



SCHOOL OF MUSIC

Presents

Joshua Wheeler, Horn
Edward Newman, Piano

Wednesday, May 3, 2023

8:30 pm

PepsiCo Recital Hall

Program

Morceau de Concert

1. *Allegro moderato*
2. *Adagio*
3. *Allegro non troppo*

Camille Saint-Saëns
(1835-1921)

Horn Concerto No. 1 in D major

1. *Allegro*
2. *Rondo*

W. A. Mozart
(1756-1791)

Rêverie

Aleksandr Glazunov
(1865-1936)

Horn Concerto No. 1 in E-Flat Major

1. *Allegro*
2. *Andante*
3. *Allegro*

Richard Strauss
(1864-1949)

This recital is given in partial fulfillment of the requirements for a Master of Music in Horn Performance. Joshua Wheeler is a student of Professor 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- Camille Saint-Saëns (1835-1921)

Camille Saint-Saëns was a French composer, organist, conductor, teacher, and pianist of the Romantic era. Saint-Saëns is best known for his ability as a composer, and a couple of his most well-known works are *Introduction and Rondo Capriccioso* (1863), and *The Carnival of the Animals* (1863). Saint-Saëns influence can be found in the French composers Gabriel Fauré who he had once taught and Maurice Ravel who was a student of Fauré.

Morceau de Concert translates to concert piece, and it was composed in 1887. Originally composed for orchestra, the piece has been edited and transcribed for horn and piano. The piece has three clear contrasting movements. The first movement is a theme and variations. The movement includes a theme and three variations, all with increasing motion. The second movement is *adagio*. The movement is a contrast from the first movement because it is soft, lyrical, and calm. The third movement is marked *allegro non troppo*. The movement has an animated dialogue between the soloist and the pianist and has a flurry of arpeggios and scales for an exciting ending to the piece.

Horn Concerto No. 1 in D Major- Wolfgang Amadeus Mozart (1756-1791)

Mozart was one of the most prolific and influential composers of the Classical period. Mozart wrote over 800 works in his lifetime. Mozart's horn concertos were written for Joseph Leutgeb, who was a friend of Mozart as well as a horn virtuoso.

Mozart began writing *Horn Concerto No. 1 in D Major* in 1791, which was his final year to be alive. Mozart had finished the first movement *Allegro* in 1791 and had begun working on the *rondo* for the piece. He was not able to finish his work before passing away, and it led his student, Franz Xaver Süssmayr, to finish the rondo Mozart started. After Süssmayr completed the rondo, the two movements were put together in 1792 as a complete work. The piece differs from Mozart's other three horn concertos because it lacks a slower middle movement.

Rêverie- Alexander Glazunov (1865-1936)

Alexander Glazunov was a Russian composer, teacher, and conductor of the late Russian Romantic Period. Glazunov is best known for his time as the director of the Saint Petersburg Conservatory and his *Eighth Symphony*. He left his influence by teaching a high-profile composer named Dmitri Shostakovich.

Rêverie was composed in 1890 by Alexander Glazunov. *Rêverie* is a highly romantic piece that was written for horn and piano. Glazunov composed the piece in a way that best takes advantage of the melodious qualities of the horn. The dialogue between horn and piano shows his virtuosity as a composer.

Horn Concerto No. 1 in E-Flat Major- Richard Strauss (1864-1949)

Richard Strauss was a composer during the late Romantic and early modern eras. Richard came from a musical and financially secure household. His father Franz Strauss was the principal horn of the Bavarian Court Orchestra and the Munich Opera, and his mother, was an heiress to the Hacker-Pschorr Brewery. Because of his stable background he was able to focus on his music career.

Strauss composed *Horn Concerto No. 1 in E-Flat Major* while studying philosophy at the University of Munich. Strauss dedicated the piece to his father, and then at his father's request rededicated it to Bruno Hoyer. The work was originally composed for horn and orchestra. The piece is in three linked movements that showcase the virtuosity of the horn.

The first movement of the piece, *Allegro*, is set up with a heroic fanfare that sets the tone for the entire movement. The movement develops into a broad graceful melody and ends with the heroic foundation that was set at the beginning of it. The second movement, *Andante*, is transitioned into and showcases the ability of the horn in playing long connected phrases, and the final movement, *Allegro*, is the lively finale of the work. The movement showcases the versatility of the horn by having recurring, fast-moving lyrical motives that are delicate, yet powerful at the same time. The movement has a final race to the end of the piece that is exciting, heroic, and powerful.