



SCHOOL OF MUSIC

Presents

**Roger Gonzalez, horn**  
**Edward Newman, piano**

November 3, 2024

2:00pm

Pepsico Recital Hall

### **Program**

Concerto No. 2 in Eb Major for Horn

*I. Allegro Maestoso*

*II. Andante*

*III. Rondo Allegro*

W.A. Mozart  
(1756-1791)

*Short Pause*

4 Pieces for Horn and Piano

*Romance*

*Intermezzo*

*Valse Triste*

*Nocturne*

R. Gliere  
(1875-1956)

En Foret

E. Bozza  
(1905-1991)

This recital is given in partial fulfillment of the requirements for a Bachelors  
in Brass Performance. Roger 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.

## Program Notes

### *Concerto No. 2 for Horn by Wolfgang Amadeus Mozart*

Wolfgang Amadeus Mozart was one of the most prolific composers of the classical period. Born into a musical family in Salzburg, Austria, Mozart showed early signs of musical talent. He composed his first piece at the age of five and performed for royalty by the age of six. Mozart was generally considered to be a rare musical genius, though he said himself to be diligent in studying great composers before him such as Haydn and Bach.

Mozart's second horn concerto was actually the first to be completed and was one of the four written for his friend Joseph Ignaz Leutgeb (1745-1811). Leutgeb was the principal horn in the orchestra of the Archbishop of Salzburg when Mozart was growing up. The two had a curious relationship as Mozart would often make fun of Leutgeb's wit. The dedication on the original manuscript of the concert reads "W. A. Mozart took pity on Leutgeb, ass, ox and fool in Vienna on 27 May 1783." Despite the taunting and the teasing, the two remained friends for life.

### *Romance, Intermezzo, Valse Triste, and Nocturne by Reinhold Glière*

Born in Kyiv, Reinhold Glière (1874-1956) was a Soviet composer, of German and Polish descent, who was noted for his works incorporating elements of the folk music of several eastern Soviet republics. He attended the Moscow Conservatory—where he studied violin, composition, and music theory with notable composers such as Sergey Taneyev and Mikhail Ippolitov-Ivanov and graduated in 1900. Glière achieved a high status in the Soviet musical world after the Russian Revolution, largely because of his interest in national styles. Although Glière was highly respected by many, his often politically motivated works were criticized by others for lack of depth and originality. Nevertheless, his influence on younger Soviet composers was profound. Among his pupils were Sergey Prokofiev, Nikolay Myaskovsky, and Aram Khachaturian.

The four pieces for horn are from a larger collection of 11 pieces for solo instruments and piano. The flute, clarinet, bassoon, horn, and oboe each have two pieces in the collection and one written for the cello. The *Nocturne* and *Intermezzo* are both originally for the horn and the *Romance* and *Valse Triste* are originally for the clarinet. However, it is common for horn players to perform the two clarinet pieces in addition to the original two for horn. All four pieces are written with long and free phrases that demonstrate typical Romantic musical gestures.

#### *En Foret* by Eugene Bozza

Born in Nice, France, Eugene Bozza (1905-1991) was a composer, conductor, violinist, and a leading figure in the 20th century. He was a very gifted student at the Paris Conservatory where he won prizes in violin, conducting, and composing. Bozza's style was pretty consistent throughout his career. He was influenced by a variety of composers including Bach, Debussy, and Stravinsky. Bozza wrote many big works but is known more for his chamber pieces, which he wrote for a variety of instrumentation.

*En Foret* was written for the Paris Conservatoire as part of the tradition of examination pieces but has now become an integral part of horn literature. It was written in 1941, at a time when Paris (along with half of France) was occupied by the Nazis. This piece is a short but ambitious work which begins and ends with a lively motif. In between this beginning and end, we encounter a series of episodes such as a mysterious signal with alternating stopped and open passages; a solemn rendition of *Victimae paschali laudes*; a hunting melody in 6/8 time; and an expansive muted section.