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Senior Recital

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one of the most successful composers of his time.

Four Personalities is a compelling four-movement piece by modern-day composer and oboist Alyssa Morris. Morris explores different textures and hues through these four movements, which are based on the Hartman Personality Test. Each movement is a different color and personality: Yellow, White, Blue, and Red. Hartman describes yellows as exciting, optimistic, adventurous individuals. The lively, egotistical personality is shown through this jazzy upbeat movement. The melismas, dynamic contrasts, and varying melodic content keeps listeners intrigued, as they would be interacting with a person with a yellow personality. Whites are reflective, peaceful, and shy individuals – liked by most because of their patience and kindness. Their bashful sincerity is conveyed through the insecure start and return of the original motif. Blue is quite different from the rest with an immediate change of pace. As individuals, blues are seen as stable, dependable, and emotionally deep. This movement is much darker than the first two, showing the different emotional content. The stability is conveyed through the beautiful use of the lower oboe tones demonstrated throughout the movement. Red describes individuals who thrive on independence, excel at logical thinking, and are committed to a productive lifestyle. The continuous crawl of the piano immediately sets the tone for this incredibly technical movement. While the melody begins at a low hum, it continuously increases and crescendos to an exciting end. *Four Personalities* was written and performed by Alyssa Morris for her senior recital at BYU. Since then, Morris has been commissioned to write various pieces for double reeds which have been performed worldwide.

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CHAPMAN UNIVERSITY

Hall-Musco Conservatory of Music

presents a

Senior Recital

Emilia Lopez-Yañez, oboe

Clara Cheng, piano

February 7, 2016 ■ 8:00 P.M.

Salmon Recital Hall

Program

Two Insect Pieces
The Grasshopper
The Wasp

Benjamin Britten
(1913 – 1976)

Oboe Concerto in C Major
Allegro aperto
Adagio non troppo
Rondo: Allegretto

Wolfgang Amadeus Mozart
(1756-1791)

~Intermission~

Twelve Fantasies for Oboe Solo, no. 1 in A Major

Georg Philipp Telemann
(1681 – 1767)

Four Personalities
Yellow
White
Blue
Red

Alyssa Morris
(b. 1984)

Program Notes

Benjamin Britten's *Two Insect Pieces* are a “delightful musical onomatopoeia,” that evoke the quick movements of *The Grasshopper*, and the painful buzz and sting of *The Wasp*. These pieces were created for oboist Sylvia Spencer, who was the composer's peer at the Royal College of Music in London. Britten wrote many pieces for her and was intrigued by her sound. As he wrote these pieces, he found himself extremely frustrated with two out of the five originally sketched pieces. Britten was unable to finish the set during his tenure at the Royal College of Music or afterwards when he immigrated to America in 1939. The pieces remained unpublished and unperformed during his lifetime. Their formal premiere came in 1979 at a memorial concert for Sylvia Spencer in Manchester, and the score was published the following year.

Wolfgang Amadeus Mozart's only oboe concerto was composed in 1777. This concerto is written flawlessly for the oboe: eloquent, expressive, and idiomatic. The three movements are arranged traditionally in the fast-slow-fast pattern, with the typically memorable melodies that Mozart is known and remembered for. The first movement, Allegro Aperto, is an atypical marking that Mozart fancied at the time, seeming to convey a wide yet upbeat tempo. The second movement is slow, resembling an opera aria. The finale previews an opera that Mozart later wrote, entitled *The Abduction from the Seraglio*. Similar to the act 2 aria, “Welche Wonne, welche Lust,” this movement conveys unbounded bliss and delight. Mozart was commissioned to compose this piece for Giuseppe Ferlendis, a popular oboist at the time. While this piece was extremely well received, Mozart never wrote another concerto for this instrument. Soon after it was completed he adapted it for flute, upon receiving a commission to write a flute concerto. Because of his disdain for the flute, Mozart simply changed the key of his oboe concerto and called it a new concerto. This piece is played by thousands of oboists, flautists, and even saxophonists around the world.

Georg Philipp Telemann is reputed to be, “one of the most prolific composers of all time, leaving behind a legacy of over 3,000 known works” (Pimentel, 2013). While his repertoire is tremendous, it is also extremely diverse: containing operas, church hymns, and a vast collection of instrumental music. Telemann's 12 fantasies, originally composed for flute, have been transcribed and adapted for many other instruments, such as the oboe. Each of the twelve movements is in a different major or minor key, beginning with A minor and ending with G minor. The Fantasie you will be hearing tonight is Telemann's first in A minor, which contains various movement-like sections. Unlike many composers, Telemann was respected by the public and critics of his time, and was the most famous German musician of his day. Not only did he hold the title of Kantor of the Hamburg Johanneum, he was also commissioned to compose hundreds of pieces for outside events, making him

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Performance degree. Ms. López-Yañez is a student of Lelie Resnick.