



SCHOOL OF MUSIC

Presents

Emily Holland, French horn
Edward Newman, Piano

November 12, 2024

5:30pm

PepsiCo Recital Hall

Program

Dreams of a Wombat

Dream Dancing

Sleep Walking

Dream Big

Catherine Likhuta
(1980)

Short Pause

Notturmo for Horn and Piano

Carl Reinecke
(1824-1910)

Sonata for Horn and Piano

Allegro Moderato

Melodie

Rondo

Gina Gillie
(1980)

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

Emily 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.

Dreams of a Wombat

Catherine Likhuta (b. 1980) is a Ukrainian-Australian composer known for her work in the contemporary classical genre. Her pieces are programmatic in nature, and feature a high degree of rhythmic complexity with nods to traditional Ukrainian folk elements.

Dreams of a Wombat (2019) was commissioned by world-renowned soloist, educator, orchestral player, and Grammy-winner Andrew Pelletier. During one of Pelletier's visits to Likhuta's hometown of Brisbane, he spent time at Lone Pine Koala Sanctuary, where he read a book near the wombat enclosure and was intrigued by its behavior. That same day, he contacted Likhuta requesting her to compose a work inspired by the sleeping habits of wombats. Wombats sleep for around sixteen hours each day, and the piece reflects an interpretation of what may be going on inside of their heads while taking such long naps.

The first movement, "Dream Dancing," is the wombat's dream about dancing a waltz. Wombats, not known for their grace, are often clumsy and hardly ever associated with waltzing—but anything is possible in a dream. The movement displays lightness and spontaneity, yet the audience is reminded time to time of the clumsiness of the creature through unexpected musical surprises.

The second movement, "Sleep Walking," conveys a mesmerized, mysterious mood that portrays the experience of a drowsy wombat. Wombats are nocturnal animals, and while they do wake up for short periods during the day, they tend to be sleepy and groggy, almost as if they are walking around in their sleep.

"Dream Big" is described by the composer as "bold, groovy, and daring," and represents the most active time of a wombat's day—the nighttime. This is when the wombat does all of its work, digging burrows, looking for food, and running around—the exciting stuff! Even though they are sleepy during the day, wombats can run close to twenty-five miles an hour! This goes to show you that with plenty of rest, we can dream big and be the best versions of ourselves—human OR wombat!

Notturmo

Carl Reinecke (1824-1910) was a German composer, pianist, and conductor. His works were influential in the nineteenth century classical music scene, and he is best known for his highly romantic compositions that feature chromaticism, moodiness, and long, sweeping phrases.

Reinecke's *Notturmo for Horn and Piano* (1903) was composed as part of an exploration into chamber music and highlights the composer's mastery of lyricism in his writing. *Notturmo* opens with a serene, lyrical horn melody that reflects a tranquility often

associated with nighttime, while the piano provides rich harmonic accompaniment to set the overall mood of the piece. The piece continues as a conversation between the horn and piano, highlighting moments of tension and interplay that contrast with delicate, nuanced phrases. The piece is divided roughly into three parts, with the middle section providing an intense contrast before returning to the smooth melody of the first section and concluding with a gentle descending phrase.

Sonata for Horn and Piano

Gina Gillie (b. 1980) is a world-renowned performer, composer, and educator based out of Tacoma, Washington, where she teaches at Pacific Lutheran University. Her compositional style reflects a synthesis of both familiar and contemporary styles, and she is known for exploring innovative textures and harmonies.

Sonata for Horn and Piano (2018) is a vibrant work that references the traditional style of Richard Strauss's first horn concerto while implementing modern harmonies and musical styles, including an Afro-Cuban influenced third movement. The first movement, marked *Allegro*, opens with a bold theme that sets the stage for a captivating dialogue between the horn and piano. The second movement, *Andante*, is lyrical and introspective in style, with a smooth, flowing horn line that pairs well with gentle piano harmony. The final movement reinvigorates the energy from the first movement, with playful Latin inspired musical motifs and lots of rhythmic complexity, ending with an exciting shout. Gillie's *Sonata for Horn and Piano* highlights a full range of musical style and expression, allowing the performer to showcase their ability in an approachable, familiar way.