

its 62nd program of the 1988-89 season:

Liangong Yu, Oboe

Y9
1989
2-25

Rika Kageyama, Piano

with

DAT # 11,409
Cass # 11,408

Twila McDonell, flute

February 25, 1989

8:00 PM, Brechemin Auditorium

PROGRAM

JOHANN JOACHIM QUANTZ
(1697-1773)

TRIO SONATA IN C MINOR FOR
FLUTE, OBOE AND CONTINUO 11
Andante moderato
Allegro
Larghetto
Vivace

FRANCIS POULENC
(1899-1963)

SONATA FOR OBOE AND PIANO 16
Élégie
Scherzo
Déploration

VINCENZO BELLINI
(1801-1835)

CONCERTO IN Eb MAJOR 8
Maestoso e deciso
Larghetto cantabile
Allegro alla polonese

Cassette side A
side B

INTERMISSION

GUOQUEN LI

THE SHEPHERDESS 3

HUGUANG XING

GOING HOME FROM GRAZING LAND AT
DUSK 3

GUOQUEN LI

SONG OF THE YOUNG BUFFALO BOY 3

ROBERT SCHUMANN
(1810-1856)

ADAGIO AND ALLEGRO, Opus 70 10

Encore: Ravel?

School

of

Music

University

of

Washington

Johann Joachim Quantz is best remembered in the musical world as the flute teacher of King Frederick the Great of Prussia and as the author of a treatise on the flute which is still consulted for its insights into 17th-century performance practice. However, in his early years, Quantz studied most of the wind and string instruments, and his first employment was as an oboist in Dresden and Warsaw. He later turned to the flute as offering more opportunity for advancement. In Berlin, Quantz composed music exclusively for the King's private concerts. The C Minor Trio Sonata is a fine example of his transitional style from the late Baroque to the early Classical period, and certainly reflects what must have been a lingering affection for the oboe.

Like his earlier compatriot, Camille Saint-Saëns, **Francis Poulenc** turned to writing sonatas for wind instruments in the last year of his life. The Oboe Sonata, which dates from 1962, is dedicated to the memory of Serge Prokofiev. From the opening solo oboe notes of the *Élégie* through the lament of the last movement, the Sonata is mainly in a contemplative mood. Only in the middle Scherzo do we find the animated style and brisk tempos we have come to expect of Poulenc.

Vincenzo Bellini's Oboe Concerto dates from his student years at the Conservatory of San Sebastiano in Naples and was not published until 1961. The opening *Larghetto cantabile* in the style of an Italian cavatina gives us a hint of his future great operatic compositions, while the concluding *Allegro* is in a rather surprising rollicking polonaise movement.

Guoquen Li was one of China's most famous composers and conductors during the 1950s and 1960s. He brought European opera to China and organized and conducted major opera performances until his untimely death in 1967.

Huguang Xing graduated from the Central Conservatory of China in 1958. After being appointed professor at the Art Institute of Inner Mongolia, she became very interested in Mongolian folk music and did much research in this field. She used Mongolian themes in some of her own compositions, which include music for many solo instruments, as well as the successful symphonic poem, 'Gadameilin.'

Robert Schumann's *Adagio and Allegro*, Opus 70, was originally written for the horn, but was published with alternate solo parts for the violin or the 'cello. Following Schumann's acceptance of the idea of different instruments playing the same piece (the *Three Romances* for Oboe, Opus 94, exists also in versions for clarinet or violin), oboists are now performing the *Adagio and Allegro* with increasing frequency. Full of contrast, from warm and melodic romanticism in the first part, to the fiery conclusion, it is a welcome addition to the oboe repertoire

Notes by Laila Storch

LIANGONG YU is a graduate of the Central Conservatory of Music of Beijing. He was principal oboist of the first Chinese Youth Symphony Orchestra and has played solo recitals in Shanghai, Canton and Hankow. For the past ten years he has been the associate solo oboist of the Central Philharmonic of China. As a member of that orchestra, he toured the United States for six weeks during the Fall of 1987. Since April 1988, he has been a Visiting Scholar at the University of Washington School of Music, where he is studying American oboe style with Laila Storch.