



SCHOOL OF MUSIC

Presents

James Brandt, Horn
Edward Newman, Piano

April 12, 2025

5:30 pm

Ed Landreth Hall

Program

Bagatelle

Herman Neuling
(1897-1967)

Sonate, Op. 7

Jane Vignery
(1913-1974)

Intermission

Trio for Piano, Clarinet, and Horn, Op. 274

Carl Reinecke
(1824-1910)

Allegro

Andante

Alyssa Boortz, Clarinet

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)

This recital is given in partial fulfillment of the requirements for a Bachelor of Music in Horn Performance. James Brandt 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.

Program Notes:

Bagatelle, Hermann Neuling

Herman Neuling, a horn player, composer, and teacher, was born in 1897. During his performing career, he appeared with the Staatsoper Unter den Linden in Berlin and the Bayreuth Wagner Festival Orchestra. Later in his professional career, Neuling taught at the Izmir State Conservatory from 1963-1966. Neuling also wrote many technical horn etudes, and a horn concerto, which only the horn part of the concerto survived the bombings of WW2.

Bagatelle became a popular audition piece for professional jobs after it was performed by Fergus McWilliams when he auditioned for the second horn of the Berlin Philharmonic Orchestra in the mid-1980s. *Bagatelle* is a virtuosic twentieth-century piece that explores four octaves of the horn with a particular emphasis on its often underutilized low register. Neuling seamlessly moves through all registers, showcasing the horn's versatility and its ability to move smoothly across its full range while maintaining an energetic sound.

Sonate, Op. 7, Jane Vignery

Jane Vignery, a twentieth-century female composer, was born on April 11th, 1913 in Ghent, Belgium. Her initial musical influence came from her mother and grandfather. At a young age, Vignery became a promising violinist and composer, later studying music at the Royal Conservatory of Ghent and the Ecole Normale de Musique in Paris. In 1942, she was awarded the Emile Mathieu Prize for her *Sonate for Horn and Piano, Op.7*. Later she was appointed lecturer of harmony at the Royal Conservatory in Ghent in 1945 remaining there until her death from a train accident in 1974. Her other works included orchestral, chamber ensemble, and chorus pieces.

Sonate for Horn and Piano, Op.7 was composed in 1942 and dedicated to Maurice van Bocxstaele, professor of horn at the Royal Conservatory of Ghent. While writing this piece, Vignery was never afraid to explore the horn's versatility. The first movement: *allegro*, visits 3 octaves of range, extreme dynamics, fast chromatic passages, slow lyrical sections, and extended techniques such as echo horn and stopped horn.

The second movement: *lento ma non troppo*, is a slow, lyrical, and emotional movement in contrast to the lively and energetic first movement. Tension is constantly building between the melodies and harmonies in the horn and piano; however, Vignery always finds clever ways to resolve each passage.

The third movement: *allegro ben moderato*, is a playful rondo with an unexpected twist to close the piece. This movement once again explores the horn's versatility through varied articulation passages, range, and the use of stopped horn. Understanding the pulse and complex rhythms is very important in this movement. Even a hint of hesitation and you will be off!

Trio for Horn, Clarinet, and Piano, Op. 274, Carl Reinecke

Carl Reinecke was born in Altona near present-day Hamburg in 1824. He was a German pianist, composer, conductor, and teacher. One of his main life goals was to preserve the classical tradition in the late 19th century. Much of his musical influence came from his father playing violin, piano, and composing. At a young age, he became very proficient at piano. At age 19, he left home to begin his first concert tour as a pianist through Denmark and Sweden.

Much of Reinecke's composition influence came from his experience studying with Felix Mendelssohn, Robert Schumann, and Franz Liszt. He composed works for orchestra, piano, voice, and chamber music. Professionally, he held many positions of music such as professor at the Cologne Conservatory; musical director in Barmen; academic director, musical director, and conductor of the Singakademie at Breslau; director of the Leipzig Gewandhaus Orchestra; and professor of composition and piano at the Leipzig Conservatory.

Trio for Piano, Clarinet, and Horn, Op. 274 was composed in 1905. This piece was written to be performed with Reinecke's friends, with him playing the piano part. The first movement: *allegro*, is in a standard sonata form, with an opening horn call, later followed by the clarinet. The opening call is a common recurring theme tying each section of the movement together. The second movement: *andante*, is portrayed as a fairytale, where the piano, clarinet, and horn pass around the melody in a dream-like manner. Just as the piano is the first to sound the main melody, it also ends the movement.

Adagio and Allegro, Op. 70, Robert Schumann

Robert Schumann was born June 8th, 1810 in Zwickau, Saxony, present-day Germany. Schumann was a composer in the Romantic era, known for his piano music, Lieder, and orchestral music. He began his musical journey at the age of 6, studying piano. Interestingly, Schumann went to school at the University of Leipzig to study law, not music. His relationship with his wife, Clara Schumann, was an inspiration for many of his compositions.

Adagio and Allegro Op. 70 was written for horn and piano in 1849, the same year as Schumann's famous *Konzertstucke for Four Horns and Orchestra, Op. 86*. This work was intended to be *Hausmusik*, played by amateurs in a household, private or social setting. This work is one of the first pieces written specifically for the valved horn and is a staple of solo horn repertoire.

The *adagio*, originally titled *romanze* is a clear tribute to the romantic period. There is a deep sense of drama and emotion expressed through the horn and piano. Each lyrical line expresses the horn's singing quality, adding an unmistakable sense of romance to the piece. The *allegro*, a further explanation of a romantic love story, is a constant handoff of playful melodies between horn and piano.