

GCSU Department of Music

Faculty Recital

The Company of Three

Kristina Sell, oboe

Rebecca Cooke, clarinet

Laurie Peebles, flute

Hue Jang, piano

Thursday, Oct. 15, 2026, 7:30 p.m.

Max Noah Recital Hall

Livestreamed: [YouTube.com/@gcsumusicdept](https://www.youtube.com/@gcsumusicdept)



Program

Trio for Flute, Oboe and Piano

- I. Allegro con brio
- II. Andante semplice
- III. Allegro giocoso

Madeleine Dring
(1923–1977)

Laurie Peebles, flute
Kristina Sell, oboe
Hue Jang, piano

Elevenes

Margi Griebeling-Haigh
(b. 1958)

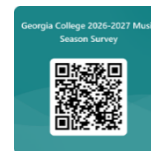
Rebecca Cooke, clarinet
Laurie Peebles, flute
Kristina Sell, oboe

Trio for Clarinet, Oboe and Piano

Eduardo Destenay
(1850–1924)

Rebecca Cooke, clarinet
Kristina Sell, oboe
Hue Jang, piano

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GCSU Choral Ensembles <i>"An American Choral Mosaic"</i> Jennifer Flory and Dana Gorzelay-Mostak, directors Saturday, Oct. 17, 7:30 p.m. Russell Auditorium	GCSU Orchestra Concert Guest Artist: Brian Lewis, violin Bryan E. Hall, conductor Tuesday, Oct. 20, 7:30 p.m. Russell Auditorium	GCSU Wind Symphony Concert <i>"Looking to the Future"</i> Zandra Bell-McRoy, conductor Thursday, Oct. 22, 7:30 p.m. Russell Auditorium	Guest Artist Recital <i>"Journeys"</i> Khary Wilson, tenor Lev Ryabinin, piano Monday, Oct. 26, 7:30 p.m. Max Noah Recital Hall
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Program Notes

Trio for Flute, Oboe and Piano, Madeleine Dring

Dring was a multifaceted artist who also acted, sang, and composed incidental music for the theater, and she wrote several chamber works for her husband, the oboist Roger Lord. The trio was first played in Miami in 1969, with Lord, flutist Peter Lloyd, and André Previn at the piano. Dring admired Poulenc, and his influence shows in the work's melodic shapes and rhythmic wit, especially in the simple, song-like slow movement, where the flute and oboe trade solos. A twinkling, slightly subversive humor is never far away.

Eleveneses, program notes from the composer, Margi Griebeling-Haigh

A few years ago I was commissioned to compose a trio for the very unusual combination of three violins — hardly ever done since Vivaldi's day — and I rather whimsically settled on the idea of using the number 13 in every way I could conceive of. The result was a three movement work called Triskaidekaphilia (love of thirteen) — the last movement of which is challenging enough to cause the players to suffer from triskaidekaphobia rather than inspiring feelings of love, I suppose. I had so much fun writing it, that when Dione Chandler approached me with a request to compose a trio for the Veritate Winds, I decided to revisit the idea by doing something similar, this time using the number 11 as my inspiration.

I sometimes find it helpful to set myself some limits when composing a new piece, and this strict adherence to 11 was just the kind of straight jacket I needed. Eleveneses is, in fact, 11 minutes long, and even though there's a great deal of fooling around with numbers I strove to create something musically compelling and diverting. But this is not a serious piece!

Eleveneses begins with a very recognizable three-measure fanfare made up of two bars of 4 plus a bar of 3 (adding up to 11, of course). This alternates with a slightly more melodic motif in 5 + 6 or 6 + 5. New material of a tranquil but cheerful character follows, based mostly on a subdivision of 7

- 4, before being intercepted by the rude little fanfare. A slower section comprised of 11-note arching figures cools things down for a moment before a humorous, stumbling drunken *giocososo* is
- We then hear the previous materials in new guises before a second slower *mysterioso* section leads to further developments and a little fughetto. Suddenly a jazzy new section in 11/16 time springs onto the scene and grows ever more agitated, accented, and syncopated before slamming into — and ending with — the opening fanfare.
— Margi Griebeling-Haigh

Trio in B minor, Op. 27, Edouard Destenay

Destenay (1850-1924) was born in Algiers and later settled in Paris, where he studied with Claudius Blanc and was named a Knight of the Légion d'Honneur. Little is known about his life. The trio dates from 1906 and blends German Romantic elements with the musical language of Saint-Saëns and Gounod. It is dedicated to the oboe and clarinet teachers Bleuzet and Stiewenard, and it demands virtuoso playing from all three players, especially the pianist. The movements are an energetic *Allegro vivace*, a lyrical *Andante*, and a tightly written *Presto finale*.



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