SCHOOL OF MUSIC

Presents

Garrett Nelson, horn
Edward Newman, piano

November 17, 2026 | 5:30 PM | PepsiCo Recital Hall

Program

Scherzo Concertante — Václav Nelhýbel (1919–1996)

Three Pieces from Op. 35 — Reinhold Glière (1875-1956)

I. Romance (No. 6)
II. Intermezzo (No. 11)
III. Nocturne (No. 10)

brief pause

Sonata for Horn and Piano in F Major, Op. 17 — Ludwig van Beethoven (1770–1827)

I. Allegro moderato
II. Poco adagio, quasi andante
III. Rondo. Allegro moderato

Bohemian Rhapsody — Freddie Mercury (1946–1991), arr. Nathan Philipp

Nick Spires, Travis Beard, Marina Reyna, and Nicolas Hernandez, horn

This recital is given in partial fulfillment of the requirements for a Bachelor of Music Education.
Mr. Nelson is a student of Professor Heather Test.
The use of recording equipment or taking photographs is prohibited.
Please silence all electronic devices.

Scherzo Concertante Václav Nelhýbel (1919–1996)

Born in Polanka nad Odrou, Czechoslovakia, Václav Nelhýbel was a prolific composer whose style merged European classical roots with the energy of the American wind band. After studying at the Prague Conservatory and conducting in Milan, he immigrated to the United States in 1957. His distinctive voice relies on sharp rhythmic drive, modal textures, and striking dramatic momentum.

Written in 1966, "Scherzo Concertante" is a compact showcase for the horn combining high-octane rhythmic interplay with expressive melodies. Built in a classic ternary structure, it opens with a syncopated, pulse-driven section featuring a playful conversation between the horn and piano. A lyrical section highlights the horn's vocal qualities before the opening energy returns to drive toward a bold, triumphant finish.

Three Pieces from Op. 35 Reinhold Glière (1875–1956)

Reinhold Glière was born in Kiev to a family of instrument makers and became a prominent figure of the late-Romantic and early Soviet eras. A student of Sergei Taneyev at the Moscow Conservatory, he earned renown as a master orchestrator and mentor to composers like Sergei Prokofiev. His music remained rooted in a rich 19th-century aesthetic infused with Russian folk warmth.

Written in 1908, his "11 Pieces, Op. 35" includes four character pieces originally composed for horn and piano. This selection of three features the warm, flowing lyricism of the Romance (No. 6), the emotional pull of the Intermezzo (No. 11), and the soaring lines of the Nocturne (No. 10).

Sonata for Horn and Piano in F Major, Op. 17 Ludwig van Beethoven (1770–1827)

Ludwig van Beethoven is recognized globally as a defining figure of Western classical music whose structural innovations bridged the Classical and Romantic periods. Relocating from Bonn to Vienna, he established his reputation as a formidable piano virtuoso and a fiercely independent composer. Even as early symptoms of his hearing loss manifested at the turn of the nineteenth century, he continued to expand the expressive and technical boundaries of chamber and orchestral writing.

Beethoven composed his "Sonata for Horn and Piano in F Major, Op. 17" in April 1800, and it was given its premiere performance on April 18, 1800, in Vienna by the legendary Bohemian horn virtuoso Giovanni Punto and the composer himself at the piano. Originally published as "Sonata for fortepiano with a horn" (reflecting the period convention of placing the keyboard instrument first in chamber works of this classification), the piece was a groundbreaking contribution to the repertoire. Rather than relegating either instrument to a secondary or ornamental role, Beethoven engineered a fully integrated dialogue that treated the horn and the piano as equal partners.

Bohemian Rhapsody Freddie Mercury (1946–1991)
arr. Nathan Philipp

Freddie Mercury was the legendary lead vocalist and primary songwriter of the rock band Queen, celebrated for his multi-octave range and theatrical stage presence. He fused arena rock with complex operatic structures and pop flair, transforming the landscape of modern music.

Originally released in 1975, "Bohemian Rhapsody" is structured like a multi-movement classical fantasy, moving from an a cappella intro through ballads and an operatic drive to a heavy rock finish. In this arrangement by TCU Instructor Nathan Philipp, the iconic vocal layers are reimagined for horn quintet, allowing the ensemble to capture the epic scale of the original work.