

Notes and Performance Indications

These pieces are intended as short character studies for the oboe, an instrument whose properties I've come to enjoy. The five movements are summarily titled in the score, and the piece is bounded by a sort of dialogical framework in the prelude and postlude. The inner movements are inspired by various aesthetics of the Expressionist era in Europe, and are constructed in reflexive manners by which related materials are alluded to throughout the piece. Many aspects of this work have influenced the composition of an oboe concerto, to be premiered at the Eastman School of Music in 2009.

Pedalings and dynamics are spatial, and should often be exaggerated to preserve the fragmented nature of the piece. Accidentals apply throughout the measure in which they are contained, but not between octaves. Three instrumental parts have been provided— one for piano, and an oboe part as well as an oboe part with the piano music presented on a small staff.

The duration is ca. 7'

Five Aphorisms was first performed April 11, 2008 at the University of Southern California's Thornton School of Music, and revised April 2009 for eminent Hungarian oboist Imre Bojtár.

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