

Kathryn Thayer  
Advisor: Dr. Crystal Sieger  
Honors Program Capstone Thesis  
Creative Project

## Compositional Techniques that Portray Characters, Ideas, or Emotions in Oboe and English Horn Repertoire

### **Introduction**

Using music to portray an idea or reflect on an emotion or character is a long-standing idea. Music has been used to communicate between individuals, serving as the accompaniment both ceremonial and celebratory dance, indication of a warning or war, a rhythm along which to march along to, a method of prayer, or a form of entertainment throughout time. Music and rhythm were available for use before codified language was set in place. As technology evolved, so did music. An individual is capable of recognizing many musical qualities that portray a character, idea, or emotion, even without being classically trained in music. In a movie, certain musical styles and techniques may predict ominous events. A romance scene is often accompanied by romantic music that appeals to the heart. We have heard music that makes us feel sad; or happy. We all have a reason why certain artists or songs appeal to us, while others may not.

Similarly, composers can portray a topic through instrumental music without the picture or scene to accompany it. Some examples of techniques used for this purpose are dynamics, note combinations, articulations, tonalities, and tempo. In a march, a composer will write in an accented style with sixteenth note rhythms. It will be highly rhythmic, militaristic, and intense. A

lullaby will be very legato, soft, and soothing. A celebratory piece will also be accented, but less militaristic than a march. It will typically have major tonalities and many instruments will be in the higher tessitura of their ranges. Composers will use different methods of composition when creating their works. These can be to fit a preconceived story, character, idea, or emotion. They can also compose to fit something from their own mindset.

Performers are then tasked with the interpretation of this music. They must not only bring out the composer's intent but add in their own interpretation to fill in the gaps. The performer must bring what the composer heard or felt into the minds and hearts of the audience. It is important for the performer to understand how a composer might use notes, rhythms, dynamics, style words, movement titles, or other markings to paint a picture. This allows the performer to take the composer's carefully painted picture and transpose it on an invisible canvas with sound where the audience will observe with their ear. This thesis will explore how various composers portray characters, ideas, and emotions in oboe and English horn repertoire.

In each work, a copy of the oboe/English horn part is provided. Most markings are defined in the description of the piece. Generally, referenced measure numbers are marked in black. Applicable themes and motives are marked in red. Sections or divisions of the piece are marked in blue brackets, along with a letter to aid in the discussion of the section. The letters are not necessarily indicative of the form of a piece, but rather markers to help the reader associate the description with the section of the music.

### **About the Methods of Composition**

This first two pieces were written with an exact story in mind. The character pictured may have a specific theme that the listener would recognize as that character throughout the piece, and the ways the composer changed that melodic line will indicate the changes in the character's life, or what has happened to the character. The first piece is largely based on that idea; one theme is given throughout the movement, undergoing changes as the character moves through his/her story. The second piece is reflective of a specific love scene between two characters. This piece was composed with the specific story and characters in mind; and using themes and tonalities from the rest of the musical work to make it seem more related to the work.

The next two pieces do not have a specific story behind them, but gain their story from thoughts of the composer and from the titles of the movements. The first piece, the composer imagined a story line, though it does not reflect a specific poem or book the performer or audience may look to in relation to the piece. The second uses movement titles that are typically approached in a specific way, both in composition and in performance.

The final solo composition relies on the performer's interpretation of the composer's intent. The movements are titled by their tempo, not by an identifying characteristic. However, knowing about the oboe and different styles of music can lead to an understanding of how the piece was written and the characteristics to be revealed. Just as music can be used to portray different characters, instruments themselves can be representative of different characters or ideas. As the harp is a symbol of romance or peace in the *Rob Roy* overture, the oboe has its own unique uses as well. The two main characterizations the oboe plays are that of a pastoral or exotic nature (Burgess 214-215). A clear example of the later is the opening line of the *Danse Bacchanale* from the opera *Samson et Dalila* by C. Saint Saens, pictured below. The opera is

based on the biblical story of Samson and Dalila. The bacchanale is presented the third act as a celebration of the god Bacchus; the god of wine and fertility. These celebrations, called bacchanalia, often involved lots of alcohol, music, and dancing (“Bacchanalia”). The celebrations were also known for the sexual acts that would occur as a result of the dance, alcohol and free spirit (Britannica). The opening oboe solo is an exotic theme that is typically associated with this free spirit and seduction.



\*Oboe Solo Excerpt from *Danse Bacchanale* from *Samson et Dalila* by C. Saint Saens

The final solo piece uses the oboe in the pastoral sense. Music written in a pastoral nature evokes rural life. It can also be of or pertaining to shepherds (“Pastoral”). C. Saint Saens wrote this sonata while living in Algiers (Morita). The area surrounding the capital is vast and open, though largely desert. However, there is still a portion of the land that is agriculturally based, largely focusing on crops with the occasional herd of goats, cattle, or sheep (Chanderli). The agricultural setting amongst the mountains and hills of Algeria make the perfect place to imagine and compose a pastorally focused piece.

All of the previous pieces are written for solo oboe/English horn or oboe/English horn with keyboard accompaniment. The final two works break that trend, being written for an oboe trio; two oboes and one English horn. Music for small ensembles, or chamber music, is a very important part of the music repertoire a musician must learn. There is a significant difference in performance factors between solo/solo with piano, chamber music, and large ensemble music. In the first; the soloist will make interpretive decisions and the accompanist will follow. In the

second, the group will make these decisions together. The group is also not typically conducted, though one member may become the leader, making final decisions in the learning process.

These ensembles include string/saxophone quartets, trios, a woodwind quintet, or any combination of a small group of players. A large ensemble typically has a leader and conductor that makes the interpretive decisions, so the ensemble plays toward a common goal. These ensembles include the string orchestra, wind ensemble, or symphony orchestra. It is important for a performer to learn to exist in all three ensembles and know his/her individual roles in each.

As a soloist, in the first five works, I am the interpretive force, and must work with my accompanist to communicate my musical intentions. In an orchestral or wind band setting, I must let the director interpret the music and use my abilities to perform as the director hears it, knowing when to add my own interpretation, such as in solo lines. As a director of one of these ensembles, I must realize that I am ultimately responsible for the knowledge of the piece and its history, knowing that for some ensemble members, what I tell them is all they will know.

However, in the case of the final two pieces, I was in the context of a small ensemble. Typically, the highest voice will take the leadership role in the ensemble. In this case, that is the first oboe. As with the accompanist, I must communicate my interpretation of the music to the ensemble, while also listening to their interpretations, and making the best decisions possible. All members are responsible for knowing about the piece being performed, enabling all to make interpretive choices and work together as soloists.

## Pieces with a Story

### Six Metamorphoses by Benjamin Britten

#### Phaeton

Benjamin Britten composed a set of Six Metamorphoses based on Ovid's book *Metamorphoses*. *Metamorphoses* is a series of stories based on Greek Mythology. Of the Six movements, I have chosen three to portray. The first of these is the story of Phaeton, or Phaethon in some spellings. He was the son of the god Helios and a mortal woman (or nymph in some accounts). Many versions of the story promote that his friends wanted him to prove his heritage. This is in part because King Merops adopted him, as the husband of his mother, the Oceanid Clymene. However, King Merops was not his father and his friends teased him about the illegitimacy of his birth, a major insult in the time he lived. After asking his mother about his real father, the friends also asked for proof of this as well, which Phaeton was all too keen to provide ("Phaethon").

Phaeton set out to visit the temple of his father, Helios. Disturbed by the teasing and claims, and proud to be his father, Helios promised that he would do anything to give proof. Phaeton asked his father to drive sun chariot for a day. Helios, knowing that would not end well and not even the great Zeus would attempt this, tried to persuade his son otherwise, but was ultimately forced to succumb because of the power of the promise. As predicted, the horses realized their normal driver had been replaced and soared into the sky. Phaeton lost control of the chariot, at which point the horses then hurtled straight to earth. Some stories say that the chariot actually burned the continent of Africa, turning it into desert and turning the skin of the people living there black. Zeus became angered at the situation and decided to save Earth from complete destruction. To do this, he sent a thunder bolt at Phaeton, killing him and throwing him into the

river Eriadanos (the Italian Po). His seven sisters and father mourned the loss; with his sisters eventually being transformed into poplar trees along the river and their tears into amber, forever to watch on their brother (“Phaethon”).

The storyline is evident in the piece. The opening melody, marked in red, is Phaeton’s theme; it is meant to represent him. This theme is present for the first half of the piece, labeled “A”, and shows Phaeton being jovial with his friends, and also approaching his father to ask him about driving the chariot. The melody present in the first two measures is subjected to key changes, as if his friends are bolstering him and pushing him. Carrying that confidence boost, he approaches his father, and gains his permission to drive the chariot. We then see the melody take a turn, using more of the two eighth rhythms and less of the full melody, as if his father is contemplating the question and attempting to persuade his son otherwise. The section ends in measure 18 with a couple soft, short G’s, as if to show Helios giving in to his son and giving him permission.

The following measures, marked “B” and beginning in measure 19, are more lyrical in nature, utilizing slurs where the melody was articulated before. This section represents Phaeton’s excitement, the harnessing of the horses, his flight of the chariot through the sky, enjoying his time and not having a care in the world. He has proven to his friends that he is the son of a god, and is able to fly a magnificent chariot, a dream of many mortals. The notes in the section also occur in a higher tessitura than before, showing the flight through the air. Slowly, the notes ascend toward measure 27, showing the horses climbing higher into the sky and further away from Earth.

The piece then takes a turn in measure 28, marked “C”, with “Agitato” being written in the part. This is when the wild ride begins, as the horses take control of the chariot and realize

their freedom from their driver, ultimately heading toward Earth, shown by the descending line in measure 31 and the first part of 32. After the start of the destruction, they head back to the sky. Zeus is now watching Phaeton with disapproval and anger, releasing a thunderbolt directly at Phaeton. The following descending chromatic line in measure 34 and 35 symbolizes Phaeton's fall from the sky into the river below, the river symbolized by the slurred measures that occur after the chromatic line. From there, the piece grows softer and softer, as if to remember Phaeton's brief glory, but also symbolize the life fading from his body. This section, marked "D", also symbolizes the mourning of his family, with the decreasing dynamic showing the sisters' transformation into trees, and the return to life after the wild event.

II. PHAETON who rode upon the chariot of the sun for one day and was hurled into the river Padus by a thunderbolt.

Vivace ritmico  $\text{♩} = 152$

The musical score consists of ten staves of music. The first staff is marked with a handwritten letter 'A' and a red bracket. It begins with a forte (*f*) dynamic. The second staff continues with a forte (*f*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a fortissimo (*ff*) dynamic. The fifth staff has a forte (*f*) dynamic and ends with a *dim.* marking. The sixth staff is marked with a handwritten letter 'B' and a blue bracket, starting with a pianissimo (*pp*) dynamic. The seventh staff has a *meno p* dynamic. The eighth staff has a forte (*f*) dynamic and a handwritten number '27' above it. The ninth staff has a forte (*f*) dynamic and a handwritten number '31' above it. The tenth staff has a forte (*f*) dynamic and a handwritten number '34' above it, with a *cresc. molto* marking. The eleventh staff has a fortissimo (*ff*) *espress.* dynamic. The twelfth staff has a pianissimo (*pp*) *(a tempo)* dynamic and ends with a *ppp* dynamic. Handwritten annotations include a blue bracket around the eleventh and twelfth staves, and a blue bracket around the twelfth staff.

### Narcissus

The second story is that of Narcissus. Narcissus was an inherently beautiful man with whom many fell in love with. He was the son of the river god Cephissus and the Oceanid (water nymph) Liriope. His mother had been told by a seer that Narcissus would live a long and full life as long as he never knew himself, meaning either that he never saw his reflection or that he needed to stay humble. Narcissus, while attracting many, was never able to know love, and so cruelly rejected many (“Echo”).

One of those that fell in love with him was a nymph named Echo. The goddess Hera had cursed Echo with only the ability to repeat what was said to her as a result in her role in Zeus’ affairs. After Narcissus finished a hunt, Echo approached him and he rejected her, pushing her away from him in her attempt at an embrace. She then spent the remainder of her life wandering the forest lamenting her rejection, until all that was left was her voice. It was the rejection of a different youth that would ultimately lead to Narcissus’ death. Ameinias was another youth who had fallen in love with Narcissus, but was again cruelly rejected, as all before him had been. Taking this rejection poorly, he prayed to the goddess of retribution and revenge, Nemesis, and then committed suicide with a sword that had been given to him by Narcissus (“Echo”).

Some accounts maintain that Nemesis; sought to punish him for this and led him to a pond, where others say he happened upon the pond himself. In either account, he saw his reflection and instantly fell in love. Upon realizing he could not be with himself, he committed suicide or died of thirst and starvation, unable to pull himself from the pond. From his body, flowers grew which held his name, a fulfillment of the promise of Narcissus’ immortality (“Echo”).

The music portrays this story in a number of ways. The section marked “A” is just Narcissus. The first two measures are Narcissus himself, and present a legato, but highly ornamented, melody. The legato nature of the melody represents the perfection of Narcissus, while the ornamentation further emphasizes his handsome figure. In the following seven measures, Narcissus discovered his reflection. It grows in volume, and the ornamented figures become more frequent, until the last moment when he fully falls in love with his reflection.

At measure 10, marked “B,” Narcissus’ theme begins again, exactly as it had in the beginning. In measure 11, the performer sees an asterisk in the music. At the bottom of the movement, the following is written; “From this point, the notes with upward stems represent the reflected image of Narcissus, and those with downward stems Narcissus himself.” Measures 10 through 21 are exactly the same as measures one through nine, with the exception of the interjections of the reflection. The first two measures occur in-tact, though the interjection cuts the last note short. The second interjection comes in the middle of measures 3 and 4 (measures 12 through 15). Again, the next interjection comes in the middle of the phrase in measures 5 and 6 (measures 16 through 18). The interjections then come directly after a note grouping; the interjection is immediately following the F/G-flat sextuplet landing on the F. The end of the slur is then attached to the beginning of the next grouping after the interjection. This continues through measure 21, before Narcissus himself begins to change.

The reflection begins as a soft echo in measure 11, separated from Narcissus himself. However, as the piece continues, the two steadily grow closer and closer together, and are shorter in length until each has only two notes to themselves in a connected line leading to a forte trill in measure 23. The following section beginning at 24, marked “C,” immediately drops in volume, with the reflection gaining greater importance and length than Narcissus. This point in the

movement symbolizes Narcissus' death and transformation into a flower, with the piece ending in a major tonality. Although he is no more, a reminder of him lives on.

V. NARCISSUS who fell in love with his own image and became a flower.

Lento piacevole ♩ = 84

pp *6* *3* *4*

*più f* *6* *4* *p cresc.*

*mf espress.*

*pp* *12* *pp*

*pp* *15* *f* *16* *p* *18* *pp*

*mf* *21*

*ff* *Tranquillo* *24*

*pp* *rall.*

*dim.* *pp* *dim.*

\*From this point the notes with upward stems represent the reflected image of Narcissus,

### Arethusa

The final movement that I will portray is the story of Arethusa. Greek Mythology is full of a great number of vain individuals and topics. The subject of undeniable beauty again comes forth in the story of Arethusa, a water nymph, who was extraordinarily beautiful. One day, she decided she would wade in a river. This happened to be where Alpheus, a river god, was exiting in his river form. He immediately fell in love with the beautiful nymph. Alpheus then let his waters move around her, feeling her body. Upon recognizing someone was in the river, she immediately ran to the bank, where he appeared in human form. Fearful, she began to run from him and he pursued her. Most accounts hold her as the favorite of the Moon Goddess, Artemis. After several failed attempts at escape, Arethusa prayed that her goddess would help her escape from Alpheus. In the midst of the chase, the goddess surrounded Arethusa, turning her into water in the nearest river. Alpheus followed suit, turning into his river form and pursuing her further. The goddess guided the nymph through the earth, and eventually up in the Island of Ortygia as a fountain. Furious, Alpheus followed her, mingling his waters with hers, and forever trapping her in him (Neri).

The first half of the music, marked “A,” is symbolic of both the river that the water nymph wades in, as well as the foreshadowing of her being turned into a fountain. The descending groups of six are steady and flowing, like the water in a river or falling from the top of a peak of the fountain. Measures one through fourteen follow a pattern of four groups of six followed by two groups of six slurred together into the third measure. This seven-bar phrase is repeated with the same pattern. As we move through this first half, the note groupings change; symbolizing Alpheus moving the water around the nymph and eventually her fear as she tries to escape the river. Measures 15 through 18 are the same groupings of six. At this point, an extra

measure, marked in yellow, is added to the previously seven-bar phrase. This measure also slurs into the downbeat of the following measure, making a group of seven before the same three-bar slur as before with one note less. The next group is five groups of four, then a group of five, seven, and the same three-bar group with the exception of thirty-second notes in the place of the sixteenths of the first two beats of the first bar of the slur. Then, we have a group of six followed by a group of two measures of thirty-seconds and sixteenths. This pattern happens three times, before a final group of six into the cadence of the section. The changes of the note groupings depict the change in the flow of the river by Alpheus, with the last two measures of the section symbolizing Arethusa's escape from the river before she begins her escape from Alpheus.

The following section, marked "B," is comprised of multiple trills followed by steady sixteenths. As the nymph tries to escape, she finds a moment of safety multiple times, especially as her goddess helps her. Measures 42 through 46 show her first attempt at escape; unsuccessful. Measures 47 through 53 show her second attempt at escape, where she finally calls upon Artemis. However, she must continue to run, symbolized in measures 54 through 62 by the trills until she is ultimately turned into a fountain, symbolized by the final descending sixteenths. Measure 62 has a peaceful feeling about it, as though she has finally found peace and safety.

Her story is not over, however, and Alpheus finds a way to be with her forever. Beginning in measure 63, marked "C," the groupings of six steadily get higher. These rising groups show Alpheus pushing himself up through the fountain. In measure 65, the groups start to take the form of the falling water sequence from the beginning. Measures 65 through 68 reflect the four bars of six from before, but also show Arethusa and Alpheus as two different beings. These groupings get longer and longer beginning in measure 69 with a group of 8 as the water of both mix, ending in a large group of 26 notes as the two are together. The last two measures,

marked in yellow, form a V to I cadence the strongest of musical cadences. This symbolizes the finality of Arethusa's entrapment, and almost seems to be Alpheus saying "I won!" The bottom line is an alternate ending. The performer would skip from the end of measure 36 to the bottom line, ending the piece without the chase.

VI. ARETHUSA who, flying from the love of Alpheus the river god, was turned into a fountain.

1 **A** Largamente ♩ = 152  
*f espress.*

15 *f* 18

36 *mf* *cresc.* *f*

42 *poco più lento* **B** *pp* 47 *pp*

54 *pp* 62 *f* 63 *più animando* *pp* *p cresc.*

65 *f* *dim.* 68 69 *ff espress.*

⊕ alternative ending *ff* *espress.*

The image shows a musical score for VI. ARETHUSA. It consists of ten staves of music in a single system. The score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Largamente' with a quarter note equal to 152. The score includes various dynamics such as *f*, *mf*, *cresc.*, *f*, *pp*, *f*, *dim.*, *pp*, *p cresc.*, and *ff espress.*. There are several handwritten annotations: a blue 'A' above the first staff, a red box around the first few notes, a yellow box around measures 18-21, a blue 'B' above measure 42, a blue 'X' over measures 62-63, and a yellow box around the final notes of the main piece. The score ends with an 'alternative ending' marked with a diamond symbol. The page number '7' is in the top right corner, and 'Thayer 17' is in the top right corner.

### **Overture to Rob Roy by Hector Berlioz**

Hector Berlioz, while studying at the Conservatoire de Paris, won the Prix de Rome. He went to Rome to compose as a student and was given the opportunity to write an overture for a play by the name of *Rob Roy*. The play, and therefore the overture, is based on a series of novels by Sir Walter Scott by the same name. In these novels, Rob Roy MacGregor was an outlaw/bandit sometimes compared to Robin Hood. He lived during the time of the Jacobite Risings; a movement to put James II and his descendants back on the Scottish throne. The novels began before the risings and mainly focused on a man named Frank Osbaldistone. After a fight with his father, Frank was to live with his uncle, Sir Hildebrand Osbaldistone. On his way to his uncle's residence, he met Rob Roy. He also meets Diana Vernon, his uncle's niece, whom he fell in love with. As with many stories, there is an evil character that wishes to destroy the happiness of those around him. Sir Osbaldistone's son, Rashleigh, fills this role. He stole important financial documents from the family and made an attempt to escape. With the help of Rob Roy, Frank set out to catch Rashleigh to restore honor to his uncle. At this point in the story, the Jacobite risings begin. In the chaos, Frank is able to find Rashleigh, who attempts to kill him. Instead, Rob Roy kills Rashleigh and Frank is able to restore honor to his uncle. Frank also wins the hand of Diana and inherits his uncle's estate (Noorda).

The overture is not commonly played in its entirety, as Berlioz himself hated it so much that he burned the original score after the premier. As a winning student composer in the Prix de Rome, Berlioz was required to submit scores to the Conservatoire of Paris to show his continued composition. This is the reason that a score still existed of the piece after the original's destruction. Berlioz then used melodies from the piece in his later opera, *Harold in Italy*, in which it was much better received. However, the English Horn and Harp interlude is an

occasional addition to any harp or English horn recital/performance. The interlude is largely the same as that in the original overture, with the exception of continued harp in place of wind entrances at the end (Austin).

The overture typically has melodies and themes to be used throughout a musical, opera, or other musical work. These melodies or themes foreshadow coming events and will be used in corresponding scenes. Themes depicting the main character, the evil villain, the love theme, as well as a few others, often make an appearance in the overture (“Overture”). I believe this interlude to be depictive of the romance between Frank and Diana. The overture portrays a simplistic type of romance, one where both are happy and joyful and nothing can touch their love.

The compositional techniques that point toward a romantic melody are the use of chromaticism and rubato, while the simplistic nature comes from the G major tonality. The major tonality makes it relatively happy sounding while the chromatic notes bring tension and release, symbolizing the romance. Measures one through eight marked “A,” are the main theme and is written entirely in major. Measure nine, marked “B,” begins the romance. Measure 14 begins a repeat of the romance theme, but goes somewhere else instead, a moment of spontaneity in the relationship. Measures nine through twenty-five use the rhythmic motive of dotted eighth-sixteenth-quarter from the first eight bars, marked in yellow in all places it occurs. It also introduces a triplet/sextuplet rhythm, marked in orange, into the English horn part in measures 19 through 20, which is not seen in the English horn part until this point. While it is used in the harp part to this point, it is new to the melody instrument. This section symbolizes difficulty in the romance, with the chromatic tones evoking a longing heart. In my mind, this is when Frank goes to find Rashleigh, and Diana is uncertain as to if he will return. Measures 21 through 25 focus on

the V, bringing the section to a close. In measure 26, marked “C,” the theme starts again, with the first note drawn out; Frank has returned to his love. In measure 35, marked “coda,” the triplet idea from before is brought back as an embellishment of the theme. The ascending chromatic line from the romance returns, creating a high point at measure 43, marked with a star and the climax of the romance, before going back down into “happily ever after.”

As mentioned before, different instruments are associated with different characterizations. The harp is commonly heard to be angelic or accompanying love. This piece uses the harp as an accompaniment to the love theme. Throughout the piece, the harp line is filled with ascending sextuplets or groups of five, clearly defining the beat and adding to the chord structure, but also evoking the peaceful and loving nature of the piece. As the piece grows more intense in the love theme, the harp more clearly articulates each beat and the chords change to reflect the sections of the piece.

# Rob Roy Overture

Berlioz

Cor Anglais

Harp

C. A.

Hp.

C. A.

Hp.

14

C. A.

Hp.

16 C. A. *sf* *pp* 2

Hp. *sf* *pp*

G# G# F#

19 C. A. 3 3 6 6

Hp. 3

21 C. A. 21

Hp. *f*

23 C. A. *p* *dim.* *rit.* *pp*

Hp. *p* *perdendosi* - - - - *ppp*

25 26

3

27

C. A. *mf*

Hp. *mf*

3 3 3 C#

30

C. A. *(mf)*

Hp.

33

C. A. *f*

Hp. *f*

4 3 1

3 5 Coda.

C#

36

C. A. *p*

Hp.

C# Bb B#

39 C. A. *sf* *p* *cresc.* 4

Hp. *mf* *f* *f* *f* *f* *f*

*E♭* *B♭* *D♭* *E♭* *B♭* *D♭*

42 C. A. *sf* *sf* *sf* 43

Hp. *mf* *f* *f* *f*

*E♭* *E♭* *D♯* *D♯*

44 C. A. *p* *p* *p*

Hp. *p* *p* *p* *p* *p* *p*

*A♯* *A♭* *D♯*

46 C. A. *dim.* *dim.* *dim.*

Hp. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

## The Story Being the Title or Composer's Thoughts

### Parable for Solo English Horn by Vincent Persichetti

*Parable for Solo English Horn* by Vincent Persichetti is one of 25 parables, most written for solo wind instrument. It has no official story line, but rather based on the composer's thoughts. When writing the piece, Persichetti imagined a battle between ascending and descending sevenths and ninths. The resolution of the battle is the ascending seventh that ends the piece (MacMullen 21).

As Persichetti imagined it, it is evident that the interval of a seventh wins the battle. Not only does the piece end with an ascending seventh, it begins with the exact same ascending seventh, from E-flat to D, foreshadowing the victory. The piece utilizes many different rhythmic values, using anywhere from one to eight divisions in a single beat, while also extending up to two and a half counts. The piece also features many moments of chromaticism and altered tones as well as open intervals. The piece reaches a climactic point with an interval of a 13<sup>th</sup> near the end, coming back down and ending gently with the ascending seventh. The battle will be portrayed by ascending/descending sevenths in green, ascending/descending ninths in orange, larger intervals in red, and fifths/octaves toward the end in grey.

The battle begins with an ascending seventh into measure two. This seventh is shortly answered by an ascending ninth into measure four, which leads into a highly decorative figure featuring thirty second notes and being longer than the first. The seventh, not to be outdone, responds with two figures, each of which extends from an F/F# to an E/E-flat, before its ending figure. The first is measure 7 through 8, while the second is measure 9 through 11. The ninth attempts an interjection in measure 11 through 12, but the seventh takes over, inverting the

interval the ninth tried to use (C-flat on top with D-flat on bottom). The seventh has won this section; measures one through fourteen.

Section two begins on the “and” of two in measure 14. The ninth decides that it is time to retaliate. In measure 16 through 18, the seventh answers, again with a highly ornamented figure. The ninth fights back in measures 18 through 21, using an ascending and descending ninth to open the section, followed by an ascending ninth in measure 20 and another in 21. The seventh answers with a strong leap, showing off through simplicity. It continues with a series of runs that slowly open until it reaches a seventh in measure 24 to 25 between the E-flat and the D. From this point, much larger intervals occur, showing the war in full force. Measure 25 has a tenth. Measure 26 starts a seventh, followed by a ninth, then a tenth. Measure 28 through 29 is an attack by the seventh, having an additional octave present. Another clash, shown by a tenth in measure 29 through 30 occurs. The seventh takes this, taking a twelfth before creating the seventh. The seventh again wins the section.

The ninth isn't done yet. It pushes for a last battle in measure 33, crescendoing into the final section. The seventh takes over, creating a seventh between the A-flat and the low B. The ninth attempts again, with the ascending/descending leaps. However, the seventh takes over again, using multiple measures of fifths and octaves after a leap of a thirteenth, before the resolution to a C in measure 42, followed by another descending seventh in measure 43. Measure 43 starts another seventh followed by an octave. The “E” to “D” resolution happens again before the octave. The ninth gives a last call in measure 46 before the seventh ends the piece in measures 42 to the end, a peaceful end to the war.

# Parable for Solo English Horn (Parable XV)

VINCENT PERSICHETTI  
Op. 128

Perf. time: 2 1/2'

*p dolce e calmo* (♩ = ca 66)

*pp* *p*

*f affettuosamente* *mf* *poco accel.* *poco rit.*

*a tempo* *poco accel.* (♩ = 76)

*mp*

*poco rit.* *a tempo* *mf*

*teneramente* *mp*

*poco accel.* (♩ = 76) *cresc.* *f con intensità*

*poco accel.* *poco rit.* *mp*

Handwritten annotations: A, B, 15, 16, 18, 21, 23, and various circles highlighting specific musical phrases.

Handwritten musical score with annotations and performance markings. The score consists of eight staves of music, each with a handwritten measure number in the left margin. The annotations include circled notes and phrases in various colors (green, red, orange, blue) and handwritten notes such as "5th", "8va", and "lunga".

Staff 1 (Measure 23): *poco accel.* ( $\text{♩} = 84$ ) *p* *pp*

Staff 2 (Measure 26): *cresc.* *f risolutamente*

Staff 3 (Measure 28): *ff* *fff*

Staff 4 (Measure 30): *p* *rit.* *pp*

Staff 5 (Measure 33): *Tempo I* ( $\text{♩} = 66$ ) *espr.*

Staff 6 (Measure 36): *5th* *8va* *poco accel.* *ff* *p* *pp cresc.* *mf*

Staff 7 (Measure 42): *5th* *8va* *a tempo* ( $\text{♩} = 66$ ) *mp* *mf*

Staff 8 (Measure 46): *rit.* *p tranquillo* *lunga* *ppp*

### Two Fantasy Pieces by Carl Nielsen

Carl Nielsen's *Two Fantasy Pieces* utilizes standardized movement titles to create the story. A fantasy (or Italian fantasia) is a free, usually instrumental composition that is not in strict form. It can also be a composition based off fanciful ideas or in irregular form or style. It is also known as an improvisatory and romantic style, or would have been used as such at the time of Nielsen ("Fantasia"). The first movement is the *Romance*. A romance is a popular narrative piece in a ballad style, and has come to mean a short lyrical instrumental piece ("Romance"). It utilizes chromatic notes to build emotion and intensity, creating a "tension and release" effect. It is lyrical in nature as well. Imagine the love or unrequited love in novels, poems, or movies. A reader wouldn't just imagine the main character saying "oh my love" in a straight tone, but with a very connected, dramatic nature to it. Before, the Berlioz utilized a calm romance of happiness, and hinted at the yearning heart part of the romance. This piece, however, focuses more on the yearning heart. This means this movement will feature more of the chromatic tones and "tension and release" moments that evoke a sense of yearning. I imagine this movement to symbolize a relationship in the honeymoon phase; everything seems alright, but the couple does not recognize the faults of the other. Reality sets in and the faults of each party come to the forefront, causing conflict. The couple attempts to make it work, but it ultimately falls apart.

The entire movement is set in G minor, though has multiple chromatic tones. It is also generally legato or slurred, making it very connected and lyrical. These aspects evoke a song like nature, as if singing to one whom you love. This would be the type of piece that would accompany the part of the movie where the two lovers are far apart, or where the romance is falling apart. The form of the movement is A B A prime. The A section is measures 1 through the downbeat of 18. The B section is measures 18 through 42, with A prime being 43 to the end.

The opening A section is generally soft, with some stronger moments. It can be broken down into “a” from measure 1 to 10 and “b” from measure 11 to 18. Both have a general arch shape, starting low in pitch and dynamic, increasing to measure 6/15 respectively, then coming back down to measure 10/18 respectively. The accidentals throughout give the tension and release of the romance.

The middle section gains intensity, increases in tempo, and increases in volume, culminating in a short piano interjection. In this section, the piece develops as the romance develops and undergoes tension. There is also an arch shape, increasing to measure 26 with the highest pitch to this point in the piece. The A section returns as the piece slowly calms down. The melody reaches a climactic moment, a final exclamation of love, before slowly dying away. The “a” section is the same as before. However, the “b” section is extended from the prior. The arch is from measure 51 to a high point in 55, then back down to the end.

In relation to the story, the first A section shows the start of the relationship in the honeymoon phase. The relationship does not have solid ground though, and neither party is willing to look into the other’s faults. The faults are ignored, and a false sense of perfection makes the relationship seem wonderful. In the B section, the couple starts to see the reality of the other. Fights begin and conflict runs rampant. The partner is not as great as they once thought. The final A section shows the relationship fall apart entirely. The couple tries to make it work, represented by the “a” section. However, the damage has been done, and they can not go back. One decides to leave, letting the romance fade to nothing.

The second movement is the *Humoreske*. A humoreske is a musical composition of humorous or capricious character, meaning it is given to sudden and unaccountable changes of mood or behavior (“Humoresque”). The movement often dramatically changes in mood and

style. Some sections are lyrical, legato while others are highly articulated and march like. I imagine this movement to be a song of a bitter woman after a break-up where she is mocking his words and is saying how she hates love and relationships, vowing against being in one ever again. Try as she might to avoid them, she eventually finds one who treats her respectfully and with whom she builds a healthy relationship.

The movement opens with a strong, articulated piano line, as if the female lead were taking center stage to tell her story. When the oboe enters in measure 5, it is the beginning of the woman saying she is over men and love. Several points in the movement have a sforzando eighth note preceded by a grace note; these symbolize a laugh of mockery or sarcastic amusement. The first of is heard in measure 8, followed by a line that evokes a romantic feeling, with interjects of the laugh to show the sarcastic nature and lack of truth in the romantic line. The opening line comes in again, repeating what she had said about disliking romance in measures 17 through 24. In measure 25, she makes her vow to never be in a relationship again.

In measure 29, the feeling of the piece changes. She starts to think she was wrong about the romance; there is a guy in her life again, one who treats her well. The movement is largely based off of eighth and sixteenth rhythms, though there are sections of triplets. Measures 29 to 52 feature many altered tones as well as triplets, though in minor, evoking the romantic nature. This section shows the woman coming to a conclusion that it may be too good to be true. For whatever reason, she stops trusting him before knowing the situation, afraid of being hurt like in the past. The crescendo in measure 52 leads to a set of rude and agitated measures (53 through 57) before the opening theme comes bac. Measure 61 through 76 are similar to the beginning. Measures 77 through 87 take on another mood; the issue is resolved. Measure 89 shows a change in key to the parallel major (d minor to D major). The piece takes on the relaxed feel of a

successful romance from measure 89 to the end. The movement ends with an accelerando and a diminuendo, in clear “V-I” movement that seems silly. After a beautiful romance exclaiming love, then a wild roller coaster of emotions through the humoreske, the piece ends with a light, simple line, seeming to say “everything is fine, nothing happened, I have found love” and ignoring the chaos that came before.

Oboe

# Fantasiestücke für Oboe und Klavier Fantasy Pieces for Oboe and Piano

## 1. ROMANCE

Carl Nielsen  
op. 2

**A**  
Andante con duolo

*p molto espressivo*

6 *mf* *dim.* *p* 10 *smorzando* **b**

12 *cresc.* 15 *f*

**B**  
*pp*

Oboe

21 *p*

26 *f* *dim.*

31 *dim.*

35 *molto accelerando* *agitato*

41 *rit.* *Tempo I* *p molto espressivo*

*A 4/3 a*

46 *mf* *dim.* *p*

51 *cresc.* *ff*

*b'* *55*

56

60 *dim.*

Oboe

Intro

2. HUMORESKE

Allegretto scherzando

The musical score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of nine staves of music, with measure numbers 6, 11, 17, 23, 28, 38, 45, and 52 indicated at the beginning of their respective staves. The score includes various performance markings such as *fz*, *p*, *mf*, *f*, and *ff*. Handwritten annotations in blue ink include: 'Intro' at the top left; 'a' and '5' above the first staff; 'b9' above the second staff; 'a17' above the fourth staff; '25' above the fifth staff; 'c4' above the sixth staff; and '53 d' above the eighth staff. Blue brackets and lines are used to group specific measures or phrases throughout the score.

Oboe

Handwritten musical score for Oboe, featuring several systems of music with various annotations and performance markings.

- System 1 (Measures 58-65):** Starts with a handwritten '58' and a bracket labeled 'a' over a triplet of eighth notes. The dynamic is *mf*. A second bracket labeled 'b' spans measures 63-65, with dynamics *fz* and *p*.
- System 2 (Measures 66-71):** Features a *fz* dynamic marking.
- System 3 (Measures 72-78):** Includes a bracket labeled 'a' with '73' above it and a *mf* dynamic. A second bracket labeled 'e' with '77' above it is placed over measures 76-78, with a *pp* dynamic.
- System 4 (Measures 79-85):** Contains a triplet of eighth notes in measure 85.
- System 5 (Measures 86-92):** Features a bracket labeled 'c' with '87' above it and a *f* dynamic. It includes several triplet markings.
- System 6 (Measures 93-100):** Includes a *p* dynamic in measure 101 and a *f* dynamic in measure 102.
- System 7 (Measures 101-108):** Continues the melodic line with triplet markings.
- System 8 (Measures 109-117):** Labeled '117 coda' with a large blue bracket. It begins with a *ppp* dynamic and ends with *accelerando al Fine* and a *mf* dynamic.

## **Performer Interpretation of Composer Intent**

### **Oboe Sonata by C. Saint Saens**

The Oboe Sonata by C. Saint Saens is a three-movement work in which each movement has a different nature. Overall, the piece uses the pastoral quality of the oboe to tell its story. I imagine the story behind this piece to be the story of a shepherd and his falling in love with a woman. The first of the three is solely pastoral in nature, evoking the setting of a shepherd in the field tending to his flock. It is generally peaceful and carefree. The movement is a loose A-B-A-coda form, with the B being more of a developmental idea than a section itself. The form is very fluid and free, like the picture behind the piece. The first A is roughly measures 1 through 23, B being 23 through 70, the next A 71 through 84 and the coda 84 to the end. The movement is generally simplistic, charming, and serene with each section moving from one to the next with delicate flow. The movement is an overview of life in the shepherd's small community, as in the opening part of a movie where the viewer learns about the background of the movie to come. Nothing much happens, but it gives context for the movie, with the B section introducing the meeting and instant romance of the shepherd and the girl, going back to the rural life view again.

The second movement continues in that pastoral vein, but also takes the form of a romance, similar to that of Carl Nielsen's first movement. The movement begins and ends with an Ad Libitum (at liberty) section, with the middle being a dance-like romance. I imagine the opening phrase as if two shepherds are sitting on two hills a distance away, playing music back and forth. The first is telling the second about a beautiful girl that he has met and fallen in love with. The opening section is the beginning of this conversation. This phrase begins in measure 1 and goes to measure 6. There is little piano accompaniment, just chords in the rests leading to a

free oboe line. Towards the end of the section, the piano adds chords more frequently, but it is largely evoking early recitative in opera; little accompaniment, largely solo, and active story line.

At measure 7, the movement changes to a romantic dance. The piano becomes far more active and it seems as though the shepherd is telling his love of her, evoking an aria of an opera. An aria used more accompaniment, less active plot, and emotions were the focus of the song. It is set in F major, being of the “everything is well” type of romance. The occasional chromatic tone gives the tension and release of the yearning heart but is still peaceful and cheerful. The shepherd is describing the girl and all of the ways in which he finds her to be charming. At measure 64, the movement returns to the *ad libitum*. This section again restates the fact that he is in love with the girl, with the other shepherd agreeing that she sounds wonderful. The shepherd returns to reality and the plot moves forward, but he is still thinking of her.

The final movement is short and brilliant. It seems reminiscent of a telling of an exciting adventure or victory. Within the story of the shepherd, this movement is when he finally wins the girl and the story of that happy victory. The movement is very enthusiastic to begin. Measures 1 through 39 feature lots of moving notes, including ascending sixteenth note runs. The opening also uses a large range of the oboe; nearly the lowest note of the instrument up two octaves and a third. The joy of the shepherd is clear as he is excited to tell the tale. He has succeeded in winning his love, it is the wedding celebration, and he couldn't be more excited to tell the tale of their love. Measures 39 through 49 serve as a transition into the story telling.

The middle section tells the difficulty and reward of the romance. Measure 49 changes tonality and becomes much softer. Measures 49 through 69 are the uncertainty. Here, the shepherd questions if the girl or her father will say yes to his proposal. The sixteenth runs are still present, but much more limited in range. Starting in measure 71, the answer of the father

becomes clear, followed by the answer of the girl. The victorious mood quickly returns, with a range of two octaves and a sixth, bridging the standard range of the oboe. Measures 77 through 84 are exclamations of the couple's joy at their coming marriage. Measure 85 begins the anticipation and planning of the wedding, culminating in the marriage in measure 114. Measure 115 repeats the Romance theme found in measures 26 through 39, showing their love for each other. Measure 129 to the end shows the excitement of the people around him and the joy of the couple as they begin their lives together. The movement ends with an exciting ascending flourish, symbolizing the triumph of the movement and the happy ending.

# Sonate

à Monsieur Louis Bas  
Erschienen 1921

Opus 166

Oboe

Handwritten annotations: **A** (at measure 1), **23** (above measure 23), **24** (above measure 24), **B** (above measure 24), **13** (above measure 30).

Andantino

*p*

7

12

*mf*

16

*dim.*

22

*p*

*f*

30

*p*

35

*cresc.*

*stringendo*

41

Poco allegro

*mf*

Oboe

47 *cresc.* *f* *tr* 3

54

60 *dim.* *poco a poco ritenuto e diminuendo*

70 71A *Tempo I* *pp* *p*

75

79 *cresc.*

84 *coda* *f* 3 3

89 *dim.* *p*

95 *pp*

4 Oboe

*ad libitum*

6 *Allegretto*

*p*

*poco cresc.*

*mf*

*dim.*

*p*

Oboe

33 *cresc.* *f* *dim.*

37 *p*

41 *cresc.* *f*

45 *p* *pp* *cresc.*

49 *mf*

52 *f*

56 *dim.* *p*

62 *rit.* *ad libitum*

65

66 *dim.*





## Small Ensemble Works

### Pergolesi Suite by Jean Oelrich

Jean Oelrich's *Pergolesi Suite* is a series of movements that are arrangements of works by composer Giovanni Battista Pergolesi. The arrangement comes from Pergolesi's sonatas for two violins and continuo, as well as from the aria "Mentre L'erbetta pasce l'agnella" from *Flamino*. The entire work is composed of six movements; Sinfonia, Serenata, Scherzino, Presto, Andantino, and Finale ("Pergolesi"). The movement performed was the first, the *Sinfonia*. A *sinfonia* is an orchestral piece used as an introduction, interlude, or postlude to an opera, oratorio, cantata, or suite. This makes sense in the context of the piece as it is the first movement of the *Pergolesi Suite*. It is a light movement that brings the listener into the performance and prepares them for the coming piece. As such, for the purpose of the suite, there is no particular story, but rather a feeling of peace and calm, emphasizing familiarity.

The overall form of the piece ABABABAB. The first two iterations of A-B are in the tonic key, with the second iteration being the result of a repeat sign in the music. The third iteration is in the dominant key, with the final being in the tonic key. Each iteration of the A section is 4 measures followed by a 2 to 3 measure cadence. Each B section is 7 measures long, with the first two and last having a cadential measure at the end. The A sections are measures 1 through 4, 15 through 18, and 31 through 34 with transitions being measures 5 through 6, 19 through 21, and not existent after the final A. The B sections are measures 7 through 14, 22 through 30, and 35 to the end. The movement is in a large A (repeated) B A form, looking at the keys of each section; Tonic (repeated) Dominant Tonic. This gives a clear introduction to the piece, utilizing the strongest cadence in music; I V I.

Oboe 1

# PERGOLESI SUITE

for 2 Oboes & English Horn

## SINFONIA

arranged by  
Jean Oelrich

Allegro moderato ♩ = c. 84

*mf dolce* *p*

*pp*

*mf* *p*

*mf*

*p*

19 transition

22 B

*f* *p*

*mf* *f*

3

*p* *mf*

31 A

*p*

35 B

4

*mf* *p*

*tr*

5

*p* *tr*

### **Trio for Two Oboes and English Horn by L.V. Beethoven**

The second trio performed is again an opening movement of a piece, this time the Trio for Two Oboes and English Horn by L.V. Beethoven. The trio follows the symphonic form of fast-slow-minuet-fast. The first movement was performed on the recital. Though it is the first movement of a four-movement composition, it has a different purpose than the sinfonia. While the sinfonia is an introductory movement, the first movement of the trio stands on its own. While Beethoven was known for using motives throughout a symphony to tie them together, each movement can stand on its own without the other movements to make sense of it. Beethoven is also known for his serious approach to music. While this serious nature is still present, it is notably lighter in character than many other works. Even those who don't know him well will recognize his fifth symphony and will then hear the stark contrast of this piece while his compositional style is still recognizable. In contrast to other works one might know of Beethoven, it is charming. It is light in texture throughout and is written in C major. It is in Sonata form, with each of the major sections very reflective of Beethoven's writing. A typical sonata form has an exposition made of two themes, theme one in the tonic key and theme two in the dominant, a development, and a recapitulation, which repeats the exposition entirely in the tonic, sometimes ended by a coda. After a strong unison in minor, the movement ends lightly and softly, a contrast that is common in Beethoven's music.

This particular movement also features an introduction, measures 1 through 17. It establishes the key of C, has some thematic material, and prepares the listener for the piece to follow. The key of C is prominent with the focus of C and G, or I and V. The exposition follows from measure 18 to 102. Theme 1 is measure 18 through 31 in the first oboe. It is in the key of C, the tonic, as most first themes are. It is also light, more articulated, and not lyrical, again, typical

characteristics of the first theme. Measure 32 begins the transition to theme 2. This transition establishes the Dominant (G) by the use of the note G as well as the leading tone, F-sharp.

Theme 2 begins in measure 43, also in the first oboe line. As with most second themes, it is more lyrical in nature and in the dominant. Beethoven is also known for transitions and codettas that are very long, sometimes longer than the themes put together. This piece is no exception.

Measure 62 begins a long transition, still in the dominant key of G. This is clear by the presence of G major scales, as well as the presence of the dominant to G, the key of D with its leading tone, C-sharp. The codetta begins in measure 89 and continues to measure 102, still in the key of G.

As with most sonata forms, the entire exposition repeats itself. In this piece, there is a literal repeat sign that brings the performer back to the beginning of the movement to include the introduction. Measure 103 begins the development. This development is rather short for Beethoven, a composer who sometimes introduces a new theme entirely in the development. However, this development is straightforward, both themes are developed, or changed, in some way. Theme 1 is present from measure 103 to 120, in all three parts. This theme is fragmented, with the fragments being passed around the different voices. Theme 2 is developed in measures 121 through 132. This theme is extended and put into a sequence, or a repeated figure at different pitch levels. This one is diatonic, staying in the key, while the other type is intervallic, keeping the same intervals. Measure 133 begins the transition and closing material, bringing the development to a stop.

The recapitulation begins in measure 154 with the introduction from before. Theme 1 is in 171, the transition in 178, followed by theme 2 in measure 191, and the transition to the coda in 210. The only difference is that both themes are in the tonic key; the key of C. The coda

begins in measure 237 and goes to the end. This movement is in a standard sonata form, from a composer who doesn't always do what is standard. In this case, the sections inform performance practice; lyrical versus not in the themes, thematic versus transition, new/interesting in the development, the return to the familiar in the recapitulation, etc. Knowing this helps inform the performer how to play and where to put emphasis to bring out important lines, new material, and the return of familiar material.

**Allegro**

*f* *p*

5

9

13 *sf* *sf*

16 *sf* *p*

19

22

25 *f*

29

33 *p* *fp*

36 *f* *p* *f* *p*

40 *p* *f*

13 Exposition

16 Theme

32 transition

43

Theme 2

3

Ob 1

43 dolce *p* *sfz* *sfz*

48 *sf*

54 *fp*

59 *f* *p* *pp* 6/2 transition

66 *f*

71 *f*

75 *p*

78 *p*

81 *p*

85 *p*

89 *f* *f* *p* *f* *p* *ff* *p* 89 Codetta

95 *f*

99 *f* 102

103 development

103  
110  
116  
120  
127  
133  
138  
142  
152  
160  
166  
170  
175

Theme 1 *p* *f* *p* *f*

Theme 2 *p*

133 transition *f*

154 Recapitulation

Intro *p*

178 transition

Ob 1

181 *p* *sf* *sf*

187 *p* *f* *dolce p* *the mel*

192 *sfz* *sfz*

199 *sf* *cresc.*

206 *p* *f* *pp* *transition*

213 *f* *f*

220 *f*

223 *p*

226

231 *pp*

237 *2:37 coda* *f* *f* *p* *f* *p* *ff* *p*

245 *f* *ff*

252 *sf* *p*

The musical score consists of ten staves of music for Oboe I. It includes various dynamic markings such as *p*, *sf*, *sfz*, *f*, *cresc.*, *pp*, *ff*, and *sf*. Handwritten annotations in red and blue ink are present throughout the score, including the words "the mel", "transition", and "2:37 coda". There are also some handwritten numbers and symbols, such as "191" and "210", which appear to be measure numbers or performance cues.

## Conclusion

Understanding the history behind a piece of music as well as the story is incredibly important when performing the piece. Doing so helps create an image to determine phrasing and musicality, as well as gain an understanding of the composer's intent. The image and intent are ultimately what the performer wishes to portray to the audience. A composer writes for a reason; whether that be for money, for a friend, for an event, or to capture some idea, emotion or character. Regardless of the reason for the piece, or inspiration behind the piece, there is something the performer must bring to the audience. It becomes the performer's job to then transfer the information the composer coded on the page to those listening. In this endeavor, the performer must be careful and thoroughly examine the piece. It was incredibly useful to do all of the research into the works analyzed in preparation for the recital. I learned how to effectively play the music, as well as learned about history, stories, and culture along the way. This research is great for musicians of all ages as it can be incredibly informative inside and out of music.

Besides what I learned about the music, I also found different ways to learn the music in preparation for the performance. Each musician learns a different way, having a different way of thinking about the music. For some, speaking technically about what the body, air, and fingers are doing to create a certain sound is effective. This is slightly true for me. However, one of the most effective ways for me to play a piece of music is to create an image or mood behind the piece or passage. Instead of thinking of the thousand technical aspects of playing the passage, I can think of the image and trust that the time I have put into practicing will allow my body to do what it needs to in order to create the sound I imagine. Not only is understanding the piece important so I know what to play for the audience, but it is important for me to be able to play the piece in general. Understanding both ways of learning music, as well as the information

about the music, helps me become a better performer, learn the music efficiently, and allows me to be an effective teacher. As a performer or educator, I will be teaching students, whether in a classroom setting or as a lecturer/private lessons instructor. Understanding different methods of learning music helps me reach all students and give alternate ways to help the students learn and achieve the highest level of success possible. Whether as a teacher, performer, or student, knowing about the piece serves an important role in learning repertoire.

Works Cited and Further Reading

- “ARETHOUSA.” *ARETHUSA (Arethousa) - Syracusan Naiad Nymph of Greek Mythology*, Theoi Project, [www.theoi.com/Nymphe/NympheArethousa.html](http://www.theoi.com/Nymphe/NympheArethousa.html).
- Atsma, Aaron J. “NARKISSOS.” *NARCISSUS (Narkissos) - Thespian Youth of Greek Mythology*, Theoi Project, 2000, [www.theoi.com/Heros/Narkissos.html](http://www.theoi.com/Heros/Narkissos.html).
- Atsma, Aaron J. “PHAETHON.” *PHAETHON - Son of the Sun-God of Greek Mythology*, Theoi Project, 2000, [www.theoi.com/Titan/Phaethon.html](http://www.theoi.com/Titan/Phaethon.html).
- Austin, Michel. “Berlioz Rob Roy.” *The Hector Berlioz Website*, Berlioz Music Scores, 2001, [www.hberlioz.com/Scores/srobroy.htm](http://www.hberlioz.com/Scores/srobroy.htm).
- “Bacchanalia.” *Merriam-Webster*, Merriam-Webster, 2019, [www.merriam-webster.com/dictionary/bacchanalia](http://www.merriam-webster.com/dictionary/bacchanalia).
- Britannica, The Editors of Encyclopædia. “Bacchanalia.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 27 Sept. 2011, [www.britannica.com/topic/Bacchanalia](http://www.britannica.com/topic/Bacchanalia).
- Burgess, Geoffrey, and Bruce Haynes. *The Oboe*. Yale Univ. Press, 2004.
- Cartwright, Mark. “Narcissus.” *Ancient History Encyclopedia*, Ancient History Encyclopedia, 28 Apr. 2019, [www.ancient.eu/Narcissus/](http://www.ancient.eu/Narcissus/).
- Chanderli, Abdel Kader, et al. “Algeria.” *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 12 Apr. 2019, [www.britannica.com/place/Algeria](http://www.britannica.com/place/Algeria).
- “Echo and Narcissus in Greek Mythology.” *Greek Legends and Myths*, [www.greeklegendsandmyths.com/echo-and-narcissus.html](http://www.greeklegendsandmyths.com/echo-and-narcissus.html).
- “Fantasia.” *Dictionary.com*, Dictionary.com, 2019, [www.dictionary.com/browse/fantasia](http://www.dictionary.com/browse/fantasia).
- “Humoresque.” *Dictionary.com*, Dictionary.com, 2019, [www.dictionary.com/browse/humoresque](http://www.dictionary.com/browse/humoresque).

Lasota, Cheri. "Alpheus and Arethusa." *Author Cheri Lasota*, [www.cherilasota.com/explore-artemis-rising/alpheus-and-arethusa/](http://www.cherilasota.com/explore-artemis-rising/alpheus-and-arethusa/).

MacMullen, William W. *Soloistic English Horn Literature from 1736-1984*. Pendragon Press, 1994.

Morita, Patsy. "Sonata for Oboe & Piano in D... | Details." *AllMusic*, 2019, [www.allmusic.com/composition/sonata-for-oboe-piano-in-d-major-op-166-mc0002365246](http://www.allmusic.com/composition/sonata-for-oboe-piano-in-d-major-op-166-mc0002365246).

"Myth of Phaethon and the Sun Chariot." *Greeka*, [www.greeka.com/greece-myths/phaethon.htm](http://www.greeka.com/greece-myths/phaethon.htm).

Neri, Peter. "The Myth of Arethusa and Alpheus." *The Italian Academy - Learn Italian in Italy*, The Italian Academy - Learn Italian in Italy, 25 Feb. 2016, [www.theitalianacademy.com/portfolio-posts/myth-arethusa-alpheus/](http://www.theitalianacademy.com/portfolio-posts/myth-arethusa-alpheus/).

Noorda, Rachel. "Rob Roy: Summary & Author." *Study.com*, Study.com, 2019, [study.com/academy/lesson/rob-roy-summary-author.html](http://study.com/academy/lesson/rob-roy-summary-author.html).

"Overture." *Artopium's Music Dictionary*, Artopium, 2018, [musicterms.artopium.com/o/Overture.htm](http://musicterms.artopium.com/o/Overture.htm).

"Pastoral." *Dictionary.com*, Dictionary.com, 2005, [www.dictionary.com/browse/pastoral](http://www.dictionary.com/browse/pastoral).

"Pergolesi Suite : for 2 Oboes & English Horn." *WorldCat.org*, WorldCat, 13 Feb. 2019, [www.worldcat.org/title/pergolesi-suite-for-2-oboes-english-horn/oclc/811267645?referer=di&ht=edition](http://www.worldcat.org/title/pergolesi-suite-for-2-oboes-english-horn/oclc/811267645?referer=di&ht=edition).

"Phaethon in Greek Mythology." *Greek Legends and Myths*, [www.greeklegendsandmyths.com/phaethon.html](http://www.greeklegendsandmyths.com/phaethon.html).

“Romance, Romanze, Romanza.” *Artopium's Music Dictionary*, Artopium, 2018,  
[musicterms.artopium.com/r/Romanceromanzeromanza.htm](https://musicterms.artopium.com/r/Romanceromanzeromanza.htm).

Saint-Saens, Camille. “IMSLP561815-PMLP48364-Danse-Bacchanale-Saint-Saens-Oboe-I-and-II.pdf 1 / 6.” *IMSLP.org*, Petrucci Music Library,  
[conquest.imslp.info/files/imglnks/usimg/e/e2/IMSLP561815-PMLP48364-Danse-Bacchanale-Saint-Saens-Oboe-I-and-II.pdf](https://conquest.imslp.info/files/imglnks/usimg/e/e2/IMSLP561815-PMLP48364-Danse-Bacchanale-Saint-Saens-Oboe-I-and-II.pdf).