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Junior Recital: Meghan Pesch, oboe, and Jane Hoffmann, violin

Department of Music, University of Richmond

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JUNIOR RECITAL

Meghan Pesch, *oboe*
Jane Hoffmann, *violin*

Assisted by
Joanne Kong, *piano* and *harpsichord*



MARCH 25, 2000, 8:00 PM
PERKINSON RECITAL HALL

•••PROGRAM•••

Fantasistykke for Oboe and Piano, op. 2

Romanze
Humoresque

Carl Nielsen
(1865-1931)

Carl Nielsen wrote his *Fantasistykke* in 1889, while still experimenting and developing his own style. It is a piece that concentrates on rhythm and melody, which Nielsen believed were the structural elements of music. In both movements, Nielsen chose short and concise developing motifs to establish a fairly strict contrapuntal structure.

The Romanze, marked "con duolo" (with grief), is in tripart form. Beginning with a simple, mournful melody, the movement later takes on a driving, compulsive tone, until later returning to the original melody.

The Humoresque is a lively movement in direct contrast to the Romanze. With short, dotted rhythms, and triplets, the movement has a quick flow to it, with a unidirectional force.

Concerto no. 1 in G minor

1. Vorspiel (Allegro moderato)
2. Adagio
3. Finale (Allegro energico)

Max Bruch
(1838-1920)

This is the best known of Bruch's three concertos for violin and orchestra. He first sketched out the concerto at the young age of 19 during the summer of 1857, and looked to his friend Joseph Joachim for both advice and encouragement. Eleven years later he finished his many revisions, and the concerto in its final form was premiered by Joachim in 1868. Throughout the rest of his life, Bruch came to dislike the First concerto more and more, because its popularity overshadowed his other compositions.

The first movement opens with two short cadenza-like passages which lead directly into the main theme. The movement contains both melodic and virtuosic sections, and concludes with a set of cadenzas similar to the opening ones. The lyric Adagio emerges out of the orchestral accompaniment, giving the violinist a chance to soar over the full range of the violin, from the slow opening melody in the low register to the higher more energetic phrases. This is arguably the most expressive movement of the concerto, for the Finale is a complete contrast to the first two movements. Based mainly on a fast chordal theme, the movement proceeds like a whirlwind, and ends with a short coda at an even faster tempo.

Sonata for Oboe and Piano

Elégie
Scherzo
Déploration

Francis Poulenc

(1899-1963)

Written in 1962, the Sonata for Oboe and Piano is Poulenc's last significant work. It is dedicated "à la mémoire de Serge Prokofieff." The sonata is alternately peaceful, lighthearted, and vehemently passionate.

The Elégie is in ternary form. It derives its strength from its simplicity. It is characterized by frequent three-chord modulations. Section A is gentle, with 7th chord harmonies, followed by B which is contrastingly restless and steady with stop-and-start motion. Section C returns to A's gentle mood and the reaffirmation of the theme.

The Scherzo is an animated, compulsive movement, bordering on frantic. Alternating between B-flat and G-flat major, this ternary movement has a slow Trio section, whose theme evolves from a motif heard in the first movement. This section is dominated by the piano with full and lyrical expressions.

The final movement, marked "Déploration," was described by Poulenc as "a sort of liturgical chant." In a dark A-flat minor, this becomes an elegy for Prokofieff and Poulenc himself. It begins with a small, poignant, melody, based on several pitches. At times, this movement recalls motives from the Elégie and Scherzo, becoming Poulenc's final statement to the world—tender and deeply religious.

Trio Sonata IX in E major, op. 2, no. 9

Adagio
Allegro
Andante
Allegro

Georg Friedrich Handel

(1685-1759)

Published in 1733 under Handel's name, the set of six trio sonatas for two violins, oboes, or flutes, is doubted to have been written by him. However, its dubious authenticity didn't stop three of the trios from becoming popular both in Handel's time and the present. One of these is the trio sonata in E major. Although it still has the general form of slow-fast-slow-fast, its style belongs more to the rococo age, rather than the Baroque.

The trio opens with a tender Adagio, in which the violins imitate and build off the simple motives that they share. This is followed by the syncopated Allegro. One voice is generally on the beat, while the other is off, resulting in a thick-textured movement. The graceful Adagio is short and contrasts with the previous Allegro by uniting the two voices in simple harmony. However, before the mood is able to settle in, the final Allegro begins. In this rousing movement the first violin begins with a complex, arpeggiated mood. Meanwhile, the second violin recalls the syncopation from the Allegro.

(Notes by Meghan Pesch and Hane Hoffman)

GEORGE M. MODLIN CENTER FOR THE ARTS

SCHEDULE OF EVENTS

Admission is free of charge unless otherwise indicated

Joel Carreiro: Parallel Play

To June 24, 2000
Marsh Art Gallery

Contemporary New York artist Joel Carreiro presents works created as a site-specific installation for the Marsh Art Gallery. Reconfiguring pieces of imagery from Renaissance paintings through a process that transfers wax-polymer photocopies onto wood, the four panels engage oppositions between up-close recognition of the fractured figuration and the simultaneous inversion of these elements into greater, sweeping abstract forms when stepping back to view the complete composition.

Art in 2 Worlds: The Native American

Fine Art Invitational 1983-1997
To March 3, 2000
Marsh Art Gallery

Organized by The Heard Museum, Phoenix, Arizona, this is the exclusive East Coast venue of a provocative exhibition that challenges stereotypes of contemporary Native American art. Featuring paintings, sculpture, and mixed media pieces by contemporary Native Americans, the works reflect the artists' search for cultural identity in the face of assimilation and their struggle of living in two worlds — the artists' native culture and contemporary American society — and examines the complex duality of Native American life in the modern world.

CURRENTS New-Music Ensemble

Fred Cohen, director
with guest **Christine Schadeberg, soprano**
New Works by Virginia Composers
Sunday, February 27, 2000, 3 pm
Camp Concert Hall, Booker Hall of Music

Soprano Christine Schadeberg joins CURRENTS, Richmond's resident new-music ensemble, in the premiere performances of chamber works by seven Virginia composers, including Fred Cohen, Judith Shatin, Terry Vosbein and Edgar Williams.

Shanghai Quartet

with **Marcus Thompson, viola**
and **Alisa Weilerstein, cello**
Wednesday, March 15, 2000, 8 pm
Camp Concert Hall, Booker Hall of Music

Mr. Thompson has been delighting audiences since his New York debut in 1968 with his repertoire spanning four centuries on both the viola and the viola d'amore. The young American cellist Alisa Weilerstein has won unanimous praise for natural virtuosity with impassioned musicianship. Don't miss these impressive musicians perform Schoenberg's *Transfigured Night* and Tchaikovsky's *Souvenir de Florence*. Tickets are required for this FREE concert.