



SCHOOL OF MUSIC

Presents

Emily J. Martin, horn
Edward Newman, piano

April 16, 2023

2:00 pm

PepsiCo Recital Hall

Program

Larghetto

Emmanuel Chabrier
(1841-1894)

Tanguito

Dante Yenque
(b. 1964)

Sonata for Horn and Piano, Op. 17

I. Allegro moderato

II. Poco adagio, quasi andante

III. Rondo. Allegro moderato

Ludwig van Beethoven
(1770-1827)

Intermission

Sonata for Horn and Piano

I. Mäßig bewegt

II. Ruhig bewegt

III. Lebhaft

Paul Hindemith
(1895-1963)

This recital is given in partial fulfillment of the requirements for a Master's of Music in Horn Performance. Emily Martin 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.

Larghetto – Emmanuel Chabrier (1841-1894)

Alexis-Emmanuel Chabrier was a French composer who wrote mostly songs, pieces for piano, and stage works. Best known for his orchestral work *España* and most recognized after his death, Chabrier influenced French composers active in the early twentieth century, including Debussy, Ravel, and members of Les Six.

Larghetto was written in 1875, originally for horn and orchestra. It is a single movement, written in Chabrier's typical French Romantic style and highlighting the unique timbre of the horn. The solo horn line opens with a recitative section, which returns twice throughout the piece. Overall, *Larghetto* shows off the horn's rich tone and capability for lyrical expression.

Tanguito – Dante Yenque (b. 1964)

Dante Yenque is a Peruvian composer and hornist. He studied at the National Conservatory of Music in Lima. As a performer, he has played with several notable ensembles, including the Munich Philharmonic, Staatskapelle Dresden, Philharmonia Hungarica, Latin American Symphony, and the National Symphony Orchestra of Colombia.

Written in 2002, *Tanguito* is an unaccompanied work for low horn. It explores the tango style, utilizing the characteristic rhythms, modes, and gestures. As the piece develops, the steady driving rhythmic motives give way to a fast and swirling trio section. *Tanguito* fully utilizes the horn's low register, showcasing this often-under-appreciated part of the instrument.

Sonata for Horn and Piano – Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven was a highly influential German composer. He was known for combining the tradition and refinement of the Classical era with Romantic individualism and expression. Beethoven wrote music in numerous genres, including symphonies, chamber music, and solo works. His works are often divided into three periods, with the first going through 1802, the second ending in 1812, and the third lasting until his death in 1827.

Beethoven's *Sonata for Horn and Piano* was hastily written for the virtuoso hornist Giovanni Punto, who gave the first performance on April 18, 1800. Punto's contributions as a hornist were vital to the development of the natural horn. He was well-known for his hand-horn technique which allowed him to access any note on the horn, which was simply a coiled length of tubing before the invention of the valve.

The opening movement, *Allegro moderato*, is in the typical sonata form, beginning with a fanfare from the horn before moving into contrasting lyrical material. The development section brings increased chromaticism, which is especially jarring due to the extreme pitch manipulation achieved by hand-stopping. This movement ends with virtuosic arpeggios, a skill at which Punto was especially effective.

Movement 2, *Poco adagio, quasi andante*, is almost comically short, likely due to how quickly Beethoven wrote the sonata. It is in the key of F minor, and is reminiscent of a funeral march. The final movement, marked *Allegro moderato*, is a rondo. It is light and cheerful, and its recurring theme is delicate in its cascade of eighth-notes. The piece ends with another exciting arpeggiated figure reminiscent of the opening horn call.

Sonata for Horn and Piano – Paul Hindemith (1895-1963)

Paul Hindemith was a German composer and theorist, most influential during the interwar period. Shortly before World War II, Hindemith's music was outlawed in Germany, leading to his immigration to Switzerland and his intense focus on music theory. This period of his life produced a series of sonatas written for nearly every instrument, solidifying and standardizing his personal compositional technique while also highlighting each instrument's unique features. Hindemith later moved to the United States, where he primarily taught at Yale University.

The *Sonata for Horn and Piano* was written in 1939, one of the many sonatas Hindemith wrote around that time. It is known for being technically challenging for both the hornist and pianist. The first movement, *Mäßig bewegt* (“moderate”), is dramatic and powerful, featuring complex interactions between the horn and piano. With rapidly shifting tonal centers, dynamics, and moods, this movement is a bold opener to the sonata as a whole.

Movement 2, *Ruhig bewegt* (“calm with motion”), is broad and expansive while maintaining the assertive energy from the previous movement. It is more cohesive and grounded in its moods and tonalities. The last movement, *Lebhaft* (“lively”), has a resolute sound, emphasized by a recurring descending octave leap. It includes a slower, more lyrical middle section, before returning to the firm and controlled ideas from the beginning.