

Student Recital

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GRADUATE RECITAL

Wesley Becherer, oboe

Dr. Tomoko Kashiwagi, piano

3:00pm, Saturday, March 30th, 2024

Jim & Joyce Faulkner Performing Arts Center

University of Arkansas

PROGRAM

Concerto in C Minor for Oboe, Strings, and Continuo

J.S. Bach (1685-1750)

I. Allegro

II. Adagio

III. Allegro

Sidney Hudelson, violin concertato

Dayton Strick, and Merritt Denton, Violin

Grace Clark, viola

Shawn Sproles, cello

Hannah Laws, continuo

Carmen Perpetuum

Anne Cawrse (b.1981)

I. Arachne

Whose prodigious talents incensed Minerva and made transparent the true nature of the gods, resulting in her shame and transformation.

II. Acteon

Who, steered by a pitiless fate, angers the goddess Diana and must attempt to outrun his own misfortune.

IV. Callisto

Who is deceived and defiled by Jove, shamed by Diana, and further punished and made mute by Juno, before finally finding solace in the stars

Niobe

Thea Musgrave (b.1928)

INTERMISSION

Sonate pour Hautbois et Piano

Henry Dutilleux (1916-2013)

I. Aria

II. Scherzo

III. Final

Dr. Tomoko Kashiwagi, piano

Rapsodie pour Saxophone et Orchestra

Claude Debussy (1861-1918), Arr. Gilles Silvestrini (b.1961)

Dr. Tomoko Kashiwagi, piano

PROGRAM NOTES

The double concerto in C minor exists today as a reconstruction from the concerto for two harpsichords (BWV 1060). Scholars agree that most of Bach's keyboard concertos are not original compositions, but instead are arrangements of preexisting oboe or violin concertos. With the autograph of the arrangement for two harpsichords intact, scholars have recreated an accurate representation of the original instrumentation, considering Bach's style of instrumental writing and the style in which he arranged for keyboard.

Anne Cawrse is a Southern Australian composer who maintains an active composing career in Adelaide. Her work for solo oboe, *Carmen Perpetuum*, was commissioned by oboist Ceia Craig as a 21st century response to Benjamin Britten's *Metamorphoses After Ovid*. Cawrse chose six new characters from Ovid's poem, *Metamorphoses*, and incorporates extended techniques for the oboe, including timbre trills, mutes, and harmonic fingerings.

Thea Musgrave is a Scottish composer with a prolific output of music for a variety of instruments and styles. Her work, *Niobe*, uses electronics and solo oboe to rep-

resent the lament of the mythological character Niobe. In her hubris, Niobe boasts to the goddess Leto about her fourteen children—seven sons and seven daughters. Leto's twin children, Apollo and Artemis, punish this hubris by slaying all of Niobe's children. Niobe's grief led to her metamorphoses into a rock, where she continues to weep for her children.

Composed for Pierre Bajeux, professor of oboe at the Paris Conservatoire, Henri Dutilleux's Sonata for Oboe and Piano makes use of large, slow phrasing and rapid technique that Bajeux was capable of. Composed as a canon, the piano typically displays the musical ideas first, to then be repeated by the oboe. The three movements of the work are blended into each other to create a seamless composition.

For music, a rhapsody is an episodic single movement work that displays a range of highly contrasted moods and color. Debussy began composing his Rhapsodie in 1901 and it was commissioned by Elise Hall, a wealthy American saxophonist. For unknown reasons, Debussy did not finish the orchestration of the work. Many orchestrations have appeared throughout the 20th century, some of which provide extra material to the saxophone soloist, but as the work gained popularity, piano reductions began appearing. In his attempt to reflect the intimate character of the English horn, Gilles Silvestrini chose to provide solo lines to the piano to create an original arrangement of Debussy's Rhapsodie for English horn and piano.

*Wesley Becherer is a student of Dr. Theresa Delaplain
This recital is given in partial fulfillment of the Master of Music in Oboe Performance.*