

HOUGHTON COLLEGE

GREATBATCH SCHOOL OF MUSIC

presents

Marissa Liliana Perez

Oboe

And

Sarah Nicole Showers

Violin

in

Senior Recital

Assisted by

Sharon Johnson, Piano/Harpsichord

Steven Thomas, Piano

Hannah Jager, Soprano

Recital Hall

Center for the Arts

Monday, March 26, 2018

6:30 p.m.

Program

- Oboe Concerto in C minor
I. Allegro Moderato
II. Adagio
III. Allegro
Alessandro Marcello
(1669-1747)
Marissa Perez, oboe
Sharon Johnson, piano
- Sonatina Op.100
I. Allegro Risoluto
II. Larghetto
III. Scherzo
IV. Finale
Antonin Dvorak
(1841-1904)
Sarah Showers, violin
Steven Thomas, piano
- Six Metamorphoses after Ovid Op. 49
I. Pan
II. Phaeton
V. Narcissus
Benjamin Britten
(1913-1976)
Marissa Perez, oboe
- Concerto No.1 In A minor
Jean-Baptiste Accolay
(1833-1900)
Sarah Showers, violin
Steven Thomas, piano
- Cantata No. 1, BWV 1
III. Aria: "Erfüllet, ihr himmlischen
göttlichen Flammen"
Johann Sebastian Bach
(1685-1750)
Hannah Jager, soprano
Sharon Johnson, harpsichord
Marissa Perez, English horn
Sarah Showers, cello

Program Notes

Oboe Concerto in C minor

Alessandro Marcello, an Italian composer, was born in Venice in 1669 and died in 1747. Marcello was a Venetian academic who painted, drew, composed, and served in the Venetian judiciary system. He was a violinist by trade but most of his compositions were for woodwinds and strings together.

Marcello's instrumental works were influenced primarily by the country of the venues they would be performed in. His instrument choices and continuo practices were also dictated by the national styles of the venues the works were written for. This oboe concerto is sometimes incorrectly attributed to his more famous brother Benedetto Marcello. J.S. Bach also transcribed the oboe concerto for an anthology in 1717. This piece was originally written for oboe, strings, and harpsichord, but modern practice allows for a piano reduction with oboe. The first movement, *allegro moderato*, carries a sense of longing that is only prolonged in the second movement, *adagio*. The third movement, *allegro*, is more joyful and spritely than the previous two and seems to fulfill the desires of the previous two movements.

Sonatina Op. 100

The Sonatina for Violin and Piano was written by Czech composer and violinist Antonin Dvorak in 1893 during his time in New York City as the director of the National Conservatory of Music of America. It was during his stay in America that Dvorak wrote some of his most well-known pieces including his New World symphony.

This Sonatina is comprised of four movements, each with various themes that likely got their inspiration from African American Spirituals, and the music of Native American. In each movement there are numerous, sometimes abrupt changes of emotion and color. Although the original theme is not implicitly restated or varied in the following movements, it is easy to see the similarities in the various themes that run throughout the whole piece.

Six Metamorphoses after Ovid Op. 49

Benjamin Britten, English composer, conductor, and pianist, was born in 1913 and died in 1976. By age 14, he had written 100 opus numbers. Britten then went on to study composition under Frank Bridge, a modernist composer, who helped develop his compositional

rigor through careful attention to good compositional technique and encouraging him to find his compositional voice. He was constantly trying to beat out Vaughan Williams as the leading British composer. Britten helped revive English opera with his opera *Peter Grimes* in 1945, followed by his building of musical institutions to support drama, and his musical outreach to children.

This piece was composed during Britten's adult life while he was scoring *Billy Budd*. He wrote it for oboist Joy Boughton who played it at the Aldeburgh festival in 1951. The first movement is described in the score as Pan, "who played upon the reed pipe which was Syrinx, his beloved." The varying speeds of melodic runs followed by moments of sustained notes feels contemplative and can evoke the imagery of one playing a reed pipe. By the end of the movement, a decision by Pan has been made. This decision is characterized by the final response to the staccato questions with a two-octave descending scale at the loudest dynamic of the movement.

The second movement is Phaeton, "who, rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt." This movement has three sections. The beginning encapsulates Phaeton riding the chariot. The two triplets followed by a triplet rest are the sound of the horse hooves. The second section is slurred and feels calmer while the third section is agitated. This section is where Phaeton is hurled into the river. The fourth section is the sound of Phaeton drowning in the river.

The fifth movement is Narcissus, "who fell in love with his own image and became a flower." This movement starts in the voice of Narcissus. Eventually his reflection talks back to him, represented by the higher pitches at lower dynamic levels. By the end of the piece the dialogue between the two rapidly switch back and forth as Narcissus and his reflection seem to become one.

Concerto No. 1 in A minor

This violin concerto in A minor is perhaps the most well-known piece of Jean-Baptiste Accolay. The Belgian born composer wrote this piece for violin and orchestra in 1868. In 1860 he began teaching at the Conservatory of Burges, where he taught numerous things including violin, viola, solfege, harmony, and string quartets.

This piece is well known to many violinists. It is a short concerto comprised of just one movement, but in this single movement there is a variety of thematic content and colors.

Cantata No. 1, "Wie schön leuchtet der Morgenstern" BWV 1
III. Aria: "Erfüllet, ihr himmlischen göttlichen Flammen"

Johann Sebastian Bach, a German composer and organist, was born in 1685 and died in 1750. He wrote in all genres of his day except opera.

"Erfüllet, ihr himmlischen göttlichen Flammen" is written in da capo form and was composed as part of his second cycle of cantatas at Leipzig. Both the lyrics and the music for the cantatas from this second cycle are based on hymns. In this aria, the English horn and soprano share an equal role with carrying the melody. The two voices go back and forth between sharing the melody and trading it with each other. Without either voice, this aria cannot be properly performed.

Erfüllet, ihr himmlischen göttlichen Flammen,	O fill now, ye flames both divine and celestial,
Die nach euch verlangende gläubige Brust!	The breast which to thee doth in faith ever strive!
Die Seelen empfinden die kräftigsten Triebe	The souls here perceive now the strongest of feelings
Der brünstigsten Liebe	Of love most impassioned
Und schmecken auf Erden die himmlische Lust.	And savor on earth the celestial joy

Translation from: <http://www.uvm.edu/~classics/faculty/bach/>

We would like to thank the Houghton College administration for its faithful support of the Greatbatch School of Music.

Shirley A. Mullen, President
Jack Connell, Provost and Dean of the Faculty
Vincent Morris, Chief Financial Officer
Greatbatch School of Music Faculty, Staff, and Administration

Marissa Perez, a student of Professor Megan Kyle, and Sarah Showers, a student of Professor Steven Thomas are performing this recital in partial fulfillment of the requirements for the Bachelor of Music degree in Music Education.

As a courtesy to the performer and your fellow audience members, please be certain that all cell phones, watch alarms, and pagers are either turned off or set for silent operation. Flash photography can be very disconcerting to performers and is not permitted during the performance. Thanks for your cooperation.