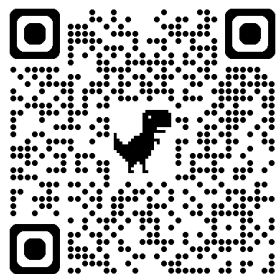


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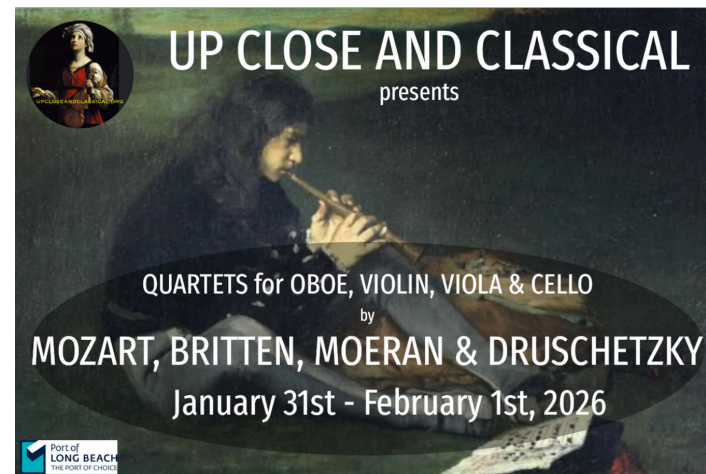
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Program:

Jiří Družecký (Georg Druschetzky) (1745-1819), Czech Quartet in G minor for Oboe, Violin, Viola and Cello (1808)

- I. Adagio - Allegro (at ease, then lively, 4:5')
- II. Andante (at a walking pace, 7')
- III. Allegro (lively, 3.5')

Benjamin Britten (1913-1976), English Phantasy Quartet for Oboe & String Trio, Op.2 (1932) Andante alla marcia - Allegro giusto - Con Fuoco - Tempo I - Andante alla marcia (at a walking pace, march - quickly and precisely - with fire - walking pace, march, 14')

Ernest John Moeran (1894-1950), English/Irish Fantasy Quartet for Oboe and Strings (1946)

Allegro moderato
(moderately fast and lively, 13')

Wolfgang Amadeus Mozart (1756-1791), Austrian Oboe Quartet in F major, K. 370 (1781)

- I. Allegro (lively, 7')
- II. Adagio (slowly, at ease, 3.5')
- III. Rondeau. Allegro (with a refrain, lively, 4.5')

"I reflected that in literature there are the lyric and epic poem, the short story and the long novel; in the orchestra, besides the symphony, the overture and the symphonic poem; but that in chamber music there is only one form that counts [...] and I concluded that a new type suited to the needs of the chamber music composer was needed."

Walter W. Cobbett (in his 1911 address to the Royal College of Music)

Georg DRUSCHETZKY's oboe quartet

Georg Druschetzky (1745-1819) was a Czech composer, oboist, and timpanist. Following oboe studies with a member of the famous Besozzi family of Italy, at the age of 17, Druschetzky became a grenadier in the Austrian Imperial infantry, and a member of the band. A few years later, he became its bandmaster. In 1777, he left the army and settled in Linz, then in Vienna and eventually worked for Slovakian and Hungarian nobles. He left behind an extensive compositional work, of which hardly anything was published during his lifetime. Most of his works are written for wind instruments and demonstrate astonishing compositional skill, as does the present quartet. The 1st movement begins with a slow introduction, the 2nd movement, unusual for the time, consists of variations on B-A-C-H, the 3rd movement is lively and virtuosic.

Benjamin BRITTEN's Phantasy and E.J. MOERAN's Fantasy.

Around 1900, the composition of English chamber music was not flourishing. Chamber music was imported. Walter Willson Cobbett was determined to make it home grown. Amongst many other effective activities, he instituted a competition for new chamber music. The first competition in 1905 required a 'Phantasy' String Quartet. A Phantasy was Cobbett's reinvention of the Fancies and Fantasias of Purcell, Byrd and Gibbons. It was to be short (<12 mins), treating the instruments equally, played continuously and with contrasting sections. Cobbett thought would appeal to the 'untrained listener'. A young Britten would have been familiar with the Phantasy form both from his teacher Frank Bridge, who won the Cobbett prize in 1907 and from his own admiration of Purcell. Benjamin Britten's oboe Phantasy starts with a barely perceptible solo cello gradually approaching, introducing a march. The march turns into a lively Allegro giusto (strict) with contrasting episodes for solo strings and then an oboe cadenza before the march returns and the solo cello leads us away into the distance. Oboist Leon Goossens premiered the Britten oboe Phantasy on a BBC broadcast.

In 1946, the same Leon Goossens asked E.J. Moeran to compose a work for oboe. Moeran had established himself as a composer after World War I in which he fought and suffered a serious head injury. His music was strongly influenced by English and Irish folk music of which he was an assiduous collector. Between 1934 and 37 he composed his masterpiece, a Symphony in G minor. The Fantasy dedicated to Goossens is conceived in a single movement, yet falls into several sections which are linked by the monothematic nature of the work. Listening to the Fantasy, the listener is not conscious of this 'single theme' constantly replaying but is led into the belief that the formal structure is a rondo – with the diverse episodes separating the recurrences of the principal refrain.

W.A.MOZART's oboe quartet

Mozart wrote the so-called "Oboe Quartet" – that is, for oboe and three strings -- in 1781, the pivotal year of his life. This was the year when he cut his ties with his family and home town of Salzburg, spent four months in Munich and struck out on his own as a freelance musician in Vienna. In Munich, Mozart renewed an acquaintance with Friedrich Ramm, an outstanding oboe virtuoso and wrote the quartet for him. While Mozart had not yet learned from Haydn the importance of balancing the four instruments of a quartet, the strings are not mere accompaniment – in many passages they weave counter-melodies to the oboe. Further, he found many subtle ways to integrate the voices and to vary the musical texture.

The first movement is in regular sonata form and illustrates Mozart's ability to exploit the pungent quality of his featured instrument. The adagio (2nd movement) really is an aria for the oboe with string accompaniment. The final movement is a sprightly rondo in 6/8 time. In a surprising passage in the middle of the movement, the oboe shifts into 4/4 time while the other instruments retain the 6/8 until the oboe comes to its senses.

About the performers (more on next page...):

Rong-Huey Liu, Oboe

Dr. Liu, a Marigaux artist, is the principal oboe for six orchestras including the Long Beach Symphony, a Hollywood recording studio artist, and teaches at CSU Fullerton.

Limor Toren, Violin

Dr. Toren-Immerman serves as Concertmaster for several orchestras. She currently teaches Violin and Viola on the faculty of the California State University Fresno.

Nicholaus Yee, Viola

Dr. Yee is a member of the San Bernardino Symphony Orchestra and the Redlands Symphony. He is currently the Orchestra Conductor at the OC School of the Arts.

Alicja Blanquart, Cello

Alicja is the co-founder of the UP CLOSE AND CLASSICAL series. She is a member of the Fresno Phil., and performs with the Long Beach & Santa Barbara symphonies.

Hervé Blanquart, emcee