



SCHOOL OF MUSIC

Presents

**David Hellrung, Horn
Dr. Michael Bukhman, Piano**

April 9, 2021

8:30 PM

PepsiCo Recital Hall

Program

Morceau de Concert, Op. 94

Camille Saint-Saëns
(1835-1921)

Rêverie, Op. 24

Aleksandr Konstantinovich Glazunov
(1865-1936)

Horn Sonata, Op. 17

Ludwig van Beethoven
(1770-1827)

Allegro moderato

Poco Adagio, quasi Andante

Rondo. Allegro moderato

Divertimento for 2 Horns, Op. 59

Johann Wenzeslaus Kalliwoda
(1801-1866)

Aidan Lewis, Horn

This recital is given in partial fulfillment of the requirements for a Bachelor's Degree in Horn Performance. David Hellrung is a student of Mrs. Heather Test.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

***Morceau de Concert*, Op. 94 – Camille Saint-Saëns**

Camille Saint-Saëns (1835-1921) was one of the leading French composers of his time as well as a virtuoso pianist and organist (he was even regarded by Liszt as the greatest organist in the world). He was also the first Frenchman to write tone poems. While he supported works of his contemporaries such as Wagner, Liszt, and Schumann, he generally composed in a traditional style. Rather than conforming to the emerging styles based in emotion or championing a new style, he sought to create exceptional works within the traditional Viennese style.

Saint-Saëns wrote *Morceau de Concert* in 1887, the year after he wrote two of his most famous works, *Symphony No. 3*, Op. 78 (the ‘organ’ symphony) and *Le carnaval des animaux*. This piece can be divided into three main sections. First is a theme and variations that becomes increasingly technical. Next is an adagio section with a sweet sound in sharp contrast to the previous section. The last section is quite lively and fills the room with excitement as it races to an end.

***Rêverie*, Op. 24 – Aleksandr Konstantinovich Glazunov**

Aleksandr Glazunov (1865-1936) was a Russian composer who studied under Rimsky-Korsakov. He was known to have an exceptional ear and musical memory which carried him to his high status. He was proficient in many instruments in addition to the piano, including the horn. He was at the height of his career in 1905 when he was elected as director of the St. Petersburg Conservatory, at which he remained more than two decades. He absorbed many qualities of the great Russian (and Western European) composers preceding him, but younger composers abandoned him as old-fashioned. Glazunov holds a special place in Russian music, as he succeeded in reconciling Russianism and Europeanism through his compositions.

Glazunov composed *Rêverie* in 1890, the same year he had a creative crisis that lasted through 1891. However, the remainder of that decade contained some of his best works – the fourth, fifth, and sixth symphonies and his ballets *Raymonda*, *Ruses d’amour*, and *Les Saisons*. This short piece has a primary and secondary theme that alternate with each other and work together to show the melodic side of the horn’s ability.

***Horn Sonata*, Op. 17 – Ludwig van Beethoven**

Ludwig van Beethoven (1770-1827) was the predominant musical figure in the transitional period between the Classical and Romantic eras. He composed this sonata very speedily in 1800 for the Bohemian horn player Johann Wenzel Stich, also known as Giovanni Punto. This was the same year (and month) as the performance of his first symphony, and around this time Beethoven’s style shifted from 18th century techniques and ideas to the style he is known for. This shift was spurred by his realization that his hearing loss (malady) was becoming progressively worse and would leave him entirely deaf.

This performance will be given on the natural horn, the precursor to the modern valved horn. This piece was originally written for the natural horn since valves had not been standardly used in horns until the mid-19th century. Without valves the natural horn has a limited set of pitches it can produce according to the harmonic series it is in the key of. Additional pitches can be achieved by altering the shape of the hand in the bell, allowing for more scalar melodies. However, changing the shape of the hand in the bell drastically changes the timbre of the instrument, causing melodies to flow less uniformly by modern standards.

Divertimento for 2 Horns, Op. 59 – Johann Wenzeslaus Kalliwoda

Johann Kalliwoda (1801-1866) was a Bohemian-born composer and violinist who wrote in an 18th century style with romantic influences, and his music was widely played during his lifetime. Little is known about this piece's history, but *Divertimento for 2 Horns* was likely composed between 1835 and 1836 while he was kapellmeister of the court of Prince Karl Egon II of Fürstenberg. Around the time of this piece's composition, the quality Kalliwoda's works dropped, which was even noted by Schumann, who had previously given him acclaim. This piece can be divided into four main sections: a slow introduction, a theme and variations, an adagio section, and a polacca.