

The Department of Music Presents

Mark Short

in a

Student Horn Recital

Assisted by:

Jennifer Armstrong, horn

Eric Bodenstab, horn

Amanda Brinkman, oboe

Woodrow Hodges, bassoon

Brent Knudson, trumpet

Jane Livingston, piano

Melanie Mills, horn

Melissa Nerling, flute

Sarah Ostrowski, horn

Lisa Szymanski, clarinet

Ken Winkle, trombone

Saturday, April 18, 1998

7:30 p.m.

A. F. Siebert Chapel

Kenosha, Wisconsin

PROGRAM

- Sonata, Op. 17 (1800) Ludwig Van Beethoven
(1770-1827)
 Allegro moderato
 Poco adagio, quasi adante
 Rondo (Allegro moderato)
 Mark Short, horn
 Jane Livingston, piano
- Seven Minuets, KV 65A (1769) Wolfgang Amadeus Mozart
(1756-1791)
 transcribed & arranged for Horn Duo
 by Ronald C. Dishinger
 No. 2 in E-flat major
 No. 3 in D major
 Mark Short, horn
 Eric Bodenstab, horn
- Adagio and Allegro, Op. 70 (1849) Robert Schumann
(1810-1856)
 Langsam, mit innigem Ausdruck
 Rasch und feurig
 Mark Short, horn
 Jane Livingston, piano
- INTERMISSION
- Two Joplin Rags Scott Joplin
(1868-1917)
 transcribed for Woodwind Quintet
 by Arthur Frackenpohl
 Maple Leaf Rag (1899)
 Cascades (1904)
 Melissa Nerling, flute
 Amanda Brinkman, oboe
 Lisa Szymanski, clarinet
 Dr. Woodrow Hodges, bassoon
 Mark Short, horn
- Introduction and Scherzo (1959) Paul Koepke
 Mark Short, horn
 Sarah Ostrowski, horn
 Jennifer Armstrong, horn
 Melanie Mills, horn
- Aria and Allegro (1980) Arne Running
(1943-)
 Brent Knudson, trumpet
 Mark Short, horn
 Dr. Kenneth Winkle, trombone
- Villanelle (1906) Paul Dukas
(1865-1935)
 Mark Short, horn
 Jane Livingston, piano

PROGRAM NOTES

Sonata, Op. 17

It is only fitting that tonight's program begins with a piece that was premiered 197 years ago to the day. Beethoven composed this piece for a famous horn virtuoso of the time, Jan Vaclav Stich, for a recital in Vienna on April 18, 1800. Beethoven was very impressed with Stich's ability to reveal the possibilities of the horn more so than anyone he had previously heard. According to a colleague of Beethoven's, "...though the concert was announced, the Sonata was not yet begun. Beethoven began his work the day before the performance and it was ready for the concert." It is said that the piano part was not even completed for the performance; Beethoven merely had a few sketches to assist him, which, combined with his memory and inspiration of the moment, produced the finished piano part.

Opus 17 is not nearly as profound as some of Beethoven's finest works, but it has no reason to be, for it was written to entertain and show off the instrument. Although the Adagio is somewhat meditative, the Rondo is particularly noteworthy for its exuberant leaps. In a review of the recital in the *Allgemeine Musikalische Zeitung* of July 2, 1800, it was written that upon the conclusion of the performance, the applause was so enthusiastic that the entire Sonata was immediately repeated. Due to the difficulty of the works to follow in tonight's performance, the horn player would like to highly discourage such generous applause that would warrant a repetition!!

Seven Minuets, KV 65A

Mozart's earliest compositions were dances and more specifically minuets for harpsichord. After he had acquired the experience of writing for instrumental ensembles, he produced entire series of minuets and *Deutsche Tanze* with or without trios for the standard dance orchestra of the time: strings without viola and pairs of wind instruments, mostly oboes and horns. His dances were commissioned for festive occasions in Salzburg, Vienna, and Prague. Mozart was about thirteen years old when he completed the seven minuets for two violins and string bass comprising Koechel 65a, composed for a carnival in Salzburg. These pieces move along purposefully and with vigor, though the emotional range is either pastoral or sentimental. They show the influence of Michael Haydn whose dance music was highly esteemed by the young genius. In a letter to his sister Nanerl, dated Bologna, September 22, 1770, he wrote: "I like the six minuets of Haydn better than the previous twelve...and we wish we could introduce into Italy the taste for German minuets since their minuets last almost as long as a whole symphony." Adagio and Allegro, Op. 70

Conceived in mid-February 1849, the Adagio and Allegro substantial solo horn work to exploit the full capabilities of the

valve horn. Although the valve instrument had been invented around 1818, it was slow to gain official acceptance. (In fact, the Paris Conservatoire balked on recognizing the valve horn as the officially recognized variety of that institution until 1903!!) As a result, Schumann's piece makes an important contribution to a repertoire that even today is not that large. The first of the work's two sections begins with an expressive idea which utilizes half-step motion, a trait unmistakably characteristic of the valve horn. The Allegro is composed in a Rondo form (ABACAB'A) with both of the episodes drawing on the opening four-note passage in the Adagio. Musicologists confer that Schumann's newfound delight of composing for the horn in Op. 70 inspired the composition of the famous *Concertstück* later that same year.

Two Joplin Rags

Scott Joplin's influence on American popular music is paramount, as he is known as the father of ragtime. Born into sheer poverty to former slaves, Joplin was classically trained on the piano at a young age. The famous *Maple Leaf Rag*, the first national piano rag hit, was published in 1899 and went on to sell over a half-million copies within a decade. The title is derived from the *Maple Leaf Club* of Sedalia, Missouri, where Joplin played with his orchestra of cornet, clarinet, baritone, tuba, and piano. It is the typical rag form of (AABBACDD) with the 'C' section in the sub-dominant and the 'D' section returning to the tonic key.

The *Cascades* was written in 1904 and was written to describe the sensational water course of the St. Louis World's Fair, a fair which ironically excluded Joplin from its "Music of the Future" display, preferring to emphasize composers such as John Phillip Sousa, Stephen Foster, and Victor Herbert. The form of this rag is: (Intro ABB Modulation CCDD). The key scheme is uncommon as the first two strains are in C, the third in B-flat the the fourth in F.

Introduction and Scherzo

Paul Koepke is a 20th century composer who published many solo etudes for wind instruments as well as works for chamber winds. The *Introduction and Scherzo* for horn quartet gives a unique taste of the rich sounds produced by four horns in harmony. The *Introduction* is a sentimental work that proceeds in a moderate 3/4 time. Each of the parts have moving passages that seem to weave in and out of one another. The *Introduction* ends on a dominant seventh chord which leads directly into the *Scherzo*. The *Scherzo* is played at a brisk tempo whose melody can be found in the first horn. The light, bouncy feel of the *Scherzo* contrasts greatly with the smooth rounded sound of the *Introduction*. The piece comes to a pause with an ascending passage in the fourth horn before it reverts back to the beginning of the *Scherzo*. Note the cadence at the end of the work and the textural layering of sound as the four horns build up the

dominant chord in sequence before resolving the tonic chord in unison.

Aria and Allegro

Arne Running began his professional musical career as the principal clarinetist with the Pennsylvania Ballet Company orchestra. Since 1968, he has been principal clarinet instructor at the Jenkinstown (PA) Music School. He also performs regularly with the Concerto Soloists of Philadelphia and the Philadelphia Orchestra. Currently, he directs the chamber orchestra at Jenkinstown and also the Swarthmore College symphony orchestra.

The Aria opens with a quiet but resonant chorale, which immediately increases in tempo and intensity and reaches a brilliant climax. The lyrical and melismatic melody of the rest of the Aria is then set forth by solo trumpet over a gently rhythmic accompaniment by horn and trombone. The movement concludes with a brief reappearance of the opening chorale. The Allegro, marked "energetic, jaunty and joyous," begins with the three players joining in a fortissimo unison statement of the theme. This theme then undergoes several light-hearted and lyrical transformations and in the process gives each instrument its turn to "shine" - a "gently jazzy" tune for horn, a "quasi-ragtime" moment for trumpet and a trombone melody which first appears "dolce e semplice" and later emerges in the appearance of a pompous, dashing march. The final section of the composition features some frenzied brass "effects" and concludes with a powerful cadence and one last melancholy glissando from the trombone.

Villanelle

Paul Dukas was a French impressionistic composer in the same tradition as Debussy and Ravel. Not nearly as famous as the other two, his major claim to fame today is the orchestral masterpiece, "The Sorcerer's Apprentice," made famous by the Disney film Fantasia. He taught orchestration and composition at the Paris Conservatoire for ten years before his death in 1935.

Dukas composed the Villanelle as an obligatory competition piece. Until 1896 the natural horn (valveless) was still being taught at the Conservatoire. Dukas was slow to adopt the modern horn, so it was not surprising that he makes explicit instructions to the performer that the introduction and the passage before the final stretto be played without valves (i.e. the stopping technique should be used for pitches not realized by the natural horn.) The term "villanelle" is adopted from the Italian word "villanella" meaning "scenes in a rural setting." The piece does possess a certain rural quality, and it is highly regarded by some in the horn community as the most beautiful of all solo horn works.

Music Events
Siebert Chapel

Sunday, April 19
†Geoff Pautsch & †Shelly Anderson
Junior Organ & Voice Recital
4:00 p.m.

Friday, April 24
Racine Symphony with the Carthage Choir
8:00 p.m.

Saturday, April 25
"Evening of Song"
benefit, with the Carthage Choir
Mt Pleasant Lutheran Church, Racine
7:00 p.m.

Sunday, April 26
Springfest
Music Department
Choral and Instrumental Ensembles
2:30 p.m.

Wednesday, April 29
Pre-concert discussion:
Schoenberg's Chamber Music
7:00 p.m.

Wednesday, April 29
Music by Arnold Schoenberg
7:30 p.m.

Friday, May 1
Lambda Kappa Benefit Recital
Immanuel United Methodist Church
7:00 p.m.

Saturday, May 2
Ruth Peck
Senior Organ Recital
4:00 p.m.

Sunday, May 3
Wind Symphony Spring Concert
4:00 p.m.

Ushers for Music Events are provided by:
Lambda Kappa Music Fraternity
†Lambda Kappa Member