



SCHOOL OF MUSIC

Presents

Matthew Kotzen, Oboe
Dr. Cecilia Lo-Chien Kao, Piano

Sunday, April 26, 2026 3:30 PM PepsiCo Recital Hall

Program

Sonata in A Minor for Oboe and Piano, Georg Philipp Telemann (1681-1767)

- I. Siciliana*
- II. Spirituoso*
- III. Andante amabile*
- IV. Vivace*

Hindemith Sonate for Oboe and Piano, Paul Hindemith (1895-1963)

- I. Munter*
- II. Sehr langsam*

Intermission

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

- I. Gavotte*

Introduction, Theme and Variation Op. 102 for Oboe and Orchestra, Johann Nepomuk Hummel (1778-1837)

Adagio, Allegretto, Variation 1, Variation 2, Variation 3, Variation 4, Tempo di Valse, non troppo presto, Alternativo 2

This recital is given in partial fulfillment of the requirements for a Degree
in Music Education. Matthew Kotzen 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.

Sonata in A Minor for Oboe and Piano, Georg Philipp Telemann (1681-1767)

Telemann was one of the most prolific composers of the Baroque era, known for writing expressive and accessible music for a wide variety of instruments. His oboe sonata reflects the elegance and clarity of Baroque style, with a strong emphasis on melody.

The *Siciliana* opens with a gentle, flowing rhythm, evoking a pastoral mood. *Spiritoso* brings energy and lively articulation, while *Andante amabile* offers a warm, lyrical contrast. The final *Vivace* is bright and spirited, showcasing the oboe's agility and bringing the piece to an energetic close.

Hindemith Sonate for Oboe and Piano, Paul Hindemith (1895-1963)

Hindemith's sonata, composed in 1938, reflects his modern yet structured musical style. He believed in writing music that was both practical and meaningful, often giving equal importance to all instruments.

The first movement, *Munter* ("lively"), features rhythmic drive and active interplay between oboe and piano. The second movement, *Sehr langsam* ("very slow"), contrasts with a more introspective and expressive character, highlighting the oboe's ability to sustain long, emotional lines.

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

Michael Head was an English composer best known for his songs, and his lyrical style carries over into his instrumental music. His writing emphasizes melody and charm.

The *Gavotte* is based on a Baroque dance but presented with a lighter, more modern feel. It is elegant and graceful, with playful rhythms and clear phrasing that highlight the oboe's singing tone.

Introduction, Theme and Variation Op. 102 for Oboe and Orchestra, Johann Nepomuk Hummel (1778-1837)

Hummel, a student of Mozart, bridges the Classical and early Romantic periods. This work is a virtuosic showcase for the oboe, built around a theme and a series of contrasting variations.

The *Adagio* introduction sets a dramatic tone before the *Allegretto* presents the main theme. Each variation transforms the theme through different tempos, characters, and technical demands. The later *Tempo di Valse* introduces a dance-like elegance, and the final sections bring brilliance and excitement, highlighting the performer's technical skill and expressive range.

I want to take a moment to thank my professor, Mrs. Belk, for giving me the opportunity to pursue my passion at TCU. She has been a huge inspiration to me and has helped me with so much throughout these last four years. I am so thankful for her guidance and care, often times calling her my college mother because she has been a role model to me. Dr. Kao has been my pianist during my time in college, and without her help in the many solos I have played, I would have never been able to do them. With her hours of patience for me and being understanding of my life, even whenever I am underprepared. Her determination to help create music with me has brought me many memories. To the donors of TCU being able to help me financially with the burdens of college debt and to my professors, my gratitude is forever. Finally, to my parents, you have been my biggest supporters throughout the years, starting me in oboe a year early, driving me every week to my lessons, and putting in thousands of hours. There have been so many things in the last twelve years and counting that would have never happened without your unconditional love for me. Thank you for giving me the chance to do what I love, and thank you for all the things you have done for me.