



SCHOOL OF MUSIC

Presents

Michelle Diaz, horn
Oscar Verdeal, piano

Saturday, April 24, 2021

5:30 pm

PepsiCo Recital Hall

Program

Four Improvisations (from travelling impressions)

Scandinavia

España

Japan

Vitaly Buyanovsky

(1928-1993)

Larghetto for horn and piano

Emmanuel Chabrier

(1841-1894)

Horn Concerto No. 1 in D major

Allegro

Adagio

Allegro

Joseph Haydn

(1732-1809)

Sur Les Cimes

Eugène Bozza

(1905-1991)

This recital is given in partial fulfillment of the requirements for a Masters of Music
in Horn Performance. Michelle Diaz 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.

Vitaly Buyanovsky, Four Improvisations (from travelling impressions)

Vitaly Buyanovsky is a 20th century Russian horn player, music teacher and composer. He was the principal horn player for the Leningrad Philharmonic Orchestra and a professor at the Leningrad Conservatory. In 1985, he was elected an Honorary Member of the International Horn Society. Despite his unfamiliar vibrato techniques to his playing, Buyanovsky won over western audiences with his superior technical control and musicality in his solo and orchestral playing. He was especially adventuresome when composing for the horn with his most famous composition being this unaccompanied solo sonata.

Four Improvisations (from travelling impressions) is a collection of four unaccompanied pieces that explore impressions of the countries of Scandinavia, Italy, Spain, and Japan. Buyanovsky uses a number of horn techniques such as lip trills and stopped horn to convey imagery of these countries. In the Scandinavian impression, there are alphorn calls and a peasant country dance. There are clanging church bells and flamenco rhythms to represent Spain. His use of modal tonality and delicate sounds draw reference from Japanese folk instruments.

Emmanuel Chabrier, Larghetto for horn and piano

Emmanuel Chabrier was a French composer and pianist of the Romantic period. His upper middleclass family disapproved of his interest in a music career, so he studied in Paris to become a lawyer and worked as a civil servant until he was thirty-nine, while he was also immersing himself in the modernist artistic life in Paris and composing music in his spare time. From 1880 until his fatal illness, he was a full-time composer. His lack of music education and training gave him a sense of freedom in his works because he was not tied down with all of the established rules of music and theory.

Composed in 1875, Larghetto for horn and piano was originally composed for horn and orchestra. This piece features the lyrical and expressive aspects of horn playing. Larghetto was discovered after Chabrier's death and is often regarded as the horn equivalent to an operatic aria. This piece can be played on either a horn or a cello.

Joseph Haydn, Horn Concerto No. 1 in D major

Joseph Haydn was a renowned Austrian composer of the Classical era. He was a leader in the development of chamber music like the piano trio. His contributions to musical form won him the names, “Father of the Symphony” and “Father of the String Quartet.” He spent most of his career as a court musician for the Esterházy family. His music widely circulated, and he was the most celebrated composer in Europe for most of his career. He was a friend and mentor of Wolfgang Amadeus Mozart and a tutor of Ludwig Van Beethoven.

Haydn’s Horn Concerto No.1 in D was completed in 1762 when Haydn was new to the Esterházy court. The work is presented in three movements. Due to the low range in the Adagio movement, some musicologists suspect that it may have been written for Thaddaus Steinmüller who was a horn player in the Esterházy court orchestra led by Haydn himself.

Eugène Bozza, Sur Les Cimes

Eugène Bozza was a 20th century French composer and violinist. He composed many chamber works for wind instruments. His large ensemble works include five symphonies, operas, ballets, large choral work, wind ensemble music, concertos, and many works for large brass and woodwind ensembles. Bozza’s larger works are rarely performed outside of France.

Sur Les Cimes is a very enjoyable piece for F horn and piano. This piece requires the mastering of techniques such as the lip trill, the glissando, and the mute. The cadenza part also adds to the challenges of this piece. Sur Les Cimes was composed in one movement which features five separate sections.