



SCHOOL OF MUSIC

Presents

**Tyler Pham, euphonium | Bella Evans, oboe
Elijah Ong, piano**

March 1, 2026

3:30pm

PepsiCo Recital Hall

Program

Duo for Oboe and Bassoon
III. Marziale

George Rochberg
(1918-2005)

Concerto for Oboe in C
I. Allegro Spiritoso

Joseph Haydn
(1732-1809)

Party Piece

Phillip Sparke
(b. 1951)

Intermission

Six Metamorphoses After Ovid

Benjamin Britten
(1913-1976)

I. Pan who played upon the reed pipe which was *Syrinx*, his beloved

II. Phaeton who rode upon the chariot of the sun for one day and was hurled into the river *Padus* by a thunderbolt

III. Niobe who, lamenting the death of her fourteen children, was turned into a mountain

IV. Bacchus at whose feasts is heard the noise of gaggling womens' tattling tongues and shouting out of boys

Twenty Characteristic Etudes for Tuba
Etude No. 2

Gregory Fritze
(b. 1954)

Sonata for Oboe and Bassoon in G Major
IV. Rondo. Poco Moderato.

François Devienne
(1759-1803)

This recital is given in partial fulfillment of the requirements for a Bachelor's in Instrumental Music Education. Mr. Pham is a student of Dr. Clay Garrett, and Ms. 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

Duo for Oboe and Bassoon (1946)

George Rochberg (1918-2005)

George Rochberg's *Duo for Oboe and Bassoon* is a jaunty musical conversation between the two instruments. It features complex harmonies playfully portrayed in bouncy, intertwining rhythms. The composer is remembered for transitioning from a firm foundation in the musical style of serialism to Romanticism in the 1960s. Rochberg's 1940s music was heavily influenced by Stravinsky, Hindemith, and Bartók, and *Duo* was composed during his compositional studies at the Curtis Institute in Philadelphia. We hope that the third movement of this work will provide an engaging introduction to our recital and that you will enjoy listening as much as we have enjoyed preparing this piece.

Concerto for Oboe in C (ca. 1790)

Joseph Haydn (1732-1809)

Joseph Haydn was an Austrian Classical composer who left behind a legacy of hundreds of symphonies, string quartets, keyboard sonatas, masses, and other pieces. *Concerto for Oboe in C* is characterized by strong melodies and a courtly air. The first movement tells the story of a flirtatious encounter between a young prince and princess at court, and the stylistic choices and melodic intricacies inform the listener of who is speaking when. Although this oboe concerto has long been attributed to Haydn, like many other works by the same, its origin is not testable. Whoever the composer is, this concerto's charming and distinguished character beautifully reflects the dignity of the instrument for which it was written.

Party Piece (1996)

Phillip Sparke (b. 1951)

Party Piece is a solo composition for euphonium, showcasing the instrument's versatility and expressive range. The piece combines lighthearted, playful passages along with lyrical and melodic sections, making it both engaging for performers and enjoyable for audiences. The piece features fast-moving runs and rhythmic variety while demanding a warm, singing tone in its more expressive moments. *Party Piece* is popular for euphonium soloists as it offers a well-balanced mix of technical challenges and musical lyricism.

Six Metamorphoses After Ovid (1951)

Benjamin Britten (1913-1976)

This work for solo oboe was premiered during the fourth Aldeburgh Festival in Suffolk, England, which traditionally took place on the lake Thorpeness Meare. Britten's piece was first heard on the water, performed by soloist Janet Boughton. Through *Six Metamorphoses*, the composer is credited with demonstrating the expressive potential of the oboe and contributing to the expansion of oboe repertoire. The first and third movement each depict characters from Greek mythology and their transformations, while the second and fourth don't as clearly portray change from start to finish but are just as expressive. *Six Metamorphoses after Ovid* pays homage to the storyteller within us all and the power of music to convey that which words cannot.

Twenty Characteristic Etudes for Tuba (1991)**Gregory Fritze (b. 1954)**

Twenty Characteristic Etudes for Tuba was composed to help prepare the advanced tubists for the orchestra, chamber and solo repertoire. Each etude specifies distinct characteristics of a particular compositional style that the tubist may encounter in a professional situation. Performing these etudes requires the basics of technique such as flexibility, articulation, cantabile, intonation, slurring, intervals, tonguing, rhythm, scales and developed tessitura. Among the twenty etudes, at least one etude has been composed in each of the twelve tonal centers. Many of these etudes also contain exercises for the contemporary tubist in dimensions such as expanded tonality, ametrical rhythms, non vocal intervallic melody, metric modulations, finger dexterity, abrupt dynamic contrasts and synthetic scales. Many of these etudes include obvious quotations from the masterworks of the literature which will remind the performer what is needed for a particular style. Such as *Etude No. 2* and its similarity to a Bach Cello Suite.

Sonata for Oboe and Bassoon in G Major (1798)**François Devienne (1759-1803)**

François Devienne's *Sonata for Oboe and Bassoon* is a great example of Classical-era chamber music that is both elegant and fun. From the beginning, the oboe and bassoon share musical ideas back and forth, almost like a conversation. The oboe often plays bright, singing melodies while the bassoon adds a warmer, deeper sound underneath. Throughout the piece, Devienne keeps the music light and energetic with quick passages that show off the agility of both instruments. There are also more lyrical moments in which the lines become smoother and more expressive. As the sonata continues, the interaction between the two parts becomes more playful and confident. The ending builds with lively rhythms and strong harmonies, bringing the duet to a cheerful and satisfying close.