

IOWA STATE UNIVERSITY  
DEPARTMENT OF MUSIC & THEATRE

**Madalyn Walker**  
**oboe**

**Nai-Ying Liao**  
**piano**



May 2, 2020  
3:00 pm  
Martha-Ellen Tye Recital Hall

## Program

*Drei Romanzen, Op. 94*

Robert Schumann  
(1810-1856)

- I. Nicht schnell
- III. Nicht schnell

*Sonate pour hautbois et piano*

Francis Poulenc  
(1899-1963)

- I. Elégie
- III. Déploration

*Oboe Concerto in C Major, K. 314*

Wolfgang Amadeus Mozart  
(1756-1791)

- I. Allegro aperto

*This recital is given in partial fulfillment of the  
Bachelor of Music Degree in Oboe Performance.  
Madalyn is a student of Amy Christensen.*

## Program Notes

**Robert Schumann**, a German composer, pianist, and music critic, is still held to this day as one of the greatest Romantic Era composers of all time. He composed *Drei Romanzen* in 1849 as a Christmas gift to Clara Schumann, his wife and fellow composer and gifted pianist. It is speculated this work was composed during one of Schumann's manic episodes, despite being his most successful stretch of his career. The work consists of three movements that each follow an A-B-A form. While not lengthy or virtuosic, this work has earned its place in the standard oboe repertoire due to its difficult breath control and use of rubato. Together, these skills showcase the oboe's beautiful range and song-like quality.

**Francis Poulenc** was a gifted French composer and pianist. This sonata was written in dedication to the memory of Sergei Prokofiev and was the last woodwind sonata to be written by Poulenc before his death. Some have said the last movement of this work, *Déploration*, was the final piece of music to be written in his career, especially due to its eerie and sorrowful quality. It was also written in this way to express his mourning for his beloved friend, Prokofiev, and was made quite challenging for the performer. Its extreme range of scoring requires incredible breath control, attack, and technique, making it a staple in oboe repertoire.

**Wolfgang Amadeus Mozart** composed this concerto in 1777 for his friend and oboist, Guiseppe Ferlendis. The following year, Mozart re-published the concerto for flute and in the key of D major. The concerto is studied closely by instrumentalists of both specialties due to its virtuosity and technicality. It is divided into three standard movements, moving from the key of C to F major and back to C major by the third movement. The original edition for oboe had been lost before Alfred Einstein, a German musicologist, wrote *Mozart: His Character, His Work*, which contained his suspicions that the flute concerto had derived from the oboe concerto. His claim was substantiated by recovered letters that wrote of a missing oboe score and the notice of orchestral lines that seemed to contain details of transposition from an original key.