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Wesley Becherer

Sidney Hudelson

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Performer(s)

Wesley Becherer, Sidney Hudelson, Grace Clark, Jonathan Lea, Sierra Hoaglund, William VanDelinder, Josue Avelar, Ethan Sevigny, Amy Short, Olivia Harrison, and Lauren Zygmunt

Student Recital

UArkMusic

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GRADUATE OBOE RECITAL

Wesley Becherer, oboe

7:30pm, Sunday, February 26, 2023
Millar Lodge at Mount Sequoyah Center
University of Arkansas

PROGRAM

Quartet in F (1814/15), Op. 37

Justus Johann Friedrich Dotzauer (1783-1860)

- I. Allegro
- II. Andantino
- III. Menuetto
- IV. Rondo

Sidney Hudelson, violin
Grace Clark, viola
Jonathan Lea, cello

Trio (1970)

Madeleine Dring (1924-1977)

- I. Allegro con brio
- II. Andante semplice
- III. Allegro giocoso

Sierra Hoaglund, flute
William VanDelinder, piano

INTERMISSION

Trio de Salon, Op. 8

Clemence de Grandval (1828-1907)

- I. Andantino sostenuto
- II. Allegro Moderato

Josue Avelar, bassoon
Ethan Sevigny, piano

Wind Quintet (1922), Op. 43

Carl Nielsen (1865-1931)

I. Allegro ben moderato

II. Menuet

III. Praeludium; Tema con variazioni

Hawksbill Winds

Abby Short, flute

Olivia Harrison, clarinet

Lauren Zygmunt, horn

Josue Avelar, bassoon

PROGRAM NOTES

Justus Johann Friedrich Dotzauer was a German cellist and composer, living during the transitionary time between the Classical and Romantic periods. His talent for the cello landed him positions with Meiningen orchestra, followed by joining the Dresden court orchestra in 1811. In 1821, he was granted the position of solo cellist with the Dresden court orchestra and remained with the group until 1851.

His Quartet in F for oboe and strings follows the four-movement blueprint that was becoming standard in Europe during the 18th century. The opening sonata form movement is followed by a slow andantino in the relative minor of D minor. The theme introduced by the oboe is transposed to major during a string interlude, then varied by the oboe in minor again. The menuetto follows the standard format of the ternary form (ABA), and the rondo finale continually builds excitement to the end.

English composer Madeleine Dring is celebrated for her light style of composition and her large output of chamber works. Both a composer and actress, Dring's career is defined by her wit and talent on the stage. This humor is translated into her trio for flute, oboe, and piano, which makes use of her familiarity of the instruments to create an entertaining piece. The three-movement work is placed into a fast-slow-fast style. The opening movement is light and bouncy, using rapidly changing meters to keep the listener engaged. The second movement opens with a beautiful oboe solo that is then passed to the flute. This melody is then heard throughout the movement in several different contexts. The final movement showcases Dring's comedic style—making use of a cadenza in the middle to breakup the momentum and then ending with a fun acceleration.

Clemence de Grandval lived in France during the Romantic period. Trained by popular composer Camille Saint-Saens, Grandval was able to establish herself as a high level composer in a male dominated profession. Her compositional output includes a ballet, piano works, multiple symphonies, an oboe concerto, as well as many small chamber works. Her Trio de salon for oboe, bassoon, and piano represents her ability to score effectively for each instrument, as well as her talent in constructing melodies. This piece is written in a through-composed two movement

setting. The two movements juxtapose each other not just in tempo, but also in style. The andantino sostenuto is characterized by smooth melodies and lush harmonies between the instruments, whereas the second movement utilizes articulate rhythms and dark sonorities.

Danish composer Carl Nielsen was known for his skills as a composer, teacher, and conductor. His large musical output includes six symphonies, music for solo instruments, and a variety of chamber music, all of which established him as the most influential Danish composer of his time. His Wind Quintet encompasses his ability to color and decorate melodic lines with the unique timbres of the ensemble.

Wind Quintet is written in three movements. The opening movement is presented with a melody from the bassoon, which is then passed around the ensemble with small decorations. The Menuet makes use of the clarinet's range and technical ability to create an active atmosphere. The Prelude of the third movement utilizes the English horn, the secondary instrument of the oboist, which plays an active role into the main theme. The theme is then presented with variations before a restatement at the end of the piece. Additionally, Nielsen makes use of the unique characteristics of the wind quintet instruments; listen for stopped horn, pairings of instruments, and an extended bassoon with tubing!

Wesley Becherer is a student of Dr. Theresa Delaplain

This recital is given in partial fulfillment of the Master of Music in Oboe Performance