

9-20-2012

Alumni Recital: Jonathan Musgrave, conductor

Jonathan Musgrave

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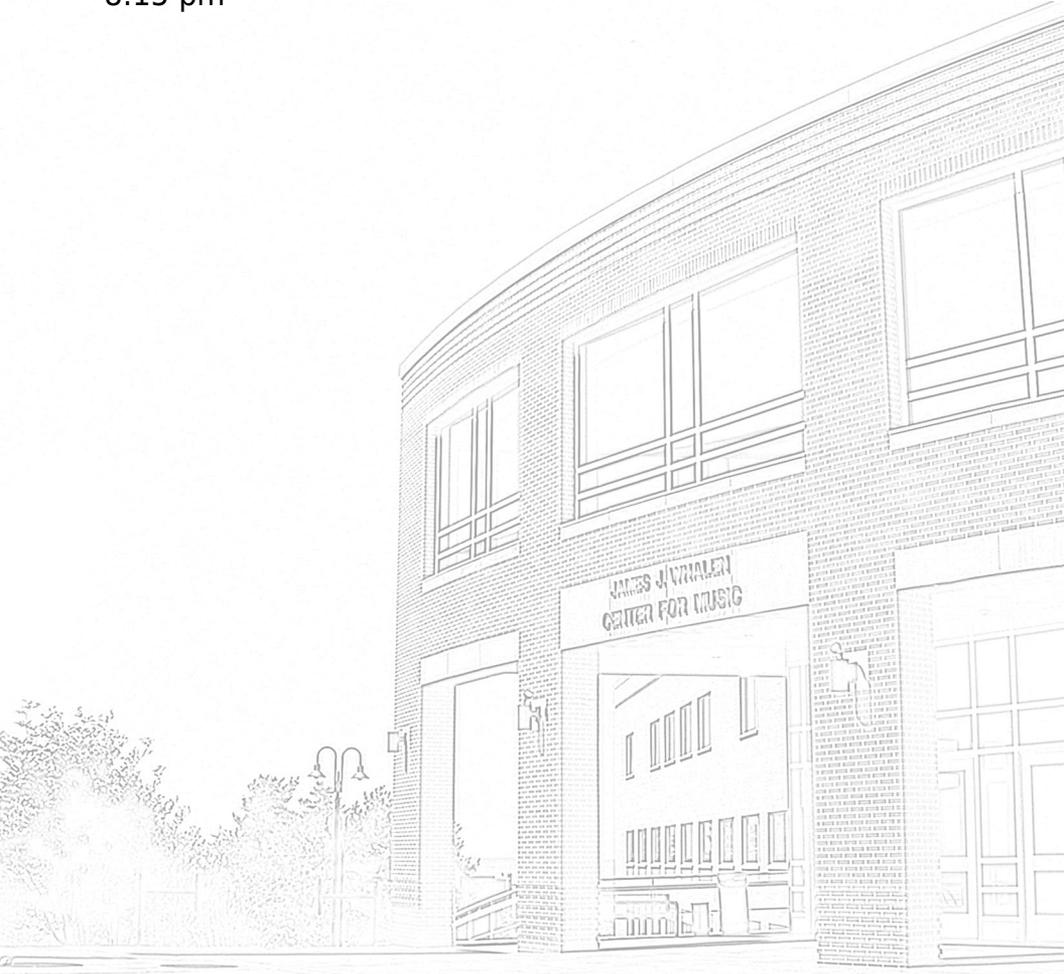
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Alumni Recital:
Jonathan Musgrave, conductor

Hockett Family Recital Hall
Thursday September 20th, 2012
8:15 pm



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Program

Serenade in E-flat, Op. 7 (1881)

Richard Strauss
(1864-1949)

Serenade in C Minor, KV 388
(384a) (1792)

Wolfgang Amadeus Mozart
(1756-1791)

I. Allegro

II. Andante

III. Menuetto in Canone — Trio in Canone al rovescio

IV. Allegro

Personnel

Flute

Savannah Clayton
Sophie Ennocenti

Oboe

Elizabeth Schmitt
Julia Perry

Clarinet

Michelle McGuire
Kelsey Paquin

Bassoon

Josh Malison
Stanley Howard

Horn

Emma Staudacher
Ryan Chiano
Megan Carpenter
Will Llarch

Contrabass

Sam Verneuille

Program Notes

Richard Strauss - Serenade in E-flat, Op. 7

The son of one of Germany's most prominent horn players, Richard Strauss grew up in a household of music and became a leading German composer of the late Romantic and early Modern eras. He is known particularly for his operas, songs, and large orchestral tone poems. Strauss, along with Gustav Mahler, represents the extraordinary late flowering of German Romanticism after Richard Wagner, in which subtleties of orchestration are combined with an advanced harmonic style. Strauss's music had a profound influence on the development of music in the twentieth century.

The Serenade in E-flat, Op. 7, occupies an important place in the early career of Richard Strauss, as it effectively launched his career as both a composer and conductor. Composed in 1881, when Strauss was 17 years old, the Serenade caught the attention of the great conductor Hans von Bülow, who hired the young composer to be his assistant conductor with the Meiningen Court Orchestra. Although one of his first works, reminiscent of the Andantes of Mozart, all the typical Straussian qualities are present—the long arching melodic lines, rich harmonic textures, and instrumental virtuosity. The delightful nature of the melodies and Strauss's knowledgeable use of the instruments make the Serenade a gem in the wind literature.

W. A. Mozart - Serenade in C Minor, KV 388 (384a)

The music of prolific composer Wolfgang Amadeus Mozart represents a peak of the Viennese classical style. In the thirty-five years he composed over six hundred works, excelling particularly in the genres of opera, the symphony, and the string quartet. One of the most striking and well-known facts of his life is how early his musical talent manifested itself. By the age of fifteen, he had composed more than fourteen symphonies, four piano concertos, sixteen violin sonatas, three masses, and six operas.

Despite Mozart's impressive childhood, it was the Viennese years, starting in 1781, that his music synthesized into a quintessential classical style. One of the earliest works from that period is the Serenade in C Minor, one of three wind serenades written in the early 1780s. Scored for two oboes, two clarinets, two bassoons, and two horns, it is a defining piece in the history of wind literature. All three were among the first sophisticated classical pieces for winds.

The structure of the four movements closely mimics that of a symphony. The first is in a tight Sonata Allegro design and begins with series of small, interrelated ideas that comprise the first theme. Shortly thereafter, a beautiful second theme in E-flat major takes over after the serious nature of the first theme. The second movement is in triple meter. Suspensions in the clarinet and oboe add to the lyrical quality of the opening. Its unhurried, leisurely character provides a perfect complement to the energetic first movement. The third movement is a minuet and trio centered around a strict canon between the oboes and bassoons. The trio begins in major with a melody in the second oboe. This is answered by the same melody in the first oboe, but inverted. The fourth movement is a theme and variations set. The restless theme is first stated in the oboe. Later, the horns announce a calm interlude in E-flat major, which is followed by a return of the theme in the oboes, this time with a virtuosic first bassoon solo. At the end, however, Mozart abandons the gloomy mood of the rest of the movement by moving to C Major, and the piece concludes with a bright, energetic spirit.