

CD-13,855

PROGRAM

1 TRIO IN F MAJOR FOR OBOE, VIOLA, AND BASSOON.....(12:07)..... RODOLPHE KREUTZER (1766-1831)
Allegro
Adagio
Allegro

Rebecca Henderson, oboe † Arthur Grossman, bassoon
Roxanna Patterson, viola

2 CONTRASTS FOR BASSOON AND PIANO.....(8:22)..... RAY LUKE (b. 1928)
Plaintive
Lively

Arthur Grossman, bassoon † Peter Mack, piano

3 TRIO, OP. 47.....(13:55)..... PAUL HINDEMITH (1895-1963)
Erster Teil

solo, arioso, duet
Zweiter Teil: Potpourri
I. schnelle Halbe
II. lebhaft - ganze takte
III. schnelle halbe
IV. prestissimo

Arthur Grossman, Heckelphone † Roxanna Patterson, viola
Peter Mack, piano

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INTERMISSION

1 COMMENTS - R. Henderson (3:00)
2 SUDANA (1985).....(4:25)..... WILLIAM O. SMITH (b. 1926)
Rebecca Henderson, oboe

3 SONATA FOR TROMBONE AND PIANO.....(18:27)..... ERIC EWAZEN (b. 1954)
I. Allegro Maestoso
II. Adagio
III. Allegro Giocoso

Don Immel, trombone † Craig Sheppard, piano

4 SONATA FOR OBOE AND PIANO, OP. 32.....(23:02)..... GÜNTER RAPHAEL (1903-1960)
Moderato
Allegro molto
Andante con moto
Grazioso e comodo

Rebecca Henderson, oboe † Craig Sheppard, piano

RODOLPHE KREUTZER, born November 16, 1766 at Versailles, was greatly respected in France both as a performer and teacher on the violin, and as a composer. In addition to his still renowned "Kreutzer Studies" and numerous chamber works, he wrote some 39 operas and ballets. As in all of his chamber works, the TRIO IN F MAJOR FOR OBOE, VIOLA, AND BASSOON was written in the concertante style—all instruments taking a turn at playing the melodic lead while the others accompany. Written for Francois Joseph Garnier, first oboist of the Paris opera house, this sparkling and energetic work is highly unusual for its combination of instruments. [Notes by Rebecca Henderson]

RAY LUKE has earned an international reputation with more than 70 works including symphonies, operas and a ballet. His "Concerto for Piano and Orchestra" won the first prize in the Queen Elizabeth of Belgium International Composition Competition in 1969 and his opera "Medea" won first prize in the Rockefeller Foundation/New England Conservatory Competition in 1979. He conducted the Oklahoma Symphony Orchestra for twelve years, during which he conducted some 400 concerts. He was also conductor of the Oklahoma City University Concert Band and Orchestra for twenty-five years. He has also been professor of composition and composer in residence at Oklahoma City University. CONTRASTS was written for Elizabeth Johnson, who was Arthur Grossman's first bassoon teacher and was premiered by her in Seattle in 1994.

[Notes by Arthur Grossman]

HINDEMITH set out to write a solo work for each instrument of the orchestra. Among the more unusual of these pieces which resulted from this plan is the TRIO FOR VIOLA, HECKELPHONE AND PIANO OP. 47. The Heckelphone itself is an oddity. Wagner went to the famous Heckel bassoon factory and asked if they could make an instrument in the range of the bass oboe, but which could be heard in the orchestra (the bass oboe is notably weak) and which would have some of the characteristics of the Alhorn. By the time that Wilhelm Heckel had made the first instrument, in 1904, Wagner was long dead. However, Richard Strauss heard the instrument in the factory and wrote extensively for it in his operas and symphonic scores. The TRIO is one of the most virtuosic of all of Hindemith's solo and chamber music works, being equally difficult for all three players.