SCHOOL OF MUSIC

Presents

Bella Evans, Oboe
Cecilia Lo-Chien Kao, Piano

November 8, 2026 | 3:00pm | PepsiCo Recital Hall

Program

Concerto in D Minor for Oboe and Piano — Tomaso Albinoni (1674-1745)
I. Allegro e non presto
II. Adagio
III. Allegro

Three Pieces for Oboe and Piano — Michael Head (1900-1976)
I. Gavotte
II. Elegiac Dance
III. Presto

An unwavering heart (World Premiere) — Matthew Hroch (b. 2005)

Intermission

Nocturne for Oboe and Harp — Robert Charles Nicholas Bochsa (ca. 1787-1856)

Roaring Fork Quintet for Wind Instruments — Eric Ewazen (b. 1954)
II. Columbines (Snowmass Lake)
III. At the Summit (Buckskin Pass)

Carissa Dixon, Flute
Matthew Bailey, Clarinet
Diego Llamas, Bassoon
Cole Reed, French Horn

This recital is given in partial fulfillment of the requirements for a Bachelor's in Instrumental Music Education. Bella Evans is a student of Elise Belk.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices including watches, pagers, and phones.

Program Notes

Concerto in D Minor for Oboe and Piano (1722) **Tomaso Albinoni (1674-1745)**

Albinoni's *Concerto in D Minor for Oboe and Piano*, a three-movement solo work featuring solo oboe with piano accompaniment, was first published as part of a collection of works entitled *12 Concerti a cinque,* or "12 Concertos for Five". These concerti were written to feature five distinctive lines (often two violins, two violas, and a cello or other basso continuo instrument), rather than one instrument accompanied by a large orchestra. The *Concerto in D Minor*, however, was originally composed for oboe. The piece was dedicated to Maximilian II Emanuel, a Bavarian prince, at a time in which composers relied on the patronage of nobles for their livelihood. This piece, like many works of the Baroque era, is written in an intentionally simplistic style to allow the soloist to showcase his or her agility and musicality through ornamentation.

Three Pieces for Oboe and Piano (1954) **Michael Head (1900-1976)**

Michael Head was a British pianist, composer, organist, and singer. He studied composition with Frederick Corder, piano with Thomas Knott, and organ with Reginald Steggall at the Royal Academy of Music in London. In this work, the Gavotte begins calmly and builds to a dramatic middle section before restating the theme a third higher, giving the audience a sense of hope as it draws to a close. The Elegiac Dance depicts a melancholy and mournful mood, reflected by the slower tempo and minor tonality. The middle section attempts to lift the mood with a sweet, almost nostalgic tone, but the somber theme brings the movement to its conclusion. The Presto introduces a lively, jovial, and exciting spirit in contrast to the darkness of the second movement. It mirrors the rounded binary form of the previous two movements by returning to its main theme after a contrasting middle section.

An unwavering heart (2026) **Matthew Hroch**
(World Premiere) **(b. 2005)**

Written for my friend Bella, *An unwavering heart* is strongly influenced by Barber's *Canzonetta for Oboe and Strings* and is a reflection on the idea of consistent love. I believe that one of the most beautiful ways to love is to show up consistently. Amid the busyness of our lives, those daily check-ins, small conversations, and willingness to serve each other speak louder than words. I often think of my late uncle, Ricky, who embodied every bit of this. He loved consistently, always willing to serve his family no matter the circumstances. This idea of steadiness is represented in the main theme that comes back multiple times throughout the piece, no matter what changes around it.

– Matthew Hroch

Nocturne for Oboe and Harp (ca. 1815) **Robert Charles Nicholas Bochsa (ca. 1787-1856)**

Bochsa was born at Montmédy in the Lorraine and died in Sydney, New South Wales. He was a conductor and composer of opera, oratorio, and ballet, working at first in Lyon and Bordeaux. He entered the Paris Conservatory in 1806 and gained fame as the official harpist to the courts of Napoleon Bonaparte and Louis XVIII. He is credited with perfecting modern harp technique and authored a famous Harp Method. After being sentenced to twelve years in French prison on charge of forgery, Bochsa escaped to England, where he popularized the harp and became the first professor of harp at the newly opened Royal Academy of Music in 1827. All three of the selections from *Nocturnes Op. 50*, the collection to which this work belongs, are dedicated to Bochsa's friend, Carles Garnier, and were published in Paris. These short, dramatic pieces exploit operatic themes and styles, offering elaborate variations for both oboe and harp. In this recital, the harp part is played on piano.

Roaring Fork Quintet for Wind Instruments (1997) **Eric Ewazen (b. 1954)**

Roaring Fork Quintet for Wind Instruments was commissioned by and is dedicated to the Borealis Wind Quintet, who premiered the work during their tour of the United States in the winter of 1993-94. The valley of the Roaring Fork River in Colorado is home to some of the most spectacular scenery in the Rocky Mountains. The second movement, "Columbines (Snowmass Lake)", evokes the serenity of Snowmass Lake, a glacial lake ringed by peaks of 13,000 feet and surrounded by delicate and fragile white columbines; it is a scene at once awesome and intimate, the music alternately gentle and expansive. The final movement, "At the Summit (Buckskin Pass)" portrays the sense of exhilaration, excitement and quiet amazement one experiences at the top of Buckskin Pass, with its arduous ascent and 360 degree view of mountain ranges, lakes, streams, and dark green valleys.

– Eric Ewazen