Kennesaw State University
School of Music

Senior Recital

David Anders, horn
Steve Coleman, piano

Monday, December 7, 2015
3:00 p.m.
Music Building Recital Hall
Fifty-ninth Concert of the 2015-16 Concert Season
SIGURD BERGE (1929-2002)
Horn-Lokk

W. A. MOZART (1756-1791)
Concerto for Horn No. 2 in E-flat
   I. Allegro maestoso
   II. Andante
   III. Allegro

Intermission

PAUL HINDEMITH (1895-1963)
Sonata for Horn and Piano
   I. Massig bewegt
   II. Ruhig bewegt
   III. Lebhaft

GYÖRGY LIGETI (1923-2006)
Six Bagatelles for Wind Quintet
   I. Allegro con spirito
   II. Rubato
   III. Allegro grazioso
   IV. Presto ruvido
   V. Adagio
   VI. Molto vivace

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. Anders studies horn with Jason Eklund.
Horn-Løkk  | Sigurd Berge

Sigurd Berge was a Norwegian-born composer who was president of the Norsk Komponistforening (Society of Norwegian Composers) from 1985-1988. He dedicated the unaccompanied *Horn-Løkk* (Norwegian for “Horn Call”) to the world-renowned hornist Froydis Ree Wekre, who premiered it in 1973 at the International Horn Society Symposium in Pomona, California. As the title suggests, the piece features many calls both near and distant which can take the listener to the hauntingly expansive and quiet, yet beautiful fjords and mountains of Norway. The piece is broken into four distinct sections that take the listener on an auditory journey. The first section features slow, uneasy echoes of horn calls and introduces the three-note whole-step, half-step motif that is heard throughout. The second section is a chilling melodic section that is played twice; once open and echoed on the stopped horn. The middle section is a fiery blast of rapid motives and a true test of the player’s range as the part quickly descends from above the staff to well below it and back up. The fourth and final section is a repeat of the second section and ends with a sudden and quietly brooding low G.

Concerto for Horn No. 2 in E-flat  | W. A. Mozart

Completed in 1783, Mozart’s *Concerto for Horn No. 2* is the second of four horn concertos that he wrote (three of which are in E-flat). Mozart wrote the four concertos for a personal friend, Joseph Leitgeb, who was a skilled horn player in his day. The works were written for natural horn which would have made them extremely difficult to play since this piece, as well as the others feature lip trills, hand-stopping, and rapid tonguing. This concerto is in a standard three movement concerto form with a driving first movement written in sonata form. The second movement is written in a delicate three pattern in the dominant key and the final movement, written in the tonic key again, is a jaunty 6/8 rondo that playfully lilts until a brisk, final allegro brings the piece to a close. Today, the four concertos are known as standards in the horn repertoire and are widely asked for on orchestral and conservatory auditions.
Sonata for Horn and Piano  |  Paul Hindemith

Hindemith composed his Sonata for Horn and Piano in 1939 in Switzerland after he fled Germany with his Jewish wife. This piece was written as part of an effort to compose at least one sonata for each of the orchestral instruments. Sonata for Horn is harmonically tonal but it deviates far from the home key at times before eventually reestablishing itself. Hindemith displays some of his most mature writing in Sonata for Horn, incorporating a rich contrapuntal, neo-baroque style while including complex yet lyrical textures. The piano part in Sonata for Horn (as well as his other sonatas) is as notoriously challenging as the horn part and encourages the long running joke of being called "piano sonata with horn" or "piano sonata accompanied by horn." The first movement of the sonata is a compact sonata form that is expansive as opposed to dramatic in nature. The second movement is comprised of three sections with the middle one being marked by a flowing triplet motive in the piano and the final movement is an aggressive sonata rondo form that is centered around the driving rhythmic motives at the beginning.

Six Bagatelles  |  György Ligeti

Written while residing in Soviet controlled Hungary in 1956, Six Bagatelles is a collection of movements Ligeti took from his 1953 piano cycle Musica Ricertata. Musica Ricertata was a unique collection of 11 short piano pieces that had one rule: the first piece uses only 2 pitches, the second only three and so on until the last piece which finally uses all 12 pitches of the chromatic scale. Ligeti transcribed six of those pieces into the six movements of Bagatelles so the first movement has 4 pitches, second 6, third 8, fourth 9, fifth 10, and the final 11. The piece was premiered in 1956 but the last movement was censored by the Soviets because it was deemed too "dangerous."
David Anders, hornist, is a musician in the Greater Atlanta area. Anders realized his call and desire to be a performing musician during his high school years in Marietta, Georgia. Since then he has passionately pursued this calling and has performed in a variety of musical settings ranging from the Harrower Opera Institute to performing on stage with the rock band, Kansas.

He has performed in numerous arts venues including the Bailey Performance Center, the Cobb Energy Centre, Gwinnett Performing Arts Centre, Hall Auditorium in Petoskey, Michigan, and the Cox Auditorium at the University of Tennessee. During his travels, Anders has had the opportunity to study and perform with artists such as Chris Castellanos of Boston Brass and retired principal horn of the Chicago Symphony, Dale Clevenger. He has also performed in masterclasses with Robert Spano, American Brass Quintet, Boston Brass and Dave Wakefield. In the summer of 2014, he also performed a 30 minute recital at Wildwood Baptist Church.

Aside from large ensemble performance, Anders is also a member of Atlanta-area brass quintet Spectacle Brass, and lately, has performed with the Kennesaw State Wind Quintet. Anders has studied with Thomas Witte of the Atlanta Symphony and is currently studying with Jason Eklund of the Atlanta Opera at Kennesaw State University where he is finishing up his degree in Horn Performance.
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Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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