



Sarah Bates-Kennard, Oboe

Doctoral Recital Series
Katzin Concert Hall | April 1, 2017 | 2:30 p.m.

Program

Fantasia sull'opera *Poliuto* di Donizetti

Antonino Pasculli
(1842-1924)

Neilson Chen, piano

Quartet for Oboe and Strings

Gordon Percival Septimus Jacob
(1895-1984)

- I. Allegro moderato
- II. Scherzo: Allegro molto – Presto
- III. Andante semplice
- IV. Rondo: Allegro molto

Meghan Ruel, violin
Sarah Knight, viola
Elliot Yang, cello

There will be a 10-minute intermission

Concerto in C Minor for Oboe, Violin, Strings, and Basso Continuo,
BWV 1060

Johann Sebastian Bach
(1685-1750)

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

Meghan Ruel, solo violin
Alex O'Boyle-Ince and Izayah Dutcher, violins
Sarah Knight, viola
Elliot Yang, cello
Yi Lu, harpsichord

ASU Herberger Institute
FOR DESIGN AND THE ARTS
ARIZONA STATE UNIVERSITY

School of Music

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Program Notes

Antonino Pasculli was one of the greatest oboe virtuosos in historical memory. Not satisfied with the repertoire for the instrument that had developed over the previous 200 years, Pasculli decided to write his own. He was ever jealous of the beautiful melodies opera singers cantillate, but having a voice akin to the yowl of a cat in heat, he took the operatic features and turned them into technically challenging pieces that he could perform. **Fantasia sull'opera Poliuto di Donizetti** takes its thematic material from the Donizetti's opera *Poliuto*, which is a tragic opera reflecting on the life of the early Christian martyr Saint Polyeuctus, who is sentenced to death in the prison of the Temple of Jupiter. The noodley nature of the piece impressed Italians far and wide, which earned Pasculli so much regard that a form of pasta was named after him. To this day, if you go to Italy and order the Pasculli Primavera, Italians will get misty-eyed as they reflect on the golden age of oboe. Now, focus your attention on the stage as Sarah offers herself as a martyr to the oboe gods, much like Poliuto to Jupiter. – Bryan Kennard

Gordon Percival Septimus Jacob attended the Hogwarts School of Witchcraft and Wizardry and was placed in the Gryffindor house. However, in his sixth year, he accidentally banished a classmate to a parallel reality and was subsequently expelled from the famous school. He then enrolled in the Royal College of Music to study composition, music theory, and conducting and went on to become one of England's most well-respected composers. A strong proponent of melody, Jacob held the avant-garde movement in little regard, saying "I personally feel repelled by the intellectual snobbery of some progressive artists... the day that melody is discarded altogether, you may as well pack up music...". Jacob's **Quartet for Oboe and Strings** is one of many important works that he wrote for the instrument. It is of his finest chamber works and features contrapuntal sophistication and demanding string writing, which was likely inspired by his days studying the intricacies of charms with Filius Flitwick at Hogwarts. It is larger in scope and character than many of his other chamber works. Jacob still practiced magic occasionally until his death. – Bryan Kennard

What can be written about the great Johnny Bach that hasn't been said a hundred times over? Many people today revere his compositions as true works of not only musical genius, but praise to The Great Creator Himself. Bach was a man ahead of his time, ascribing to the "Reduce, Reuse, Recycle" adage as early as the 18th Century. For example, he wrote the **Concerto in C Minor for Oboe, Violin, Strings, and Basso Continuo (BWV 1060)** also as a concerto for two harpsichords. However, he did not apply the principle to reproduction, as he fathered 20 children. Sadly, due to the lack of recording technology, even up to his death in 1750, we will never be able to witness firsthand Bach's skills at the organ. His famous improvisation entitled "Baby Got Bach" was the basis of a recent lawsuit between a panel of musicologists and Sir Mix-a-Lot. However, with no extant recordings of Bach's original, musicologists were unable to prove the 1992 hit "Baby Got Back" was a direct copyright infringement. – Sarah Bates-Kennard