on the ears of Beethoven's audience, I have taken this one step further. A highlight in the trio consists of a tune atop 12 chromatically descending tritones, while still observing voice-leading acceptable to his era.

A segue joins the scherzo with the finale, which blurs or outright confuses the three basic sections of sonata-form. Again, the opening motive refuses to disappear during the unfolding of this movement to its finish.

The work is dedicated to Nathan Hughes, an inspiration and great friend.

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Prior to joining the Seattle Symphony, where he is currently acting principal oboe, BEN HAUSMANN served as principal oboe of L'Orchestre Symphonique de Québec, the Florida Philharmonic, and the Savannah Symphony. He has been a frequent guest of the Metropolitan Opera, Los Angeles Philharmonic, San Francisco Symphony, and Baltimore Symphony.

Hausmann's summer festivals include the Hollywood Bowl Orchestra, where he is currently principal oboe, and the Aspen Music Festival, where his performance of Richard Strauss' Oboe Concerto was broadcast on National Public Radio.

His primary performance influences include Elaine Douvas at The Juilliard School, where he received his MM degree; Richard Woodhams at the Aspen Music Festival; and Nathan Hughes, Seattle Symphony principal oboe. Hausmann continues to study gouging machines with John Ferrillo.

Unprecedented for an incoming student, Hausmann was appointed as music theory coach for graduate students at Juilliard, and the following year taught sophomore- and junior-level theory. He was adjunct professor at Armstrong Atlantic State University and Georgia Southern University, and has been a guest private and master class teacher at Juilliard Pre-College.

An avid composer, Hausmann's work aims to uniquely amalgamate disparate favorite styles throughout history. His first orchestral tone poem was performed by the Michigan State University Symphony Orchestra. Also an active pianist, he has served as the keyboardist of the Hilton Head Orchestra and faculty recital accompanist at Georgia Southern University.