



SCHOOL OF MUSIC

Presents

Emma Piyakhun, oboe
Dr. Cecilia Kao, piano

November 7, 2023

7 pm

PepsiCo Recital Hall

Program

Oboe Concerto in D Minor, Op. 9, No. 2

Allegro e non presto

Adagio

Presto

Tomaso Albinoni

(1671-1751)

Quiet City

Aaron Copland

(1900-1990)

Maddie Fulenchek, trumpet

Stacey Piyakhun, piano

Six Riffs After Ovid

Maceo Parker (Pan)

Joni Mitchell (Niobe)

Jim Morrison (Bacchus)

Aretha Franklin (Arethusia)

Michael Daugherty

(1954-)

Intermission

Sonate für Oboe und Klavier

Munter

Sehr langsam. Lebhaft - Sehr langsam, wie zuerst - Wieder lebhaft

Paul Hindemith

(1895-1963)

Blessed Assurance

Lucas Maynard-Estevez
(2002-)

Nikkie Galindo, flute

Solo de concert

Émile Paladilhe
(1844-1926)

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

Oboe Concerto in D Minor, Op. 9, No. 2

Tomaso Albinoni's Oboe Concerto in D Minor, Op. 9, No. 2, is a charming and elegant example of Baroque concerto writing. It beautifully showcases the oboe as a solo instrument, allowing it to alternate between virtuosic passages and heartfelt, lyrical expressions. The concerto's three contrasting movements offer a delightful journey through various emotions and moods, from the spirited and lively to the introspective and contemplative.

The concerto begins with an energetic first movement. The soloist's virtuosic flourishes and lyrical phrasing engage in a spirited dialogue with the orchestra. Albinoni's clever use of dynamics and contrasting themes creates an atmosphere of excitement and anticipation. The second movement, marked "Adagio," provides a serene contrast to the exuberance of the first. The oboe's lyrical, expressive lines are the focal point here, with the orchestra providing delicate support. Albinoni's writing in this movement is both poignant and intimate, allowing the oboe to shine as a lyrical and emotive instrument. The concerto concludes with a lively third movement. This finale is marked by its upbeat, dance-like character. Albinoni's inventive melodies and lively orchestrations ensure a joyful and comprehensive conclusion to the concerto.

Quiet City

Quiet City is a work of striking emotional depth and subtlety. Aaron Copland's ability to evoke mood and atmosphere is on full display in this composition. Through the interplay of the English horn and trumpet, he creates a vivid sonic landscape that invites the listener to reflect on the solitude and complexity of urban life. Copland wrote this piece as a commission for a friend's play of the same name. This play ended up failing, but the music Copland wrote grew popular and continues to be a staple of American repertoire.

The piece is a testament to Copland's ability to convey deep emotions through simplicity and restraint. "Quiet City" is a contemplative journey through the nocturnal heart of the metropolis, exploring the themes of isolation, introspection, and the search for connection in the bustling cityscape. Its beauty lies in its ability to evoke a wide range of emotions and images in the mind of the listener, making it a cherished work in the repertoire of 20th-century classical music.

Six Riffs After Ovid

My composition is inspired by *The Metamorphoses*, written by the Roman poet Ovid in 8 AD. Like *Six Metamorphoses after Ovid* for solo oboe, composed in 1951 by the English composer Benjamin Britten, I have selected six characters from Ovid's epic poem:

Pan, who played on a reed pipe; *Phaeton*, who rode the chariot of the sun and was struck down by a thunderbolt; *Niobe*, who lamented the death of her children and was turned into a mountain; *Bacchus*, who revelled at drunken feasts; *Narcissus*, who fell in love with his own image and turned into a flower; and *Arethusa*, who was turned into a fountain.

Transforming these characters from classical mythology into icons from American mythology, the six movements of my composition are musical metamorphoses with a modern twist:

1. Maceo Parker (Pan)
2. Buddy Holly (Phaeton)
3. Joni Mitchell (Niobe)
4. Jim Morrison (Bacchus)
5. Prince (Narcissus)
6. Aretha Franklin (Arethusa)

~Program note by Michael Daugherty

Sonate für Oboe und Klavier

Paul Hindemith wrote this piece in the same year he wrote his landmark opera, *Mathis der Maler*. Many of the pieces Hindemith wrote in this time period are thought to be about Germany during the Holocaust, and his struggle with the events unfolding in his home country. The first movement is marked by its playful, virtuosic character, featuring rapid, syncopated rhythms and vibrant oboe passages. The oboe and piano engage in a spirited dialogue, creating a lively and joyful atmosphere. The second movement is a profound and introspective contrast to the preceding movement. Hindemith's use of haunting melodic lines and rich harmonies creates a sense of emotional depth. The oboe's mournful and expressive phrases are intertwined with the piano's sensitive accompaniment, resulting in a deeply moving experience for the listener. The final movement returns to the exuberance of the first movement. It is characterized by its energetic and rhythmic drive, showcasing the technical prowess of the oboist. The movement builds to a spirited peak before concluding with a lively and exciting coda.

Hindemith's Sonata for Oboe and Piano is a remarkable piece that exemplifies the composer's mastery of form and his distinctive harmonic language. It encapsulates the stylistic diversity of the early 20th century while maintaining a sense of unity. The juxtaposition of introspective moments with lively, virtuosic passages demonstrates Hindemith's ability to evoke a wide range of emotions and moods within a relatively short composition.

Solo de concert

Émile Paladilhe, a composer known for his contributions to French Romantic music, crafted the delightful "Solo de Concert" for oboe in 1879. This captivating work is an exquisite example of the romantic style, characterized by lyrical melodies, expressive nuances, and a clear structure. Émile Paladilhe's "Solo de Concert for Oboe" is a delightful and expressive gem from the Romantic era. This piece is marked by its lyrical melodies, expressive nuances, and the oboe's rich and versatile character. The composition allows the oboist to display their virtuosity and emotional depth, making it a beloved work in the oboe solo repertoire.