

Chiu Hsuan

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YST Concert Hall

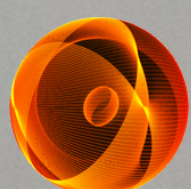
French Horn Senior Recital



Works By

J. Kofron · E. Bozza · M. Haydn
Esa-Pekka Salonen · R. Schumann

Nicholas Loh, Piano



YST

Yong Siew Toh
Conservatory
of Music

Chiu Hsuan Senior Recital Program Notes

Jaroslav Kofroň Sonatina for Horn and Piano

Composer and hornist Jaroslav Kofroň was born in 1921 in the Czech Republic. He taught at the Prague Conservatory and composed several works for horn, as well as art songs and choral music.

The Sonatina for Horn and Piano, composed in 1952, is a standard repertoire for any hornist in the Czech Republic. This piece is very suitable for the concert as an opening piece, as the first movement begins with a stately horn solo, this is not the common structure in the horn repertoire. However, it also means exposing the concert starting. The following Andante is a peaceful movement, feels like introspective meditation, and is also a plaintive folk song. At the end of the piece comes energetic dance music, full of chromatic shifts and rhythmic energy.

Eugene Bozza Sur Les Cimes

Eugene Bozza was a contemporary French composer most remembered for his chamber wind compositions. Sur Les Cimes, which translates literally to “On the Summit” is a single movement piece composed in 1960 for horn and piano. It is freely composed, without any form, and highlighted with long cadenzas, of the humble beginnings of the horn. This piece is like Bozza’s other works containing five different character segments that are composed, moreover including many technical playing to challenge the performers’ range flexibility. The piece closes with an exciting fanfare-like arpeggiation, playing within the limitless bounds of the French Horn’s range, as if the listener has finally reached the summit.

I have played this before during my second-year jury, now I can witness the two years difference in my growth and musical interpretation.

Esa-Pekka Salonen Concert Etude for Solo Horn

“I will never forget my first French horn lesson with Holger Fransman.”

At the age of 11, Esa Pekka Salonen has been studying French Horn under the well-known teacher, Holger Fransman. He is determined to be an excellent horn player in the future while undergoing the hard training of Waldhornschnle by Oscar Franz. Salonen would grow up to become a conductor and composer instead, but never lost contact with Fransman. When asked to compose a solo Horn piece for Holger Fransman Memorial Competition in 2000, he agreed to do so without any hesitation as a sign of respect for his teacher

Throughout the piece, Salonen explores the full range of the horn, from its warm, mellow low notes to its bright, piercing high notes. He also employs a variety of extended

techniques, such as flutter tonguing and stopped horn, to create novel sounds and effects.

“In this piece I treat the horn as a virtuoso instrument, capable of acrobatics as well as the idiomatic melodic expression. In a way, I wrote the piece for the great horn player I never became.”

Michael Haydn Concertino in D major

J. Michael Haydn's Concertino for Horn and Orchestra is a brilliant work, I have played before when applying for the Markneukirchen Competition in Germany in 2022. This piece was originally written for natural horn, the version that I will be performing is edited by the renowned conductor and horn player Barry Tuckwell (1931-2020), he has added many ornaments in the recapitulation of each movement which is more suitable to play on a modern horn. It challenges the performer that including the contrasting characteristics which require the gentle, smooth melody in the first movement, and Larghetto opening is different with the general concerto structure. Second movement requires clean and fast articulation, as well as demanding the performer to have good flexibility. Both movements contain the Cadenzas written by Tuckwell to show off the techniques of performers. The third movement are minuet and trio instead of the Rondo.

However, the reputation of this Concerto is not high as the two concertos by his brother F. Joseph Haydn. It still had a great influence for the composition of horn repertoire in the future.

Robert Schumann three Romance for Oboe and Piano, Op.94 **Arranged by Alec Michaud Chene**

No.2 simple, heartfelt

The three romances was composed in 1849 at the end of Schumann's composing career. They were originally published as pieces for oboe but have been adopted by violinists, as well as wind players, to enrich their respective repertoires.

These romances are in the A-B-A “Song Form” structure, not virtuosic showpieces, even simple and not hard to play. Nevertheless, the horn arrangement is not as easy as everyone thinks as it involves many large intervals and the full range of the instrument as demonstrated completely in the oboe playing. It also demands a good amount of air production and breath control to achieve long phrasing of story-telling.

The second romance with gentle and beautiful melody as beginning which is the one I love the most. The “B” section starts energetically and creates an intense atmosphere, connecting seamlessly into the main theme, finally have a peaceful ending.