



Bloom's published 18<sup>th</sup>-century baroque elaborations (his term for ornamentation), as well as Baroque works which I have elaborated, 2) works written by him and by other oboists/composers (Labate, Roseman) as well as a flute/oboe duo that I commissioned by Dr. Marcus Maroney and 3) transcriptions by both Bloom and myself (Bach, Donizetti, Mendelssohn, Mozart, Handel, Schumann and Telemann).

In these three dissertation recitals, I hope to have illustrated some of Robert Bloom's lasting contributions and impact on the oboe world, and to have demonstrated the potential for carrying forward this legacy by studying his teaching and emulating his example.

THE LEGACY OF OBOIST AND MASTER TEACHER, ROBERT BLOOM

by

Janna Leigh Ryon

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
2014

Advisory Committee:

Professor Mark Hill, Chair  
Professor Robert DiLutis  
Dr. Judith Hallett  
Dr. Lee Hinkle  
Dr. James Stern

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**Chapter 1: Recital I**

**2 February 2014, 8:00 p.m.**

**Gildenhorn Recital Hall  
University of Maryland**

Janna Leigh Ryon, Oboe

Dissertation Recital I  
THE LEGACY OF OBOIST AND MASTER TEACHER, ROBERT BLOOM

Assisted by:  
Susan Ricci-Rogel, piano and harpsichord  
Alice Ju and Nick Montopoli, violin  
Rebecca Steele, viola  
Tim Thulson, cello

Concertino (1949)	Bruno Labate (1883-1968)
Adagio from Flute Quartet in D Major, K 285	W.A. Mozart (1756-1791)
Sonata in Bb Major I. Allegro II. Grave III. Allegro	G. F. Handel (1685-1759)
Concerto in G Minor I. Grave II. Allegro III. Largo IV. Allegro	G. F. Handel
Sonatina (1950) I. Theme and Variations II. Rondo Scherzo	Robert Bloom (1908-1994)

## Program Notes

### THE LEGACY OF OBOIST and MASTER TEACHER, ROBERT BLOOM

Robert Bloom (1908-1994) was legendary in the education and performance world. In The Robert Bloom Collection and the Art of Robert Bloom CD and video archives, we see what his musical ideals were in 18<sup>th</sup>-century performance practices, writing new music for the instrument, commissioning new works and transcribing music for the oboe and English horn.

As an oboist, I believe it is important that Bloom's teachings, historical performance practices and ideas for new music are studied, programmed and performed. Therefore, the works chosen for tonight's recital will help illustrate this legacy. Tonight I will be performing *Concertino* written by Bruno Labate (an oboist/composer friend of his), Mozart's *Adagio from the Flute Quartet* that Bloom transcribed for oboe and strings, Handel's *Bb Major Sonata* that I have elaborated using Bloom's suggestions for historical performance practice, Bloom's own elaborated edition of Handel's *G Minor Concerto*, concluding with *Sonatina*, written by Bloom.

#### **Bruno Labate - *Concertino* (1949)**

##### **(Gifted to Bloom)**

Bruno Labate was one of America's earliest premier oboists with a talent for composition in the grand tradition of European oboists such as Barrett, Verroust, Pasculli and Holliger, a tradition that was continued by Robert Bloom and Ronald Roseman. Labate was the principal oboist of the New York Philharmonic from 1920 until his retirement in 1943. Recollections of Labate by a student of his portray him as an indifferent teacher, gaining



inspiration in hearing Labate play the oboe. Robert Bloom remembered Labate as a man of great talent who played best under the vigilance of Maestro Toscanini.

Labate's Concertino for Oboe and Piano was composed around the time of Bloom's own most intense period of composition. A comparison of both of their music shows the temperamental as well as the generational difference between the two musicians—Labate being among the talented oboists to immigrate to the United States and assume prominent positions, and Bloom among the first native-born and American-trained oboists. The Concertino is inscribed to Robert Bloom in 1949 (as are two other of Labate's works, Canzonetta and Serenata, both for oboe with piano accompaniment).

Labate composed this piece for oboe and piano in three sections, full of expressive operatic melodies, cadenzas and ending with a lively theme and variations. Labate loved using a variety of articulations in the sixteenth-note passagework and he almost always slurred through the final notes of a phrase. This is the practice of a twentieth-century oboist, and it is so marked by mid-nineteenth-century composers, by which time many of the developments of the modern oboe had been made. Labate's advice reflects his adjustment to the acoustical realities of our reeds and oboes.

**W.A. Mozart - *Adagio from Flute Quartet in D Major, K.285***

**(Transcribed by Bloom)**

The Adagio from Mozart's Flute Quartet, K. 285, is one of the loveliest works in the canon of Western music and was surely one of Bloom's favorite arias. That it was written for the

flute and not the oboe is attributable to the patronage system by which Mozart was commissioned; the oboe was not an instrument suited to an aristocratic amateur of eighteenth century. Mozart received a commission from an amateur flautist in Mannheim named Ferdinand Dejean and the commission produced three flute quartets, including the *Quartet in D Major, KV. 285* completed on December 25, 1777.

Like many of Mozart's early chamber compositions, the flute quartet enjoys the prominent role as the strings artfully accompany. The Adagio movement of the Quartet suspends motion and mood in a wistful serenade with delicate string pizzicati speckling a pensive melody in the oboe.

### **G. F. Handel – *Bb Major Sonata, HWV 357***

**(Edited by Ryon)**

Modern scholars believe that the Bb Major sonata must have been written for the recorder, despite there being no mention of this on the autograph. One of the reasons is that the key and range were unsuitable for the oboe—the range being too high for the oboe, seeing that his genuine oboe sonatas did not have this particular range.

Handel's three sonatas for oboe and basso continuo were all composed early in his career: HWV 357 dates from between 1707 and 1710. The only source is the autograph in the Fitzwilliam Museum, Cambridge, *Sonata pour l'Hautbois Solo*. The paper is of a type of which Handel only had a limited supply; his use of some of it can be dated to Hanover in 1710, where he finished the cantata *Apollo e Dafne*, but the three instrumental sonatas written

on it, HWV 357, 358 and 405 all have musical characteristics which suggest an earlier date, at the beginning of the composer's Italian period. The sonata was not published in Handel's lifetime.

Bloom's process of elaborating a movement was slow and painstaking, part taking place at the keyboard, part trying out ideas on the oboe, and much work being done through his habitual singing. He wrote idioms down, refined them considered alternatives. He was careful to call it "elaborating," not "ornamenting," as he had a much more complicated relationship with the composer in mind than a superficial overlay of ornaments. I chose to elaborate this Sonata because of its relatively straightforward melodies, harmonies and form. It provided much opportunity for light-hearted elaboration, and a more expressive elaboration in the second movement. Many ideas were considered—played on oboe, piano and *sung*—all staying true to Bloom's methods.

### **G. F. Handel – *Concerto in G Minor***

#### **(Bloom's edition)**

This Concerto in G Minor, HWV 287, was written by Handel when he was just eighteen years old but remained unpublished until 1863. Handel composed three true oboe concertos and with this one being the last of the three to be published, it is somewhat unfairly known as "No. 3." The solo concerto genre was practically new when Handel wrote this Concerto. It bears little formal resemblance to the early solo concerti, drawing on a four movement form, instead of the more modern three movement form that we recognize as the solo concerto norm. Handel's four movement form, slow-fast-slow-fast, demonstrates the difficulties of

keeping up with the latest Italian developments, seeing that he was living Northern Germany, prior to his excursions to Italy or his residency in London. The G Minor Oboe Concerto delivers some of the more thoroughly engaging solo music, which can be heard in the rich, sonorous beauty and lean musical structures that were in full bloom at his young age. The Concerto is originally scored for the usual Baroque orchestra of strings and basso continuo. In Bloom's edition, it was his preference to leave out the continuo.

The first movement is introduced by a dotted rhythm that sets the character of this concerto. Bloom reminded us frequently that this French overture style was used only in opening movements, in processions of royalty with their heavy robes and grand carriage, in funeral marches, and when Jesus spoke in the passions and oratorios. Its intent is to produce something that projects great nobility. The second movement is interesting for its several flourishes for the solo oboe, but also for the specific articulation patterns, which rarely follow pitch patterns, as this would emphasize that detail too much.

The third movement Sarabande is one of Bloom's most important legacies in the art of elaboration. It was one of his earliest efforts, probably inspired by performances and the recording by his teacher, Marcel Tabuteau, with the Philadelphia Orchestra. At a performance with the Shakespeare Festival in Ontario, Bloom was thrilled that a critic called the Sarabande the high point of the concert. The critic was unaware of how much was Bloom. Bloom obviously thought that Handel's Sarabande belonged to the 18-Century German type; predating J.S. Bach's great sarabandes. The Sarabande is somewhat unusual in its original setting in that the string harmonization includes four separate voices, none of

them doubling the oboe or each other, creating a sonorous and important harmonic setting of the lovely, inward melody. The countermelody that Bloom wrote for the oboe on the repetition of the first strain deserves serious thought. On the repetition of Mozart's "Dann wandelt er an Freundes Hand/Vergnügt and froh ins bess're Land," Mozart gives Sarasto's solo line to the first flute and violin I, having the solo voice sing the bass line as a countermelody. Bloom composed a countermelody using only materials from Handel's melody; not a bass line, but an inner voice, weaving its sinuous way back to the melody, which is being sung by the first violin. The second strain is then shared, the oboe stating the first half and the violins the second. In the fourth movement, Bloom wrote the beautiful canonic interlude, composing an independent voice for the second violins (who doubled the firsts in the original), marking the passage "poco meno, dolce" for solo string quartet and oboe.

### **Robert Bloom - *Sonatina* (1950)**

The *Sonatina* for Oboe and Piano was written in 1950. It is in two movements: Theme and Variations and Rondo Scherzo. There is no "slow movement" because both movements contain quiet sections. It was written in a neo-romantic style and serves to fill a gap in the solo oboe literature created by the lack of major nineteenth-century works. That it fills this need is evidenced by the numerous performances it has had in America and abroad.

Bloom obviously regretted the lack of major nineteenth-century solo or chamber works and complained frequently that the nature of twentieth-century oboe music was usually either hunting or haunting. This sonata deliberately avoids both. In c.1991 Robert interviewed

William Bennett as a guest on *The American Oboist*. His comment after hearing a tape of Bill's performance of Samuel Barber's Canzonetta was: "That's just beautiful... I love it. I wish I were playing the oboe again to be able to play that." It was good that Bloom lived to hear the gap begin to close with works by such composers as Barber, Rochberg, Harbison, Street, Corigliano and others.

*Notes used from The Robert Bloom Collection were used with permission from the author, Sara Lambert Bloom.*

**Chapter 2: Recital II**

**26 March 2014, 8:00 p.m.**

**Gildenhorn Recital Hall  
University of Maryland**

Janna Leigh Ryon, Oboe and English horn

Dissertation Recital II  
THE LEGACY OF OBOIST AND MASTER TEACHER, ROBERT BLOOM

Assisted by:  
Susan Ricci-Rogel, piano and harpsichord  
Matthew Maffett, violin and viola  
Devon Oviedo, violin  
Rebecca Steele, viola  
Tim Thulson, cello  
Mark Christianson, oboe  
Troy King, guitar

Aria from Water Music Suite

G. F. Handel(1685-1759)

Nun komm' der heiden Heiland  
Choral Prelude, BWV XXV/2

J.S. Bach (1685-1750)

Canonic Étude in A minor, Op. 56, No. 2  
Canonic Étude in A-flat Major, Op. 56, No. 4

Robert Schumann (1810-1856)

Come Chitárra (1988)

Ronald Roseman (1933-2000)

Concerto for Viola in G Major TWV 51:G 9  
Largo  
Allegro  
Andante  
Presto

G. P. Telemann (1681-1767)



## Program Notes

### THE LEGACY OF OBOIST and MASTER TEACHER, ROBERT BLOOM

Robert Bloom (1908-1994) was legendary in the education and performance world. In The Robert Bloom Collection and the Art of Robert Bloom CD and video archives, we see what his musical ideals were in 18<sup>th</sup>-century performance practices, writing new music for the instrument, commissioning new works and transcribing music for the oboe and English horn.

As an oboist, I believe it is important that Bloom's teachings, historical performance practices and ideas for new music are studied, programmed and performed. Therefore, the works chosen for tonight's recital will help illustrate this legacy. Tonight I will be performing Bloom's own elaborated edition of Handel's Aria from the *Water Music Suite*, Bach's Choral Prelude, *Nun komm' der heiden Heiland* and Schumann's *Canonic Études*—both that Bloom transcribed from their original instrumentation, my own transcription of Telemann's *Concerto for Viola* (performed on English horn) and a contemporary piece, *Come Chitárra*, written by Ronald Roseman (oboist/composer and Bloom's successor at Yale).

#### **G. F. Handel - *Aria from Water Music Suite***

##### **(Elaborated by Robert Bloom)**

Handel's orchestral music was written in the main for the theater and for great state occasions. His *Water Music*, actually three suites composed on different occasions in three different keys (F, D and G), was a gift to the newly crowned King George I, the first suite having been composed for one of his social excursions, a barge trip from Whitehall to dine at Chelsea. Kielmansegge arranged for a musical serenade, and, according to the *London Daily*

Courant of July 19, 1717, “On Wednesday evening at about eight the King took water to Whitehall in an open barge... and went up the river with the Tide without Rowing as far as Chelsea... Many other barges with persons of quality attended, and so great a number of boats that the whole river in a manner was covered. A city company’s barge was employed for the music wherein were fifty instruments of all sorts who played all the way from Lambeth the finest symphonies composed expressly for the occasion by Mr. Hendel [sic] which His Majesty liked so well that he caused it to be played over three times in going and returning.”

The edition published here is Robert Bloom’s version. He used it often in master classes and it has been performed widely. Mr. Bloom never found a satisfactory explanation of how or why such a delicate aria was performed in the outdoor river setting. Surely it was not doubled, and surely it was properly elaborated and presented as the exquisite aria that it is. Perhaps he thought, it was the “pièce de résistance” performed for the king at the closest encounter of the barges. It is an aria of the most sincere expression. This work was surely meant for the king, and each of us is invited to share his place when listening.

**J.S. Bach- *Nun komm’ der heiden Heiland* - Choral Prelude, BWV XXV/2**

**(Transcribed by Robert Bloom)**

Bach broke with the tradition of Buxtehude by writing keyboard compositions specifically for the organ or the harpsichord that were not interchangeable. He composed organ preludes throughout his career, the early ones having been criticized for confusing the congregation. His 138 chorale preludes present a fascinating microcosm of his journey as a composer; through

them Bach experimented with symmetry of form and placement of the climax, developed his instrumental virtuosity, both in the keyboard and pedal writing, experimented with influences from the Italian concerto writing of the period, and clearly developed his canon, fugue, and other contrapuntal techniques, elevating the chorale prelude to glorious heights, a medium he could have left at a perfunctory level. But beyond this, Bach infused some of his most sublime messages into these nuggets, compressing great spirituality into a statement that perfectly suited the temperament of an artist like Robert Bloom.

Robert Bloom made this particular arrangement for two solo violas and cello, performed as an encore at a Yale School of Music concert in December 1968. After a performance of his edition of Handel's G Minor Concerto (I played that on my previous recital) and Bach's Sinfonias from the Easter Oratorio and Cantata 156, Mr. Bloom presented this chorale prelude as an "Advent gift" to the audience. Bloom's expansive, ecumenical sense of religion led to such wonderful gestures.

The forty-five chorale preludes of the *Orgel Büchlein* from the Weimar years (1713-1717) include one setting of the chorale "Nun komm der Heiden Heiland." The *Clavierübung* contains one setting, and the last group from 1748-1749, called the Schubler chorales, has none. Two other settings are used in cantatas. This particular setting comes from the eighteen chorales, BWV, vol 25 (2), of the middle years, and within this group are three settings of the chorale. However, no other setting of this or any other chorale could be found with quite the same perfect format: a florid soprano line, two beautifully matched inner voices that play a supportive role except for one dramatic interlude, and the noble walking bass. It is important to study this work and others like it that are extended arias with Bach's notated embellishments, to get some sense of

his metabolism, as it were. Bach was not himself an oboist. He did, however, embody all that is mature and profound and gives us a clear map to follow in fulfilling our instrument's potential. One needs only to perform his arias, but, since Bach did not write sonatas, concertos, or chamber music for us, with very few exceptions, we must use our skills as transcribers to create instrumental works.

**Robert Schumann - *Canonic Études Op. 56, No. 2 in A minor and Op. 56, No. 4 in Ab Major***

**(Transcribed by Robert Bloom)**

After surviving a severe bout of illness lasting nearly a year and a half, Robert Schumann entered a period of fresh musical activity beginning in 1845, when he and Clara began to study counterpoint together. They both produced fugues, Robert finishing a very beautiful fugue in D minor on February 28. After writing for the piano, Robert turned to the organ and began his magnificent Fugues on the Name of Bach for Organ or Pedal Piano, Opus 60. Interspersed with this work was the composing of the Opus 56 set of six Canonic Études for the pedal clavier. Clara writes, "On April 24<sup>th</sup> we received a pedal for our piano, on hire, which gave us great pleasure. The chief object was to enable us to practice for the organ. Robert, however, soon found a greater interest in this instrument, and composed several sketches and studies for pedal piano, which will certainly make a great sensation, being something entirely new." In June 1845, Clara played some of them and the Bach fugues for Mendelssohn, who came to see the Schumanns on his way to visit the king at Pillnitz. "It was easy to see how pleased he was. Among the canons he liked best was that very graceful one in B minor, as I thought he would, for this is the one that is most in sympathy with his own temperament." Since the pedal piano is

not a concert-hall instrument these days, these works are rarely performed in the original setting; frequently, however, they are performed in an arrangement for four hands by Georges Bizet or an arrangement for two pianos, four hands, by Claude Debussy.

Mrs. Bloom offers the wonderful A minor and A-flat Major Études at the suggestion of oboist, Daniel Stolper. These were her arrangements done under Robert's (Bloom's, not Schumann's) watchful eye; Robert Bloom coached her first performance with Allan Vogel in c. 1989 in Cincinnati and sang them constantly. For both, they took a slightly faster tempo that was indicated by Schumann.

**Ronald Roseman – *Come Chitarra* (1998)**

Ronald Roseman was internationally known as a soloist, chamber music player, teacher, recording artist and composer. He was a member of the New York Woodwind Quintet and the Bach Aria Group, Co-Principal Oboist with the New York Philharmonic and a featured guest artist with the Chamber Music Society of Lincoln Center and Speculum Musicae. His composition teachers included Ben Weber, Elliot Carter, Karol Rathaus and Henry Cowell and his commissions were premiered at Avery Fisher Hall, Norfolk Chamber Music Festival and Weill Recital Hall, to name a few. More important to me than his accolades, Mr. Roseman was my oboe professor when I attended Yale, from 1998-2000. It was such a memorable and treasured time in my life. I had the privilege of learning a great deal of music technique and style from him—from Bach to Strauss, the music development from my years studying with Sally Bloom to Roseman were consistent. In the fall of my second year, Roseman asked me to perform one of his pieces, *Claire* on my Master's recital (written for oboe, marimba and

vibraphone). I gladly accepted, not really knowing the gravity of what I had gotten myself into. It was not what I had expected! Although I had many things I wanted to ask him about the composition style, my queries were stifled by his unexpected affliction with stomach cancer. He passed away a couple of weeks before my February recital in 2000.

Ronald Roseman's own notes on this piece:

*"Come Chitarra* was written for the Queens Symphony Orchestra's *Sound from the Left Bank* series and received its premiere on May 1, 1988, with Steve Salerno and myself performing. The title comes from a marking used in string parts to indicate a guitar-like style of pizzicato. In fact, the Spanish Flamenco style of guitar playing is one of the chief influences in the piece. I love the way the guitar sounds playing chords, especially in such music. In the piece, the oboe and guitar are equal partners, often trading off contrapuntal lines. It is most definitely not an oboe piece with guitar accompaniment."

This is a chamber music piece and requires the audience to listen to both parts equally. Roseman did not make the study of this piece easy for the oboist or guitarist. Much work was required individually and collaboratively to make it sound cohesive and beautiful—which was a characteristic of Roseman's lessons and teachings. I owe many thanks to the guitarist, Troy King (Guitar professor at Towson), for agreeing to tackle such a difficult and unconventional piece. As this piece has not been recorded or even performed much, it urged a certain degree of self-interpretation.

## **G. P. Telemann - *Concerto for Viola in G Major TWV 51:G 9***

**(Transcribed for English horn by Janna Ryon)**

Of Georg Philipp Telemann's surviving concertos, his Viola Concerto in G major is among his most famous. It is the first known concerto for viola and was believed to have been written and first performed in 1715. Telemann is said to be the most prolific composer of all time, with his compositions totaling over 900. He was cantor of the major churches in Hamburg, intersecting careers with J. S. Bach a number of times. This viola concerto is one of nearly 200 concertos that Telemann composed while serving in Frankfurt as city music director. He was an officer for the *Frauenstein Association* and composed "weekly great concertos" for their subscription series of orchestra concerts.

The mastery with which Telemann takes full advantage of the viola's timbral and technical properties made this easy to transcribe for English horn, as it replicates the same properties. The open strings of the viola are used in this concerto effectively as an important juncture in the concerto's formal design, along with the gentle sonority of the instrument's low register and lean concision of its high register. The accompanying strings are sensitively coordinated with the contrasting timbral regions. This can all be heard with the English horn playing, as its timbre is much the same.

For the design of his concerto, Telemann chose his favorite four-movement layout instead of writing the concerto in the typical three-movement form used by Vivaldi and other composers of the time. Telemann was one of the composers that created a bridge between the Baroque style and the newer *style galant* that led to the Classical era of music by Haydn and Mozart.

*Notes used from The Robert Bloom Collection were used with permission from the author, Sara Lambert Bloom.*



**Chapter 3: Recital III**

**14 April 2014, 7:00 p.m.**

**Bowie Center for the Performing Arts  
Bowie, Maryland**

Janna Leigh Ryon, Oboe

Dissertation Recital III  
THE LEGACY OF OBOIST AND MASTER TEACHER, ROBERT BLOOM

Assisted by:  
Susan Ricci-Rogel, piano  
Yong Su Clark, flute  
Tim Thulson, cello  
Bowie High School Madrigal Choir  
Maurissa Buster, soprano  
Lara Clemence, soprano  
John Rogel, bass

Sonata in F Major, HWV363a

G. F. Handel(1685-1759)

- I. *Adagio*
- II. *Allegro*
- III. *Adagio*
- IV. *Bourrée anglaise*
- V. *Menuet*

Partita for Flute and Oboe

Marcus Maroney (b. 1976)

- I. *Allemande*
- II. *Courante*
- III. *Sarabande*
- IV. *Gigue*

Suite for Oboe and Flute

G. P. Telemann (1681-1767)

- I. *Andante/Allegro*
- II. *Vivace*
- III. *Allegro*
- IV. *Andante*
- V. *Presto*
- VI. *Moderato*
- VII. *Vivace*

Laudate Dominum from *Solemn Vespers*

W. A. Mozart (1756-1791)

Maurissa Buster, soprano

Prayer from *Maria Stuarda*

Gaetano Donizetti (1797-1848)

Lara Clemence, soprano and John Rogel, bass

## **Program Notes**

### **THE LEGACY OF OBOIST and MASTER TEACHER, ROBERT BLOOM**

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#### **G. F. Handel – *Sonata in F Major, HWV 363a***

##### **(Elaborated by Janna Ryon)**

Handel's three sonatas for oboe and basso continuo were all composed early in his career: HWV 363a dates from between 1711 and 1716. This work was published in 1732 as a flute sonata (in G major), the fifth item in Handel's Op. 1 collection of chamber pieces, but earlier manuscripts suggest that this sonata began as an F major work for oboe. Handel employs the Italian church sonata pattern of movements: slow-fast-slow-fast, but where the final fast movement should be, he changes the format into a dance suite with a Bourrée and Minuet.

Bloom's process of elaborating a movement was slow and painstaking, part taking place at the keyboard, part trying out ideas on the oboe, and much work being done through his habitual singing. He wrote idioms down, refined them considered alternatives. He was careful to call it "elaborating," not "ornamenting," as he had a much more complicated relationship with the composer in mind than a superficial overlay of ornaments. I chose to elaborate this Sonata because of its relatively straightforward melodies, harmonies and form. It provided much opportunity for light-hearted elaboration, and a more expressive elaboration in the third movement. Many ideas were considered—played on oboe, piano and sung—all staying true to Bloom's methods.

This sonata begins with an Adagio that is derived from an aria in Handel's opera *Rinaldo*. Over a stately accompaniment, the oboe delivers a long-lined melody punctuated by brief sighing phrases. This movement leads the listener to an unresolved cadence, moving to the Allegro, which launches itself with a stuttering trumpet call. The motive reappears frequently, and provides the basis of much of the harpsichord accompaniment, while the oboe plays highly florid melodic lines. The second, more plaintive Adagio begins with a falling, stepwise figure in the continuo, whereupon the oboe develops a broader, pensive melody that allows for generous ornamentation. The following Bourrée is a sprightly dance that looks ahead to the second section of "The Arrival of the Queen of Sheba." The concluding Minuet (Handel uses the Italian spelling, Menuet) is a lively dancing movement that wouldn't be out of place in his *Water Music*.

## **Marcus Maroney – Partita for Flute and Oboe**

**(Commissioned by Janna Ryon)**

Marcus Karl Maroney studied composition and horn at The University of Texas at Austin and Yale School of Music. His principle composition teachers were Joseph Schwantner, Ned Rorem, Joan Tower and Dan Welcher. In 1999, he received a fellowship to the Tanglewood Music Center, the First Hearing award from the Chicago Symphony Orchestra and an ASCAP/Morton Gould Young Composer's award. Other awards and fellowships followed, including a Charles Ives Scholarship from The American Academy of Arts and Letters, two residencies at the Copland House and consecutive Woods Chandler Memorial awards from Yale University.

Commissions have come from such organizations and individuals as eighth blackbird, the Orchestra of St. Luke's, the Norfolk Chamber Music Festival, Timothy McAllister, the Moores School Percussion Ensemble, the Texas Music Festival, the Deer Valley Music Festival and the Juventas! New Music Ensemble. *Three Pieces for String Orchestra* was recently premiered by the Utah Symphony and he was recently named the winner of the inaugural College Orchestra Directors Association Composition Contest.

Dr. Maroney served on the faculty of the Yale School of Music from 2002-2004. He is currently Associate Professor of Music at the University of Houston's Moores School of Music. He is on the Artistic Board of Musiqa, Houston's composer-led new music collective.

From Marcus:

*My Partita for Flute and Oboe is a four-movement work modeled after those by J.S. Bach and his Baroque contemporaries. Its aim is to interweave the timbres of the two solo instruments to create contrapuntal and harmonic interest while maintaining a structural and rhythmic resemblance to the standard dance forms of the Baroque suite. Partita was composed for and is dedicated to Janna Ryon.*

### **G. P. Telemann – Suite for Oboe and Flute**

**(Transcribed and elaborated by Robert Bloom)**

Telemann is said to be the most prolific composer of all time, with his compositions totaling over 900. A leading German composer, his music incorporates several national styles including French and Italian, and he was even influenced by Polish popular music. Telemann remained at the forefront of all new musical tendencies and his music is an important link between the late Baroque and early Classical styles. He was cantor of the five major churches in Hamburg, intersecting careers with J. S. Bach a number of times. He composed while serving in Frankfurt as city music director and was enormously prolific in the production of trio sonatas. (He wrote 21 sonatas alone, in the key of F.) He would write a bass line first, adding a solo line, then adding an obbligato part to finish the sonata. All of his sonatas vary in style and sound, which was an accomplishment for a composer who was producing sonatas so frequently. This particular Suite is written in the key of D Minor and was originally written for flute, violin and continuo. Robert Bloom transcribed it for oboe, flute and continuo and elaborated each of the seven movements.

## **W. A. Mozart – Laudate Dominum from *Solemn Vespers***

**(Transcribed by Janna Ryon)**

*Vesperae solennes de Confessore, KV339*, is a sacred work composed in 1780 by Wolfgang Amadeus Mozart. It is scored for SATB soloists, choir and orchestra. Composed for liturgical use in the Salzburg Cathedral, the work was intended for vespers held on a specific day on the liturgical calendar of saints (“confessors”). This was Mozart’s final choral work composed for the cathedral. Structurally, this work is similar to the *Vesperae solennes de Dominica, KV321*, composed a year earlier. Both were written for performance in Salzburg, where his employer, the Archbishop Colloredo, insisted on a more conservative composition style in comparison with the Italian style of the day.

This setting is divided into six movements, each movement recapitulating the opening themes. The Laudate Dominum starts with a soprano Psalm with a choral entrance at the Gloria Patri. The soloist then rejoins the choir at the Amen. This movement is frequently performed alone, as it is well-known outside of the context of the larger work.

## **Gaetano Donizetti – Prayer from *Maria Stuarda***

**(Transcribed by Janna Ryon)**

*Maria Stuarda* (Mary Stuart) is a tragic opera in two acts by Gaetano Donizetti. The libretto was written by Giuseppe Bardari and it was based off Andrea Maffei’s translation of Friedrich Schiller’s 1800 play, *Maria Stuart*. It is one of three operas by Donizetti which were written about the Tudor period in English history, including *Anna Bolena* (Henry VIII’s second wife, Anne Boleyn) and *Roberto Devereux* (named after a lover of Queen Elizabeth I

of England). The lead female characters of the operas *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux* are often referred to as the “Three Donizetti Queens.” This opera is loosely based on the lives of Mary, Queen of Scots (as Mary Stuart is known in England) and her cousin, Queen Elizabeth I. Schiller had invented the confrontation of the two Queens, who in fact never met. *Maria Stuarda* premiered on December 30, 1835 at La Scala in Milan.

This particular selection from the opera, Maria’s Prayer, takes place towards the end of the opera, as townspeople are gathering at the site of her execution, lamenting that a queen's death will bring shame upon England. (Mary’s solo part is being played on the oboe.) Mary says her farewells to the crowd, which includes Talbot (the Earl of Shrewsbury), telling them she will be going to a better life. She calls them to a final prayer: (Mary (oboe), with Chorus: “Ah!! May Thou hear the sound of our humble prayer”) and together, she and the crowd (soloists and chorus) pray for God's mercy. When she is told that the time for her execution has come, she is informed that Elizabeth has granted her final wishes, including allowing Anna (Maria’s friend) to accompany her to the scaffold. Then Mary offers a pardon to the queen: (Mary, Anna, Talbot, Cecil, chorus: “From a heart that is dying, may pardon be granted”). Although Mary asks the Earl of Leicester to support her at the hour of her death and to protest her innocence once again, she is led to the scaffold.



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