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Senior Recital

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*Chapman University
College of Performing Arts
Conservatory of Music*

presents

***Bachelor of Music
Senior Recital***

Tamer Edlebi, oboe

With

***Louise Thomas, piano
Jarrett Threadgill, viola***

May 15, 2011

2 PM

Salmon Recital Hall

- Program -

Sonata for oboe and piano (1947)

Henri Dutilleux
(b. 1916)

- I. Aria: Grave
- II. Scherzo: Grave
- III. Final: Assez allant

Oboe Concerto in c minor (1717)

Alessandro Marcello
(1669-1747)

- I. Allegro Moderato
- II. Adagio
- III. Allegro

-Intermission-

Deux Rapsodies for oboe, viola and piano (1905)

Charles Martin Loeffler
(1861-1935)

- I. L'étang
- II. La cornemuse

*This recital is presented in partial fulfillment of a Bachelor of Music degree.
Tamer Edlebi is a student of Ariana Ghez.*

- Notes -

Sonata for Oboe and Piano (1947), Henri Dutilleux (1917-)

Henri Dutilleux was not a composer to be easily classified. Traditionally seen to be in the line of Maurice Ravel and Claude Debussy, he eschewed any particular group or school. He was close friends with at least three members of 'Les Six', but did not feel inclined to become the seventh man. He has composed a wide range of music – from symphonies, through concerti to ballet scores and chamber works.

Apparently many of Dutilleux's early works were destroyed by the composer because he felt that they were too derivative of Ravel. Probably a considerable loss to music. However after the Second World War his unique style emerged onto the Parisian scene. The present work, the Sonata for Oboe, was one of the first fruits of this period and was composed in 1947. It displays a very strong sense of structure and symmetry. There is a tension between the ruminative opening 'aria' and the almost jaunty 'final.' The intervening 'scherzo' is rather strangely the heart of the work. It is divided into two sections – the fast section is quite involved, utilizing chords in the climax that seem to hint towards the music of Olivier Messiaen. The 'trio' section, however, is introspective, containing motives from the 'aria' movement. There is an argument as to whether the last movement is actually 'light' music or not. It could be seen as a gallivant around the boulevards of Paris. However, one might be inclined to see this as being optimistic after the darker thoughts in the first two movements.

Oboe Concerto in c minor (1717), Alessandro Marcello (1669-1747)

Born into a noble Venetian family, Alessandro Marcello and his younger brother Benedetto were amateur musicians who dabbled in the arts for pleasure. The two were highly educated and talented as musicians, and although they publically served as officials for the Republic of Venice, they played an important role in the Venetian circle of 'nobile dilettanti' at the time, holding weekly concerts at the family palace. These concerts were well attended and it is known that Gasparini, Lotti, and Tartini were frequent guests to the performances of the music by the two brothers. The Grove Dictionary of Music and Musicians comments that Alessandro Marcello's wind concertos are 'unusual for their wind solo parts, concision, and counterpoint within a broadly Vivaldian Style,' claiming them to be 'a last outpost of the classic Venetian Baroque concerto.'

From Alessandro Marcello's collection of wind concertos, titled La Cetra, probably the best known is his Oboe Concerto in d minor, which JS Bach later transcribed as a concerto for harpsichord (BWV 974). Originally thought to have been written by Vivaldi, it was later attributed to the younger brother Benedetto who had transcribed the piece and added embellishments to the solo part. However in the 1950's a copy of the work from the publisher Roger in Amsterdam, dating to circa 1716, was found, confirming the authorship of the concerto to Alessandro.

Deux Rhapsodies for oboe, viola and piano (1905), C.M. Loeffler (1861-1935)

Charles Martin Loeffler has been mistakenly labeled as a "French" composer by many music encyclopedias, and most musicians would not blink an eye to disagree with that notion judging by the light impressionistic quality that Loeffler's music has. In fact, throughout Loeffler's life, he had claimed to be a Frenchman, however he was actually a German, born in Berlin. Loeffler seems to have been rejecting his German upbringing because his father had been imprisoned and tortured by the Prussian authorities on a charge of espionage. Loeffler spent many years playing viola in French orchestras before he immigrated to the USA in 1882 to join the newly established Boston Symphony Orchestra where he won the position of Assistant Principal Viola.

The *Deux Rhapsodies* was finished in 1905, two years after he had retired from the BSO. However, these pieces were actually originally conceptualized as a three-movement song setting of tone poems (by Maurice Rollinat) in 1898 for voice, clarinet, viola, and piano. It seems he had originally intended to perform them with the BSO's clarinetist of the time, Léon Portau, however Portau had died in a ship sinking on a trans-Atlantic crossing shortly after finishing the work. Probably wanting to forget the tragedy, Loeffler put these works in the desk drawer for a few years, and then he later resurrected the material in 1901 when he recomposed one of the movements as an orchestral tone poem. The other two movements were transformed into what we now know as the *Deux Rhapsodies*, which were appropriately dedicated to the fallen clarinetist Portau's memory. Because these works were originally song settings of tone poems, it is highly apparent that Loeffler was creating many impressionist colors and ideas that seem to be narrating a story throughout the work. Some of the imagery found in Rollinat's poetry that one will hear in this work includes "The Pond" section with the croaking toads, and "The Bagpipe" section, both sections being clearly audible with Loeffler's expert abilities to evoke images through note scoring.