



Hugh Hodgson School of Music

UNIVERSITY OF GEORGIA

presents a
Graduate Recital

Amanda Withrow, *oboe*
Greg Hankins, *piano*

October 12, 2026

5:30 pm, Ramsey Concert Hall

Parable of a Stormy Sea

Alyssa Morris
(b. 1984)

- I. "Thy waves passed over me" (Jonah 2:3-5)
- II. "Oh that my grief were thoroughly weighed" (Job 6:2)
- III. "There Arose a Great Storm of Wind" (Mark 4:37-38)
- IV. "And He Arose, and Rebuked the Wind" (Mark 4:39-40)

Marissa Ankeny, *oboe*
Anisa Herbert, *English horn*

Trio pour piano, hautbois et basson

Francis Poulenc
(1899-1963)

- I. *Presto*
- II. *Andante*
- III. *Rondo*

Tarryn Goldner, *bassoon*

Intermission

Concerto sopra motivi dell'opera "La Favorita" di Donizetti

Antonio Pasculli
(1842-1924)

*This recital is presented in partial fulfillment of the degree Doctorate of Musical Arts in Performance.
Amanda Withrow is a student of Dr. Reid Messich.*

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performance.
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Parable of a Stormy Sea

Alyssa Morris
(b. 1984)

Alyssa Morris is an award-winning oboist, composer, chamber musician, clinician, and teacher, contributing to the music community both nationally and internationally. She currently serves as Associate Professor of Oboe and Music Theory at Kansas State University and plays principal oboe in the Topeka Symphony Orchestra and the Chamber Orchestra of the Smoky Valley. Morris's music is performed around the world, and she has contributed many pieces to the double reed repertoire through her unique lens as an oboist. Morris's dedication to collaboration is shown not only through membership in the Aglow Trio but also through her extensive catalogue of chamber music compositions, including the oboe trio *Parable of a Stormy Sea*.

Written in 2016, *Parable of a Stormy Sea* is a four-movement work for two oboes and English horn that tells biblical stories of storms and Jesus Christ's power to calm them. It was commissioned by Mark Ostoich, Morris's former oboe instructor at the University of Cincinnati College-Conservatory of Music. Each movement corresponds to a specific set of verses, strengthening the work's connection to the text. Within the work, intensity and fear are contrasted with serenity and comfort through cascading flourishes, shifts in momentum, and blurred rhythms. Morris uses these elements to create a unique composition for a standard instrumentation, challenging oboists to portray the distinct emotions of the text and the shifting temperament of water through music.

Trio pour piano, hautbois et basson

Francis Poulenc
(1899-1963)

Francis Poulenc was a 20th-century French composer whose contributions made a significant impact in the woodwind repertoire. A largely self-taught musician and member of *Les Sixes*, a rebellious group of French composers, Poulenc composed sonatas, chamber music, operas, ballets, and songs that shrewdly combined playfulness with irony. Poulenc's works for double reeds are among his most widely performed and exemplify the dichotomy between his melancholy and sense of humor.

Trio pour piano, hautbois et basson was written in 1926 and dedicated to Spanish nationalist composer Manuel de Falla. This piece was Poulenc's first chamber work and displays his unparalleled ability to merge wit and sorrow in the Neoclassical style. The first movement opens with an operatic recitative between the oboe and bassoon, and jovial melodies are contrasted with tender lyricism through the unique colors of all three instruments. Poulenc's mastery at creating beautiful lyricism is demonstrated in the second movement, and its emerging intensity gradually softens through a contemplative resolution. The brisk third movement concludes the work with unique conversation between the oboe and bassoon, sparkling harmonies in the piano, and an unexpected, joyful finale.

Concerto sopra motivi dell'opera "La Favorita" di Donizetti Antonio Pasculli
(1842-1924)

Antonio Pasculli was a 19th-century Italian oboist, composer, and teacher whose compositions include works for oboe, piano, and harp transcribed from Italian opera. Throughout his career, Pasculli performed in Europe and directed symphonic and wind instrument concerts. He was nicknamed "the Paganini of the oboe" for his works that require extreme dexterity on the instrument, connecting him to Niccoló Paganini, a violin virtuoso of the same time. Pasculli's contributions to the oboe repertoire are highly valued, and his masterful use of technique brings various operatic characters to life through the unique, vocal qualities of the oboe.

Gaetano Donizetti's opera inspired Pasculli's *Concerto sopra motivi dell'opera "La Favorita" di Donizetti*. Set in 14th-century Spain, the four-act opera tells the story of a tragic love triangle involving King Alfonso XI of Castile, his mistress Leonora, and Fernand, a former monk. Through five continuous movements, the concerto utilizes motifs from the opera that portray matters of risk, sacrifice, deception, and love. Pasculli's interpretation of the opera includes themes and variations in contrasting speeds, virtuosic cadenzas, and prominent chromaticism, which challenge the performer's technique and storytelling abilities, highlighting the work as one of the most flamboyant pieces in the oboe repertoire.