

Summer 7-24-2005

M. Scott Conner, Horn

Pittsburg State University

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PITTSBURG STATE UNIVERSITY
Pittsburg, Kansas
DEPARTMENT OF MUSIC

Senior Recital

M. Scott Conner, Horn

Sunday, July 24, 2005
McCray Recital Hall
4:30 PM

Program

Adagio and Allegro.....Robert Schumann
1. Adagio (1810-1856)
2. Allegro

Assisted by Veronica Garini

Circus Suite.....Michael Horvit
1. March (b.1832)
2. Lions and Tigers
3. Elephants
4. The Flying Trapeze
5. Clowns

Assisted by Veronica Garini

Intermission

Villanelle.....Paul Dukas
(1856-1935)

Assisted by Veronica Garini

Intrada.....Otto Ketting
(b.1935)

Horn Concerto No. 3 Movement III.....Wolfgang Amadeus Mozart
(1756-1791)

*Assisted by Craig Fuchs trumpet, AJ Metzger trumpet,
Bob Kehle trombone, A. Douglas Whitten tuba*

This recital partially fulfills requirements for a music performance degree

Program Notes

Adagio and Allegro

Schumann's "Adagio and Allegro" was written for valved horn in 1849. In this time period, the valved horn was still experimental, as most professional players still used natural horns (horns with no valves). Schumann composed this piece in a way that takes advantage of the valved horns greater chromatic ability. In this same year, he would compose a piece that would become a standard for all hornists "Concert Piece for Four Horns and Orchestra", or simply, "Konzertstück".

Circus Suite

Michael Horvit has spent time at many prestigious schools including Yale, Harvard, and Boston Universities. He has also studied with many great composers including Aaron Copland. His work "Circus Suite" was written in 1989 and contains five aspects of "The Greatest Show on Earth".

Villanelle

This piece was written at the end of the romantic period and the beginning of the impressionist period when French composers had the world's attention. Paul Dukas wrote Villanelle in 1906 for horn and piano. It was written as part of his training, invoking various articulation styles and playing styles. It was required that his piece have a section for natural horn (as was the custom) and valved horn, and sections for stopped horn and muted horn. The piece did well and now stands as one of the standards in the repertoire for solo horn. It was even adapted for horn and orchestra for large scale concerts.

Intrada

Otto Ketting wrote this piece in 1958 for trumpet or horn with no accompaniment. This piece has several challenges including the lack of a time signature. It also is an atonal piece. From a performers viewpoint, there are a lot of options of how to express what is on the page, although it is very difficult to project the images to the audience. This is a piece with contrasting sections of legato playing and bold musical statements.

Concerto No. 3 Movement III

Mozart wrote four concertos for horn altogether. He wrote them in a time span from 1782-1783 for a friend of his named Ignaz Leutgeb who was a hornist in an orchestra in Salzburg. Mozart's horn concertos, while not technically difficult, demand a player who has developed the lilting melodic style that Mozart tends to use, and this movement is no exception. Originally for horn and orchestra, and often accompanied by piano, this movement has been adapted for a brass quintet with solo horn.