

4-23-1999

# Senior Recital: Mark Graves, harpsichord, and Junior Recital: Jennifer Magee, oboe

Department of Music, University of Richmond

Follow this and additional works at: <https://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

---

## Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Mark Graves, harpsichord, and Junior Recital: Jennifer Magee, oboe" (1999). *Music Department Concert Programs*. 188.

<https://scholarship.richmond.edu/all-music-programs/188>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).

UNIVERSITY OF RICHMOND LIBRARIES

MX990423P



3 3082 01189 3749

UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC



SENIOR RECITAL  
Mark Graves, *harpsichord*

JUNIOR RECITAL  
Jennifer Magee, *oboe*

with  
Ben Brown, *piano*  
Matthew McCabe, *cello*



APRIL 23, 1999, 8 P.M.  
PERKINSON RECITAL HALL

## PROGRAM

### Sonata for Oboe and Piano, op. 166

Camille Saint-Saëns

I. Andantino

(1835-1921)

II. Ad libitum-Allegretto-Ad libitum

III. Molto allegro

Saint-Saëns, called the “French Beethoven” by Gounod, was rejected by the Parisian public for his confusing harmonic language and his lack of simplicity. Despite this, he taught composition at the *École Niedermeyer*, where his students included Gabriel Fauré. This piece dates from 1921, the last year of Saint-Saëns’s life. The opening movement is free flowing, in an ABA form, with the B section going slightly faster than the A section immediately preceding and following it. The second movement opens with an Ad libitum section, suggesting a shepherd playing in a field. A 6/8, almost dance-like Allegretto section follows, with a return to the opening Ad libitum section at the end. The final movement, Molto allegro, is quintessential Saint-Saëns, with many modulations and a lively interplay between the oboe and piano parts.

### Toccata Settima

from *Il Secondo Libro di Toccate*

Girolamo Frescobaldi

(1583-1643)

Frescobaldi’s *Second Book of Music for Harpsichord and Organ* was published in Rome in 1627, while Frescobaldi held the post of organist at St. Peter’s. The collection includes 11 toccatas, six canzonas, service music for organ (Hymns and Magnificats), galliards, correntes, variations, and a transcription for harpsichord of a madrigal by Arcadelt. The 11 toccatas continue the development of a form Frescobaldi had begun to explore in his *First Book* of 1615. The toccata is an Italian instrumental form that originated with keyboard players freely improvising chord progressions and *passaggi* (rapid side-passages) in a given key or mode. Frescobaldi introduced a skeletal structure to his toccatas: an introductory passage of arpeggiated chords, a series of imitative *passaggi* with a number of modulating cadences and harmonic suspensions, a section in more formal counterpoint, and a long coda. The Seventh Toccata from Book II closely follows the traditional Frescobaldi formula. It begins with a series of slow-moving chords that establish a D minor-major key struggle which continues throughout the piece. A series of imitative passages follow, each becoming thicker and busier than the previous. A dramatic cadence on C major leads into a highly chromatic dance-like section, followed by a virtuosic *passaggio* that builds an incredible amount of energy right up to the final phrase.

Ground  
from Suite in C minor

William Croft  
(1678-1727)

William Croft was a pupil of John Blow (along with Henry Purcell) and succeeded him as organist of Westminster Abbey and Composer of the Chapel Royal in London in 1708. Most of Croft's compositional output was in the form of sacred music (anthems, solo songs, and organ music), but he also wrote incidental music for at least three stage works and published six sonatas for violin and continuo. His music for solo harpsichord was collected and published in a number of 18th-century anthologies along with music by Clarke, Purcell, Blow, and other contemporaries. The Ground in C minor appears in a suite that also includes a "Coront," "Sarabrand" and "Round O." The ground is related in form to the passacaglia (a form first incorporated into keyboard music by Frescobaldi): a short bass line is repeated throughout the piece, while the upper voices vary in their melodic shape. The present work appears in four manuscripts, and is attributed to Croft in two of them. It combines elements of the passacaglia with elements of the French *rondeau*, giving the piece an ABACADAEAFA form. It is almost certainly an arrangement of a vocal work, quite possibly by Purcell. The last variation makes use of the "sigh" motif (descending slurred halfsteps), a stereotypical Baroque thumbprint.

Tombeau Fait à Paris  
sur la Mort de Monsieur Blancheroche

Johann Jakob Froberger  
(1616-1667)

Johann Jakob Froberger was one of the most cosmopolitan and well-known musicians in Europe during the mid-seventeenth century. German by birth, he studied in Italy with Frescobaldi, and traveled to Austria, the Netherlands, England, and France. In France Froberger became closely associated with Denis Gaultier, whose *style brisé* ("broken style") of lute playing he successfully transferred to harpsichord technique, along with his colleagues Jacques Champion de Chambonnières and Louis Couperin. Froberger did much to influence the development of the keyboard suite as a musical genre.

The *Tombeau* (a lament or elegy) was written during Froberger's stay in Paris in 1652. Charles Fleury, Sieur de Blancrocher (or Blancheroche) was a lutenist and friend of Froberger; he died tragically after falling down a staircase returning home from a party. The piece takes the form of a free-form Allemande with vague metric indications: *se joue fort lentement à la discretion sans observer aucune mesure* (to be played very slowly at your discretion, without observing any particular rhythm). The *Tombeau* vividly portrays Froberger's anguish: repeated unprepared dissonances (diminished chords and unresolved suspensions), descending scales, and awkward pauses characterize the piece, and a moving climax is built in the second section: 14 repeated Gs in the bass represent a funeral-bell-toll, leading up to the very last measure's descending "tumble," which brings the piece, like Blancrocher's life, to an abrupt end.

## Six Metamorphoses After Ovid, op. 49

Benjamin Britten  
(1913-1976)

- I. Pan, who played upon the reed pipe which was Syrinx, his beloved.
- II. Phaeton, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.
- III. Niobe, who, lamenting the death of her fourteen children, was turned into stone.
- IV. Bacchus, at whose feast is heard the noise of gaggling women's tattling tongues and shouting of boys.
- V. Narcissus, who fell in love with his own image and became a flower.
- VI. Arethusa, who, flying from the love of Alpheus the river god, was turned into a fountain.

Britten composed this set of six pieces in 1951 for oboist Joy Boughton. Boughton premiered the *Metamorphoses* at the Aldeburgh Festival, which had been founded by Britten and tenor Peter Pears four years earlier. Each movement in this work depicts a myth from Roman poet Ovid's 15-volume work, *Metamorphoses*. In the first movement, the shepherd god Pan pursues the nymph Syrinx. The other gods take pity on Syrinx and turn her into a reed, so that she might escape; Pan then makes a musical instrument, the Pan pipes or syrinx, out of the reed. The melody is reminiscent of a shepherd's song. The second movement tells of Phaeton, the son of Apollo, who, when granted one wish by his father, asks to be allowed to drive the chariot of the sun. The boy, however, does not have the strength to command the horses, and Jupiter must stop the chariot by hurling his thunderbolt at it. This movement is highly rhythmic, first depicting Phaeton's conceit, then his joy as he starts his journey, and finally his demise. Movement three describes the plight of Niobe, whose pride and arrogance over her many children led the gods to kill all 14 of them. Her grief is so great that she becomes a mountain. The fourth movement, Bacchus, depicts a village feast with women talking and boys playing. It has a slightly chaotic feel to it, with unexpected transitions between sections. In movement five, Britten tells the story of Narcissus, who scorned all women, and was punished for this by the gods, who made him fall in love with his reflection in a pond. He was unable to leave his reflection and became the narcissus flower. The lower notes represent Narcissus, and the higher, quiet notes represent his reflection. The final movement, Arethusa, begins with a pattern of running notes, suggesting the flow of a river. There then follows a B section, with trills and tremolos, which depict Arethusa's quivering as she flees. Finally, there is return to the opening motive as Arethusa becomes a fountain, thus escaping her pursuer.

Les Baricades Mistérieuses  
from Le Second Livre du Pièces de Clavecin,  
Sixième Ordre

François Couperin  
(1668-1733)

François Couperin was the nephew of Louis Couperin, one of the founders of the French school of harpsichord playing. François's music marks a departure from the formal Baroque style toward the lighter and more florid *galant* musical language of the mid-eighteenth century. Between 1713 and 1730, he published four Books of harpsichord pieces, organized into 27 *Ordres* or suites, based on key. The vast majority of these pieces are short character pieces with enigmatic titles. *Les Baricades Mistérieuses* ("The Mysterious Barricades") is such a piece. It appears in the *Sixième Ordre*, comprised of pieces in B-flat major, published in the Second Book in 1717. Changes in time and culture have hidden from us any knowledge of the exact meaning behind Couperin's title. The entire piece is played in the tenor and bass registers of the harpsichord, creating rich, tender, and solemn sonority. The piece's remarkable four-part overlapping polyphony emulates the lute and guitar music of the day. Like the Croft, it is in the popular French *rondeau* form, in this case AABACADA.

Chromatic Fantasy and Fugue  
in D minor, BWV 903

Johann Sebastian Bach  
(1685-1750)

Johann Sebastian Bach's Chromatic Fantasy and Fugue in D minor was written in 1720, the same year as the death of his first wife, Maria Barbara. In fact, it has been suggested that the fantasy was written as a *tombeau* in her memory. At any rate, it stands apart from Bach's other keyboard compositions. Johann Forkel, Bach's first biographer, commented, "I have taken infinite pains to discover another piece of this kind by Bach, but in vain. The fantasia is unique, and never had its like." Like other keyboard works by Bach, the piece was revised several times throughout his life, but it is unique in the fact that it continued to be revised and circulate in manuscript form after his death. The fantasia is a descendent of the toccatas of Frescobaldi, although its dazzling scale passages and bold harmonic progressions look as much to the future as they do to the past. An opening flourish leads into a toccata-like section, culminating in an improvisatory sequence of broken chords ending in A major. A long "recitative" follows, making dramatic use of the "sigh" motif. The fantasia ends with a dramatic sequence of descending diminished-seventh chords. The fugue, one of the longest written by Bach, is built on a seven-bar theme centered on the notes A-Bflat (H in German) - B - C, the note-names that spell "Bach." The fugue is remarkable in that the episodes (the phrases in between statements of the theme) are larger than the theme itself. The "sigh" motif appears yet again, as a countersubject. The work ends with a scale passage reminiscent of the opening of the fantasy, and concludes on a triumphant D major chord.

Sonata in A minor, TWV41:a3

Georg Philipp Telemann

(1681-1767)

- I. Siliciana
- II. Spirituoso
- III. Andante
- IV. Vivace

Telemann was a remarkably prolific composer, with 1043 church cantatas, 46 Passion settings, and various orchestral suites (about 600), concertos, sonatas, and operas. Today, most of his works are overlooked in favor of those by J. S. Bach and Handel, both of whom were contemporaries and friends of Telemann. The opening movement of this sonata, Siliciana, is in a slow 12/8, with a smooth melody line. Movement two is faster and more rhythmic, and has a short section in major before a return to the original minor key. The Andante movement is in C major. It has a beautiful flowing melody line typical of slow movements in Baroque works. The final movement is highly rhythmic and is in ABA form.

(notes by M. Graves and J. Magee)