TCU COLLEGE of FINE ARTS

School of Music

presents

Senior Recital

Edgar Vazquez, Oboe
Huan Yang, Piano

November 20, 2026 | 08:30 PM | PepsiCo Recital Hall

Program

Sonata for Oboe in C Minor, RV 53 — Antonio Vivaldi (1678-1741)
I. *Adagio*
II. *Allegro*
III. *Andante*
IV. *Allegro*

Three Romances, op. 94 — Robert Schumann (1810–1856)
I. *Nicht Schnell*
II. *Einfach, innig*
III. *Nicht Schnell*

Intermission

Chrysalis (2015) — Alyssa Morris (b. 1984)
I. Caterpillar
II. Within the Chrysalis
III. Butterfly

Fantaisie Pastorale, Op. 37 — Eugène Bozza (1905–1991)

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Program Notes

***Sonata for Oboe in C Minor,* RV 53** **Antonio Vivaldi (1678-1741)**

Sonata for Oboe in C Minor, RV 53 is a four-movement work for oboe and basso continuo written by Antonio Vivaldi. The piece alternates between slower, more expressive movements and faster, more energetic sections. The first movement, *Adagio*, features a lyrical oboe melody accompanied by a more active bass line. The second movement, *Allegro*, introduces a faster and more energetic melody that highlights the agility of the oboe. The third movement, *Andante*, returns to a slower and more expressive character, providing a contrast to the previous movement. The final movement, *Allegro*, brings the sonata to a lively conclusion with quick passages that showcase the technical capabilities of the oboe.

***Three Romances*, op. 94** **Robert Schumann (1810–1856)**

Three Romances for Oboe and Piano was composed by Robert Schumann in December of 1849 and was given to his wife, Clara Schumann, as a Christmas present. The work consists of three short movements and is Schumann's only composition written specifically for the oboe. The first movement, *Nicht schnell* (Not fast), features a lyrical melody that is introduced by the oboe and develops into a more energetic middle section before returning to its original theme. The second movement, *Einfach, innig* (Simple, heartfelt), features a gentle melody shared between the oboe and piano, contrasted by a more intense middle section. The final movement, *Nicht schnell*, is the most energetic of the three, featuring frequent changes in mood between lively and more reserved sections. Throughout the work, Schumann emphasizes the expressive qualities of the oboe through lyrical melodies and the interaction between the oboe and piano.

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Chrysalis (2015) **Alyssa Morris (b. 1984)**

Chrysalis is a three-movement work for English horn and piano composed by Alyssa Morris in 2015. The piece tells the story of a caterpillar's transformation into a butterfly while also representing the idea of spiritual growth and rebirth through Christianity. The first movement, Caterpillar, uses jazz-inspired rhythms and melodies to represent the awkward movements of a caterpillar. The second movement, Within the Chrysalis, takes on a more serious tone, representing the struggles and uncertainty the caterpillar experiences as it undergoes its transformation. The final movement, Butterfly, represents the caterpillar's emergence as a butterfly and incorporates the Christian hymn All Creatures of Our God and King. Throughout the piece, Morris uses changes in musical style and mood to portray the caterpillar's journey from its beginnings to its eventual transformation.

***Fantaisie Pastorale*, Op. 37** **Eugène Bozza (1905–1991)**

Fantaisie Pastorale, Op. 37 is a work for oboe and piano composed by Eugène Bozza in 1939. The piece was written for the Paris Conservatory and showcases both the expressive and technical capabilities of the oboe. The work begins with a slow and expressive introduction that allows the oboe to explore its lyrical qualities through flowing melodic passages. As the piece progresses, the music transitions into a more peaceful and pastoral section featuring a gentle melody shared between the oboe and piano. The final section introduces a much faster and more energetic character, featuring quick passages and rhythms that challenge the technical abilities of the performer. Throughout the piece, Bozza contrasts lyrical melodies with technically demanding passages to highlight the versatility of the oboe.

This recital is given in partial fulfillment of the requirements for a Bachelor's in Instrumental Music Education.

Edgar Vazquez is a student of Elise Belk

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