

Spring 4-15-2015

Marshall University Music Department Presents a Junior Recital Eric R. Caines, Oboe

Eric R. Caines

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DEPARTMENT of MUSIC

presents

Junior Recital

Eric R. Caines,
Oboe

with

Dr. Johan Botes, piano & harpsichord
Dr. Richard Kravchak, baroque oboe

Wednesday, April 15th, 2015

Smith Recital Hall

7:30 p.m.

This program is presented by the College of Arts and Media through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cam/music.

Program

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|--------------------------------------------------------|--------------------|
| Trio Sonata for Two Oboes and Continuo | Antonio Vivaldi |
| I. Allegro | 1678 †1741 |
| II. Largo | |
| III. Allegro | |
| <i>with Dr. Richard Kravchak, baroque oboe</i> | |
| Drei Romanzen for Oboe and Piano | Robert Schumann |
| I. Nicht schnell | 1810 †1856 |
| II. Einfach, innig | |
| III. Nicht schnell | |
| 2^{me} Solo de Concert pour le hautbois | Stanislas Verroust |
| | 1814 †1863 |



This recital is presented in partial fulfillment of the requirements for the Bachelor of Fine Arts degree in Music Performance. Mr. Caines is a student in the oboe studio of Dr. Richard Kravchak. For more information about this or other music events, please call (304) 696-3117.



The Marshall University Department of Music is grateful for the support of many families and individuals who help make our department strong and vibrant.

PROGRAM NOTES

Antonio Vivaldi (1678 †1741)

Trio Sonata for Two Oboes and Continuo in G minor, RV 81

Antonio Vivaldi was an Italian Baroque composer, virtuoso violinist, teacher, and cleric. Entering the priesthood at an early age, he claimed ill health (for what was probably asthma) and was given a papal dispensation from celebrating mass, and instead turned his energies toward composing. Much of his output was written for *La Figlie del Coro*, the all-female musical ensemble which he taught at the *Ospedale della Pietà*, a home for abandoned children. In all likelihood, Vivaldi's *Trio Sonata for Two Oboes in G minor* was written for the girls of the *Pietà*. One of these girls, known only as "Pellegrina Oboé," was Vivaldi's primary oboist for whom much of his oboe works were written. Pellegrina was abandoned at the *Pietà* at only 8 days old, and spent the remainder of her life there. She was forced to give up the oboe due to substantial tooth loss in old age, but remained at the *Pietà* playing violin until her death at age 76. Among countless other works, Vivaldi wrote over 500 concertos in his lifetime, more than 20 of those for oboe. He is remembered today as one of the most prolific Baroque composers.

Robert Schumann (1810 †1856)

Drei Romanzen for Oboe and Piano, Op. 94

Robert Schumann was a German composer and music critic, and is widely regarded as one of the greatest composers of the Romantic era. Early in his life, Schumann left studying law to pursue a career as a concert pianist; however, a hand injury quelled this dream. It was at this time that he focused his musical energies on composing. Schumann's published compositions were written exclusively for piano until his marriage in 1840, at which point he began composing songs. The *Drei Romanzen* were written by Schumann as a gift for his wife, Clara, and can be regarded as a 'love note' to her. His feelings for her are made plain in the playful flirting between the oboe and piano, which pass lilting melodies, melancholic phrases, and mischievous motives between each other. The work, commonly known as the "Three Romances," is not particularly virtuosic, but rather allows the oboe to showcase its simplistic beauty, and is one of the most highly regarded and widely performed solo works in modern oboe repertoire.

Stanislas Verroust (1814 †1863)

2^{me} Solo de Concert for Oboe, Op. 74

Stanislas Verroust was a French composer and oboist. Verroust taught oboe at the Conservatoire de Paris from 1853-1860, and used his own compositions as pieces for the *Concours*, a student examination which concluded the academic year. The *Concours* was similar to today's juries, except for two stark differences: each student performed the same piece assigned to their instrument, and the winner of the *Premier Prix* (first prize) was expected to quit studying and look for a job; Verroust won the *Premier Prix* in 1834. Along with teaching and composing, Verroust also performed with many ensembles, most notably the *Palais-Royale* and the *Paris Opéra*. Accordingly, his own compositions were largely influenced by operatic style, and the 2^{me} *Solo de Concert* showcases the lyricism and virtuosity capable of the oboe. The work is in the "Scena Style," in which the entire concerto is made up of three connected movements. This style is regarded as the instrumental equivalent of an Italian operatic scene, in which a recitative is followed by two arias, the first being slow, and the second being fast. While Verroust composed several other works for oboe alongside his 12 *Solos de Concert*, his music is mostly forgotten.

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Melanie Griffis, Director of Development

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