



SCHOOL OF MUSIC

Presents

Jesus Garcia Palacios, french horn
Edward Newman, piano

Sunday, March 28th, 2021

3:00 PM

PepsiCo Recital Hall

Program

Golliwog's Cakewalk from "Children's Corner"

Claude Debussy
(1862-1918)

Joseph McGee, trumpet
Ismael Sanchez, trumpet
Austin Andrade, trombone
Connor Koriath, tuba

Les Saisons

Georges Barbotou
(1924-2006)

I. Automne

II. Hiver

III. Printemps

IV. Ete

V. Danse

Chant Corse

Henri Tomasi
(1901-1971)

Fantasie – Impromptu

Georges Robert Vallee
(1897-1976)

Villanelle

Paul Dukas
(1865-1935)

This recital is given in partial fulfillment of the requirements for a Degree in Music Performance. Jesus Garcia Palacios is a student of Heather Test.

The use of recording equipment or taking photographs is prohibited.
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***Golliwog's Cakewalk* from “Children’s Corner” – Claude Debussy**

Claude Debussy (1862-1918) was a renowned French pianist and composer who studied at the Paris Conservatoire. In an attempt to break away from the deeply emotional roots of Austro-German music (like that of Richard Wagner), Debussy championed what would become the Impressionist style of France. Impressionist composers explored much more colorful harmonies and ambiguity in their music, creating a sound that was distinctly French and competed with the popular Romanticism of the era.

Golliwog's Cakewalk, from the “Children’s Corner” Suite, is a seemingly light-hearted piece originally for piano that Debussy dedicated to his daughter Claude-Emma and the toys she had. Unfortunately, the Golliwog character and the “cakewalk” dance are both references to racial stereotypes that plagued African Americans at the time. Debussy also pokes fun at Romantic music, quoting Wagner’s *Tristan und Isolde* and surrounding it with playful material.

***Les Saisons* – Georges Barboteu**

Georges Barboteu (1924-2006) was the leading horn performer in France for much of the 20th century. He started playing horn at the age of nine under his father Joseph Barboteu, another notable horn player in Algeria at the time. Georges Barboteu eventually studied at the Paris Conservatoire after WWII and would perform with many of the prominent orchestras in France, as well as teach horn at the Paris Conservatoire for twenty years. Barboteu also had a prolific recording career, especially in chamber works that spanned from the Baroque era to contemporary works.

Les Saisons is Barboteu’s attempt to capture the different stages of the year through music. The movements are labeled as the French names for the seasons (Automne, Hiver, Printemps, and Ete). Throughout the piece, Barboteu employs different harmonies and techniques to represent each season, from stopped horn to hunting calls. The piece ends with a “Danse”, which proves to be the most technically challenging and engaging movement.

***Chant Corse* – Henri Tomasi**

Henri Tomasi (1901 - 1971) was a prolific French composer and renowned conductor. Tomasi spent his early years playing piano at various venues for money and honing his composition and improvisation skills. His compositions, many for wind instruments, are inspired by different cultures and cities in France. As a conductor, Tomasi became one of the first to lead “radio” orchestras as recording technology progressed and was highly sought as a guest conductor throughout Europe.

Chant Corse draws from the region of Corsica, France, where Tomasi’s parents are from. Tomasi spent summers with his grandmother there, where he dreamt of becoming a sailor instead of a musician. During his time there, Tomasi learned many traditional folk songs, many of which he would use throughout his years as a composer.

Fantaisie - Impromptu – Georges Robert Valleé

Georges Robert Valleé (1897-1976) dedicated *Fantaisie – Impromptu* to Pierre del Vescovo, a prominent horn player who specialized in chamber music throughout France. Vescovo recorded frequently with many chamber orchestras, bringing many of the horn's chamber repertoire into the spotlight (notably that of French composers). While the piece is mostly lyrical, there are moments of technique and colorful harmonies to contrast the song-like material.

Villanelle – Paul Dukas

Paul Dukas (1865-1935) was a French composer, music critic, and music professor at the Paris Conservatoire. Dukas was an extreme perfectionist and destroyed or abandoned many of his own works in fear of criticism. Most famous for his tone poem, *The Sorcerer's Apprentice*, Dukas blended the ideas of progressive and traditional French composers.

Villanelle was written as an examination piece for the Paris Conservatoire, when horn players were just beginning to transition to the newly developed valved horn. Dukas demands proficiency in both styles of horn playing, including plenty of technical passages that test the performer in both techniques. *Villanelle* also refers to the French style of complex poetry where repetition of main ideas is a key feature, the most notable example being Dylan Thomas' poem *Do not go gentle into that goodnight*.

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