



STUDENT RECITAL SERIES

presents a

Sophomore and *Junior Recital

featuring

Kyla Abbott, flute
***Maria Ochs, soprano**

with

Yetong Tang, piano
Ethan Hayward, piano

October 25, 2026, 2:00 p.m.
Doudna Fine Arts Center
Recital Hall

1860 7TH STREET | CHARLESTON, IL 61920 | (217)581-3110 | EIU.EDU/DOUDNA



PROGRAM

See I'm Smiling (*The Last Five Years*)

Jason Robert Brown
(b. 1970)

I Hate Men (*Kiss me Kate*)

Cole Porter
(1891-1964)

L'ho perduta (*Le Nozze di Figaro*)

Wolfgang Amadeus Mozart
(1756-1791)

Je te laisserai des mots

Patrick Watson
(b.1979)

Le Festin

Michael Giacchino
(b. 1967)

Fünf Lieder

Alma Mahler
(1879-1964)

IV. Bei dir ist es traut

V. Ich wondle unter Blument

So Much Better (*Legally Blonde*)

Laurence O'Keefe,
Nell Benjamin,
(b.1969)

I Could Talk to You All Night (*The Outsiders*)

Jamestown Revival
Just Levine
est. 2010

Maria Ochs, soprano
Ethan Hayward, piano

Program Notes

Maria Ochs, Junior Recital

The theme of my recital is life after love. These songs will take you on a journey of a breakup, the anger that comes after, the sadness, the healing, and finally falling in love with life again.

“See I’m Smiling” is from the musical *The Last Five Years* written by Jason Robert Brown (1970-present). The show follows the two main characters Jamie and Cathy through falling in and out of love. This song specifically showcases Cathy who has finally had enough of Jamie being unavailable in their marriage, as well as the fact that he’s cheating on her (#don’t do that). She’s also jealous of his success as a writer while she’s been stuck performing in community theaters while trying to get her big break. The song starts out calm and then tensions start to boil over by the end when she finishes, heartbroken. This works as the catalyst point of my recital as it starts the whole chain of feelings one might experience in life after love. By the end of the song there is a mix of feelings of anger and sadness, our first stop.

“I Hate Men” was written and composed by Cole Porter (1891-1964) for the 1948 Broadway musical *Kiss Me, Kate*. The song serves to establish the fierce independence and anti-marriage stance of the leading character, Lilli, who performs as the main female lead Katherine in the show’s internal play-within-a-play production of Shakespeare’s *The Taming of the Shrew*. The song highlights Katherine’s absolute refusal to submit to societal and patriarchal expectations of traditional, submissive wife behavior. This song fits into my recital program because it shows how one might feel anger toward a group of let’s say, men, after a breakup. I have definitely uttered the words “I hate men” in my lifetime. It’s not all men, but trust me, it’s always a man. Suffice to say, this song is very on brand for me, but (before I hurt any fragile male egos) it’s not to be taken too seriously.

“L’ho perduta” which translates to “I lost it” was written by Wolfgang Amadeus Mozart (1756-1791) and is an Italian aria from his opera *Le Nozze di Figaro* written in late 1785. It is sung by Barbarina, a poor servant (who I will be playing November 6th and 7th- come see the show!). In the song she is feeling devastated because she lost the pin that she was supposed to be delivering from The Count to Susanna and she fears the outcome of her mistake. This fits into the thematic journey when interpreted in the way one may feel devastation for losing someone or something.

*I’ve lost it, woe is me. Oh, wherever can it be? I can’t find it!
And my cousin and my lord? What will they say?*

“Je te laisserai des mots” by Patrick Watson (1979-present) is a French piece that I chose mostly for its beautiful piano part (shoutout Ethan Hayward). This song fits into my recital in a reflective way as a bit of a bittersweet component. It feels like someone reminiscing on

something they once had, and feeling a little sad because they won't ever have it the same way again, but still appreciating the fact that they had it for a little bit,

*I will leave you notes
Underneath your door
Under the singing walls
Near the place where your feet pass
Hidden in the holes of your couch
And when you're alone for a moment
Pick me up; Whenever you want; Kiss me*

“Le Festin” is probably most popularly known from the film *Ratatouille* which is about a rat named Remy who becomes a Parisian chef. Michael Giacchino (1967-present) composed the music for the film, as well as many other Disney films such as *The Incredibles*, *Finding Nemo* and *Monsters Inc.* “Le Festin” is a bit of a sad song, sung by a poor thief who steals food to eat, but eventually blossoms into a song of hope and passion. Many observers of the lyrics generally agree that the lyrics use food and hunger as metaphors for life. A struggle: Life is hard and “nothing is for free.” A turning point: Deciding to “shoot for the stars” and break free from regularity. And finally, the feast: The final “feast” represents inner joy and finding fulfillment through creativity and passion rather than just physical survival. “Le Festin” fits into my recital as a song with a sad start, but then eventually a transition to finding things that people enjoy in life (in this specific case, a great meal) which help one heal and move on from past experiences.

*The dreams of lovers are like good wine. They give joy or even sorrow
Weakened by hunger, I am unhappy
Stealing on my way everything I can because nothing in life is free
Hope is a dish too quickly eaten. I am accustomed to skipping meals
A lonely thief is sad when he eats. At so bitter a game, I cannot succeed
Because nothing in life is free
Never will they tell me that I cannot shoot for the stars;
Let me fill you with wonder, let me take flight. We will finally feast
The party will finally start
And bring out the bottles, the troubles are over
I'm setting the table of my new life.
I am happy at the idea of this new destiny. A life spent in hiding, and now I'm finally free.
The feast is on my path*

These two lieder by Austrian composer Alma Mahler (1879-1964) are part of a 5 song cycle. The Five Songs were written from 1900 to 1901, during a tumultuous period of Alma's relationship with her composition tutor, Zemlinsky and her courtship with her future husband, Mahler. Mahler explores the nuances of all-consuming passions in “Bei dir ist es traut” (“With you I feel at ease”), with lyrics by Austrian poet Rainer Maria Rilke (1875-1926). The final song, “Ich

wandle unter Blumen” (“I wander among flowers”), contains two short verses by German poet Heinrich Heine (1797-1856). These two fit into my recital as a sort of segway to allowing yourself to feel love for someone else again after being hurt the last time.

*4. With you I feel at ease
I am at ease with you, faint clocks strike as from olden days,
Come, tell your love to me,
But not too loud!
Somewhere a gate moves Outside in the drifting blossoms,
Evening listens in at the window panes, Let us stay quiet,
So no one knows of us!*

*5. I wander among flowers
I wander among the flowers and blossom myself along with them;
I wander as if in a dream and sway with every step.
Oh hold me tightly, my beloved! Or, drunk with love,
I will collapse at your feet; and the garden is full of people!*

“So Much Better” is from *Legally Blonde: The Musical* which was written in 2007 with music and lyrics by Laurence O’Keefe (1969-present), Nell Benjamin, and a book by Heather Hach. It is based on the novel *Legally Blonde* by Amanda Brown and the 2001 film of the same name. “So Much Better” is sung by Elle Woods and the ensemble, but today will be performed by me, myself, and I (and of course, the fabulous Ethan Hayward). In the beginning she reflects upon her time with her ex-boyfriend Warner and how she thought getting into Harvard would help rekindle their relationship, but then moves on to how much she’s learned since then and how “much better” she is without him. This song acknowledges how one might feel and struggle while moving on, but also the positive feelings that come after fully healing and moving on from the past.

“I Could Talk to You All Night” is from *The Outsiders* which won four 2024 Tony Awards, including Best Musical. The musical was adapted from S.E. Hinton’s novel as well as Francis Coppola’s film. The music and lyrics were written by Jamestown Revival (2010-present) and Tony Award winner Justin Levine. This song is sung by Cherry and Ponyboy. During the song they realize that though they come from different backgrounds, they can still relate to each other. Though they don’t end up together in the book or the show, the song fits in at the very end of my recital as it shows how it’s possible to find love for life again, especially through friendship.

PROGRAM

Fantaisie pour flûte et piano

Georges Hüe
(1858-1948)

Nocturne

Lili Boulanger
(1893-1918)

The Great Train Race

Ian Clarke
(b.1964)

Kyla Abbott, flute
Yetong Tang, piano



Sophomore Recital Program Notes

Kyla Abbott, flute

October 25th, 2026

Fantaisie pour flûte et piano, Georges Hüe

Classical French composer, Georges Adolphe•Hüe was born May 6th of 1858 in Versailles, Yvelines, France. Hüe was born into a family of architects and received his very first piano lessons from his mother. Consequent to his piano lessons, Hüe began to expand his knowledge at the Paris Conservatory. Here he studied counterpoint and fugue under Émile Paladilhe, composition and organ under César Franck, and harmony under Napoléon Henri Reber. Hüe continued to compose vast amounts of stage works, later shifting towards choral works, solo repertoire, and even a ballet pantomime. Hüe's work later earned him various awards and vast recognition. Hüe then chose to devote himself to composition and education in Paris, succeeding to the Saint-Saëns' seat in the Académie des Beaux-Arts. Hüe continued his compositions and teachings until his natural passing in Paris of 1948 at the age of 90.

Hüe spent quite some time composing within the Classical margins but was greatly recognized for his beautiful work within the Romantic period. Hüe earned various awards such as the 1879 Prix de Rome with his cantata *Médée*, and the 1881 Prix Crescent for his comic opera *Les Pantins* (The Jumping Jacks). Hue then began to widen his horizons and began composing solo repertoire. In 1913 Hüe composed *Fantaisie pour flûte et piano* in dedication to Adolphe Hennebains for the Paris Conservatoire competition (*morceau de concours*). This was a performance competition held at the end of the academic year. This virtuosic and lyrical piece features lilting melodies, extreme dynamics, and playful passages exchanged in the flute and piano. Hüe utilizes technically challenging phrases to add depth, and keeps everyone engaged with his variety of melodic content. Due to the popularity and adoration of the flute and piano composition, Hüe decided to later compose *Fantaisie por flûte et orchestre* in 1923. This piece shares the same characteristics within the flute, just now accompanied in a grandiose manner.

Nocturne, Lili Boulanger

French composer Lili Boulanger was born Marie-Juliette Olga Boulanger on August 21st of 1893 in Paris, France. She was born into a multi-generational family of musicians. From the age of two years old, Boulanger's musical talent was apparent, but so was her unfortunate illness. Boulanger was affected with bronchial pneumonia at two years old and could not shake her illness until sixteen. This steadfast illness took a permanent toll on her immune system, spurring a chronic illness. Boulanger, however, continued to work despite her illness. She often accompanied her (then) ten-year-old older sister Nadia Boulanger to classes at the Conservatoire de Paris. She would soon begin taking music theory classes, studying organ under Lois Vierne, harp under Marcel Tournier and Alphonse Hasselmans, piano under Hélène Chaumont, and violin under Fernand Luquin. Between the ages of six and sixteen, Boulanger experienced health interruptions in her education. After relentless waiting, Boulanger studied harmony with Georges Caussade and composition with Paul Vidal. In 1913, at nineteen years old, Boulanger entered the Prix de Rome with the cantata *Faust et Hélène* to a libretto by Eugène Adenis. This composition earned her first prize, making Lili Boulanger the first woman to win the Prix de Rome. Boulanger then took on a residency at the Villa Medici where she published her award-winning cantata. World War I brought this residency to an abrupt halt, and Boulanger returned to Paris to co-fund an organization dedicated to supporting musicians in the war. Boulanger would then tenaciously compose colorful works, quite literally until her passing on March 15th of 1918 at just 24 years old.

Boulanger was raised in a time of musical transition and drew inspiration from composers such as Debussy and Fauré. Boulanger grew fond of musical symbolism and obscurity. Some works provide a sense of indirection and hold great impressionistic value. Her works are often described as spiritual and melancholic. Boulanger struggled with depression and isolation due to her chronic illness, hence striving to achieve a feeling of solitude and alienation within her compositions. She achieves this vision in most of her works by playing around with nonfunctional seventh and ninth chords, parallel chords, and modal progressions. *Nocturne for Flute and Piano* was written in 1911 and was originally scored for solo violin and piano accompaniment. This work is an homage to the nighttime. Opening with a sparkling sound followed by an angsty, almost troubled climax, which then soars until it ever so supplely fades away.

The Great Train Race, Ian Clarke

English flautist and composer Ian Clarke was born on February 4th, 1964, in Broadstairs, Kent, England. His father played in the National Youth Orchestra of Great Britain, and his mother was a private cello and piano instructor. Clarke began the recorder at the age of six, piano at the age of eight, and later developed an interest in the flute at ten years old. He then took private lessons from clarinet instructors until he turned sixteen. In 1980, Clarke began private lessons under Simon Hunt and Averil Williams at the Guildhall School of Music and Drama in London. Two years later, Clarke studied mathematics for a year at the London School of Economics but then took a gap year to focus on his flute performance. In this time, Clarke formed a rock band named Diva Music and gave private lessons in his free time. Clarke then continued his part-time studies at Guildhall while still giving private lessons and performing with Diva Music. Clarke is now the professor of flute at the Guildhall School of Music and Drama. He often gives master classes at prestigious academies such as the Royal Academy of Music and the Royal Welsh College of Music and Drama. Clarke performs as a guest soloist at major conventions worldwide; and often performs at the British Flute Society (BFS) and the National Flute Association (NFA).

Since roughly 1986, Clarke has composed numerous classical works for unaccompanied flute, flute and piano, and even flute choir. He features a vast array of extended techniques in many of his works. He uses things such as jet whistles, alternate fingerings, singing while playing, funky trills, and pitch bends. Almost all of these techniques are featured within *The Great Train Race*. Clarke composed this piece in 1993 as an experimental showpiece. He was experimenting with gritty timbres in a rehearsal with Diva Music and their producer. These timbres led Clarke to compose an atmosphere that is nothing short of exhilarating and entertaining. The overarching goal of this fun piece is to mimic the momentum, mechanics, and movement of a steam train. From an open, quiet, fast chug- to a rapid double and flutter tongued section, Clarke skillfully depicts the image of a steam train in (and out of) motion. This piece is meant to be fun and invigorating! Clarke even writes in his program notes, "give them (your audience) permission to smile and have fun."