

Master's Student Recital at Barnett Hall

Friday, December 9th, 2022

5:00 p.m.

Josh Rauw, *conductor*

Seascape, op. 53

Ruth Gipps
(1921-1999)

Jegan Ganesan and Isabella Wark-Pantoja, *flute*; Wei Wang, *oboe*;
Tiana Ropchan, *English horn*; Daniel Ketter and Simon Proulx, *clarinet*;
Eric Li and Amelia Walker, *bassoon*; Maddie Davis and Lawrence de Guzman, *horn*

The Marriage of Figaro

Wolfgang Amadeus Mozart
(1756-1791)

Overture

Deh vieni, non tardar

arr. Johann Nepomuk Wendt

Dove sono i bei momenti

Ecco la marcia

Figures in the Garden

Jonathan Dove
(b. 1959)

- i. Dancing in the Dark
- ii. Susanna in the Rain
- iii. A Conversation
- iv. Barbarina Alone
- v. The Countess Interrupts a Quarrel
- vi. Voices in the Garden
- vii. Nocturne: Figaro and Susanna

Wei Wang and Tiana Ropchan, *oboe*; Daniel Ketter and Simon Proulx, *clarinet*;
Eric Li and Amelia Walker, *bassoon*; Maddie Davis and Lawrence de Guzman, *horn*

This recital is in partial fulfillment of the requirements for the
Master of Music degree with a major in Wind Conducting.

*We gratefully acknowledge that we are gathered together for this performance on the
traditional, ancestral, and unceded territory of the x^wməθk^wəyəm (Musqueam) people.*



Program Notes

Seascape, op. 53 – Ruth Gipps (1921-1999)

Ruth Gipps began her musical studies at the age of four at the Bexhill School of Music, where her mother served as director. Her university studies included the Royal College of Music, where she studied with Gordon Jacob and Ralph Vaughan Williams, and Durham University, where she was awarded the Doctor of Music degree in 1948. Dr. Gipps' output as a composer included five symphonies and numerous concerti, chamber works, and music for voice. She was perhaps better known, however, for her conducting than her composition, having founded both the Chanticleer Orchestra and the London Repertoire Orchestra, of which she served as music director for more than 30 years. A true pioneer, in 1953 Gipps also founded the Portia Wind Ensemble, an ensemble comprised entirely of women which included the celebrated clarinetist Dame Thea King. In 1981, Gipps was awarded the MBE (Member of the British Empire) for her contributions to music in Britain.

Seascape, op. 53 was composed for the Portia Wind Ensemble around 1960. It is composed in a neo-impressionistic style and portrays the sights and sounds of the English beaches that Gipps so loved while she was lecturing in the coastal town of Broadstairs, Kent. The work journeys through a variety of styles and textures – from soft, undulating arpeggios, to a halting march, to a serene and wistful middle section – and features numerous characterful solos and cadenzas along the way. A recapitulation of the opening is followed by a short, dramatic coda that brings the piece to a logical and satisfying conclusion.

The Marriage of Figaro – Wolfgang Amadeus Mozart (1756-1791)

arr. Johann Nepomuk Wendt

There is little that needs to be said about Mozart's comic masterpiece *Le nozze di Figaro*, and little debate that it stands as a true landmark in the operatic world. Completed in 1786, the opera is set in four acts and tells the story of one action-packed day during which the servants Figaro and Susanna plan to get married, but must first outwit the schemes of a philandering Count who wishes to have Susanna for himself. Needless to say, all manner of shenanigans ensue before love ultimately triumphs in the end.

The "Overture" sets the tone for the opera, beginning with a soft and sneaky opening motive that soon bursts forth into a series of exuberant and lyrical themes that serve to capture the frenetic energy of the day at hand. "Deh vieni, non tardar" is Susanna's charming aria in which she declares her love for Figaro and implores the bliss of love to delay no longer. "Dove sono i bei momenti" is sung by the Countess, in which she laments the infidelity of her unfaithful husband and recalls memories of the love they once shared. "Ecco la marcia" is a celebratory wedding march which sees Figaro and Susanna married at last, and which sets the stage for the fourth and final act.

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.



Arrangements and transcriptions of popular operas were very fashionable during the late 18th and early 19th centuries, especially for the court Harmonie ensembles (pairs of oboes, clarinets, horns, and bassoons, sometimes with added double bass or contrabassoon). Johann Nepomuk Wendt created the Harmoniemusik arrangement of *Le nozze di Figaro* shortly after the opera premiered. Wendt was an oboist in the Vienna opera orchestra (the same orchestra that premiered *Le nozze di Figaro*) and was one of the original members of the court Kaiserlich-Königlich Harmonie, created by Emperor Joseph II. According to several sources, Wendt transcribed the entire suite for Harmoniemusik with the consent and approval of Mozart. Scholarship of David Whitwell states that this transcription was created in 1791, five years after the opera's premiere.

Figures in the Garden – Jonathan Dove (b. 1959)

Figures in the Garden was composed for the 1991 Glyndebourne Mozart bicentenary celebrations. Glyndebourne commissioned five composers to write wind serenades. Each serenade was to be musically connected, in some way, with one of Mozart's operas and was to be played outdoors before the performance of that opera. I was asked to compose a piece to precede *The Marriage of Figaro*.

Although Mozart's comic masterpiece needs no introduction, musically or otherwise, I was attracted by the aptness of playing a serenade in the garden before performances of an opera whose last act is set in a garden, and which itself includes a number of serenades: *Voi che sapete*, *Deh veni, non tardar*, and Suzanna and the countess' letter-writing duet "*Canzonetta su sull 'aria*".

I had the idea that, with all the performances of *The Marriage of Figaro* that had taken place at Glyndebourne, sounds from the opera had in some way impregnated the garden: snatches of recitative, musical figures, instrumental colours. I didn't want to overwork Mozart's tunes -- it would be disastrous if the audience were tired of them before the opera had even begun -- but each movement of *Figures in the Gardens* developed from a musical idea in the opera. Here and there an alternative scenario emerges: Suzanna sings her aria in the rain (because it's an English garden), and Figaro and Suzanna finally enjoy a moment of shared tranquility that is denied them in the opera itself.

- Jonathan Dove

We gratefully acknowledge that we are gathered together for this performance on the traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.

