



SCHOOL OF MUSIC

Presents

Samantha Ely, oboe
Anna Li, piano

October 14, 2022

5:30 PM

PepsiCo Recital Hall

Program

Concerto in D Major, Op 7/6
(1715)

Tomaso Albinoni

I. Allegro
II. Adagio
III. Allegro

Six Metamorphoses after Ovid
(1951)

Benjamin Britten

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

3 Diversions for 2 Oboes
Elise Belk , oboe
(1967)

Jeffrey Rathbun

I Allegretto
II. Lento
III. Vigoroso

Intermission

Chrysalis for English horn and Piano
(2015)

Alyssa Morris

I. Caterpillar
II. Within the Chrysalis
III. Butterfly

- I. *Adagio*
- II. *Allegro*

Concerto in D Major

Tomaso Giovanni Albinoni was a Baroque composer from Venice who is best known for his chamber music and secular vocal music. His works for the oboe are of particular importance because he is credited for being the first Italian composer to write and publish concertos for the oboe, which was a newer instrument at the time. Albinoni's Concerto in D Major for oboe (Op. 7/6) was part of his first collection of oboe concertos published in 1715. Albinoni's music was criticized during his time for being repetitive, dull, and lacking harmonic finesse but he became more popular after his lifetime and his works are appreciated mostly for their individuality, poise, and melodic interest. The emphasis on linear motion in his music can be heard in this concerto.

Six Metamorphoses after Ovid

Benjamin Britten was one of several composers that dominated the English art music scene in the 20th century. Most of his compositional output consisted of opera, chamber music, and orchestral works. Some of his major works include the opera *Peter Grimes* and *The Young Person's Guide to the Orchestra*, both composed in 1945. Britten's *Six Metamorphoses after Ovid* was composed for the oboist Joy Boughton who premiered the work at the Aldeburgh Festival in 1951. The piece is programmatic and inspired by Ovid's *Metamorphoses*. Each movement is inspired by a character in Roman mythology referenced in Ovid's narrative poem and is briefly described with the following statements:

- I. *Pan*, "who played upon the reed pipe which was Syrinx, his beloved."
The first movement is unmeasured and features a melody with frequent pauses that ebbs and flows in a free-spirited manner, helping to portray Pan's character.
- II. *Phaeton*, "who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt."
The fast, recurring rhythms in the second movement are used to convey Phaeton's flying chariot ride.
- III. *Niobe*, "who, lamenting the death of her fourteen children, was turned into a mountain."
The slower tempo marking and the word *piangendo* are used to convey Niobe's cries of sadness and despair.
- IV. *Bacchus*, "at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys."
The push and pull of tempo, frequent rests, and abrupt endings and shifts in musical motives help convey the atmosphere of a drunken feast with lots of inebriated conversation.
- V. *Narcissus*, "who fell in love with his own image and became a flower."
The music in the fifth movement features sudden changes in timbre and dynamics, which is used to represent the voice of Narcissus and the voice of his reflection talking back to him.
- VI. *Arethusa*, "who, flying from the love of Alpheus the river god, was turned into a

fountain."

The final movement features meandering melodic lines that are used to portray the beauty and flow of a fountain.

3 Diversions for 2 Oboes

3 Diversions for 2 Oboes was commissioned by the great American oboist, John Mack, and written by his student, Jeffrey Rathbun. The piece was premiered by Mack and Rathbun at the Hidden Valley Music Festival in Carmel Valley, California in 1987. The piece features several challenges for an oboist such as the expansive range, technical demand, and the use of multiphonics. The two oboe parts appear to function independently, but if you listen closely, you can hear the interaction and conversation between the two voices as the theme is traded back and forth and continually transformed.

Chrysalis

Chrysalis for English horn and piano is a modern work written by American oboist and composer, Alyssa Morris. The piece was commissioned by Carolyn Hove, principal of the L.A. Philharmonic, in 2014. The work was premiered in 2015 at Columbus State University by Carolyn Hove, English horn, and Tatiana Muzanova, piano. The piece tells the story of the transformation of a caterpillar into a butterfly, which is also supposed to represent the process of spiritual change. Here is a brief description of each movement from the composer:

“The first movement, *Caterpillar*, introduces the ‘caterpillar theme’ that will transform throughout the piece. This melody begins with clarity and is transformed into an awkward, crawling caterpillar. The theme returns with serenity once again at the end of the movement.

In movement two, the caterpillar enters a new and unknown phase of progression. The caterpillar struggles to find its way. But in the darkness of the chrysalis, the caterpillar finds hope and the strength to become something more. Within the Chrysalis attempts to capture my personal feelings regarding the sacrifice and death of Jesus Christ. In this movement are moments of quiet grief, deep sadness, and anguish, and then gratitude and hope. The caterpillar changes within the chrysalis, just as one can experience a spiritual rebirth through Christ's great gift.

In the third movement, the *Butterfly* emerges. The ‘caterpillar theme’ is transformed. The butterfly sings praises to God, who gave it wings to fly. *All Creatures of Our God and King* is quoted: ‘*All Creatures of Our God and King Lift up your voice and with us sing... Oh, Praise Him!...Alleluia!*’ “

Adagio and Allegro

Robert Schumann was a German composer and music critic during the Romantic period who is mostly known for his piano, chamber, and symphonic works. *Adagio and Allegro*, op. 70, was originally written for French horn in 1849 and was originally entitled *Romanze and Allegro*. The piece consists of two contrasting movements. The *Romanze* or *Adagio* movement is deeply introspective compared

to the impassioned and fiery *Allegro* movement, providing juxtaposition and conflicting emotion. While the piece was originally written for French horn and is still a standard piece of horn repertoire, it has been arranged for other instruments such as oboe, cello, tuba, and violin furthering its popularity.