



Hugh Hodgson School of Music

UNIVERSITY OF GEORGIA

presents a
Graduate Recital

Amanda Withrow, *oboe*
Anatoly Sheludyakov, *piano*

October 30, 2025

3:30 pm, Ramsey Concert Hall

Poem for Oboe and Piano

Marina Dranishnikova
(1929-1994)

Sonata for Oboe and Piano, Op. 85

Hans Gál
(1890-1987)

I. *Tranquillo con moto*

II. *Pavane*

III. *Allegro sostenuto assai*

Évocations pour Hautbois seul

Henri Tomasi
(1901-1971)

I. *Peruvienne*

II. *Nigérienne*

III. *Cambodgienne*

IV. *Écossaise*

This recital is presented in partial fulfillment of the degree Doctor of Musical Arts.

Amanda Withrow is a student of Dr. Reid Messich.

*** Out of respect for the performer, please silence all electronic devices throughout the performance.*

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Poem for Oboe and Piano

Marina Dranishnikova
(1929-1994)

Marina Dranishnikova was a Russian pianist and composer in the former Soviet Union. Coming from a musical family, her father was a conductor, and she temporarily attended the Leningrad Conservatory but did not complete her studies due to struggles with alcoholism. Marina's limited career in music involved occasionally playing piano for Russian recreational, educational, and community activities and writing only one published work – "Poem for Oboe and Piano."

Written in 1953, "Poem for Oboe and Piano" was dedicated to V. M. Kurlin, solo oboist of the Leningrad Philharmonic Orchestra, with whom Marina had a romantic relationship. The work is in rondo form, through which heartbreakingly passionate melodies alternate with turbulent rhythmic flourishes, indicating the strife of their relationship. Within each section, harmony changes create emotions of mourning and wistfulness, alluding to its neoromantic style. Reflecting the sorrow of the work's beginning, the conclusion settles into a state of painful acceptance.

Sonata for Oboe and Piano, Op. 85

Hans Gál
(1890-1987)

Hans Gál was a prolific Austrian composer whose works were full of emotional intensity inspired by a troubled past. His Jewish ancestry combined with political turmoil during World War I and World War II significantly impacted his career, halting the performances of his music. Despite being drafted and facing imprisonment, he continued to compose, demonstrating perseverance and dedication to his craft. In addition to writing music, Gál served as director of the New Vienna Conservatory, taught music theory at the University of Vienna, and wrote about the early works of Beethoven. He adhered to his firm belief in the importance of tonality while drawing inspiration from the Austro-Hungarian musical tradition.

Drawing on the playful character of 18th-century Viennese composers, "Sonata for Oboe and Piano, Op. 85," written in 1965, is stylistically rooted in the Romantic period while demonstrating Classical form. In the first movement, *Tranquillo con moto*, the oboe soars above the harmonic foundation of the piano, which remains throughout multiple characters and melodies. *Pavane*, the second movement, imitates an Austrian court dance through its elegantly simple theme. The final movement, *Allegro sostenuto assai*, is humorous in nature with a playful, polka-like middle section before the opening mood returns. Each movement ends on a calm, soft chord, which reflects Gál's focus on tonality, lyricism, and reflection.

Èvocations pour Hautbois seul

Henri Tomasi
(1901-1971)

Henri Tomasi was a French composer known for his exotic, vibrant style. Entering the *Conservatoire de Musique de Marseille* at the age of seven, Tomasi learned music theory and piano. With a brief career in conducting, Tomasi's progressive deafness led him to focus entirely on composition. He wrote music influenced by his French contemporaries, his Mediterranean roots, and medieval and religious songs, all aspects that he incorporated in his repertoire.

Written in 1967, *Èvocations pour Hautbois seul* is a four-movement unaccompanied work that uses the oboe to imitate unique musical instruments and styles from around the world. The first movement, *Péruvienne*, illustrates folk music from Peru through percussive rhythms contrasting with melodic, vocal lines, both which highlight the oboe's versatility. Challenging the performer to alternate between styles, *Nigérienne* utilizes call-and-response, the repetition of Ajogan music, and driving rhythmic motion to convey West African musical characteristics. *Cambodgienne (Apsaras)* begins and ends with a love song while a contrasting middle section imitates the xylophone, elements that encompass Cambodian court music. Tomasi uplifts the mood with *Ecossaise*, featuring a Scottish folk tune and a jig with repetitive melodic material and exciting scale patterns that finish the work with virtuosity.