



SCHOOL OF MUSIC

Presents

Maya Huffman, horn
Edward Newman, piano

November 17, 2024

7:30pm

PepsiCo Recital Hall

Program

Concerto for Horn in B-flat major

R. Glière
(1875-1956)

- I.* Allegro
- II.* Andante
- III.* Moderato- Allegro vivace

Intermission

La fille aux cheveux de lin

C. Debussy
(1862-1918)

Emily Holland, horn
James Brandt, horn
Logan Bingham, horn

Romance Op. 67

C. Saint-Saëns
(1835-1921)

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

Horn Concerto, Op. 91 (1951) by Reinhold Glière

Reinhold Glière was a modern Russian/Soviet composer best known for his incorporation of Soviet folk music into his compositions. He studied violin, composition and music theory at the Moscow Conservatory and studied conducting in Berlin. He went on to teach at the Kiev Conservatory and the Moscow Conservatory. His music was initially performed mainly in the Soviet Union but has now become more universally accepted and widespread.

Glière's Horn Concerto features expressive writing for the horn while still demanding technical skill. The first movement opens with a resolute and majestic theme which is contrasted with a gentle lyrical tranquillo section. The march-like rhythmic quality of the opening theme is displayed in the conclusion of the movement. The second movement reflects the intimacy of the horn, employing long lyrical melodies to showcase the expressive capabilities of the instrument. A more agitated theme is introduced, bringing a contrast of emotionally charged elements to the otherwise calm beginning. The finale opens with a moderato introduction featuring a soaring melody followed by a chorale section. It was premiered on May 10, 1951, by Russian hornist Valery Polekh in Leningrad with the Leningrad Radio Symphony Orchestra.

Polekh describes playing the piece for the first time in the following passage from "Birth of the Glière Concerto:"

"In the winter of early 1951, in Glière's flat, I played the just-completed concerto from the manuscript. I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player's favorite."

La fille aux cheveux de lin (1910) by Claude Debussy

La fille aux cheveux de lin is a musical composition by French composer Claude Debussy. It is the eighth piece in the composer's first book of *Préludes*, written between late 1909 and early 1910. The title is in French and translates to "The Girl with the Flaxen Hair".

The piece, named after a poem by Leconte de Lisle, is known for its musical simplicity, a divergence from Debussy's style at the time. Completed in January 1910, it was published three months later and premiered in June of that same year. The prelude is one of the most recorded pieces of Debussy's, both in its original version and in subsequent various arrangements.

This arrangement, by David B. Thompson, is for four horns.

Romance Op. 67 (1855) by Camille Saint-Saëns

Romance Op. 67 symbolizes Saint-Saëns' skill in writing music that balances lyrical phrases with technical demands, making it both a rewarding piece for performers and a captivating experience for audiences. Although it is short, its intimate atmosphere and delicate phrasing make it a beloved piece in the horn community.

Saint-Saëns dedicated *Romance, Op. 67* to hornist Henri Chaussier, a testament to his respect for the instrument and his ability to highlight its lyrical qualities. The piece remains popular among horn players, as it offers a rare opportunity to display its melodic voice in a soloistic setting while retaining an intimate, reflective character that appeals to listeners.