



department of **music**
EASTERN ILLINOIS UNIVERSITY

STUDENT RECITAL SERIES

presents a

Junior Recital

featuring

Brielle Dukovac, oboe

with

Shichao Zhang, piano

April 27, 2025, 1:30 p.m.
Doudna Fine Arts Center
Recital Hall

Program

Where Do Children Come From?

Alyssa Morris
(b. 1984)

- I. The Circus
- II. Outer Space

Brielle Dukovac, oboe
Shichao Zhang, piano

Three Romances, Op 22

Clara Schumann
(1819-1896)

- II. Allegretto

Brielle Dukovac, oboe
Shichao Zhang, piano

Ten Blake Songs

Ralph Vaughan Williams
(1872-1958)

- VIII. Ah! Sun-flower.

Brielle Dukovac, oboe
Gage Matthews, tenor

Concerto for Two Oboes in C Major, Op. 9, No. 9

Tomaso Albinoni
(1671-1751)

- I. Allegro

Brielle Dukovac and Ethan Schobernd, oboes
Shichao Zhang, piano

*Brielle Dukovac, oboist, Junior Recital
April 27th, 2025*

"The Circus" and "Outer Space" from *Where Do Children Come From?*

Alyssa Morris (b. 1984)

Alyssa Morris is known worldwide as a virtuous oboist, coveted educator, and masterful American composer. As an instrumentalist, she has participated in many highly regarded orchestras, including the Topeka Symphony where she performed an original composition of hers: *Dreamscape*. Morris is one of the co-founders of the AGLOW Trio, a group that aims to highlight underrepresented composers in the chamber music world. She currently resides as Associate Professor of Oboe and Music Theory at Kansas State University.

Where Do Children Come From? was commissioned in 2012 by Aryn Day Sweeney, another professional oboist. The piece's movements offer several answers to the question the title asks. Children are silly, unpredictable, and wild, so maybe they come from "The Circus." This movement quotes several well-known melodies, like "Pop Goes the Weasel" and "Entry of the Gladiators." Perhaps some children come from "Outer Space" because they are just so plain odd. A floating and rubato melody paints the picture of space, while the intense piano entrance feels like asteroids crashing to earth, unleashing these extraterrestrial children. The last two movements, "Grace" and "A Higher Place," are dedicated to the children who do not make it to earth or leave far too soon.

**"Allegretto" from *Three Romances*, op. 22
Clara Schumann (1819-1896)**

Before she knew what a lasting legacy she would leave, Clara Schumann, a German composer, could be found as a child taking daily hour-long lessons with her father on violin, piano, and all parts of composition. In her early teens, Clara would meet her future husband, Robert Schumann. He asked for her hand in marriage as soon as she turned eighteen while he was twenty-seven (ew!). Together, they would become well-known in the music world, both being incredibly skilled composers, Clara specifically being known as a prestigious piano player and is currently regarded as one of the best of the Romantic era. In fact, she was one of the first pianists to perform pieces from memory, making it the new standard even in the present. She was raising eight children while she accomplished all of this.

Schumann's Three Romances for Violin and Piano are dedicated to Joseph Joachim, a violinist who often travelled with her and her husband. The piece received much praise from critics and kings alike when it premiered. The second movement, "Allegretto," is said to represent all three movements well. It begins with a large leap followed by a melody full of more dramatic rises and falls, always pushing and pulling. It then shifts to a brighter theme, full of energetic arpeggios and colorful trills. The piece ends with a return to the original theme.

"Ah! Sun-flower" from Ten Blake Songs **Ralph Vaughan Williams (1872-1958)**

Ralph Vaughan Williams (pronounced "Rayf") is one of the most well-known English composers of band, orchestra, and solo music. His pieces are heavily influenced by English folk songs. This is something he took pride in, as many of the pieces being composed in England at the time were being heavily impacted by German musical influence. Vaughan Williams was an advocate of making music more accessible, a battle still being fought today. He contributed by composing many quality works for intermediate musicians, usually for students. He also taught several renowned composers, such as Gordon Jacob and Ruth Gipps.

Vaughan Williams' Ten Blake Songs are derived from several poems by William Blake, an English poet and fine artist, most appearing in his illustrated poem collection *Songs of Innocence and of Experience*. "Ah! Sun-flower" is the eighth movement of the piece, and its text is meant to invoke both monotony and hope for the future. Vaughan Williams creates an intimate atmosphere with the only accompaniment to the voice being a piercing soprano instrument. He uses the music to emphasize the text, like using a descending line when "the traveller's journey is done" and rising when subjects "arise from their graves." Below is the original illustrated poem by William Blake:

Ah Sun-flower! weary of time,
Who countest the steps of the Sun:
Seeking after that sweet golden clime
Where the traveller's journey is done.

Where the Youth pined away with desire,
And the pale Virgin shrouded in snow:
Arise from their graves and aspire,
Where my Sun-flower wishes to go.



"Allegro" from Concerto for Two Oboes in C Major, op. 9 no. 9 **Tomaso Albinoni (1671-1751)**

Little is known about the personal life of Italian Baroque composer Tomaso Albinoni. He was a violinist and vocalist who was famous at the time for his operas all across Italy, but he is now known more for his violin and oboe concertos. Albinoni was the first Italian composer to write for the oboe as a solo instrument, paving the way for Alessandro Marcello to compose his still often played oboe concerto in D minor. Marcello was not the only person Albinoni inspired: J.S. Bach wrote two fugues based on themes by Albinoni.

Concerto for Two Oboes in C Major is from a larger collection of concertos, *12 Concerti a cinque*, his most famous collection. The collection was dedicated to Maximilian II Emanuel, the Elector of Bavaria at the time. Maximilian II was not respected as a leader, but he was seen as a great patron of the arts, specifically in architecture. This oboe concerto is not played nearly as often as others in the collection, but it is still a very fun, well-crafted piece. The piano plays the basso continuo part that would normally accompany a Baroque piece, taking on the role of a string quintet and harpsichord. The oboes offer a warm and energetic sound as they play flowing sixteenth note runs in harmony. Both oboists take turns in leading the melody, keeping the audience engaged during the short piece.