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### Senior Recital: Audrey Dignan, oboe

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND**  
**DEPARTMENT OF MUSIC**  
**Presents**

**AUDREY DIGNAN, *oboe***

**Senior Recital**

ASSISTED BY

Dr. Joanne Kong, *piano*

Hannah Goodman, *viola*

Dale Dean, *horn*

Carol Jacobs, *piano*

**Saturday, November 20, 2010**

**7:00 p.m.**

**PERKINSON RECITAL HALL**



## Program Notes

**CARL REINECKE**, a German composer, conductor and pianist, is perhaps best remembered for the cadenzas that he wrote for the concertos of Bach, Mozart, and Beethoven. However, he wrote a number of concertos for piano, cello, harp, and flute, as well as several chamber pieces, including his Trio in A minor for oboe, piano, and horn (1886). The combination of horn and oboe, each with its own identifiable sound, creates a texture that is refreshingly full and resonant, and the piano adds a warm richness to this tone. The contrast of different characters between each movement, as well as within each individual movement, provides an extremely dynamic listening and performing experience.

**CHARLES LOEFFLER**, a German-born American composer, is often mistaken for a French composer, given his impressionistic style. His *Two Rhapsodies* were published in 1905, but were actually conceptualized in 1898 as a three-movement piece for voice, clarinet, viola and piano, based on a set of surrealist poems by French poet Maurice Rollinat. In this work, Loeffler was highly successful at creating several different impressionist colors and ideas that seem to intertwine to narrate a brooding story. The second movement, titled *La Cornemuse* ("The Bagpipes"), depicts a man playing the bagpipes; even after he dies, the mournful sound of the bagpipes remains, felt in the soul of the narrator.

### II: LA CORNEMUSE

Sa cornemuse dans les bois  
Geignait comme le vent qui brame,  
Et jamais le cerf aux abois,  
Jamais le saule ni la rame,  
N'ont pleuré comme cette voix.

Ces sons de flute et de hautbois  
Semblaient râlés par une femme.  
Oh! près du carrefour des croix,  
Sa cornemuse!

Il est mort. Mais sous les cieux froids,  
Aussitôt que la nuit se trame,  
Toujours, tout au fond de mon âme,  
Là, dans le coin des vieux effrois,  
J'entends gémir, comme autrefois,  
Sa cornemuse.

-Maurice Rollinat, 1883

### II: THE BAGPIPES

His bagpipes groaned in the woods  
Like the bellowing wind;  
And never has stag at bay,  
Nor willow, nor train,  
Cried as that voice cried.

These sounds of flute and oboe  
Seemed like the death-rattle of a woman.  
Oh! his bagpipes, near the crossroads of  
the crucifix!

He is dead. But beneath cold skies,  
As soon as night is woven,  
Down deep in my soul,  
In the nook of ancient fears,  
I hear groaning, as before,  
His bagpipes.

(Translation by Audrey Dignan)

*Continued...*

SENIOR RECITAL  
AUDREY DIGNAN

*Program*

Trio in A minor, Op. 188

Carl Reinecke  
(1824-1910)

- I. *Allegro moderato*
- II. *Scherzo (molto vivace)*
- III. *Adagio*
- IV. *Finale (allegro ma non troppo)*

Audrey Dignan, *oboe*  
Dale Dean, *horn*  
Carol Jacobs, *piano*

Two Rhapsodies

Charles Loeffler  
(1861-1935)

- II. *La Cornemuse*

Audrey Dignan, *oboe*  
Hannah Goodman, *viola*  
Dr. Joanne Kong, *piano*

*~Intermission~*

Concerto in A major

Johann Sebastian Bach  
(1685-1750)

- I. *Allegro moderato*
- II. *Larghetto*
- III. *Allegro ma non tanto*

Audrey Dignan, *oboe d'amore*  
Dr. Joanne Kong, *piano*



Please silence cell phones, digital watches, and paging devices before the recital.

**JOHANN SEBASTIAN BACH** was a German composer and musician whose sacred and secular works for choir, orchestra, and solo instruments drew together the strands of the Baroque period. He was a master composer and organist, and his works are considered some of the most inventive of his time for their intellectual depth, technical command, and artistic beauty. Included in his extensive list of works are several pieces for oboe d'amore, a member of the double reed family that was heavily used in the Baroque era but has since faded from the contemporary composition and performance arena. The oboe d'amore, which is Italian for "oboe of love," sounds a minor third lower than the oboe, and can be considered the mezzo-soprano of the oboe family, as it is lower in pitch than the oboe but higher than the English horn.

—Program Notes by Audrey Dignan



### *Acknowledgements*

I would like to thank the many people that made my Senior Recital possible!

Above all, I'd like to thank Gus Highstein and Dr. Kong for their boundless patience and assistance in coaching me through these pieces and over the past four years!

Thank you to Dr. Anderson, Dr. Riehl, and the Music Department for funding the rental of the beautiful Lorée oboe d'amore, and to Barbara Melton for doing all the little behind-the-scenes things that made tonight possible.

To Hannah Goodman, Dale Dean, and Carol Jacobs: You have been incredible to work with—thank you so much! To Anna Skula and James Jackson: I never could have developed into the musician I've become without your guidance.

And finally, thank you to my mom and dad for, well, everything else.