

My recital is titled “Clear Summits” as Haydn and Bozza were known for the clarity of their melodies. Although they were pioneers of their own periods, they always kept a clear structure and form in their music. Elegant melodies in the Haydn concerto are required to be played with clarity and grace. The word “summits” refers to the title of the second piece, *Sur Les Cimes*, as well as the symbol of my own musical journey, in that I am reaching new summits in my technique and artistry.

JOSEPH HAYDN (1732-1809)

Horn Concerto No. 1

- I. Allegro
- II. Adagio
- III. Allegro

Haydn was an Austrian composer who is known for his essential role in the development of classical music, establishing new forms for string quartet and symphony. He composed music for all sorts of groupings, namely concertos, orchestral music, trios, symphonies, operas, quartets, and more. His first horn concerto was written in 1762, around the time he was solidifying his true compositional style. It is believed by some that this horn concerto was written for Thaddaus Steinmüller, principal horn at Esterházy. Another theory is that it was written for a baptism.

We start the piece with a heroic theme, with ascending arpeggios and elegant ornamentations. The first movement is lively and bright. The second movement is beautiful, perhaps melancholic work, giving the horn player a chance to sing and show off their expressiveness. The liveliness of the beginning of the piece returns in movement 3, with many arpeggios and running lines. The concerto was not written with any sense of narrative or meaning, but rather to showcase the skills of the horn player.

EUGENE BOZZA (1905-1991)

Sur Les Cimes

Sur Les Cimes, or “On the Summits” by Eugene Bozza was published in 1960. Bozza was a prolific French composer known for his contributions to the wind and brass chamber repertoire, with *Sur Les Cimes* being one of his notable works for horn. It requires a range of techniques to play, including stopped horn, trills, and playing with a mute. It was written as a homage to horn hunting music, which can be heard through the various horn calls throughout the piece.

Although *Sur Les Cimes* has no explicit narrative, Bozza creates atmosphere and imagery through his music. I encourage you to imagine different settings, characters, and feelings while listening. My personal interpretation of this piece is a story of travelers moving through the mountains, meeting new people as they go along. The piece opens with a cadenza signaling the sunrise bringing a new day of adventure, with the sounds of traditional horn calls. A beautiful melody follows, and as the piece goes on, more characters are introduced. Echos of bright arpeggios in following cadenzas imitate a dialogue between 2 horns. The first calls out and the second responds from far away. As we reach the end of the

piece, the horn plays excitedly. Bozza was perhaps helping the soloist show off their skills by writing the music as such, with a glissando to a high “C” at the conclusion of the piece.

References:

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“Sur Les Cimes.” *HornRep*, www.hornrep.org/index.php/8-reviews/20-sur-les-cimes