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Senior Recital: Linda Teisher, oboe and English horn

Department of Music, University of Richmond

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PERKINSON RECITAL HALL

SATURDAY, MARCH 22, 1997, 8:00 PM

Senior Recital

Linda Teisher, oboe and English horn

assisted by
Larry Smith, piano
Sean Linfors, trumpet

This recital is in partial fulfillment of the requirements for a Bachelor of Music degree
Program

Concerto in C minor  
Alessandro Marcello  
(1686-1739)  

Allegro moderato  
Adagio  
Allegro  

with Larry Smith, piano  

The Oboe Concerto in C minor first attracted attention in the form of an embellished transcription for keyboard by J. S. Bach (BWV 947). This version was included in a set of transcriptions by Bach entitled 16 Concerti after Vivaldi. Thus, the concerto was first ascribed to Vivaldi. It was later attributed to Benedetto Marcello, but has most recently been credited to his brother Alessandro. Originally it was for oboe and string orchestra in D minor rather than C minor. It is a work in three movements, following the traditional Venetian concerto format of fast-slow-fast movements. Allegro moderato opens with a ritornello introducing the basic themes. The oboe then enters, building upon these themes, and is frequently interrupted by the return of material from the opening ritornello. The slow movement does not follow the soli-tutti-soli structure of the first movement, rather acting as an operatic aria, displaying the bel canto capabilities of the oboe. The third movement returns to the soli-tutti-soli structure of the first movement.

Six Metamorphoses after Ovid, op. 49  
Benjamin Britten  
(1913-1976)  

for oboe solo  

I. Pan  
II. Phaeton  
III. Niobe  
IV. Bacchus  
V. Narcissus  
VI. Arethusa  

Considered one of the most outstanding compositions for an unaccompanied wind instrument written in this century, Britten’s Six Metamorphoses after Ovid, composed in 1951, demonstrates the composer’s remarkable mastery of instrumentation. Many of the melodies of Britten’s composition are based on triads and arpeggios. The melodic inspiration of Six Metamorphoses compensates for its sparse text. Ovid’s work, on which this piece is based, is a collection and retelling of old myths and legends dealing with magical transformations of human beings into animals or other objects. Each movement of Six Metamorphoses includes a descriptive title. They are:  

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 a mountain.
IV. Bacchus at whose feasts is heard the noise of gaggling women’s tatting tongues and shouting out 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.

• intermission •

Quiet City

with Sean Linfors, trumpet
Larry Smith, piano

Aaron Copland
(1900-1990)

Copland first composed *Quiet City* in 1939 as incidental music for an Irwin Shaw play of the same name. The play is “a realistic fantasy concerning the night thoughts of many different kinds of people in a great city.” The incidental music was scored for clarinet, saxophone, trumpet, and piano. In 1940 Copland adapted it into a suite for solo trumpet, English horn, and string orchestra. The version performed this evening uses a piano reduction in place of the string orchestra. Through the use of understatement rather than overt passion, the music has a reflective, brooding character. In *Quiet City* Copland conveys “the nostalgia and inner distress of a society profoundly aware of its own insecurity.”

Sonata for Oboe and Piano, op. 2

Stanley Hollingsworth
(b. 1924)

with Larry Smith, piano

While a youth in California, Stanley Hollingsworth studied with French composer Darius Milhaud. After coming east, he became student and assistant to Gian-Carlo Menotti for several years. His extensive work with Menotti is evident in that his music adheres to the principles of “practical modernism.” Hollingsworth wrote to oboist Wayne Rapier, who gave the European premiere of the Sonata for Oboe and Piano in 1960:

The Sonata for Oboe and Piano was composed when I was a student of Gian-Carlo Menotti at the Curtis Institute of Music in 1949. A small touch of Hindemith in the first movement, a larger dose of Poulenc in the last. The slow movement is just “me”! I became particularly fond on the work (after all these years) when I heard your performance.

(Notes by Linda Teisher)