

Fall 11-15-2014

Marshall University Music Department Presents a Senior Recital, Nicholas Bragg, horn

Nicholas Bragg

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SCHOOL of MUSIC and
THEATRE

presents

Senior Recital
Nicholas Bragg, horn

assisted by

Melody Cook, piano
Enterprise Brass Quintet

Saturday, November 15, 2014
Smith Recital Hall
11:00 a.m.

This program is presented by the College of Arts & Media through the School of Music and Theatre with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cam/music.

Program

Fantasia Op. 13

C. D. Lorenz
(c.1885)

Concerto in D minor

Allegro molto

Romanze: Adagio

Rondo: Allegro

Antonio Rosetti
(ca. 1750-1792)

Intermission

Sonata

I. Moderato

III. Rondo: Allegretto

Bernhard Heiden
(1910-2000)

Second Suite in F

I. March

II. Song Without Words

III. Song of the Blacksmith

IV. Fantasia on the *Dargason*

Gustav Holst
(1874-1934)

Arr. David Sabourin

Kevin Easton, trumpet Tyler Payne, trumpet Nicholas Bragg, horn
John Bruce, trombone Tyler Davis, tuba



This recital is presented in partial fulfillment of the requirements for the Bachelor of Fine Arts degree in Music Performance. Mr. Bragg is a student in the studio of Dr. Stephen J. Lawson and Dr. Mark Zanter. For more information about this or other music events, please call (304) 696-3117.

The Marshall University School of Music and Theatre is grateful for the support of many families and individuals who help make our department strong and vibrant. If you would like to support the Department of Music through a donation and assist with student scholarships, academic travel for students and ensembles, or general support of the department please contact:

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PROGRAM NOTES

Traditionally, melodic material from operatic compositions was used by virtuoso performers as an attractive way to demonstrate their abilities. This *Fantasia* by C. D. Lorenz is no exception. Unfortunately there is little information available for C. D. Lorenz. It is believed that he was either born or died in 1885. Lorenz composed many works for horn and piano. This fantasy is based on themes from Bellini's opera *I Puritani*. Much of the opera's vocal coloration is given to the horn in this work by C. D. Lorenz.

Scholars speculate that Antonio Rosetti was actually born under the name Franz Rosler. Rosetti wrote over forty symphonies, many chamber works, and an abundance of concertos including seventeen for horn and six for two horns. His *Concerto in D minor* for horn was written between 1789 and 1790. It paints a picture of elegance with the cheerful horn solo entrance immediately showing the virtuosity of the soloist. The melody primarily is in the upper register of the instrument and requires the use of extended techniques such as lip trills. This movement is also technically demanding with many octave leaps, varying sixteenth notes scale lines, and triplet figures. The second movement begins with a song-like melody with ornamentation which leads to a cadenza in the horn solo, showing again the virtuosity of the soloist. The final movement of the work begins with the horn playing an upbeat melody. This movement also includes a more melodic segment in a triple meter that has a dance-like quality. These two melodic ideas are repeated throughout this movement and are interrupted by a hunting horn call in six-eight. After the horn solo plays the opening theme to the movement a final time the accompaniment finishes the work.

Bernhard Heiden was a German born twentieth century composer. Heiden made massive contributions to horn literature, despite having little formal training. They are: a concerto, a quintet for horn and strings, a set of duets for horn, a horn quartet, a work for horn, violin, cello, and piano, and this *Sonata* for horn and piano, written in 1939. Heiden's neoclassical approach is the foundation of all his works, which is a direct result of his time studying with Paul Hindemith. This sonata is the first work Heiden ever wrote for horn, and is dedicated to Theodore Seder, first horn for the Detroit Symphony at the time of the composition. Heiden's sonata uses both traditional and contemporary form ideas; the first movement is a sonata form, the second movement is a blend of several dance forms, and the third is a rondo. Heiden used twentieth century devices such as shifting tonal centers, quartal harmonies, rhythmic displacement, and meter changes. Theme I in the first movement is both major and minor, and uses all twelve pitches. In

spite of using all twelve pitches it does not form a row, but is primarily quartal and quintal in harmonic organization. An energetic rondo theme, built on primarily thirds and fourths, begins the final movement of the work. The movement has mixed meters, changing of tonal center, modes, and a combination of two themes.

Second Suite in F, for band, was written in 1911 by Gustav Holst and was arranged for brass quintet by David Sabourin. Sabourin's orchestration of the suite features the horn frequently throughout this work. The horn gets to play many of the melodic lines in this arrangement, which is a rarity in band literature for horn players, who primarily see off-beats. Holst incorporates a variety of folk melodies in this work. The first movement, *March*, features the melodies *Swansea Town* and *Cloudy Banks*. The march is in a ABCAB form with little transition between sections. *Songs Without Words* is based on the folk melody *I'll Love My Love* and begins with the trombone. During this movement a rising and falling counterpoint is traded between instruments and slowly fades away until the striking sounds of the *Song of the Blacksmith* begin. The use of off-beats to syncopate this song gives the feeling of a hammer hitting an anvil. The high energy of this movement works as a perfect contrast to *Songs Without Words*. *Fantasia on the Dargason* meshes two folk melodies. The first melody, *The Irish Washerwoman*, is introduced by the trombone and later in the horn. The second melody, *Greensleeves*, rises over the first with the horn forming a hemiola with the rest of the ensemble driving the work until it ends with a staccato chord.