

SCHOOL of MUSIC

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Senior Recital

CJ Markow, *horn*

Judith Cole, *piano*

Creme Woodwind Quintet

Sunday, November 15, 2020 | 6:00 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree

Bachelor of Music in Music Education.

Mr. Markow studies horn with Prof. Richard Williams.

PROGRAM

JEAN FRANÇAIX (1912-1997)

Canon in Octave

BERNHARD HEIDEN (1910-2000)

Sonata for Horn and Piano

I. *Moderato*

II. *Tempo di Minuetto*

III. *Rondo: Allegretto*

JOHANN SEBASTIAN BACH (1685-1750)

Cello Suite No. 2

Prelude

JACQUES IBERT (1890-1962)

Trois Pièces Brèves

Performed by the *Creme* woodwind quintet



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PROGRAM NOTES

***Canon in Octave* - Françaix**

Composed in 1953, *Canon in Octave* is a short work for horn and piano. This piece has a playful melody that is passed between the horn and piano throughout. Exactly one beat apart, the horn and piano play the same melody in a canon giving it a chaotic, yet cute feel. The style of the piece is dancelike and quick. Coming in at just over a minute, the piece is very short, sweet, and to the point.

Jean Françaix was a French Composer who wrote many works that include horn. He wrote for solo horn, horn quartets, woodwind quintets (which include horn), and other chamber ensembles that include horn. His use of variety in writing for horn were paramount in the world of repertoire for horn.

Sonata for Horn and Piano - Heiden

Composed in 1939, Sonata is a three movement piece for horn and piano. This work features many different styles of playing from the soloist. These styles include both traditional and contemporary melodic phrases and ideas. Within the three movements are melodies that are drastically different from each other. This also happens within individual movements as well. The contrast of melodies within the work are conveyed to keep the listener questioning where the intricate melodies and counter melodies are. The conversations between the horn and piano purposely give a sense of curiosity and illusiveness.

1. *Moderato* is the tempo marking of the first movement of the work. The tempo of this movement presents themes that sound suave and mysterious. The form of this movement is sonata form.
2. *Tempi di Minuetto* is the tempo marking of the second movement of the work. This compliments a death march like melody that is oddly in 3. There are many dancelike ideas in this movement that give it its minuetto form feel.
3. *Allegretto* is the tempo of the final movement of the Sonata. This tempo gives the playful and energetic melody in a mixed meter. This final movement is in Rondo form. There are two main themes presented in this movement as well.

Bernhard Heiden was a German Composer who wrote much great literature on the horn. Along with this Sonata, he wrote a horn concerto, a horn quintet with strings, horn duets, horn quartets, and other various pieces as well. He studied with Paul Hindemith which compliments his unique compositional style.

***Prelude from Cello Suite No. 2* - Bach**

Bach's Suite No. 2 was written originally for cello. While Bach's Cello Suites are typically played on cello, they are commonly transcribed for different instruments such as horn, piano, trumpet, etc. The reason for Bach's writing of these cello suites was originally unknown. It is estimated that Bach originally wrote these suites around 1720 while he was the head conductor at the court of Anhalt-Cöthen in Germany. Bach did not play the cello which leads experts to believe that he may have written these for a cellist in his orchestra at the time. They were revived by Pablo Casals who exposed them and made them more common to play on cello and other instruments.



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This unaccompanied, five-minute prelude is the first movement to the second suite. The tempo is *allegro moderato* giving it a fast feel. With its original d minor key, the second suite has a somber and dark tonality. This can be showcased through the horn's rich and thick tone in the prelude. The sixteenth note ideas give the prelude a moving line that practically never stops until it reaches huge cadential points. The prelude precedes a grouping of different dances. These dances are *Allemande*, a *Courante*, a *Sarabande*, a *Minuetto I*, a *Minuetto II*, and a *Gigue*. In total, this suite is approximately twenty-two minutes long.

Trois Pièces Brèves - Ibert

This work, translating to “Three Short Pieces,” consists of a flute, an oboe, a clarinet, a horn, and a bassoon. This strange grouping of instruments is commonly known as a woodwind or wind quintet. These quintets did not become common until the nineteenth century.

Composed in 1930, this piece has many playful melodies from each instrument involved. The first piece trades a melody between each of the instruments as it moves into a cadential moment towards the end of the piece. The second piece start with a duet by the flute and clarinet. Then, the melody is passed to the oboe. Finally, the third piece starts with a horn solo that is echoed in the bassoon. Then, the melody moves to a more technical line in the high woodwind instruments. The technical difficulty of this piece is deceiving because it gives off a light, cute feel. Still, the entrances and passing of melodies between each voice makes it a fun challenge to achieve by the performers. In total, *Trois Pièces Brèves* adds up to approximately nine minutes.

Jacques Ibert was a French composer who specialized in music composition. His character is defined by his composition style of both serious, and popular music. While *Trois Pièces Brèves* was his only woodwind quintet piece, it is said that he redefined the woodwind quintet through it. He used the instrumentation of this ensemble to give unique and newly heard sounds for the twentieth century.

