

4-9-2017 1:00 PM

# Guest Recital, Kostis Hassiotis, oboe, April 9, 2017

Lawrence University

Follow this and additional works at: <http://lux.lawrence.edu/concertprograms>



Part of the [Music Performance Commons](#)

© Copyright is owned by the author of this document.

---

## Recommended Citation

Lawrence University, "Guest Recital, Kostis Hassiotis, oboe, April 9, 2017" (2017). *Conservatory of Music Concert Programs*. Program 150.

<http://lux.lawrence.edu/concertprograms/150>

This Concert Program is brought to you for free and open access by the Conservatory of Music at Lux. It has been accepted for inclusion in Conservatory of Music Concert Programs by an authorized administrator of Lux. For more information, please contact [colette.brautigam@lawrence.edu](mailto:colette.brautigam@lawrence.edu).

# Guest Recital

Kostis Hassiotis, oboe

Anthony Padilla, piano

Sunday, April 9, 2017

1:00 p.m.

Harper Hall

*At the Village* (1980)  
Andante

Dinos Constantinides  
(b. 1929)

*Aboio* (1970)  
Moderato

Oswaldo Lacerda  
(1927-2011)

*Temporal Variations* (1936)  
Theme  
Oration  
March  
Exercises  
Commination  
Chorale  
Waltz  
Polka  
Resolution

Benjamin Britten  
(1913-1976)

♦ INTERMISSION ♦

*Suite Hellenique for oboe (orig. saxophone) and piano* (1951)  
Kalamatianós  
Funky  
Valse  
Kritis

Pedro Iturralde  
(b. 1929)

*Sonata for oboe and piano* (1951)  
I. Moderato

Kishio Hirao  
(1907-1953)

*Don Quijote y Dulcinea for oboe and cembalo* (1960)  
Andantino espressivo e rubato  
Allegretto grazioso e capriccioso

György Ránkyi  
(1907-1992)

Kostis Hassiotis, oboe  
Anthony Padilla, piano

## PROGRAM NOTES

### **At the Village (1980), Dinos Constantinides**

*At the Village* for oboe and piano is the first movement of the composer's *Mountains of Epirus*, transcribed for the above instruments. This work is the same as *Dedications for Strings*.

The music of Dinos Constantinides has been performed throughout the world. He is the recipient of many grants, commissions and awards, including first prizes in the 1981 Brooklyn College International Chamber Competition, the 1985 First Midwest Chamber Opera Conference, and the 1997 Delius Composition Contest Grand Prize. He also received the 1985 American New Music Consortium Distinguished Service Award, the 1989 Glen Award of l'Ensemble of New York, several Meet the Composer grants and numerous ASCAP Standard Awards. In 1994 he was honored with a Distinguished Teacher White House Commission on Presidential Scholars.

### **Aboio (1970), Osvaldo Lacerda**

*Aboio* is a typical song of Northwestern Brazil, also typical in the regions of Minas Gerais and Matto Grosso. It is sung by cowboys to gather cattle for pasture or back to the farms.

Osvaldo Lacerda began his piano studies at the age of nine. In 1963, he was the first Brazilian composer to receive a fellowship from New York's John Simon Guggenheim Memorial Foundation. During that period, he studied composition with Vittorio Giannini and Aaron Copland. He was a founder of the Musical Mobilization of Brazilian Youth. He also founded and directed the Paulista Art Society, as well as the Pro-Brazilian Music Society. He has published various books on music theory and solfège. He has participated in various music festivals in New York (1996, 1999). In 1971 he was elected a member of the Brazilian Academy of Music.

### **Temporal Variations (1936), Benjamin Britten**

Britten's *Temporal Variations* were completed on 12 December 1936 and first performed three days later at the Wigmore Hall, London, by Natalie Caine and Adolph Hallis (the programme for the first performance, at odds with the manuscript, gives the title as "Temporal Suite"). Although Britten's diary entry for December 15 indicates that he was pleased with the work, unaccountably, no further performance took place during the composer's lifetime. The manuscript fair copy was partly

written out by a copyist and partly by Britten himself, but it stops half-way through no. 7, the *Waltz*. It is clear that, at the first performance, the pianist used Britten's composition sketch for the last three variations.

- text by Colin Matthews

### **Suite Hélienique for oboe and piano (1951), Pedro Iturralde**

Pedro Iturralde is a Spanish saxophonist, teacher and composer. He graduated from the Royal Conservatory of Music in Madrid. He went on to lead his own jazz quartet at the W. Jazz Club in Madrid, experimenting with the combined use of flamenco and jazz and making recordings for the Blue Note Label. In 1972 he undertook further study in harmony and arranging at the Berklee College of Music in Boston. He taught saxophone at the Madrid Conservatory from 1978-1994. He has appeared as a soloist worldwide and recorded with Paco de Lucia, Paco de Algeciras and the jazz vocalist Donna Hightower.

### **Sonata for oboe and piano (1951), Kishio Hirao**

Kishio Hirao composed a number of significant works in his short life span. While studying at the premedical course of Keio University he studied harmony and solfège from Ryutaro Hirota and Satoru Onuma with a view to become a composer. After finishing his German literature course, he went over to France to study harmony and counterpoint at Schola Cantorum in Paris. The *Sonata for Oboe and Piano* was the last work of Hirao Kishio, apart from arranging or translating jobs. In those days, his older daughter was majoring in oboe at the Tokyo University of Fine Arts and Music, and her teacher Seizo Suzuki was the one who urged him to compose music for the oboe. Hirao viewed the oboe as the instrument with the best expression power among all the woodwind instruments. It is presented here with its mysteriously fascinating sound and sharp melodic line, contrasting with the mechanical sound impression of the piano.

### **Don Quijote y Dulcinea for oboe and cembalo (1960), György Ránkyi**

Ránkyi studied composition with Zoltán Kodály at the Budapest Academy of Music from 1926-1930. He became interested in folk music and ethnomusicology, working with László Lajtha and later in Asian folk music, studying in London and Paris. Ránkyi not only employed authentic folk melodies in his music but also pulled on jazz elements. He possessed a gift for the grotesque and unusual, the colourful and humorous. His greatest successes have been stage works. He also composed incidental music for the theatre and music for films.

## PERFORMER BIO

Oboist and Associate Professor Dr. Kostis Hassiotis (1966), a graduate from the State Conservatory of Thessaloniki (1993), the Folkwang University of Arts in Essen, Germany (1995), the Department of Chemical Engineering, Polytechnic School, Aristotle University of Thessaloniki (1997) and a Doctor (DMA) from the City University London (2010), combines active artistic presence with research and the teaching of music practice. As a soloist he has performed with various symphony orchestras in England and Greece and has given many recitals and chamber music concerts in Greece, Germany, England and the USA, playing both oboe and English horn. His repertoire includes pieces from the Baroque, Classical, Romantic and conventional 20th-Century music, as well as contemporary music from the 20th and 21st Century. He has collaborated with many Greek and foreign soloists and composers, performing world- and Greek premieres of their pieces, some of which have been composed for himself. For many years he was a principal member of the State Orchestra of Thessaloniki and the City of Thessaloniki Symphony Orchestra.

He has presented in several international music conferences in Greece and the UK. Since 2000 he teaches oboe at the State Conservatory of Thessaloniki and since 2002 he is a member of staff (currently Associate Professor) at the Department of Music Science and Art, University of Macedonia in Thessaloniki, Greece, where he teaches oboe, chamber music, instrumental didactics and coaches the wind orchestra and the wind section of the symphony orchestra. He has been invited to teach at the Malmö Academy of Music in Sweden as part of the Erasmus exchange program (2014). He is currently Director of the Wind Ensemble Laboratory of the Department. His research interests include the impact of historical research in music performance and teaching, the adaptation of modern scientific trends in music performance and pedagogy, the critical editing of neglected works and wind orchestra organization and performance.

He is married, father of three children and in his little free time explores hiking routes in Greek mountains.