

Liberty University School of Music

presents

Student Recital Series

Senior Recital

Madeline Nelson, *oboe*

October 25, 2026

Doug Oldham Recital Hall

MUSIC 170

3:00 PM

STUDENT RECITAL SERIES: SENIOR RECITAL

Madeline Nelson, *oboe*
Dr. Rebecca Morris, *piano*

Program

Three Romances for Oboe and Piano, Op. 94

Robert Schumann
(1810-1856)

- I. Nicht schnell
- II. Einfach, innig
- III. Nicht schnell

Oboe Sonata in D Major, Op. 166

Camille Saint-Saens
(1835-1921)

- I. Andantino
- II. Allegretto
- III. Molto allegro

L'Horloge de flore (The Flower Clock)

Jean Francaix
(1912-1997)

- I. 3:00: Galant de jour
- II. 5:00: Cupidone bleue
- III. 10:00: Cierge à grandes fleurs
- IV. 12:00: Nyctanthe de Malabar
- V. 17:00: Belle de nuit
- VI. 19:00: Geranium triste
- VII. 21:00: Silène noctiflore

- PROGRAM NOTES -

Three Romances for Oboe and Piano, Op. 94

Robert Schumann wrote his Three Romances for Oboe and Piano in 1849 and gifted the piece to his wife Clara Schumann as a Christmas present that year. His only composition for oboe, the romances highlight the style of the Romantic Era of music, where composers tended to focus on emotional and individualistic writing rather than strict structure. These romances are lyrical and full of emotional contrast that Schumann accomplishes through stark contrast between A and B sections in each movement. Each movement begins with an expressive melody and smooth, lyrical passages and then is disrupted by a jolt of energy in the B section before returning to the initial melody. Schumann uses sudden shifts in tempo, dynamics, and rhythms to contrast the B sections with the main melody. The listener will hear push and pulls in tempo to highlight the expressive needs of the piece.

Oboe Sonata in D Major, Op. 166

The year of his death in 1921, Camille Saint-Saens set out to write three sonatas for woodwind instruments. The first of these was the Oboe Sonata in D Major. While most sonatas use a fast-slow-fast structure for their three movements, this sonata only grows in tempo as it goes. Instead of starting off with a fast opening movement, Saint Saens begins his Oboe Sonata with a lush pastoral at a moderate tempo. This movement is in ABA form, opening with a soft, graceful melody before gradually building to to the bright, loud B section before returning back to gentle A section. The second movement begins and ends with an expressive cadenza, highlighting the oboe and giving the player freedom over tempo. The final movement is the fastest and is a lively contrast to the second movement. Saint-Saens uses quick runs and contrast in articulations and dynamics to create an energetic, but still light, finale. Despite the growing intensity throughout the entire sonata, Saint-Saens keeps the piece light throughout. The lightness and gentleness of this piece that sometimes sounds dance-like, reflects Saint-Saens' French writing style and his affinity for writing Classical influenced music, rather than the extreme emotion and harmonically experimental music that was starting to emerge around this time.

L'Horloge de flore (The Flower Clock)

Composed in 1959 for solo oboe and orchestra by Jean Francaix, L'Horloge de flore, The Flower Clock, is a neo-classical concerto with seven continuous movements that each represent a different type flower. Francaix was inspired by Swedish botanist Carl Linnaeus's concept for a flower clock, which is a botanical garden that could be used to tell time using flowers that bloom at different hours of the day to represent each hour. The first movement of the Flower Clock represents 3am and the *cestrum diurnum*, or day-blooming jasmine. He represents this both the early morning and the fragrant yet poisonous flower in this opening

- PROGRAM NOTES (CONT.) -

L'Horloge de flore (The Flower Clock) – (cont.)

movement through a gentle melody in the oboe that starts soft and legato, like an elegant flower starting to bloom in the morning, that shifts tonally until it returns to its initial state. The soft first movement is immediately contrasted by the second movement, which represents 5am and the Cupid's Dart flower, a purple perinea flower. This movement is fast paced, agile, and playful, as it uses a mix of articulations and dynamics and a 5/4 time signature. The third movement represents 10am and a type of cactus that grows in a tropical climate and only blooms once per year. The oboe reflects this through slow, expressive playing and contrast in dynamics. This movement leads right into the next, which is a playful, dance-like movement that represents 12pm and a night-flowering jasmine, which is a shrub native to Asia. From there, the piece goes into another slow, lyrical movement that represents the moonflower, which is a night-blooming morning glory. Francaix contrasts that sustained movement with the sixth movement, which represents 7pm and the geranium. This movement contrasts smooth, legato sections with bright, bouncy staccato sections and leads into the final movement, which represents 9pm and the night-flowering catchfly, which emits a strong fragrance. Francaix finishes the piece with another bouncy, light movement full of articulation changes and chromaticism.

I would like to thank my oboe professor, Dr. Watson, for everything she has taught me. I have grown so much as an oboe player and as a musician because of her instruction, and I am grateful for her encouragement and how she pushes me to be a better player. I would also like to thank my accompanist, Dr. Morris, for collaborating on this music with me. I would like to thank my family for



always supporting me and my love for music. I would also like to thank my boyfriend and my friends for all of their constant support. Lastly, I praise God for everything he has done in my life and how he has worked in my life and brought me to where I am. All the glory goes to the Lord.

Madeline is a student of Dr. Rebecca Watson.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Music Education: Instrumental Cognate degree.

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Dr. Dondi Costin, President
Dr. Stephen Müller, Dean, School of Music
The School of Music Administration, Faculty, and Staff

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