

ABSTRACT

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 ELECTRONICALLY PRODUCED SOUNDS.

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Directed By: Professor Mark Hill
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Rarely do oboists incorporate music from the electronic music genre in their recital programs. There is a lack of familiarity among oboists with music that involves electronics. This music is usually only included in oboists' repertoire if they consider themselves to be new music specialists. However, there are many works written for oboe and electronics that should become part of our repertoire as musicians performing in the twenty-first century, and there is enough diversity in the genre of electronic music alone to present enjoyable and accessible programs.

The three programs in this dissertation are varied and balanced enough to stand alone as effective concerts. Most of the pieces are written for oboe and tape, and others use digital delay and amplification. Also, there are some accompaniments that are recorded by the soloist. None of the pieces in this dissertation require extensive technical expertise of electronics. Each program includes a premiere, introducing new literature for the oboist who is in search of new music to perform.

Playing with a recorded accompaniment involves specific skills, requiring that some unconventional processes be employed in learning and performing the music. Some pieces, such as the Gorbos and the D'Alessio, have specific sounds on the recording that serve as cues. Often, the sheet music to these pieces does not provide

enough information for the performer, so it is extremely helpful to refer to a recording of the music. To get a feel for the timing, simple repetition with the accompaniment is necessary for pieces like the Gorbos and the Reynolds. Sometimes a timer is necessary to play a piece accurately, which was helpful in performing both of the works by Ingram Marshall. In other pieces, the accompaniment is repetitive, and it is difficult to discern where the downbeats occur in the music. An onstage monitor is necessary for the Leach.

This dissertation can become a resource for oboists who are searching for new and interesting pieces to add to their repertoire. This introduction to the repertoire can guide oboists in approaching the task of performing music for oboe and electronically produced sounds.

SELECTED MUSIC FOR OBOE AND ELECTRONICALLY PRODUCED
SOUNDS

By

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Doctor of Musical Arts Recital
Dissertation Recital – Music for Oboe and Electronically Produced Sounds
Emily Madsen, Oboe and English Horn
May 11, 2009
Gildenhorn Recital Hall

Sequenza VII (1969)

Luciano Berio
(1925-2003)

L'albero dalle foglie azzurre (Tree of Blue Leaves) (1989)

Joan LaBarbara
(b. 1947)

Xantippe's Rebuke (1993)

Mary Jane Leach
(b. 1949)

INTERMISSION

Dark Waters (1995)

Ingram Marshall
(b. 1942)

I Will Be With Your Mouth (2009)
*world premiere

Edward RosenBerg
(b. 1979)

Program Notes for Recital 1 – May 11, 2009

Luciano Berio's *Sequenza VII* for oboe was written in 1969, and is one of a series of fourteen sequenzas. Berio was an Italian composer who is known for his interest in electronic music. The first sequenza Berio wrote was written for the flute in 1958, and the final sequenza was written in 2002 for the cello. The sequenzas are all written to stretch the performer's technical abilities and involve various extended techniques. Berio worked closely with instrumentalists to write these pieces effectively. For *Sequenza VII*, Berio worked with Heinz Holliger, to whom he dedicated the piece. Berio wrote that the most obvious unifying element in the sequenzas is virtuosity. In writing the sequenzas, he never tried to alter the nature of the instrument, or to use it against its own nature.

Sequenza VII is played with a B natural drone accompanying it. Berio leaves the method of producing the drone to the performer's discretion. Some perform the piece with live oboists playing the note, and others have recorded vocalists singing the pitch. I will be using my tuner to produce the B throughout the piece. The B natural is an important pitch in the piece from the beginning, in which the oboist is asked to play five different versions of the note, with different fingerings. The piece can be more easily learned if it is broken up into sections, as it is extremely challenging because of the extra fingerings.

Other extended techniques that are required of the performer include flutter tonguing and multiphonics. The score is a grid with thirteen staves divided into thirteen segments. The length of each segment is measured by seconds, rather than by standard notation. The multiphonics become a regular part of the texture by the last couple lines

of the piece. Berio wrote that *Sequenza VII* is a kaleidoscope of the sounds made by the oboe.

Joan LaBarbara wrote *L'albero dalle foglie azzurre* (Tree of Blue Leaves) in 1989. The piece was commissioned by the St. Louis Symphony while it was under the direction of Leonard Slatkin. It was written for Barbara Herr Orland, the Assistant Principal oboist of the symphony, who premiered the piece. The tape part includes samples of Orland's playing. Joan LaBarbara is a pioneer in vocal extended techniques and has premiered works written for her by John Cage, Morton Feldman, Philip Glass, Steve Reich, and her husband, Morton Subotnick.

Joan La Barbara often uses words as the main material for her compositions, and even has a piece in which she manipulates her own voice saying her last name: "La Barbara".¹ In 1994, she composed a musical setting of Kenneth Goldsmith's *73 Poems* by recording them and transformed the words using electronics.²

The following program note is from the composer and is included in the liner notes of the recording of *A Tree of Blue Leaves*:

On a warm summer night in August 1988 I was sitting in the Orto Botanico in Rome waiting for a concert to begin. It was just about dusk, and I was experiencing the slight fogginess of jetlag and vaguely musing about my oboe piece. Gazing out, I noticed a tree with the most beautiful blue leaves. I was about to ask what kind of tree it was so I could plant one in my garden when the darkening sky revealed it was simply illuminated by blue light. I laughed and decided to do a piece about visions and aspects of illusion. While developing materials for the piece I was also learning a vocal work by John Cage (Solo for Voice 30 from Songbooks, based on Satie music and Thoreau texts) and, exploring my own schizophrenic composer/performer existence, I decided to notate fragments of my vocal "mistakes" or misreadings which I then reworked

¹ The Virtuoso in the Computer Age-III, *Centaur CRC 2166*.

² Chadabe, Joel. "Music and Life," *Leonardo*, vol. 35 no. 5 (2002): 560.

into lyrical motivic figures. The overall form flows loosely: Beauty-Beast-Beauty Transformed, as the lyrical motives delineated within the indigenous oboe sound, develop energy, move through a chaotic whirlwind with sampled oboe material mixing with voices and synthesized sounds before returning to a gentle “transformed” color.

The tape part in the piece enters after approximately five minutes, so much of the piece is played unaccompanied. The oboist needs to have someone read along with the score to begin the accompaniment when it marked in the music. Also, *Tree of Blue Leaves* calls for gasping in between rhythmic motives. Perhaps the most difficult aspect of the piece, besides the gasping within phrases, is the range of the piece. There are frequent high “A’s” prior to the tape’s entrance.

Mary Jane Leach’s *Xantippe’s Rebuke* was written in 1993 for eight taped oboes and one live oboe. It was written for oboist Libby Van Cleve. The eight pre-recorded parts act as an accompaniment to the solo oboe line that is played in performance. To perform *Xantippe’s Rebuke*, I recorded my own accompaniment, but there is an option to play the piece with an accompaniment with the eight tracks already pre-recorded, which is available commercially.

The composer writes:

The piece works very carefully with the unique sound of the oboe. (The partials of the oboe are so strong that I had to stop using headphones while I worked on the piece.) The taped oboes are written to exploit the harmonic properties of the oboe’s sound, combining to create combination and interference tones. I started with unison pitches that created the richest sound and built the piece from there. Most of the subsequent pitches and phrases that I wrote occurred naturally before I notated them later on in the piece, and these in turn created others. So, in effect, the nature of the oboe and its natural sound determined the direction of the piece. The solo part starts off by playing notes that are being created, but not notated, on the tape, continuing on to play a melody that “floats” above the taped oboes. *Xantippe* was

the wife of Socrates.

As a composer, Mary Jane Leach is interested in the physicality of sound, its acoustic properties, and how they interact with space. Critics have written about her ability to “offer a spiritual recharge without the banalities of the new mysticism.”

The challenge of performing *Xantippe's Rebuke* is that it is difficult to discern where the downbeats occur. It is much easier to hear the accompaniment with a monitor on stage next to the performer. There are very few audible cues for the oboist to rely on. Also, it is extremely tiring to record all eight tracks without editing and without having time to rest in between tracks. Another challenge is that the low “B-flats” that create the drone for the rest of the piece tend to be flat, so it is important to listen for intonation when recording an accompaniment to perform with.

***Dark Waters* by Ingram Marshall** for English horn, tape, and digital delay was written in 1995 for oboist Libby Van Cleve, who recorded the piece. The English horn is amplified and processed through a delay-processing device. When the delay is in use, it occurs eight seconds after the performer plays live. The piece is written in four sections.

The samples on the tape are from an old 78 rpm recording from the twenties of “Swan of Tuonela” by Sibelius. The old sound of the 78 rpm, which is clearly heard in the very beginning of the piece, was chosen because of its darker sound quality. The English horn has a prominent part in the “Swan of Tuonela”, and Marshall uses samples of the English horn part on the tape accompaniment. In the beginning of the piece, the soloist of *Dark*

Waters is asked to follow the English horn line on the tape. Marshall wrote another piece in which samples from Sibelius' Sixth Symphony are processed, using tape loops and filters.

Ingram Marshall is a former student of Vladimir Ussachevsky and Morton Subotnick. His music reflects his interest in gamelan music, and is often influenced by minimalism. He has written for the Kronos Quartet and the Orpheus Chamber Orchestra.

The complication of playing *Dark Waters* is that it is difficult to locate the proper equipment to create a delay that begins eight seconds after the instrument is played. The technique that works best for this piece is the use of a timer. The oboist must be sure that the timer and CD accompaniment line up correctly. The timings can be marked in the oboist's part. This piece is lengthy for a recital piece, and may be performed with dimmed lights to let the audience relax and experience its aura.

Edward RosenBerg III's *I Will Be With Your Mouth* for oboe and tape was written in March 2009. This is the first performance of this piece. The piece is written in five movements, which are called exhibits. The samples on the tape include bird sounds, horse noises, and the sound of applause. The story, which is slightly altered in each exhibit, uses the voice of Tom Burre. *I Will Be With Your Mouth* is the only piece on the program with multiple movements, and the final movement is a humorous, fun march. The first movement truly sounds like an introduction to the piece. RosenBerg's score is extremely clear with cues. Also, the composer made a recording, playing the oboe part on the soprano saxophone, so that the performer knows how the oboe part coordinates with the tape. Unfortunately, many pieces for oboe and tape do not

have clear scores or instructions. If these pieces did not appear to be so complicated, perhaps they would be performed more often.

Edward RosenBerg completed his Bachelor of Music in Jazz and Contemporary Media from the Eastman School of Music, and his Master of Music degree in Composition from Queens College. RosenBerg is involved in many musical groups in New York City as a saxophonist and a composer, such as Jerseyband and Heart of Barf. More of RosenBerg's music may be heard at <http://virb.com/wetdryvac>.

Doctor of Musical Arts Recital
Dissertation Recital – Music for Oboe and Electronically Produced Sounds
Emily Madsen, Oboe and English Horn
February 4, 2010
Ulrich Recital Hall

Apocrypha (1986)

Jack Vees
(b. 1955)

Alchemy (1976)

George Heussenstamm
(b. 1926)

Reflections On A Song (1995)

Greg D'Alessio
(b. 1963)

INTERMISSION

Summer Island (1988)

Roger Reynolds
(b. 1934)

Niobe (1987)

Thea Musgrave
(b. 1928)

In Search of Treats (2010)
*world premiere

Alex Hamlin
(b. 1977)

Walter Rumpus Hamlin, cat

Program Notes for Recital 2 – February 4, 2010

Jack Vees' *Apocrypha*, written in 1986 for oboe and tape was written for Vees' wife, Libby Van Cleve. The tape to the piece is recorded in a different way than the other accompaniments on this program. The oboe playing on the tape is meant to act as a resonance to the live performer. This "echoing" in the tape part occurs in the right channel. Ideally, the performer should have the accompaniment played from speakers placed on the very back of the stage. Towards the end of the piece, the oboe acts as an echo to the tape, in contrast to the beginning. The oboe accompaniment, which was recorded by Libby Van Cleve, was recorded with the resonance of the oboe in the piano.

There are a few modern techniques in *Apocrypha*. Mostly there are altered pitches, which are produced by alternate fingerings. Notes often switch from regular fingerings to altered ones, or harmonics. In a harmonic, the oboist fingers a note one fifth lower than the written one, using different octave keys. Also, there are three multiphonics in the piece, where three or four pitches sound simultaneously with specific fingerings. Double trills are also utilized in this piece, where the oboist trills to a note that can be activated with two separate fingers, enabling the trill to be played faster. Timbral trills can be heard near the beginning of the piece. The score of the piece provides all of the alternate and multiphonic fingerings. This was possible because Vees was able to work closely with an oboist to ensure accurate multiphonic fingerings for the score.

Towards the end of *Apocrypha*, the oboist is instructed to play "silently", which is to be taken literally by the performer. The "silent" notes are just fingered in performance, but not actually played.

While the atmosphere of *Apocrypha* is calming, and more ominous, Jack Veas has also written some music that has elements of rock music. Veas' *Tattooed Barbie* is a good example of a piece written for the oboe that is influenced by rock music. Its instrumentation includes a 12 string electric guitar and a MIDI drum recording. Jack Veas has been described as a "rock band composer."³

George Heussenstamm's *Alchemy* for solo oboe was written in 1976. *Alchemy* is unique because of its form. The piece is written as a duet. It is ultimately played three times through. The first time it is played, the oboist may switch parts at given places in the music. During the second playing, the performer must play the portions of the piece that were not played the first time. Finally, the piece is performed as a duet. The oboist plays the second part along with the pre-recorded first line. There is a coda in which the composer indicates fast, but erratic rhythm. There are some similarities to *Jeux* by Gilbert Amy, which was written just five years earlier. Gilbert Amy is a French composer who studied with Stockhausen and Boulez. His *Jeux* (1971) for four oboes is often taped by the performer, and the fourth part is performed live. Both pieces have pre-recorded sections to be recorded by the performer. Also, there are choices in the two pieces about the order of the sections to be played. Because of the performer's options, the structure of the performances of these pieces can vary a great deal.

Many extended techniques are present in *Alchemy*. These include double trills, multiphonics, flutter tonguing, and glissandi. There is also a section in the piece where alternate fingerings are to be employed over an extended two note oscillation. There are several alternate fingerings to choose from that are given in the score. The glissandi can

³ Veas, Jack. Liner notes to *Surf Music Again*, Composers Recordings Inc 730.

be achieved by altering the embouchure, or by gradually sliding and lifting the fingers to slowly open tone holes. *Alchemy* won first prize in the International Double Reed Society oboe solo composition competition in 1977. It was written for Rudolph Duthaler. Duthaler was a chemist, which inspired the piece's title. Heussenstamm was influenced by Luciano Berio's *Sequenza VII* (1969) for oboe, and by Bruno Bartolozzi's *New Sounds for Woodwind*.

George Heussenstamm has written several pieces for brass quintet and a piece for double reed ensemble. He has mainly written music for winds. The most efficient way of learning *Alchemy* is to learn the top line of the duet first, so that it can be recorded early in the process. This will allow the oboist to have the recorded part ready to practice with.

Greg D'Alessio's *Reflection On A Song* for english horn and tape was written in 1995. The tape accompaniment is made up of entirely electronic sounds. It was written in 1995 Columbia University. The tape part was revised for Mark Hill's recording of the piece in 2005.

The composer wrote the following:

The piece was composed of elements of another work, *cummings song*. This piece, for soprano, tenor, and chamber ensemble was a setting of e.e. cummings poem, "i like my body when it is with your body," which is a characteristically elliptic, but still quite erotic, love poem from cummings' 1925 book of poems titled, simply, '&'.

The tape and the English horn interact with each other, instead of the English Horn acting only as the soloist through the entire piece. At times, the two lines hit loud

downbeats together, and other parts of the piece are extremely lyrical. The piece changes character quickly. Sometimes the English horn echoes pitches from the tape and in other places, the two lines have the same pitches. The piece ends with the english horn alone, sounding like an afterthought.

i like my body when it is with your body by e.e. cummings

i like my body when it is with your
body. It is so quite new a thing.
Muscles better and nerves more.
i like your body. i like what it does,
i like its hows. i like to feel the spine
of your body and its bones, and the trembling
-firm-smooth ness and which i will
again and again and again
kiss, i like kissing this and that of you,
i like, slowly stroking the, shocking fuzz
of your electric fur, and what-is-it comes
over parting flesh ... And eyes big love-crums,
and possibly i like the thrill
of under me you so quite new

Greg D'Alessio is an assistant professor of composition at Cleveland State University, where he also serves as coordinator of the electronic and computer music program. D'Alessio earned his master's and doctor's degrees from Columbia University, where he studied with Mario Davidovsky, Fred Lerdahl, Arthur Krieger, and George Edwards. Clearly a young composer of great promise, he was accepted for further studies by such leading creative figures as Milton Babbitt, Louis Andriessen, Jacob Druckman, Andrew Imbrie, Bernard Rands, and Chinary Ung.

Reflections On A Song has an extremely helpful score, in that there are many cues given for the accompaniment. For some sections, it is best to rehearse repeatedly with

the tape, just to get an accurate feel of the timing. This is particularly necessary because the tempo is not exactly even throughout the entire piece.

Roger Reynolds' *Summer Island* for oboe and computer generated tape was written in 1988. *Summer Island* is part of *Islands from Archipelago*, which also includes *Autumn Island* for solo marimba. He wrote *Summer Island* after he wrote *Archipelago* for 32 instruments and 8 tracks of computer generated sound. In *Summer Island*, Reynolds creates sounds that are reminiscent of being on an island. When composers began writing electronic music, they felt as if they could create any sound. In the year after Reynolds wrote "*Summer Island*," Randolph Jackson wrote, "the infinite possibilities of electronic music are upon us...we must taste the music of the future."⁴

Reynolds writes:

After completing *Archipelago*, I wanted to compose some smaller works which carried forward the idea of writing for individual instruments accompanied by their own computer processed timbres, a kind of mirrored extrapolation, where a field of timbral potential was played out beyond the limits of physics, that is, beyond what instruments themselves can do. Also, I wanted to refine and further exercise the computer algorithms first used in *Archipelago*.

With these more immediate goals in mind, I undertook to write a series called *Islands from Archipelago*. *Summer Island* is for oboe and computer processed oboe sounds which first appeared as elements in the tape part of *Archipelago*. It has a fanciful, mournful, and sometimes even voluptuous character: long expressive lines in juxtaposition with multiphonics, microtonal trills, and virtuoso tonguing.

Roger Reynolds received an undergraduate degree in engineering physics from the University of Michigan and was a founding member of ONCE Group with Robert

⁴ Jackson, Randolph. "The Future of Electronic Music," *Computer Music Journal*, vol. 13, no. 1 (Spring 1989): 10.

Ashley. His works most often include text and electronic elements. He is called a pioneer in multichannel spatial explorations. He was awarded the Pulitzer Prize in 1989 for "Whispers Out of Time," a composition for string orchestra.

The oboe part to Reynolds' *Summer Island* is sometimes lyrical and also has frantic, virtuosic sections that include a double trill on a multiphonic. The remaining sections are rhythmically complicated. The process for learning the piece was similar to that of the Berio, because it is technically extremely challenging. The piece can be less daunting if approached in small sections. It is also helpful to learn the piece without the tape first. The timing for *Summer Island* just needs to be rehearsed repeatedly with the tape so that the performer becomes familiar with coordinating the two elements. The accompaniment is never rhythmic, but the score shows the tape cues and multiphonic fingerings very clearly.

Thea Musgrave includes the story of *Niobe* in the score:

In Greek mythology Niobe was the daughter of Tantalus and wife of Amphion, King of Thebes. She unwisely boasted to Leto about her many sons and daughters. Leto, who only had two children, Apollo and Artemis, was angered. As punishment Apollo slew Niobe's sons and Artemis her daughters. Out of pity for Niobe's inconsolable grief, the Gods changed her into a rock, in which form she continued to weep.

In *Niobe*, which was written for solo oboe and tape in 1987, the oboe line takes the part of Niobe bitterly lamenting her murdered children. The tape includes distant high voices and slow tolling bells. The oboe part does not include extended techniques, but has many notes that are extremely high in the upper register, including a section of recurring high "G's".

Niobe was commissioned by the Park Lane Group. The first performance took place at the Park Lane Concerts in January 1988. Thea Musgrave is a Scottish American composer who is known for her operas and for exploring ways to portray dramatic situations. The score of *Niobe* includes the tape part throughout the piece.

Unfortunately, the tempo of the accompaniment is not always steady, which necessitates a sense of rubato to coordinate with the accompaniment. Like many electronic pieces, it is important to gain a sense of the timing, and it is extremely helpful to have a recording.

Alex Hamlin's *In Search of Treats* was written in 2010 and is the world premiere on this program. Hamlin was inspired by his beautiful cat, Walter Rumpus Hamlin, who plays the piano for treats. Walter's piano playing provides the accompaniment to *In Search of Treats*. Video was taken of Walter, and after transcribing his "improvisations," the oboe line was written.

Alex Hamlin received a Bachelor of Music degree in Jazz and Contemporary Media from the Eastman School of Music. Hamlin's main instrument is the saxophone, and he doubles on other woodwind instruments. He is a founding member of the Lungcore band, Jerseyband, Amy Lynn & The Gunshow, and the Hog Trio and manages his own record label, Rangleorian Records. Recently, Alex joined a group of 13 musicians to form a group called "The Asphalt Orchestra" which is organized in conjunction with Bang On A Can and Lincoln Center as part of its Summer Performance Series.

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Emily Madsen, Oboe and Oboe D'amore
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Sonic Landscapes (1989)

- I. Persistent Memories
- II. Lost in the Funhouse
- III. Close Encounters
- IV. Cadenza and Interlude
- V. Rappin' with Diz and Bird

Mark Phillips
(b. 1952)

Holy Ghosts (1999)

- Part I
- Part II
- Part III

Ingram Marshall
(b. 1942)

INTERMISSION

Garden of Love (2002)

Jacob ter Veldhuis
(b. 1951)

And They Sing This (2010)
*world premiere

Stephen Gorbos
(b. 1978)

Program Notes for Recital 3 – April 2, 2010

Mark Phillips' *Sonic Landscapes* was written for oboe or soprano saxophone and tape in 1989.

In the score of *Sonic Landscapes*, the composer includes the following:

Persistent Memories: The tape accompaniment for the first section surrounds the soloist with a surreal sonic environment where familiar sounds are stretched and distorted, without quite losing their sonic identity. Though it was not initially a deliberate attempt at representation, this section brings to my mind Salvador Dali's famous painting, *The Persistence of Memory*, with its bleak forlorn landscape and drooping watches.

Lost in the Funhouse: Since I've begun borrowing titles, I'll borrow this one from American author John Barth. Again the composition was not intended to depict any particular storyline, but I find some intriguing connections to the images conjured up by the title. The section begins with the soloist in a hall of mirrors, accompanied by natural instrumental sounds. Soon, bent and warped images of these sounds begin to appear, as in a funhouse mirror. Eventually the humorous tone of the section's opening gives way to melodrama, ending with references to the opening of the work. Listeners familiar with the pointillistic, post-Webern music of the late 1940s and 1950s may find other connections that can be made between title and music.

Close Encounters: The third section, while containing some references to the first, has gone beyond the surreal, becoming more "otherworldly" in quality. The soloist is called upon to participate in creating this otherworldly landscape by playing various special effects rather than melodies. The *Cadenza and Interlude* suggest no programmatic subtext and thus have no subtitles.

Rappin' with Diz and Bird: The "landscape" here is decidedly urban. All references to various popular music influences are deliberate and intended (I think!).

Mark Phillips' music has been played by the St. Louis Symphony Orchestra, the Cleveland Orchestra, and the NHK Symphony Orchestra of Japan. In February 2004 he wrote *Turning Two Hundred*, a large-scale, multi-media composition for orchestra, jazz band, electronic music, video, and dance. Mr. Phillips has been a member of the faculty

at the Ohio University School of Music since 1984. He holds a B.M. degree from West Virginia University and both an M.M. degree and a D.M. degree from Indiana University.

Ingram Marshall's *Holy Ghosts* is written for oboe d'amore and live digital delay processing. Marshall also wrote *Dark Waters* in 1995 for English horn and tape, which includes digital delay processing as well, and was played on the first of the three dissertation recitals. *Holy Ghosts* can be performed with the pre-recorded delay on tape, which is the way it will be performed this evening, or without tape and only live delay. The tape part, which includes the digital delay, was recorded by oboist Libby Van Cleve.

Holy Ghosts uses a melody from John Sebastian Bach's B Minor Mass. The oboe d'amore is most often played in baroque music. The melody is taken from the basso aria, "Et in Spiritum Sanctum," which is part of the Credo. Marshall describes the oboe d'amore parts from the aria: "These two oboe d'amore interweave lines with the singer which suggest not so much a rarefied holy spirit but a dancing one; the music has grace, flow and sprightliness. I have taken some snatches of the melody from these parts and recreated my own take on the Holy Ghost."

The oboist plays Bach fragments, which are echoed with delay processors, causing thick textures and "ghosts" of the oboe part. In the pre-recorded version, the live performer plays many long, lyrical lines over the echoing parts on the tape. Marshall is influenced by Balinese music, and he incorporates some Balinese modes in the middle section of the piece. Marshall does not use the fragments from the Bach Mass in this section, but he says, "there are certainly sprightly ghosts in Bali."

The score of *Holy Ghosts* shows cues and timings to help the performer perform the piece accurately. There are markings for the version with the recording, and for the live performance with digital delay. The performer should perform the piece with a timer.

Jacob ter Veldhuis' *Garden of Love* was written for oboist Bart Schneemann. It was originally composed for oboe and tape, but it is often performed on the soprano saxophone. Ter Veldhuis arranged the piece for soprano saxophone in 2003. In 2008, Margaret Lancaster played *Garden of Love* on the flute.

Ter Veldhuis uses speech as the source of inspiration for many of his pieces with tape. The melody and rhythm of the spoken word was analyzed and transcribed. He then composed the soundtrack. Ter Veldhuis intends for the oboe line and tape part to be of equal importance and volume. The instrument should blend with the soundtrack. The tape part includes the poem, oboe samples, a harpsichord, a variety of birds, electronic string sounds, and percussion.

Ter Veldhuis started his career in rock music, and this influence can be clearly heard in *Garden of Love*. Ter Veldhuis writes, "In most of the new music of the last few decades, the dissonances keep hitting you over the head. For me, dissonance, the calling card of the avant-garde, is a totally outmoded means of expression. Instead I pepper my music with sugar. I want to charm my audience, with a sound palette of pink, light blue, and orange. Long live accessibility!" Ter Veldhuis discusses the effect that Bob Dylan had on him, causing him to realize the power that music and words can have together.⁵ Ter Veldhuis has used videos of Jerry Springer and speeches of George W. Bush in his

⁵ <http://www.jacobtv.net/bio/articles.html>

compositions. Ter Veldhuis has taken the music one step further by trying to reach a broader audience through current events and politics.

Garden of Love is based on a poem by William Blake:

I went to the Garden of Love,
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And thou shalt not writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And priests in black gowns, were walking their rounds,
And binding with briars, my joys and desires.

Stephen Gorbos' *And They Sing This* is written for oboe, tape, and digital delay.

The delay in the piece is a one second delay.

The composer writes:

My new piece "And They Sing This", for oboe and electronics, uses a digital delay and two sets of samples that I recorded in 2008/2009: one clip was recorded on my last day in India at Humayun's tomb, a garden-tomb in Delhi along the lines of the Taj Mahal dating from the 16th century. Unlike many similar places, this tomb was not commissioned by the emperor, but by his wife. I was really struck by the fidelity of the natural environment on this recording, punctuated by the call to prayer in the background. The other sounds come from a series of conversations I taped with my great-uncle just before he died: in the clips that made it into this piece, my uncle is describing a Polish wedding and singing a folk song. I found the lyrics to be oddly inspiring, which he loosely translated as something along the lines of "we come together in life and in returning to dust we'll be together as well". The sonic qualities of both of these recordings - along with their subjects of life, death, and marriage - seemed to suggest a union of sorts with the oboe's warm and reedy tone.

Stephen Gorbos is an assistant professor of composition and theory at the Catholic University of America in the Benjamin T Rome School of Music. After completing a BFA in music composition at Carnegie Mellon University, Stephen went on to the Yale School of Music, where he completed an MM. In the spring of 2008, Stephen completed a DMA at Cornell University. Coincidentally, Gorbos' dissertation was an analysis of Ingram Marshall's *Dark Waters*, which was performed on the first of the three recitals of this dissertation.

Recital 1 CD – Track Listings

1. *Sequenza VII for Oboe*
Luciano Berio

2. *L'albero dalle foglie azzurre (Tree of Blue Leaves)*
Joan LaBarbara

3. *Xantippe's Rebuke*
Mary Jane Leach

4. *DarkWaters*
Ingram Marshall

- 5-9. *I Will Be With Your Mouth*
Edward RosenBerg
 5. I
 6. II
 7. III
 8. IV
 9. V

Recital 2 CD – Track Listings

1. *Apocrypha*
Jack Vees

2. *Alchemy*
George Heussenstamm

3. *Reflections On a Song*
Greg D'Alessio

4. *Summer Island*
Roger Reynolds

5. *Niobe*
Thea Musgrave

6. *In Search of Treats*
Alex Hamlin

Recital 3 CD – Track Listings

1. *Sonic Landscapes*
Mark Phillips

2. *Holy Ghosts*
Ingram Marshall

3. *Garden of Love*
Jacob Ter Veldhuis

4. *And They Sing This*
Stephen Gorbos

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