



SCHOOL OF MUSIC

Presents

**David Hellrung, horn**  
**Edward Newman, piano**

November 11, 2022

5:30 PM

Van Cliburn Concert Hall at TCU

**Program**

Heroine

Adam Wolf  
(b. 1986)

Romance, op. 67

Camille Saint-Saëns  
(1835-1921)

Sonata for Horn and Piano

*I. Andante – Allegro Molto*

*II. Adagio*

*III. Allegretto*

*IV. Lento – Allegro Molto*

Eric Ewazen  
(b. 1954)

*Intermission*

Bad Neighbours

Catherin Likhuta  
(b. 1981)

Emily Koch; horn

This recital is given in partial fulfillment of the requirements for a Bachelor of Music  
in Horn Performance. David Hellrung 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: An Anthem for Low Horn and Piano – Adam Wolf**

Adam Wolf (b. 1986) is a freelance hornist in Los Angeles. He has performed with many renowned artists and composers. He has performed with many orchestras and is currently the Principal Horn of the Redlands Symphony and the Third Horn of the Modesto Symphony. He is a Performing Artist for Conn-Selmer. He is regularly commissioned for concert music and is also the hornist, composer, and founder of Rock Horn Project – a multi-genre fusion band. He is currently on the faculty at the University of Redlands, where he serves as the Artist Teacher of Horn.

Heroine was commissioned by Denise Tryon, as heard on her 2020 CD, "Hope Springs Eternal." The piece begins with a lengthy introduction that grows throughout and can be divided into two parts. This leads into a boisterous A section which is followed by a more lyrical B section. Both the A and B sections are repeated, but this time they are more lively and technical than before. The piece then fades to a serene progression of chords as it ends.

"From the shadows rise the heroes,  
from heroes inspire the change,  
from change creates the conflict,  
from conflict cast down the shadows.

Without shadows, the light loses its power,  
without change Nature loses its growth,  
without conflict there can be no resolution,  
without heroes, we are lost." - Adam Wolf

## **Romance, op. 67 - 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 the 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 on emotion or championing a new style, he sought to create exceptional works within the traditional Viennese style.

This is the second of two romances written by Saint-Saëns. Although it was published after the first romance (op. 36), it was actually written first. It was completed in 1866 but not published until 1885. The piece is borrowed from an earlier work – the fourth movement of his cello Suite op. 16, written in 1862 and published in 1866. The piece was well suited for the horn, but there are still some revisions between op. 16 and op. 67. This piece was dedicated to hornist Henri Chaussier (1854-1914); he was only 12 years old at the time the piece was written, so it is likely that this dedication was made at a later date (but still before its publication).

The melody of this piece is very wistful and contemplative. It follows an A-B-A structure. The melody as it ebbs and flows in the first A section as it seems to dwell on a lost memory. In the B section, the melody becomes more hopeful and picks up momentum before crashing down. The A section returns and after some variations the melody evaporates into thin air.

### **Sonata for Horn and Piano – Eric Ewazen**

Eric Ewazen (b. 1954) is an accomplished American composer with a lengthy list of awards, commissions, recordings, notable performances, and guest appearances around the world. He has been a faculty member at Juilliard since 1980.

Ewazen wrote this sonata in 1992 and it was commissioned by Scott Brubaker of the Metropolitan Opera Orchestra. Throughout, he showcases his neo-impressionistic style, which at times sounds reminiscent of Aaron Copland. The piece explores a palate of emotions from pondering to dancing, worrying to rushing, and sneaking to bustling. He also requires many technical demands from the horn player between a liberal use of changing meter, fast rhythms, and the extended upper register.

Movement I opens with a slow, peaceful introduction and then moves to a dance with a changing meter. There are several melodies here that alternate and evolve throughout the movement before being stated again at the end. Movement II is much more introspective and is a series of ideas all responding to the previous one yet a variation of the original thought. Movement III is a busy series of musical pictures strung together in a scherzo-sounding style with a complex meter. Lastly, movement IV rounds out the work as an energetic chase with racing melodies and riffs. The introduction from the first movement is visited before racing to the end.

### **Bad Neighbours – Catherine Likhuta**

Catherine Likhuta is a Ukrainian-Australian composer, pianist, and recording artist. Her music exhibits a high emotional charge, programmatic nature, rhythmic complexity, and Ukrainian folk elements. She has many notable commissions, performances, residencies, and awards. She is also an active performer, often playing her own music.

Originally written as a chamber concerto for two horn soloists and a horn quartet and commissioned by Horn Hounds (Peter Luff and Ysolt Clark) in 2017, this emotional piece was written in response to the Russo-Ukrainian war that started in 2014. From Likhuta's program notes:

“[The piece] features numerous musical dialogues, arguments, and even fights. It mixes an overall sense of tension and determination with moments of sadness and mourning. Above all, however, it is about fighting for freedom and independence. I embraced my ethnic heritage in this work, consciously incorporating Ukrainian folk modes and angular rhythms from folk dances, mixing them with the characteristic elements of my compositional style, such as jazz influences, meter changes, and overall virtuosity. The 1<sup>st</sup> horn soloist represents Ukraine and has several solo moments which to me sound like the singing of Ukrainian folk tunes.”