

Music

AT EASTERN

The EWU Department of Music presents

**Kimberly Snow
Junior Horn Recital**

Assisted by Tomoko Kimura, piano
Kevin Mullins, horn

**Saturday, June 9, 2018
6:00 p.m.
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for
Bachelor in Music Performance, Horn

From the studio of Emily Browne

Program

Fantasy for Horn	Malcolm Arnold 1921-2006
Canciones for Horn and Piano	Paul Basler b. 1963
Bagatelle for Low Horn and Piano	Hermann Neuling 1897-1967
Concerto for Horn in B-flat Major, Op. 91 Allegro	Reinhold Glière 1875-1956
Bipperies No. 7 No. 1	Lowell Shaw b. 1930

Fantasy for Horn –

Sir Malcolm Arnold (1921-2006) was an English composer born in Northampton, England. He studied composition and trumpet at the Royal College of Music before joining the London Philharmonic. In 1948 he dedicated himself fully to composition. The Fantasy for Horn was commissioned by the City of Birmingham Symphony Orchestra for the Birmingham International Wind Competition in May of 1966. The piece shows off the athleticism of the musician while revealing the composer's ability to write with style and beauty. There are four main sections. The jolly beginning resembles the English working class' attitude in the pub. The second section is more lyrical and intimate. The third section features a fanfare with a call and response effect created by stopped horn which accelerates into a final show of the musician's ability. The first theme then triumphantly returns, bringing the piece full circle.

Canciones for Horn and Piano –

Paul Basler (b. 1963) is a Fulbright Lecturer and is currently Associate Professor of Horn at the University of Florida. He actively composes throughout the world. Commissioned by Myrna Meeroff, Basler wrote this set of three lyrical, connected songs to eliminate an absence for that genre in horn repertoire. The three songs can be seen as love songs, depicting the stages of falling in love. The first song is full of soaring horn lines, demonstrating the fire and passion of the first stages of falling in love. The second song is a stark contrast to the first, and comes with many questions. It is never stable, reflecting one's inner reflections and turmoil that comes with falling in love. These feelings continue until resolving into the third song, where the conflict has been reconciled and the heart has found comfort. Reflecting this, the horn plays a lullaby for its lover, knowing that everything will be alright. *Canciones* is beautiful and Basler knows exactly how to use the beauty and power of the horn to get through to the heart.

Bagatelle for Low Horn and Piano –

Hermann Neuling (1897 – 1967) was a low horn player for the Staatsoper Unter den Linden in Berlin. He later joined the orchestra of the Berlin State Opera and taught at the Izmir State Conservatory. Although an active performer, he is considered an obscure early twentieth century composer who is not very well known outside of his horn compositions. He wrote four etude books, a cadenza to Mozart's Horn Concerto No. 3, and a horn concerto that unfortunately did not survive the WWII bombing of Berlin. However, Neuling is known mainly for his *Bagatelle for low horn*, an over-the-top, ridiculous show of the wide range of the horn. This piece is meant to dazzle the audience with athletic, fluid transitions between the high and low tessituras with flashy, melodic lines. The *Bagatelle* became a low horn audition standard after it was asked for the open second horn position with the Berlin Philharmonic in the mid 1980's. It is still a favorite of many horn players today who love the horn's low side.

Concerto for Horn in B-flat Major, Op. 91 –

Reinhold Glière (1875-1956) was a composer of Polish descent living in Russia under the Soviet Union. He attended the School of Music in Kiev and was appointed director after graduation. In 1949, Valery Polekh, principal horn player of the Bolshoi Theater Orchestra, planted the seed for the *Concerto for Horn and Orchestra* during a rehearsal for Glière's ballet *The Bronze Horse*. Apparently Polekh's suggestion made an impact on the composer, for when he finally decided to write the concerto, he invited Polekh to play for him. Polekh had studied voice and applied the *bel canto* technique to his horn playing. The concerto opens with a majestic theme which is introduced by the orchestra and restated by the soloist after the horn's opening cadenza. To contrast this, a second, more lyrical theme is introduced by the soloist. These themes alternate back and forth with added motifs in between to show the battle between the horn's brute power and its tender side. Finally, the main theme returns for a satisfying ending.

Bipperies –

Lowell "Spike" Shaw (b. 1930) was a student of the prominent horn composer, Max Pottag, at Northwestern University. After graduating, he played in the US Air Force band where he arranged music for smaller ensembles. However, since there was a lack of trombone players, Shaw had to rearrange jazz and dance band charts to include a horn. Later in life, Shaw won the position of second horn with the Buffalo Philharmonic. He started teaching at the University of Buffalo where he continued to add horn parts to jazz and dance bands. His students were envious that their teacher got to play in all the dance bands. Shaw then wrote the *Bipperies* (in addition to *Tripperies*, *Fripperies*, and a few *Quipperies* depending on how many horn players wanted to play) as exercises to introduce his students to swing patterns. Shaw stated he wanted the exercises to have a fun, silly name due to the nature of the music. These songs grew to be a hit and are now a part of standard horn ensemble repertoire.

Many thanks to Emily Browne, Andy Plamondon, and my many other professors for helping me grow as a musician. Thanks to my family, who supported me even though they could not be here, and a special thanks to my friends for encouragement in their stead.