

Y E N S H I H - H S I N

S E N I O R R E C T A L

04.05.26

PROGRAM NOTES

MÉLODIE NO. 6 FOR HORN AND PIANO (ANDANTE BEN MARCATO)
CHARLES GOUNOD (1818-1893)

HORN CONCERTO NO. 2 IN E-FLAT MAJOR
RICHARD STRAUSS (1864-1949)

I. ALLEGRO

II. ANDANTE CON MOTO

III. RONDO: ALLEGRO MOLTO

INTERMISSION (10 MINS)

“ESPAÑA” FROM FOUR IMPROVISATIONS
(FROM TRAVELING IMPRESSIONS)

VITALY BUYANOVSKY (1928-1993)

CONCERTO FOR TWO HORNS IN E-FLAT MAJOR, HOB. VIID:2
MICHAEL HAYDN (1732-1890)

I. ALLEGRO MAESTOSO

II. ROMANCE: ADAGIO

III. RONDO: ALLEGRETTO

MÉLODIE NO. 6 FOR HORN AND PIANO (ANDANTE BEN MARCATO)

CHARLES GOUNOD (1818-1893)

COMPOSED IN 1839, CHARLES GOUNOD'S SIX MÉLODIES POUR LE COR À PISTONS ET PIANO REPRESENTS A MILESTONE IN THE ROMANTIC ERA, SHOWCASING THE LYRICAL POTENTIAL OF THE HORN. AMONG THE SET, THE SIXTH MELODY (ANDANTE BEN MARCATO) IS OFTEN CHARACTERIZED BY ITS MARKING, ANDANTE BEN MARCATO. WHILE "MARCATO" CAN IMPLY STRENGTH, IN GOUNOD'S REFINED MUSICAL LANGUAGE, IT SUGGESTS A CLARITY OF PHRASING AND A PURPOSEFUL SENSE OF MOVEMENT. INSTEAD OF A SOMBER OR HEAVY ATMOSPHERE, THIS PIECE EXUDES A WARM, CONFIDENT GLOW. THE MELODY UNFOLDS WITH A NATURAL GRACE, SUPPORTED BY A PIANO ACCOMPANIMENT THAT FLOWS LIKE A HEARTBEAT. IT IS A WORK OF UNDERSTATED BEAUTY, SHOWCASING THE HORN'S ABILITY TO CONVEY DEEP, TENDER EMOTIONS THROUGH A CLEAR AND LUMINOUS MELODIC LINE.

HORN CONCERTO NO. 2 IN E-FLAT MAJOR

RICHARD STRAUSS (1864-1949)

COMPLETED IN 1942, RICHARD STRAUSS'S HORN CONCERTO NO. 2 STANDS AS ONE OF THE MOST SIGNIFICANT CORNERSTONES OF THE 20TH-CENTURY HORN REPERTOIRE. COMPARED TO HIS FIRST CONCERTO, THIS WORK EMBODIES THE COMPOSER'S LATE-PERIOD AESTHETIC OF "RETURNING TO CLASSICISM AND PURSUING PURITY."

IN TERMS OF MUSICAL CHARACTER, THIS CONCERTO EMPHASIZES CHAMBER-LIKE INTERACTION BETWEEN THE SOLOIST AND THE ORCHESTRA, MOVING AWAY FROM THE STARK, HEROIC CONTRASTS TYPICAL OF TRADITIONAL CONCERTOS. THE SOLO PART IS NO LONGER MERELY A VEHICLE FOR VIRTUOSITY; INSTEAD, IT ENGAGES IN A REFINED DIALOGUE WITHIN THE OVERALL SONIC TEXTURE, SHOWCASING AN INTROSPECTIVE AND MATURE MUSICAL EXPRESSION.

THE WORK FOLLOWS THE TRADITIONAL THREE-MOVEMENT STRUCTURE (FAST-SLOW-FAST):

- I. ALLEGRO:

THE MOVEMENT OPENS WITH A SPIRITED HORN CALL, WITH ITS MELODIC CORE LARGELY CONSTRUCTED FROM SWEEPING ARPEGGIOS. THIS CHOICE NOT ONLY HONORS THE INSTRUMENT'S ROOTS IN THE NATURAL OVERTONE SERIES BUT ALSO CREATES A SENSE OF FLUID, EXPANSIVE MOTION. BALANCING HEROIC CHARACTER WITH CANTABILE LYRICISM, IT ILLUSTRATES STRAUSS'S EFFORTLESS AND GRACEFUL MELODIC WRITING.

- II. ANDANTE CON MOTO:

THIS MOVEMENT SHIFTS INTO A WARM, DELICATE LYRICAL STYLE. THROUGH TRANSPARENT ORCHESTRATION AND INTRICATE WEAVING WITH THE WOODWINDS, IT CREATES AN INTIMATE SENSE OF CHAMBER-STYLE CONVERSATION.

- III. RONDO:

ALLEGRO MOLTO: THE CONCERTO CONCLUDES WITH A LIVELY RONDO, BLENDING THE TRADITIONAL IMAGERY OF THE "HUNTING HORN" WITH MODERN TECHNICAL DEMANDS. DESPITE ITS HIGH LEVEL OF VIRTUOSITY, IT RETAINS THE LIGHTNESS AND WIT CHARACTERISTIC OF STRAUSS'S LATE WORKS.

“ESPAÑA” FROM FOUR IMPROVISATIONS (FROM TRAVELING IMPRESSIONS)

VITALY BUYANOVSKY (1928 – 1993)

“ESPAÑA” IS THE THIRD MOVEMENT OF THE UNACCOMPANIED SUITE FOUR IMPROVISATIONS FROM TRAVELING IMPRESSIONS, COMPOSED BY THE RENOWNED SOVIET HORNIST AND COMPOSER VITALY BUYANOVSKY. SINCE ITS INTERNATIONAL PREMIERE IN 1982 BY NORWEGIAN HORNIST FRØYDIS REE WEKRE AT THE INTERNATIONAL HORN SYMPOSIUM, THE WORK HAS ESTABLISHED ITSELF AS ONE OF THE MOST CELEBRATED SOLO SHOWPIECES IN THE MODERN HORN REPERTOIRE.

BECAUSE TRAVEL OUTSIDE THE SOVIET UNION WAS STRICTLY REGULATED AT THE TIME, THIS SUITE SERVES AS A MUSICAL MANIFESTATION OF BUYANOVSKY’S IMAGINATION OF LANDS HE COULD NOT FREELY VISIT. WHILE OTHER MOVEMENTS IN THE SUITE DEPICT SCANDINAVIA, ITALY, AND JAPAN, “ESPAÑA” IS A VIVID HOMAGE TO SPANISH CULTURE. THE MOVEMENT OPENS WITH A STRIKING SIMULATION OF COMPETING CHURCH BELLS ECHOING ACROSS A CITY, FOLLOWED BY A DRAMATIC PORTRAYAL OF BULLFIGHTS, FLAMENCO RHYTHMS, AND THE CHARACTERISTICALLY BOLD, FLAMBOYANT SPANISH SPIRIT.

BUYANOVSKY MASTERFULLY EMPLOYS A WIDE ARRAY OF EXTENDED TECHNIQUES TO ACHIEVE THESE DIVERSE TONAL COLORS, INCLUDING LIP TRILLS, STOPPED OR COVERED HORN, TRIPLE TONGUING, AND GLISSANDI. THE PIECE IS CHARACTERIZED BY ITS IMPROVISATORY NATURE AND RHYTHMIC FREEDOM, DEMANDING THAT THE PERFORMER MAINTAIN A RIGOROUS RHYTHMIC DRIVE WHILE DELIVERING A HIGHLY EXPRESSIVE AND VIRTUOSIC PERFORMANCE.

CONCERTO FOR TWO HORNS IN E-FLAT MAJOR, HOB. VIID:2

MICHAEL HAYDN (1737-1806)

THE CONCERTO FOR TWO HORNS IN E-FLAT MAJOR (HOB. VIID:2) STANDS AS A MASTERPIECE IN THE CLASSICAL WIND REPERTOIRE, THOUGH ITS ORIGINS REMAIN ONE OF MUSIC HISTORY'S INTRIGUING MYSTERIES.

WHILE TRADITIONALLY INCLUDED IN THE HOBOKEN-VERZEICHNIS (THE CATALOG OF JOSEPH HAYDN'S WORKS), MODERN SCHOLARSHIP SUGGESTS THE CONCERTO MAY NOT HAVE BEEN COMPOSED BY HAYDN HIMSELF. MANY EXPERTS ATTRIBUTE THE PIECE TO HIS CONTEMPORARY, ANTONIO ROSETTI (FRANZ ANTON RÖSLER) INSTEAD. ROSETTI WAS A RENOWNED COMPOSER FOR THE HORN, AND THE BRILLIANCE AND STYLISTIC NUANCES OF THIS CONCERTO ALIGN CLOSELY WITH HIS KNOWN BODY OF WORK. FURTHERMORE, SOME SCHOLARS SUGGEST THAT MICHAEL HAYDN, JOSEPH'S YOUNGER BROTHER, COULD BE THE TRUE COMPOSER. DESPITE THIS DEBATE, THE CONCERTO REMAINS A BELOVED STAPLE FOR HORN PLAYERS DUE TO ITS TECHNICAL DEMANDS AND MELODIC CHARM.

THE WORK IS SCORED FOR TWO SOLO HORNS ACCOMPANIED BY STRINGS, TWO OBOES, AND TWO ORCHESTRAL HORNS, FOLLOWING THE STANDARD THREE-MOVEMENT CONCERTO FORM:

- I. ALLEGRO MAESTOSO:

THE OPENING MOVEMENT IS CHARACTERIZED BY A HEROIC, CLASSICAL SPIRIT. THE TWO SOLO HORNS ENGAGE IN FREQUENT DIALOGUE AND UNISON PASSAGES, EVOKING THE TRADITIONAL SIGNALING CALLS OF THE HUNT. THE SOLO PARTS FEATURE VIRTUOSIC SCALES AND INTRICATE ORNAMENTATION, DEMANDING EXCEPTIONAL PRECISION AND SEAMLESS COMMUNICATION BETWEEN THE TWO PERFORMERS.

- II. ROMANCE: ADAGIO:

IN STARK CONTRAST TO THE GRAND OPENING, THE SECOND MOVEMENT IS LYRICAL AND DEEPLY VOCAL IN NATURE. HERE, THE HORNS MOVE AWAY FROM THEIR "HUNTING" PERSONA TO SHOWCASE A SOFT, INTROSPECTIVE TIMBRE. WITH LONG, FLOWING MELODIC LINES, THIS MOVEMENT CREATES AN ATMOSPHERE OF SERENE, PASTORAL BEAUTY.

- III. RONDO: ALLEGRETTO:

THE FINALE IS A SPIRITED RONDO IN 6/8 TIME, ECHOING THE LIGHTHEARTED STYLE OF A HUNTING DANCE. THE THEME RETURNS THROUGH VARIOUS EPISODES AND VARIATIONS, BRINGING THE CONCERTO TO A JUBILANT CLOSE. THIS MOVEMENT FULLY EXPLOITS THE HORN'S TECHNICAL CAPABILITIES, FEATURING RAPID-FIRE TONGUING AND WIDE INTERVAL LEAPS.