

Kennesaw State University
College of the Arts
School of Music

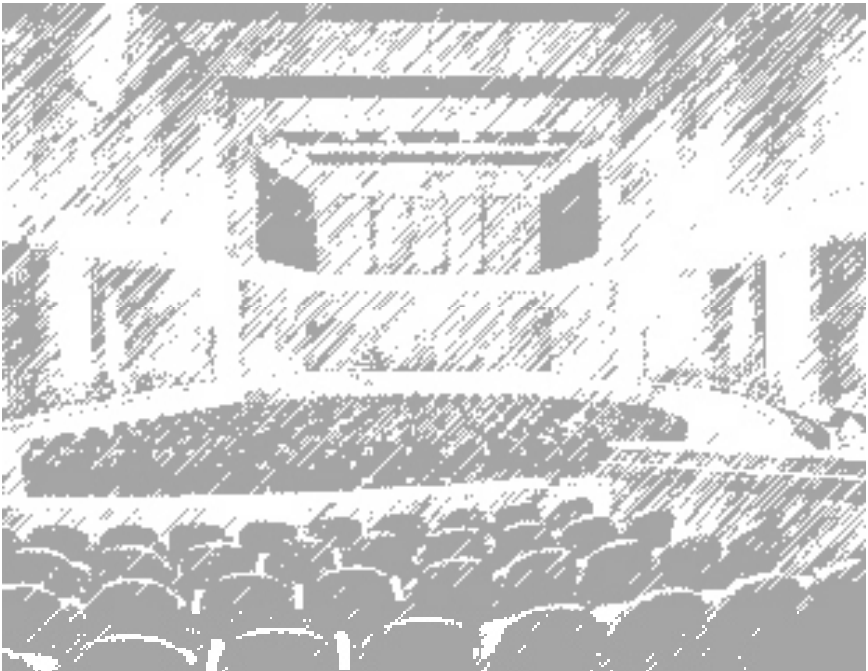
presents



Senior Recital

Lisa Mason, oboe

Gail Jackson, piano



Saturday, October 26, 2013

7:00 p.m

Music Building Recital Hall

Twenty-fifth Concert of the 2013-14 Concert Season

Program

BENJAMIN BRITTEN (1913-1976)

Six Metamorphoses after Ovid Opus 49

- I. Pan
- II. Phaeton
- III. Niobe
- IV. Bacchus
- V. Narcissus
- VI. Arethusa

JEAN SIBELIUS (1865-1957)

The Swan of Tuonela

Intermission

FRANCIS POULENC (1899-1963)

Sonata for Oboe and Piano

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.

Ms. Mason studies oboe with Elizabeth Tiscione.

Program Notes

Six Metamorphoses after Ovid Opus 49

BENJAMIN BRITTEN

Born November 22, 1913, Lowestoft, United Kingdom

Died December 4, 1976, Aldeburgh, United Kingdom

In 1951 Benjamin Britten composed six pieces for solo oboe dedicated to and performed by Joy Boughton (daughter of Britten's friend and fellow composer Rutland Boughton) during the 1951 Aldeburgh Festival. Britten's inspiration was Ovid, the Roman poet who died in 17AD in exile on the coast of the Black Sea. Ovid's greatest work is *Metamorphoses*, a fifteen-volume treatise of the disillusionment of his generation. Britten used six legendary figures who appear in Ovid's treatise as inspiration for his work.

I. PAN, who played upon the reed pipe, which was Syrinx, his beloved.

Depicting this free-spirited mythological figure, the first movement is marked *Senza misura* or 'without measure.' This combined with frequent fermatas gives the piece an *ad libitum* feel.

II. PHAETON, who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.

Marked *Vivace ritmico*, the second movement depicts Phaeton's ride on the chariot of his father, the sun god Helios. As the rhythmic music ascends, Phaeton soars too high toward the sun. Then as the music descends, Phaeton plummets toward the Earth.

III. NIOBE, who, lamenting the death of her fourteen children, was turned into stone.

In contrast to the previous movement, Niobe takes a slower *Andante* tempo. Meant to evoke images of Niobe's tears, this movement is marked *piangendo*, or 'weeping.'

IV. BACCHUS, at whose feasts is heard the noise of gaggling women's tattling tongues and shouting out of boys.

This lively movement is divided into four sections marked *Allegro pesante*, *Più vivo*, *Tempo primo*, and *Con moto*, respectively.

V. NARCISSUS, who fell in love with his own image and became a flower.

The fifth and longest movement is marked *Lento piacevole*, or 'slow and pleasant', and depicts Narcissus' self absorption and fixation on his own image. The music frequently switches style between Narcissus' actual self and the depiction of how he views himself.

VI. ARETHUSA, who, flying from the love of Alpheus the river god, was turned into a fountain.

The work is concluded with a piece that evokes pleasant images of the beautiful Arethusa and the flowing water she became.

The Swan of Tuonela

JEAN SIBELIUS

Born December 8, 1865, Tavastehus, Finland
Died September 20, 1957, Järvenpää, Finland

As a student of the first ever Finnish-language grammar school in Hämeenlinna, Finland, Jean Sibelius studied the *Kalevala*, a collection of verses from ancient Finnish mythology. Compiled in 1849 by Elias Lönnrot, the *Kalevala* is the epic poem of Finland. Inspired by this work, Sibelius dreamed of writing an opera based on this legend which he entitled *The Building of the Boat*. The opera was modeled after Richard Wagner's opera cycle *The Ring of Nibelung*, based on the Middle High German epic poem *Nibelungenlied*. Although this work was never fully completed, the prelude of this opera remains: *The Swan of Tuonela*.

In 1896 Sibelius incorporated *The Swan of Tuonela* into a new symphonic suite: *The Lemminkäinen Legends*, otherwise known as the four tone poems of the Four Pieces from the *Kalevala*. The Legends revolve around the figure of Lemminkäinen, a young and powerful hero- not unlike Wagner's Siegfried. Each of the four tone poems depicts a moment in Lemminkäinen's adventures- hunting, seducing, fighting, and even overcoming his own death.

If played in their original order, the four pieces do not tell the epic in chronological order. In fact *The Swan of Tuonela* was originally composed to be the third movement of the work, but was moved to the second movement where it fits the standard place in a symphony for a slow movement.

The Swan of Tuonela vividly paints the scene as a plaintive English horn melody rides serenely over deep string sonorities. This movement recounts Lemminkäinen's adventure into the underworld. The underworld is represented by the strings which are muted throughout and are subdivided into over thirteen separate lines. In order to win the love of a Goddess's daughter, Lemminkäinen is told he must kill a swan that swims in Tuonela's waters. However as Lemminkäinen approaches the water, the swan sings its mournful song, which is played by the English horn whose dark sound is reinforced by the absence of the brighter flutes and trumpets. Lemminkäinen is moved by the swan's song and cannot complete his quest.

"Tuonela, the land of death, the hell of Finnish mythology, is surrounded by a large river of black waters and a rapid current, in which *The Swan of Tuonela* glides majestically, singing."

- Jean Sibelius

Sonata for Oboe and Piano

FRANCIS POULENC

Born January 7, 1899, Paris, France
Died January 30, 1963, Paris, France

Francis Poulenc's last composition, *Sonata for Oboe and Piano*, was premiered after his death in 1963. The work was written in memory of Russian composer, pianist and conductor Sergei Prokofiev who died in 1953. Despite Poulenc's religiousness, in this work Poulenc creates an atmosphere that offers no consolation when faced by death. In this sonata the traditional sequence of movements is inverted resulting in a slow-fast-slow pattern.

The first movement, *Élégie*, is written in modified ABA form following a pastorale, short, unaccompanied fragment played by the oboe. The mood of this movement begins with a melancholy tone but shifts into an explosive minor section to signify a battle against the reality of death.

The second movement, *Scherzo*, is marked *Très animé* and provides an abrupt change in mood. This movement introduces a perpetual motion that is perhaps a nod to Prokofiev. The motion is a bit off, interspersing 9/8 into a 6/8 theme and clipping or adding notes to ends of phrases. However, there is a gentle, tonal contrast in the middle of the movement that is a reprieve that features an expansive, peaceful melody. This reprieve is short lived when the A theme returns for a whirlwind ending.

In another dramatic change, *Déploration* takes the B theme featured in *Scherzo* and condenses it. The high tessitura melody begins the movement in a pensive and grieving way. This movement features wide ranges in dynamics and key. The final statement of the work is contained within a diminished fourth and the music dies away harmonically unresolved.

Biography

Lisa Mason is currently a Senior Music Education Major at Kennesaw State University. She has served as Principle Oboe and Principle English Horn of the Kennesaw State University Orchestra and Wind Ensemble. As a student of Elizabeth Tiscione, Principle Oboist of the ASO, Ms. Mason performs in many small ensembles and as a freelance artist, including various operas, substituting for the Georgia Symphony Orchestra, and performing alongside the band Kansas with the KSU Orchestra. Ms. Mason has also taken various masterclasses with Dane Philipsen, principal oboist for the Georgia Symphony Orchestra, and Stephen Taylor, member of the Chamber Music Society of Lincoln Center. Ms. Mason is currently studying conducting with Dr. David Kehler, Director of Bands at Kennesaw State University.

Along with performing, Ms. Mason teaches a local oboe studio. She has also appeared as a clinician for middle school band clinics, and has worked with the Effingham County High School Front Ensemble during their 2012 season. Ms. Mason was recently selected to write program notes for select KSU Premiere Series concerts for 2013-2014. She will also present her paper on Richard Wagner's influence on Adolf Hitler at the 2014 Symposium of Student Scholars at Kennesaw State University. Ms. Mason currently conducts the Kennesaw State University Concert Band as one of two student conductors.

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, October 28
Faculty Recital: Robert Henry, piano

Wednesday, November 6
Gospel Choir

Tuesday, October 29
**KSU Chamber Singers and
Men's Ensemble**

Thursday, November 7
Classical Guitar Ensemble

Monday, November 4
Faculty Recital: Doug Lindsey, trumpet

Saturday, November 9
Trumpet Ensemble and Trombone Choir

Tuesday, November 5
Jazz Guitar Ensemble and Jazz Combos

Monday, November 11
Jazz Combos

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