



SCHOOL OF MUSIC

Presents

**Ashley Boyington, horn**  
**Edward Newman, piano**

April 14, 2026

5:30 pm

PepsiCo Recital Hall

### **Program**

Heroine Adam Wolf  
(b.1981)

Morceau De Concert Camille Saint-Saëns  
(1835-1921)

Dans La Montagne Alfred Bachelet  
(1864-1944)

### *Intermission*

The Glass Bead Game James Beckel Jr.  
(b.1948)  
*I. The Call and Awakening*  
*II. Father Jacobus*  
*III. Magister Ludi Coronation and Death*

Hope Springs Eternal Justin Bush  
(b.1993)

This recital is given in partial fulfillment of the requirements for a Master's of Music in horn Performance. Ms. Boyington is a student of Heather Test.  
The use of recording equipment or taking photographs is prohibited.  
Please silence all electronic devices including watches, pagers, and phones.

## **Heroine (2015)**

Adam Wolf

Adam Wolf is an active composer and performer living in Los Angeles, California and is a Conn performing artist. Wolf has performed with a number of orchestras, opera companies and artists all over southern California, some of which are the Long Beach Symphony, Debut Orchestra, and the San Diego Opera. Wolf has composed a variety of works from Wind Band, to horn sonatas. His most notable piece is Skyward for wind band which was premiered in Carnegie Hall in 2009. Along with his classical compositions, Wolf writes and orchestrates all of the music for the Los Angeles based band Rock Horn Project.

*Heroine* was commissioned by Denise Tryon in 2015. Tryon's goal with this commission was to expand the low horn repertoire, beyond the popular *Bagatelle* by Hermann Neuling. This piece begins with muted horn whispering a soft-spoken introduction to our hero, slowly growing louder and more intense until the mute comes out and the tempo gets a boost; this is where the listener starts to really hear the hope and spark of our *Heroine*. The majority of this piece is in 12/8, offering a fairly stark difference to the 4/4 of the opening. Once the music enters the 12/8, the listener hears ostinato-like figure in the horn that comes back through the piece getting stronger as our hero finds their stride.

## **Morceau De Concert (1887)**

Camille Saint-Saëns

Camille Saint-Saëns was born October 9<sup>th</sup>, 1835 in Paris France. Saint-Saëns was a child prodigy on the piano giving his first public recital in 1846. He continued on to attend the Paris Conservatory, studying organ and composition at the age of 13 in 1848. At age 18, Saint-Saëns composed his first symphony in 1852. Saint-Saëns also composed a number of pieces to serve as jury pieces at the Paris Conservatory. After his time at the Paris Conservatory, he accepted a teaching position at the École de Musique Classique et Religieuse, a Paris school for church music. He later left this position in 1865 to continue pursuing a career as a performer and composer

*Morceau De Concert* was written in 1887 for Henri Chaussier on the Omnitonic horn, a horn that was created in an attempt to replace the need for crooks, though it did not gain popularity. *Morceau De Concert* is a single movement Concerto containing three contrasting sections: Allegro Moderato, Adagio and Allegro Non Troppo. This piece was originally intended for horn and orchestra but was simultaneously written for horn and piano. *Morceau de Concert* is an example of many works intended specifically to be used as a jury piece at the Paris Conservatory as it showcases the technical possibilities of the valved horn.

## **Dans La Montagne (1907)**

Alfred Bachelet

Alfred Bachelet was born in 1864 Paris. While there is not much information on Alfred Bachelet, we do know that he attended the Paris Conservatory and studied under Ernest

Giraud. During Bachelet's time at the Paris Conservatory he earned the Prix de Rome, a prestigious French composition scholarship that allowed its winners to study at the Villa Medici in Rome. Bachelet earned this scholarship in 1890 with his cantata Cléopâtre inspired by a text by Fernand Beissier. Later in 1907 he was the conductor of the choir at the Paris Conservatory and the Paris Opera. Bachelet also served as Director of the Nancy Conservatory from 1919 until his death in 1944.

*Dans La Montagne* is a prominent romantic-era ballad for Horn and Piano. This piece was first published in 1907, written to act as a jury piece for the Paris Conservatory where Bachelet attended and later taught. The title *Dans La Montagne* translates to "in the mountain" which is shown through the main opening melody from the solo horn. This opening melody starts in the mid/lower range of the horn and rises to the higher range, giving a feeling of climbing through the mountain. As the horn plays the main melody in 9/8 in the tonic G major, this melody is transferred to the piano, however when this melody is handed over to the piano the horn changes to 3/4 while the piano continues in 9/8.

### **The Glass Bead Game (1997)**

James Beckel Jr.

James Beckel Jr. is a composer and trombonist born in 1948. Beckel attended Indiana University majoring in trombone; however, his compositional interests had already begun. While in high school, Beckel entered a composition contest and won. Beckel has written numerous compositions that have been played with major orchestras around the United States as well as internationally in Europe, Asia, and Australia. His career began with the Indianapolis Symphony as principal trombone, a position which he held for 49 years until retiring in 2018. Beckel began writing music for orchestras in the late eighties and early nineties.

*The Glass Bead Game* was a commission by Leslie Kent, a freelance hornist in Indianapolis. The piece is loosely based on a novel by the same name written by Hermann Hesse. *The Glass Bead Game* was originally composed for horn and orchestra in 1997 but was later arranged for horn and wind band as well as horn and piano in 2001. This piece has three movements: The Call and Awakening, Father Jacobus, and Magister Ludi Coronation and Death. The first movement opens with a brief introduction from the piano followed by "The Call" played by the horn. This call is also heard as the closing motif in the third movement; this closing motif signifies the death of the main character from Hermann Hesse's book. You can also hear some call back of melody from the second movement throughout the third movement, but not as stately and clearly as "The Call".

### **Hope Springs Eternal (2018)**

Justin Bush

Justin Bush is a Canadian composer and hornist born in 1993. He was raised in Kemptonville, Ontario and received his BM from Queen's University in Kingston in 2016. After college, Bush relocated to Vancouver, British Columbia in 2018. Bush specializes

in contemporary classical compositions, including choral and instrumental works. Bush has worked with groups such as the Vancouver Chamber Choir. His composition style has been described as “plush with beauty” by Dee Dee McNeil, a Detroit-born, Los Angeles-based jazz vocalist, songwriter, poet, and journalist.

*Hope Springs Eternal* was commissioned by Denis Tryon, Associate Professor of horn at Indiana University and 4<sup>th</sup> horn of the American Horn Quartet, in Fall of 2017 and was premiered in July of 2018. *Hope Springs Eternal* was written in a time where the news cycle in North America was often dominated by negativity due to the political climate. With this in mind, Bush thought to write this commission venting his own frustration, however changed his mind when he realized that people did not need to hear more negativity. Instead, he leaned into the expression of hope and looking for a reason to be optimistic.