



SCHOOL OF MUSIC

Presents

**Joshua Wheeler, Horn**  
**Edward Newman, Piano**

Friday, April 19, 2024

5:30 pm

Ed Landreth Recital Hall

**Program**

Horn Concerto No. 4

1. *Allegro moderato*
2. *Romanza*
3. *Rondo*

W. A. Mozart  
(1756-1791)

Romance, Op. 36

Camille Saint-Saens  
(1835-1921)

Laudatio

Bernhard Krol  
(1920-2013)

*Intermission*

Rondo in B-flat Major

Arnold Cooke  
(1906-2005)

Sonata for Horn and Piano

1. *Allegro Moderato*
2. *Melodie*
3. *Rondo*

Gina Gillie  
(b. 1981)

This recital is given in partial fulfillment of the requirements for a Master's of Music in Horn Performance. Joshua Wheeler is a student of Professor Test.

The use of recording equipment or taking photographs is prohibited.

Please silence all electronic devices including watches, pagers, and phones.

### *Horn Concerto No. 4*- 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 horn virtuoso.

Mozart's Horn Concerto No. 4 was composed in 1786. Mozart classified this piece as a hunting horn concerto, and he also used ink of four different colors in the manuscript to write commentary and jokes, poking fun at his friend Joseph Leutgeb. If it was not for Leutgeb and his ability with the hand stop technique, this great piece would probably not be around today.

### *Romance, Op. 36*- 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.

*Romance* was composed in 1874. The piece is simple yet elegant and in ternary form. The range and rhythms are straightforward and allow accessibility for most young players. The piece has many beautiful melodies and harmonies that are enjoyable for most audiences.

### *Laudatio*- Bernhard Krol (1920-2013)

Bernhard Krol was an esteemed German hornist who played in ensembles such as the Berlin Philharmonic and the Radio Orchestra of Stuttgart. He studied composition in Vienna and was known for his ability to write pieces based on motifs and themes.

*Laudatio* was composed in 1966. It was written for Hermann Baumann. The piece starts with a motif, a kind of spiritual question. What follows is a journey, a search for the solution. The motif reappears multiple times throughout the piece, often after intense passages of moving notes. In the final section there is finally an answer to the question in the form of an authentic cadence.

### *Rondo in B-flat Major*- Arnold Cooke (1906-2005)

Arnold Cooke was a British Composer and student of Paul Hindemith. Cooke wrote a lot of chamber music as well as two operas, six symphonies, and several concertos. In 1947, he became the professor of harmony, counterpoint, and composition at Trinity College of Music in London, and he was employed there for thirty years.

*Rondo in B-flat Major* was composed in 1950. The piece is in 6/8 and plays with the difference between triple and duple rhythms. The work has a steady pace and has a wide range. It is an exciting and accessible work.

*Sonata for Horn and Piano*- Gina Gillie (b. 1981)

Gina Gillie is an Associate Professor of Music at Pacific Lutheran University where she teaches applied horn, composition, and aural skills. She performs with two faculty ensembles at PLU and is an active freelance artist in the Pacific Northwest.

The *Sonata for Horn and Piano* was commissioned in 2017 by Steven Cohen. Gillie begins the first movement much like Strauss' first concerto with a triumphant ascending arpeggio and working down two octaves. The second movement has a romantic feel with long melodic lines that are simple and beautiful. The third movement has an Afro-Cuban groove with fast moving scales and athletic arpeggios, and the end of the piece is a triumphant celebration.