

Program Notes

Chloe Fann, horn

Suite in D major

George Frideric Handel (1685-1759)

George Frideric Handel was born in Halle, Germany on February 23, 1685. His mother happily encouraged him to pursue his musical talents, but his father was not as understanding. Handel briefly studied law before travelling around Italy and finally settling in Britain. Some of his most famous works include *The Messiah*, *The Royal Fireworks Music*, and *The Water Music*. *Suite in D major* is often referred to as “The Water Piece” because much of the piece comes from *The Water Music* and other of Handel’s works. There is speculation that Handel did not actually write this *Suite in D major*, but is widely credited with it. The full work is in five movements: an overture and four dances. Both the Overture and Gigue are taken directly from the Second Suite of *The Water Music*. A gigue is a baroque dance, similar to the British jig, and in compound meter.

Sonata for Horn and Piano, Op. 17

Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was born into a German family with a musically talented father who was Beethoven’s first teacher. His compositions are classified into three periods: Early, Middle or Heroic, and Late. *Sonata for Horn and Piano* was written in 1800, during the latter part of the Early period. One of Beethoven’s closest friends tells the story that he wrote the sonata in less than a day. Some scholars find this hard to believe because the hornist would have to have incredible sight-reading abilities. Others have no problem believing this because the hornist, Giovanni Punto, was one of the greatest horn players of the day. In fact, after Punto and Beethoven performed the piece, a writer for a Hungarian newspaper wrote “Who is this Beethoven? His name is not known to us. Of course, Punto is very well known.” The first movement of this work is in standard sonata form, with an exposition, development, recapitulation, and short coda. The second movement is a short interlude, differing from Beethoven’s usual style of putting a theme and variations as a second movement. Lastly, the third movement is a rondo with the first theme returning multiple times in ABACADA form with a short coda in which portions of the main theme return briefly.

Concerto in Bb major, Op. 91 for Horn and Piano

Reinhold Glière (1875-1956)

Reinhold Glière was a Russian composer who lived during the late Romantic and Early 20th century periods of music, but composed in the Romantic style. He won many awards for his compositions and wrote in many different genres. The idea for *Concerto in Bb major* was given to Glière at a rehearsal of his ballet, *The Bronze Horseman*. One of the horn players in the orchestra, fellow Russian Valery Polekh, approached Glière with the idea and the two worked on the piece for the next few years. Polekh actually edited the horn part and wrote a cadenza for the first movement, but his cadenza is very rarely performed because of its difficulty. This is a major

piece in horn repertoire, with the whole work totaling upwards of thirty minutes. In the first movement alone, the range extends about three and a half octaves, with many instances in bass clef, particularly in the cadenza. This movement includes a double exposition, typical of concerto form, however, when the first theme returns, it is in the dominant rather than the tonic. Also, the return of the second theme is in the key of Gb, a key not closely related. After another modulation to D, the piece ends in tonic.

En Forêt

Eugène Bozza (1905-1991)

Eugène Bozza was a French composer who wrote in many different styles, from Expressionism to Serialism to Minimalism and beyond, and preferred to push the boundaries of his own compositional style. Like Glière, Bozza won many awards for composition, but also wrote examination pieces for the Paris Conservatoire. *En Forêt* (In the Forest) was written as a graduate test piece in 1941 and is classified as a “character piece.” Throughout the piece, there are sounds of the hunt featuring varied calls and even a section of plainchant that the huntsmen hear as they stop for lunch. This piece utilizes nearly every technique associated with the horn: glissandos, hand stopping, bass clef, and muted.

Thank You

Firstly, I would like to thank everyone in attendance; it means the world to me that you are here tonight. Next, I would like to thank my mom, for making me stay in band when I wanted to quit the day I didn't make first chair in sixth grade. Thank you for making me stick with it and for coming to my concerts, and also for letting me practice in the garage. I love you so much!

To my family: Thank you for all of your support, musically and otherwise. If only Tennessee wasn't so far away! I miss and love you guys.

To Jeremy: Thank you for always being there for me and for telling me to go practice when I really didn't want to. Also, thank you for my horn; without it, I wouldn't be the player I am today. You are the best friend anyone could ask for. Love you.

To my Brothers in Kappa Kappa Psi: You guys are the greatest bunch of friends and brothers. Thank you so much for always being there for me and for supporting the music program. AEA, always.

To Dr. Irish, Dr. Surface, and Dr. McCloud: Thank you for listening to me and giving feedback. Without it, I would not be here tonight. Also, thank you for making the time to hear me play.

To all of my music teachers, past and present: You all have inspired me so much, even if you didn't realize it. Without all of you, I wouldn't be the person I am today. A special thanks to Mr. Leifeste; your love of music first made me consider being a music teacher.

To everyone else: Thank you, thank you!

Program Notes

Jeremy Flint, trombone

Blue Bells of Scotland

Arthur Pryor (1870-1942)

Arthur Pryor was the virtuosic trombone player and soloist from John Philip Sousa's band. He began learning music on a valve trombone at age 11, and learned the slide trombone at age 15. In 1892, Pryor joined the Sousa Band where he stayed for 12 years. At age 22, he performed his first of nearly 10,000 solos with the Sousa band during his time with the band. In 1895, Pryor became the assistant conductor, and stayed at this position until 1903. After his time with the Sousa Band, Pryor had his own traveling band that traveled until 1909. During his career, Pryor composed many of the most famous trombone literature that is played today, as well as band pieces, his most famous being "The Whistler and His Dog". "Blue Bells of Scotland" is an arrangement of a Scottish folksong that was first published in 1801. The words in the 1803 printed version are:

"O where and O where does your highland laddie dwell;
O where and O where does your highland laddie dwell;
He dwells in merry Scotland where the blue bells sweetly smell,
And all in my heart I love my laddie well"

This piece shows the technical abilities of the performer in its' three variations. As the piece progresses, the variations become more difficult and allow the performer to show their mastery of the horn.

Sonata (Vox Gabrieli) for Trombone and Piano

Stjepan Šulek (1914-1986)

Stjepan Šulek was a Croatian composer, bandmaster, and violinist. Born in Zagreb, he began his music studies by learning piano, violin, and composition. He received his diploma from the Zagreb Academy of Music, and was an active performer, both in chamber music and solo literature, until 1952. Šulek began teaching violin at the Zagreb Conservatory in 1939, composition in 1948, and orchestration in 1953. In 1945, his works began to be played worldwide, and in 1948 he became a member of the Croatian Academy of Arts and Sciences, as well as a member of Department of Music for the academy in 1954. This piece was commissioned by the International Trombone Association, and has become a world best-seller since its publication in 1973. This Sonata contains music that is at times peaceful, and at other times is very forceful, and gives the illusion of despair and uneasiness. For this, Šulek has the title "Vox Gabrieli", which literally means "Voice of Gabriel", the archangel. In Biblical traditions, Gabriel is sometimes regarded as the angel of death, the prince of fire and thunder, but more frequently as the messenger of God. In the music, you will hear these different depictions of Gabriel.

Sonata

Donald H. White (b. 1921)

Donald H. White is an American composer that was born in Narberth, Pennsylvania in 1921. He studied music at Temple University in Philadelphia, and composition at the Pennsylvania Conservatory and at the Eastman School of Music in Rochester, New York. He joined the faculty of DePauw University in 1947, and became chairman of composition and theories in 1948-1981, a professor from 1959-1981, and director of the school of music from 1974-1978. White was also the chairman of the music department at Central Washington University from 1981-1990. In each of the movements in this Sonata, you will hear an A theme and a B theme that will return at the end of the movement. The second and third movements have hints of a theme in the first movement that helps tie all of the movements together.

Cavatine

Camille Saint-Saëns (1835-1921)

Born in 1835, Saint Saëns began playing piano at two-and-a-half, and began composing at age three. He began studying composition at age seven, and at age ten, he gave a concert that consisted of works by Beethoven, Mozart, Bach, Handel, and Hummel. In 1848, Saint-Saëns entered the Paris Conservatory where he studied organ and composition. He composed throughout much of his life, which would go through some troubled times. After his marriage ended in 1881, Saint-Saëns composed some of his most popular works, such as Danse Macabre. When his mother died in the later part of his life, Saint-Saëns fell into a deeper depression. In this time, he also composed some of his more famous works, which included his Symphony No. 3 "Organ". "Cavatine", his only composed work for trombone, was composed in the late period of Saint-Saëns' life. This piece is set up in a typical ABA form where the first theme comes back at the end of the piece. The range of this work covers nearly three and a half octaves of the instrument, ending on a note in the upper register of the horn.

Thank You

I would like to first thank God for giving me the gift of playing my instrument. Without Him, I would not have anything. I want to thank my family for always supporting me through anything I do. I love you all and I do not know I would do with out you. I would like to thank Chloe for listening to and giving me tips throughout my practicing. My life would not be the same without you; I love you. Thank you to my high school band director, Mr. Jeff Lightsey, for affirming my interest in music and telling me about this institution. You put more kindle into the fire of music that is in me, thank you. I would like to thank Dr. Surface for all the years he has given me lessons. I have learned so much about music from you, and I would not be the same trombone player without your guidance. Thank you for all of your help with everything. Thank you Dr. Irish and Dr. McCloud for giving feedback that has allowed me to portray the music to the best of my abilities. Last, but certainly not least, I would like to thank the brothers of Kappa Kappa Psi. Your love of music and support of everyone has been very helpful. I am proud to say that I am a brother of Kappa Kappa Psi, and will always strive for the highest throughout life.