



SCHOOL OF MUSIC

Presents

Aidan Lewis, French Horn
Edward Newman, Piano

Thursday, March 23, 2023

8:30 pm

PepsiCo Recital Hall

Program

Sonata for Horn and Piano

I. *Allegro Moderato*

II. *Poco Adagio*

III. *Allegro*

Halsey Stevens

(1908-1989)

Intermission

Les Adieux

Franz Strauss

(1822-1905)

Horn Concerto No.1 in E \flat major, Op.11

I. *Allegro*

II. *Andante*

III. *Rondo. Allegro*

Richard Strauss

(1864-1949)

Edward Newman, Piano

This recital is given in partial fulfillment of the requirements for a Bachelor's in Music Education. Aidan Lewis 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.

Sonata for Horn and Piano – Halsey Stevens (1908-1989)

Other than being an American composer, Halsey Stevens was also a music professor and musicologist. He studied at Syracuse University, before moving on to composition study at the University of California, Berkeley where he worked with Ernest Bloch. Stevens eventually passed away in 1989 after a long battle with Parkinson's.

Halsey Stevens' *Sonata for Horn and Piano* is a challenging yet tuneful 20th-century piece for French horn that shows off the many qualities of the characteristic horn sound. All while exploring the entire horns range, this work does an excellent job of guiding the listener through a variety of moods, from dark and melancholy to happy and energetic. This vast array of mood changes specifically in the piano is accompanied by the many diverse timbres of the horn.

Les Adieux – Franz Strauss (1822-1905)

Franz Strauss was a German composer, virtuoso horn player, and excellent performer on the viola, clarinet, and guitar. For over 40 years, he served as the principal horn of the Bavarian Court Opera. Franz is highly known as the father of the composer Richard Strauss, clearly holding great influence on Strauss Jr's works. Even following the classical era, Strauss mainly wrote music based on classical styles, as he showed distaste towards the hints of modernism that were starting to become present in the late 1800s. F. Strauss eventually had a bad influenza attack leading to the end of his horn playing. He then conducted and taught the "Wilde Gung'l" opera until he passed in Munich at the age of 83.

Les Adieux is a romantic era work for horn and piano written in 1848 by the German composer Franz Joseph Strauss. Translating to "The Farewell," *Les Adieux* explores lyrical flourishes and motifs that lead the listener through feelings of bittersweetness. All while winding through complex key signatures and meters, this piece still possesses an overall sense of beauty and expression. Franz Strauss does an excellent job at telling stories in his music, and while this piece does not have a specific story tied to it, it goes without saying that the listener can forge their own story as the notes float across the recital hall.

Horn Concerto No. 1 in Eb Major, Op.11 – Richard Strauss (1864-1949)

Richard Georg Strauss was a German composer, conductor, pianist, and violinist. He was considered one of the leading composers of the late romantic and early modern eras. His music is often referred to as the successor of Richard Wagner and Franz Liszt. The majority of his music represents German Romanticism, tokening a unique and advanced harmonic style. R. Strauss was a prolific composer from a very young age eventually composing famous works such as *Till Eulenspiegel's Merry Pranks*, *Don Quixote*, *Don Juan*, and *Eine Alpensinfonie* to name a few. There is a lot of controversy surrounding Richard Strauss as he held a few roles in the musical life of Nazi Germany, however, it has been found that this was mainly to keep his daughter-in-law, who was Jewish, safe. He also wrote anti-nazi works criticizing the party leading to his firing. He was cleared of any wrongdoing by a denazification tribunal one year before his death. On August 15th, 1949, he passed away from complications of a heart attack.

Richard Strauss' *Horn Concerto No. 1 in Eb Major, Op.11* serves as the standard in advanced solo horn repertoire. This piece is diverse as it requires lyrical, technical, and heroic playing styles. Movement one (*Allegro*) opens with an iconic cadenza-like hook that instantly grabs the attention of the listener. Movement one then transitions to the opening lyrical statements of the piece before moving on to some more technical passages that lead to the grand finish of the first movement.

Without pause, the piece transitions into movement two (*Andante*) which is much slower and lyrical. Movement two shows off its dynamic contrast in the mid-range, ranging from pianissimo to fortissimo. Replicating motifs from movement one, this andante section wanders through call-and-response patterns between the horn and the accompaniment.

Coming to its closing, the piece does not hesitate to continue to a large crescendo that guides the concerto straight into its third movement (*Rondo-Allegro*). Movement three is melodically like the first movement of the piece. The main difference is that the tempo picks up quite a bit more while requiring the performer to execute more complex passages. The melody continuously soars until it meets its cascading grand finale, completing the piece with one final statement reminiscent of the opening.