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*Photo credit: Owen Zhou.*

# Postcards of Progress: Doctoral Solo Recital

Lauren Breen, oboe

With:

Kathy Liu, piano

Ohad Nativ, harpsichord

Ben Mangonon, bassoon

Alex Westervelt, flute

Sunday, Feb. 22, 2026, 7:30 p.m.

Grusin Music Hall

## PROGRAM

### Concerto No. 1 in B-flat

C.P.E. Bach (1714-1788)

arr. Richard Lauschmann

- I. Allegretto
- II. Largo e mesto
- III. Allegro moderato

*Ohad Nativ, harpsichord*

### Solo pour Hautbois

Émile Paladilhe (1844-1926)

ed. Clark McAlister

*Kathy Liu, piano*

# Intermission

## Sonata for Oboe and Piano

Francis Poulenc (1899-1963)

ed. Millan Sachania

- I. Elégie
- II. Scherzo
- III. Déploration

*Kathy Liu, piano*

## Brush Strokes

Alyssa Morris (b. 1984)

- I. Monet
- II. Seurat
- III. Van Gogh
- IV. Pollock

*Ben Mangonon, bassoon*

*Alex Westervelt, flute*

# PROGRAM NOTES

## Concerto No. 1 in B-flat (1765)

C.P.E. Bach (1714-1788)

Arranged by Richard Lauschmann

Bach's *Concerto in B-flat major* reflects the expressive 'sensitive style' that bridged the Baroque and Classical eras. The work alternates between graceful singing lines and lively, articulated passages in a conversational relationship between the oboe and the ensemble (in this case, harpsichord).

I first heard this piece in fourth grade, on a CD of Bach oboe concertos from the local public library. At this point I was still trying to decide which instrument to start for fifth grade band. I was enthralled with this entire CD, but specifically this piece. I made my mom renew the CD from the library so many times that she (illegally, but out of love) made me my own copy.

C.P.E. Bach's *Concerto No. 1*, specifically Peter Pongrancz's cadenza in the first movement – which I have transcribed for this performance – is the reason I chose to play the oboe. I'm excited to be able to perform the piece that I found so inspiring at nine years old, sixteen years later.

## **Solo pour Hautbois (1898)**

Émile Paladilhe (1844-1926)

ed. Clark McAlister

*Solo pour Hautbois* by Émile Paladilhe is an operatic showcase for the oboe, reflecting the elegant French salon style of the late nineteenth century. Best known today for his vocal music, Paladilhe wrote this work to highlight the expressive, lyrical qualities of the oboe in addition to its virtuosity.

Paladilhe's *Solo pour Hautbois* was one of the first solo pieces I performed on oboe. I first learned the piece in my second year of high school to compete in a regional solo competition, where I advanced to finals. This was my first experience with chamber music, which gave me a glimpse of what music had to offer outside of a larger ensemble.

## **Sonata for Oboe and Piano, (1962)**

Francis Poulenc (1899-1963)

ed. Millan Sachania

Francis Poulenc's *Sonata for Oboe and Piano* is one of his final works, written in memory of Sergei Prokofiev. Composed near the end of Poulenc's life, the sonata reflects his later style of intimate lyricism and deep expression. The first movement, *Élegie*, is introspective and mournful, featuring long, singing oboe lines over sparse piano textures. The *Scherzo* offers a contrasting light and angular character with

rhythmic energy, while the final movement, *Déploration*, returns to a quiet, reflective mood that ends with calm acceptance.

This sonata has always been a favorite of mine and has seen me grow through countless auditions and recordings. I'm so grateful to bring this piece back for my final degree recital.

## **Brush Strokes, (2014)**

Alyssa Morris (b. 1984)

“*Brush Strokes* is a musical depiction of specific works of art. Each movement briefly tells the story of a particular artist and their painting technique.

The first movement, *Monet*, depicts the constant movement of water that is present in many of Claude Monet's paintings. . .

I wanted to depict Monet's swift painting and the constant changing of light with frequently shifting chord progressions.

The second movement, *Seurat*, is a musical representation of the pointillist works by Georges Seurat. This movement is primarily inspired by Seurat's paintings *A Sunday Afternoon on the Island of La Grande Jatte* and *The Circus*. . .

The music in the movement *Seurat* aims to depict the pointillist aspects of this artwork by frequently shifting the instrumentation and bouncing the melody from one player to another, and also by the pointed and light attack of every note.

The third movement is Van Gogh. This movement depicts one of his best-known paintings, *Starry Night*. ... *Starry Night* is filled with curves and rhythm, and the cypress tree in the front exudes a dark loneliness. The movement *Van Gogh* moves with a slow, rhythmic pulse, and a curving melodic contour. The overall darkness of the movement depicts the loneliness of the cypress tree, and of Van Gogh.

*Pollock* is the final movement and is a musical representation of the works of Jackson Pollock who used the "drip" technique. ... The movement in *Pollock* is fast and full of energy, with chromatic and scalar flourishes depicting the paint being dripped, poured, and flung onto the canvas."

-Alyssa Morris

Throughout my collegiate career, there is nothing I have enjoyed more than performing with others. Chamber music has been a core part of my college experiences and continues to be the practice that helps me improve most as a musician. I have made some of my closest friends through chamber performances, whether it be duos with my best friend on Saxophone, the graduate quintet I'm so honored to be part of, or different trio instrumentations, including that which I have programmed tonight. A passion of mine is to continue pursuing chamber music in connection with supporting living composers. Alyssa Morris is my favorite living composer who, being an oboist herself, writes beautifully for the instrument.

I'm happy to share another one of her works with two fantastic musicians and friends. This piece is a postcard for my future self.

## ABOUT THE PERFORMER

Lauren Breen is attending her second year at University of Colorado Boulder, College of Music, and is pursuing her Doctor of Musical Arts in Oboe Performance and Pedagogy. She currently serves as the oboist for the wind quintet in-residence, Tonic Winds, at CU Boulder. Lauren has held principal positions in the Chicago College of Performing Arts ensembles, USC Thornton School of Music ensembles, CU Boulder College of Music ensembles, the Chicago Cosmopolitan Orchestra, California Young Artists Symphony, Orchestra Nova LA, and Symphony of the Rockies. She has excelled in balancing her knowledge of music theory, history, and standard performance practices in her playing and teaching style.

Lauren aims to create an accessible environment of music for as many people as possible, while making sure everyone has the chance to pursue any musical endeavors that interest them. Classical Performance has always been a passion of hers, which drives Lauren to dedicate herself to the oboe as a performer and an educator.

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The Drowsy Chaperone (2023).  
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