

CONCERT SCORE

Richard Cumming

Suite for

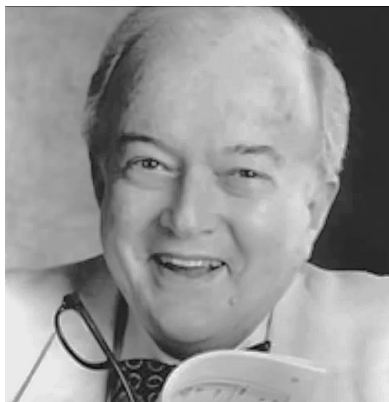
Oboe

and

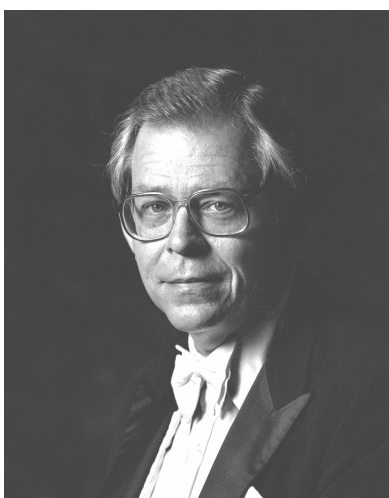
Piano

Suite for Oboe and Piano (11:27)

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|--------------------------------|--------|----|
| 1. Galop for Oboe and Piano | (0:51) | 1 |
| 2. Threnody for Solo Oboe | (2:21) | 4 |
| 3. Pavane for Oboe and Piano | (2:26) | 5 |
| 4. Serenade for Oboe and Piano | (4:25) | 10 |
| 5. Lavolta for Oboe and Piano | (1:14) | 14 |



Richard Cumming (9 June 1928 – 25 November 2009), composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.



John Mack (October 30, 1927 – July 23, 2006) was an American oboist. Born in Somerville, New Jersey, Mack attended the Juilliard School of Music, studying oboe with Harold Gomberg and Bruno Labate and then at the Curtis Institute of Music with Marcel Tabuteau, the longtime principal oboe of the Philadelphia Orchestra. His first professional experience was with the Sadler Wells Ballet's American tour in 1951-1952. Afterwards he was appointed principal oboist of the New Orleans Symphony, taught briefly at Louisiana State University, and then played with the National Symphony Orchestra from 1963-1965. He was also principal oboist at the Casals Festivals in Prades and Perpignan, France. Mack was appointed by George Szell as principal oboist of the Cleveland Orchestra in 1965, succeeding Marc Lifschey, and remained there playing under Szell and his successors Lorin Maazel and Christoph von Dohnanyi until 2001 when he retired. "Teaching," Mack once said, "is close to a sacred duty." He was the Chairman of Oboe Studies at the Cleveland Institute of Music and served on the faculty of the Juilliard School of Music in New York and Hartt School in Hartford. He also taught at the John Mack Oboe Camp, a yearly summer event established by Mack's student and former principal oboe of the New York Philharmonic, Joseph Robinson, in Little Switzerland, North Carolina. Ellen Taaffe Zwilich's Oboe Concerto was commissioned by the Cleveland Orchestra to honor his 25th anniversary with the orchestra and he performed the world premiere. John Mack died in Cleveland, Ohio of brain cancer at the age of 78.

to John Mack

Suite for Oboe and Piano

1. Galop for Oboe and Piano

Richard Cumming

Allegro con brio

1

f

f

A

5

mf

mp

9

12

B

mp

p

15

p

18

21 C

f *mf* *f* *mp*

25

28 D

f *p* *sfz* *p*

32

mf *f*

mf *f*

36

f *sfz*

8^{va}

11-11-98
Van, Texas

2. Threnody for Solo Oboe

Very slow: liberamente

mp

1

5

3

3

p *mf*

10

3

3

p *mf*

14

3

3

3

3

3

3

3

17

rit. Lunga a tempo

p *pp* *mp*

22

agitato ed accelerando

p

27

p *mp* *mf* *sfz* *f*

31

calando

Tempo 1^o

sfz *mf* *mp* *p*

Detailed description: This block contains five staves of musical notation for the Oboe part. The first staff (measures 14-16) features a melodic line with several triplet markings. The second staff (measures 17-21) includes dynamic markings *p*, *pp*, and *mp*, along with performance instructions 'rit.' and 'Lunga a tempo'. The third staff (measures 22-26) is marked 'agitato ed accelerando' and begins with a *p* dynamic. The fourth staff (measures 27-30) shows a dynamic range from *p* to *f*, including *mp*, *mf*, and *sfz*. The fifth staff (measures 31-35) is marked 'calando' and 'Tempo 1^o', with dynamics *sfz*, *mf*, *mp*, and *p*.

3. Pavane for Oboe and Piano

Andante moderato
Introduction

A

1

mp

p

Detailed description: This block shows the beginning of the 'Pavane for Oboe and Piano' movement. It starts with the tempo 'Andante moderato' and the section 'Introduction'. The score is in 6/8 time. The first staff is for the Oboe, starting with a *mp* dynamic. The second and third staves are for the Piano, with the right hand starting at *p*. A rehearsal mark 'A' is placed at the end of the first measure. The music consists of a slow, lyrical introduction.

6

mf

10 **Pavane**

mf *p*

mf *p*

16

p

21 B

Musical score for measures 21-23. The Oboe part begins with a melodic line of eighth notes. The Piano accompaniment consists of arpeggiated chords in the right hand and a moving bass line in the left hand. A dynamic marking of *mp* is present.

24

Musical score for measures 24-26. The Oboe part features a rapid sixteenth-note passage. The Piano accompaniment has a simple harmonic accompaniment. Dynamic markings are *mp* for the Oboe and *p* for the Piano.

27 C

Musical score for measures 27-29. The Oboe part includes a trill and a melodic line. The Piano accompaniment has a harmonic accompaniment. Dynamic markings include *p*, *dolce*, *mp*, and *p legato*.

D

30

mf

mp

E

34

f

38

mp

tr

mp

42 *tr*

p *mp*

3

3

♩ = ♩.

46

F

p

50

p

54

mf *mf* *p*

mp *mf* *p*

11-12-98
Van, Texas

4. Serenade for Oboe and Piano

1 **Andante, molto moderato** (♩ = c. 46)

Oboe *p dolce*

A *poco più mosso*

8 *mp*

B *Tempo 1^o*

14 *p*

20 *p* *poco rit.*

C Slow (♩. = c. 28)

26

mp

pp

D

31

pp

E

36

poco

poco a poco cresc.

p poco a poco cresc.

40

mf

mp

F
42

meno f *poco a poco diminuendo*

p *poco a poco diminuendo*

45

p

Acc. * *Acc.* *

G

48

Musical score for section G, measures 48-51. The Oboe part (top staff) features a melodic line with slurs and accents, marked *mp*. The Piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures, marked *p*.

H

52

Musical score for section H, measures 52-55. The Oboe part (top staff) continues the melodic line, marked *p*. The Piano accompaniment (middle and bottom staves) features arpeggiated chords, marked *p sempre*.

I

56

Musical score for section I, measures 56-59. The Oboe part (top staff) features a melodic line with slurs and accents, marked *dolcissimo* and *pp*. The Piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures, marked *pp* and *(colla parte)*.

60

rit.
pp

July 4, 1998
Providence

5. Lavolta for Oboe and Piano

Fast and sprightly

1

f

A

6

mf

mp

11

Musical score for measures 11-16. The oboe part features a melodic line with eighth-note patterns and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

17

B

Musical score for measures 17-21. Measure 17 is marked with a box 'B'. The oboe part has a melodic line with a dynamic marking 'f' at the end. The piano accompaniment includes chords and a bass line, with a dynamic marking 'f' in measure 21.

22

Musical score for measures 22-26. The oboe part features a melodic line with eighth-note patterns and slurs. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

C

27

Musical score for measures 27-31. The Oboe part (top staff) features a melodic line with eighth-note patterns and slurs, marked *mf*. The Piano accompaniment (middle and bottom staves) consists of chords and arpeggiated figures, marked *mp*. The key signature has two sharps (F# and C#).

32

Musical score for measures 32-37. The Oboe part continues with a melodic line, marked *mf*. The Piano accompaniment features chords and arpeggiated figures, marked *mp*. The key signature has two sharps (F# and C#).

38

Musical score for measures 38-43. The Oboe part continues with a melodic line, marked *mf*. The Piano accompaniment features chords and arpeggiated figures, marked *mp*. The key signature has two sharps (F# and C#).

D

44

Musical score for measures 44-47. The score is in D major (two sharps) and 4/4 time. It features an Oboe part and a Piano accompaniment. The Oboe part begins with a whole note chord (D4, F#4, A4) and then moves to a melodic line starting at measure 45. The Piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include piano (*p*) and mezzo-piano (*mp*).

48

Musical score for measures 48-51. The Oboe part continues with a melodic line, featuring some grace notes and slurs. The Piano accompaniment includes chords and moving lines. Dynamics include piano (*p*) and mezzo-piano (*mp*).

E

52

Musical score for measures 52-55. The Oboe part features a complex melodic line with many sixteenth notes and slurs. The Piano accompaniment consists of chords and moving lines. Dynamics include mezzo-forte (*mf*) and forte (*f*).

56

Musical score for measures 56-59. The oboe part features a melodic line with eighth and sixteenth notes, some with slurs and accents. The piano accompaniment consists of chords in the right hand and a bass line with eighth notes in the left hand.

F

60

Musical score for measures 60-63. The oboe part continues with a melodic line, including a trill in measure 62. The piano accompaniment features sustained chords in the right hand and a bass line with sustained notes in the left hand.

rit.

a tempo

64

Musical score for measures 64-67. The oboe part includes a trill in measure 64, followed by a melodic line with a crescendo leading to a forte (f) dynamic in measure 66. The piano accompaniment features chords in the right hand and a bass line with notes in the left hand. A dynamic marking of *ff* is present in measure 66. A *8va* marking is above the piano part in measure 67.