

# Student Recital

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## GRADUATE RECITAL

Lorilee Erdman, oboe/English horn

WITH:

Sung Kun Jung, piano

7:30 p.m., Monday, April 7, 2025

Giffels Auditorium, Old Main

University of Arkansas

## PROGRAM

### Pranayam

Reena Esmail (b. 1983)

- I. Dirgh
- II. Kapalbhati
- III. Nadi Shodhan
- IV. Simha
- V. Ujjayi

### Threnody, Op. 74

Ruth Gipps (1921-1999)

# Suite for Woodwind Quartet

Amanda Harberg (b. 1973)

- I. Cantus
- II. Furlana

## **Cinquepholia Winds:**

Jillian Russell, flute

Lorilee Erdman, oboe

Samantha Ellis, clarinet

Landon Geitzenauer, horn

Romy Ftaiti, bassoon

# INTERMISSION

## The Secret to Happiness (world premiere)

Alyssa Morris (b. 1984)

- I. Live
- II. Laugh
- III. Love

## **Friends: A Woodwind Trio**

Miriam Duell Moore, flute

Lorilee Erdman, oboe

Deborah Shaw, clarinet

## Oboe Sonata in C, Op. 100

Edmund Rubbra (1901-1986)

- I. Con Moto
- II. Elegy
- III. Presto

*Lorilee Erdman is a student of Dr. Theresa Delaplain.*

*This recital is given in partial fulfillment of the Graduate Certificate of Music Performance.*

# PROGRAM NOTES

## **Pranayam**

Reena Esmail (born in 1983) is an Indian-American composer who writes both Indian and Western music. Often the two cultures come together to form fascinating results.

*Pranayam* is a suite of pieces meant to represent different breath patterns represented in the practice of yoga. The following explanation of each movement is in the composer's own words:

"Dirgh is a three-part inhale, expanding the belly, diaphragm and chest in succession. Kapalbhati is the 'skull- shining' breath, made up of short, sharp exhales interspersed with moments of suspension. Nadi Shodhan is the 'alternate channel' breath, exhaling and then inhaling through alternate nostrils. Simha is the 'lion's breath' – a powerful, audible exhale to release tension. Ujjayi breath is the 'victory' breath, sometimes also called the 'ocean' breath because of its audible wavelike sound, intended to keep energy circulating inside the body during the practice of yoga."

Each movement is written to represent the active breaths in the rise or fall and intensity or soft stillness of the melodic lines. While the oboist, sadly, cannot practice these breaths while playing, the listener is invited to follow along with the breaths as each movement is presented.

## **Threnody, Op.74**

Ruth Gipps was an English composer, oboist, pianist, conductor, and educator. As a child prodigy, she performed her first composition at the age of 8. She was a well-rounded musician and performed solo works as an oboist and a pianist. At age 33 an injury to her shoulder ended her solo performance career and she turned to focus on conducting and composition.

Threnody was written in 1990 after Gipps was forced to retire from her conducting job. At that point she turned to playing the organ for local congregations as a way to continue making music. A threnody is a song of lamentation. This work is likely inspired by her work with church music and her own Christian faith. The program in the score reads:

“Wandering alone in a churchyard, the mourner finds some consolation upon hearing the church choir singing Psalm 121: ‘I will lift up mine eyes unto the hills.’” This piece for English horn and piano involves free flowing melodic lines which inspire reflection and two sections that are chant-like; almost as if a church choir could be heard.

The chant-like sections contain words that are meant to be played “as if singing” but not actually sung. The first chant section is from Psalm 121 and implies the mourner is seeking rest and peace: “I will lift up mine eyes unto the hills: from whence cometh my help. My help cometh from the Lord: who hath made heaven and earth. He will not suffer thy foot to be moved: and he that keepeth thee will not sleep. Behold, he that keepeth Israel: shall neither slumber nor sleep.”

The second section comes at the end of the piece and is much more triumphant and resolved: “Glory be to the Father, and to the Son: and to the Holy Ghost; As it was in the beginning, is now, and ever shall be: world without end. Amen, world without end. Amen.”

### **Suite for Wind Quintet**

Amanda Harberg (born in 1973) is an American composer whose pieces have been performed internationally. Currently she is on the composition faculty at the Berklee College of Music.

Amanda Harberg’s Suite for Wind Quintet was commissioned by the Dorian Wind Quintet in 2017 and has since become a valued asset to the woodwind quintet repertoire. Suite for Wind Quintet is in four movements: 1. Cantus, 2. Furlana, 3. Fantasia and 4. Cabaletta; each movement suggesting the feeling of a Renaissance or Baroque dance.

I. Cantus- Cantus is Latin for “singing”. This movement begins with a melody introduced by the oboe and then echoed in turn by the flute, clarinet, bassoon, and horn. The title is appropriate since the “singing” melody introduced in the first movement provides melodic material that is represented in each of the other three movements.

II. Furlana- refers to a lively, Italian folk dance. It is known for its upbeat tempo. Originally, a furlana is written in a quick compound duple meter. While Harberg’s version of a furlana features many measures of duple meter, the melodic line is frequently interrupted with a variety of asymmetrical meters keeping listeners and musicians alike involved and excited to the very end.

## **The Secret to Happiness**

Friends: A Woodwind Trio is made up of just that- friends! We are friends that love music and enjoy playing music together. Midway through last year the three of us decided we wanted to look into commissioning a new work for woodwind trio. We had a connection with Alyssa Morris as a person and with her music. Morris is a prolific composer, oboist and is on the faculty teaching oboe and music theory at Kansas State University. We had a conversation with her about what we were looking for and she agreed to write a piece for us. Morris decided to run with the idea of friends and from there *The Secret to Happiness* was written. The three movements are titled with three words we see in craft and hobby stores everywhere: Live, Laugh, Love.

The description of the three movements are in the composer's own words:

I. LIVE begins with a repeating motive that is meant to sound like someone is saying

"forever and ever and ever and ever and ever...". True friendship is one of the ways we truly live in this life. True friendship is something that lives on forever and ever and ever.

II. LAUGH is a comical banter between members of the trio. Friends laugh together and tease in authentic, jovial ways that bring out the best in each other. Joy and laughter between good friends is a secret to happiness!

III. LOVE is an arrangement of the hymn *His Eye is On the Sparrow*. God's pure love is happiness! Each person on this beautiful earth is looked after by God; "His Eye is On the Sparrow." One of the ways God shows us He is watching out for us is by giving us dear friends who love us and who help us to feel His love and joy through their goodness and kindness!"

We hope you enjoy our World Premiere of *The Secret of Happiness* by Alyssa Morris. We have enjoyed working on it together.

## **Oboe Sonata in C, Op.100**

Born in Northampton (1901), Edmund Rubbra became a British composer known for his instrumental and vocal music. He reached his peak of fame in the mid twentieth century. He wrote for soloists, small chamber groups and full choruses and orchestras. His eleven symphonies are some of his more well-known accomplishments.

The Oboe Sonata in C was written in 1958 and was inspired by and dedicated to Evelyn Rothwell who was the foremost English oboist of the time. The sonata is in three movements. The first movement, "Con Moto", demonstrates interweaving

melodic lines between the oboe and piano. The melodies are pastoral and flowing in shape and feeling as the two voices blend, and weave. The second movement "Elegy" starts with a short repeated pattern, rather than a fully developed melody, which is stated by the oboe. The piano answers, back and forth. This brief interchange gives way to a broader melodic section and then returns to the original repeated note pattern as the movement draws to a close. The "Presto" finale movement begins with dramatic, virtuosic figures in the piano. The oboe joins the intensity with a more drawn-out melodic line. These lines bring back parts of themes from the other two movements and finish with a resounding C major chord.