



CALIFORNIA STATE UNIVERSITY, SACRAMENTO  
SCHOOL OF MUSIC  
JUNIOR RECITAL

**Hailey Nelson, oboe**  
**John Cozza, piano**

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Drei Romanzen, Op. 94 (1849)

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

Robert Schumann  
(1810-1856)

Aubade for English Horn and Piano (2017)

Kenichi Nishizawa  
(b. 1978)

INTERMISSION

Duet for Oboe and Trumpet (1951)

with Anthony Alvarez-Chavez, trumpet

Joseph Forestier  
(1815-1882)

Sonata in A Minor, TWV: 41a3 (1728)

- I. Siciliana
- II. Spirituoso
- III. Andante
- IV. Vivace

Georg Philipp Telemann  
(1681-1767)

Trio de Salon (1847)

Andantino Sostenuto  
Allegro Moderato

Marie Félicie Clémence de Reiset  
(Vicomtesse de Grandval) (1828-1907)

with Jack Zill, bassoon

*This recital is presented in partial fulfillment of the requirements  
for the degree of Bachelor of Music in Oboe.  
Hailey Nelson is a student of Dr. Cindy Behmer.*

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FRIDAY, 4:00 P.M.  
MARCH 6, 2026  
CAPISTRANO HALL 151

## PROGRAM NOTES

### **Drei Romanzen by Robert Schumann (1849)**

Drei Romanzen is the only piece that Schumann wrote solely for the oboe. In this piece, Schumann emphasizes the singing-like quality of the oboe and makes it technically demanding of the performer. This work was meant to emulate that of a vocal performance and emotional storytelling, especially in the way that each movement is in A-B-A form. Schumann finished this work in December of 1849 and presented it to his wife Clara Schumann, who particularly fell in love with the second movement. This piece was inspired by his love for Clara, hence the name Drei Romanzen. This piece was believed to have been created during one of Schumann's manic periods, where he produced large amounts of music before falling back into a depressive state.

### **Aubade for English Horn and Piano by Kenichi Nishizawa (2017)**

The word "aubade" refers to a quiet love song, often associated with the morning and dawn, the opposite of a serenade. This piece was originally written for oboe d'amore, but it has been recognized as a wonderful work for different kinds of double reed instruments. Kenichi Nishizawa is a pianist who has been playing since the age of fifteen, and transposed this piece to play with Carolyn Hove, former English Horn soloist of the Los Angeles Philharmonic. This version of the piece was first performed in 2019 in Tokyo, by Carolyn Hove and Nishizawa themselves. One of the most notable parts of this work is the calming quality of the melody, which is easily conveyed through the melancholy nature of the English Horn.

### **Duet for Oboe and Trumpet (1951) by Joseph Forestier**

Joseph Forestier was a French composer in the nineteenth century, who wrote very operatically and lyrically. This duet has equal parts, where both the top line and the bottom line have their moments to play the melody. This duet, originally written for two trumpets, is from a collection of six lyrical duets that are highly regarded in the realm of brass. The structure of the piece is split into three sections, each starting with an allegretto tempo, then moves to an adagio section, followed by another allegro tempo. Each duet has underlying themes that develop through the rest of the movement and create a high-energy environment. One of the key performance elements is the need to interpret the music in a new way since there are very scarce markings of dynamics and style.

### **Sonata in A Minor by G.P. Telemann (1728)**

Telemann's Sonata in A Minor is a prime example of music from the Baroque era. It consists of the melody; written for the oboe, and the continuo which is the piano in this performance. This work offers contrasting sections that are fairly short, but with embellishments upon repeats as was typical in this period. In the Baroque period, this piece was typically performed informally, and is part of the collegium musicum genre. The first and third movements provide lyrical and slow passages that allow for expression, while the second and fourth movements highlight an oboist's technical abilities. This piece is often viewed in pairings of two movements, the first and second movement and the third and fourth. These pairings and form is a prime example of the sonata da chiesa form, which was utilized extensively in the Baroque period. Telemann was influenced by his knowledge of Italian melodies and French dance in order to create something new and inspiring for future composers. The oboe gained great popularity as a solo voice during the Baroque period, which is showcased through the sonatas and concerti of J.S. Bach, Antonio Vivaldi, G.F. Handel, Tomasi Albinoni and G.P. Telemann.

### **Trio de Salon by Marie Félicie Clémence de Reiset (Vicomtesse de Grandval) (1847)**

Trio de Salon is Grandval's earliest published works, being as young as nineteen years old at time of composition. This work was originally published under her maiden name, Clémence Reiset. While this work has no separate movements, it has different sections that blend together and ultimately lead to a dramatic ending. The Trio starts with a cheery theme that is passed between the oboe, bassoon and piano, which later erupts into a sporadic allegro section that is more intense. The change from the legato themes to pointed and short articulations makes the piece dramatic, especially as the original theme returns. After the short return, it feels unsettled as it shifts to minor and resolves on a high-energy and ever-speeding-up ending. This French Romantic period piece is now recognized as a standard in the double reed trio repertoire.