

Spring 4-15-2015

Marshall University Music Department Presents Danielle Ocheltree, horn, Senior Recital

Danielle Ocheltree

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Department of Music

Presents

Danielle Ocheltree, horn Senior Recital

Assisted by:

Melody Cook, piano
Stephen Dorsey, guitar
Lars Swanson, bass
Jarren Jackson, piano
Keith Burgess, drums

Jomie Forum – 7:30 p.m.
Wednesday, April 15, 2015

Ensemble Concerts are presented by the College of Arts and Media through the Department of Music, 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/music.

Program

Concerto in Eb

1. Andante molto
2. Allegro assai

Georges Wagneseil
(1715-1777)
Arr. Edmond Leloir

Sur les Cimes

Eugene Bozza
(1905-1991)

Prelude, Theme, and Variations (1828)

1. Prelude

Gioacchino Rossini
(1792-1868)

Intermission

Caught A Touch of Your Love

Diane Schuur and The Count Basie Orchestra
Released (Sept. 8, 1987)

(Stephen Dorsey, Lars Swanson, Jarren Jackson, Keith Burgess)

Suite for Horn and Piano (1956)

1. Danse Quixotic
2. Slow and Sweet
3. Song
4. Epilogue
5. Suitable for Dancing

Alec Wilder
(1907-1980)

Ms. Ocheltree studies horn with Dr. Stephen Lawson

Program Notes

Originally composed as one of the first solo works for Trombone, *Concerto in E Flat Majeur* was later adapted for horn by Edmond Leloir. The piece calls for the performer to transpose to Eb, which is a step down from standard Horn in F music. *Concerto in Mi Flat Majeur* has two movements Andante con discretion and Allegro assai, which are contrasting in style. The first movement is composed in Baroque ritornello style with an abundance of ornamentation and has a cadenza at the end. The second movement demonstrates the characteristics of a Classical style. One can infer this due to the ABA form, tonality, and melodic organization of the movement.

Eugene Bozza was a composition teacher at the Paris Conservatory of Music. He primarily wrote music with no stories attached, because he felt that there was no particular style of music that suited him well enough. Many of his solo works were written as contest pieces for students at the Paris Conservatory. He composed his works based on the individual characteristics of each instrument. In *Sur Les Cimes*, (On the Mountain) Bozza utilized many extended techniques possible as performance practices on horn in the mid-20th century. These characteristics include a three octave range from pedal B to B above the staff, two cadenza sections (one is at the beginning and one at the end), being able to musically distinguish between lyrical melodies and technical passages, notated rips, stopped horn, and requiring the performer to have strong endurance.

Rossini composed *Prelude, Theme, and Variations* in 1804. The piece, in its entirety, is technically demanding and requires great endurance of the performer due to difficult rhythms, various tonguing patterns, and the ability to play the horn in an operatic singing style. *Prelude, Theme and Variations* was originally composed for natural horn. Although the effect on the piece is different when played with valve horn, the lyrical virtuosity of the piece still prevails. It is written in E which causes the performer to have to transpose down a half-step. *Prelude* is not as technically demanding as the rest of the piece, but the performer must be able to sustain pitch quality and delineate difference in dynamics. *Prelude* provides an opportunity for the performer to demonstrate their strengths in playing lyrically. There are three contrasting sections in the piece. In the beginning section, there are no technical passages nor complex rhythms. The second is a series of chromatic sixteenth note phrases where the tempo increases, and lastly there is the cadenza. The cadenza at the end of the movement allows the performer to comment expressively on the passions of the "aria".

Diane Schuur is an American jazz singer and pianist and a winner of two Grammy Awards. She has performed with many prestigious artists including: Quincy Jones, Stan Getz, B.B. King, Dizzy Gillespie, Maynard Ferguson, Ray Charles and Stevie Wonder. *Caught a Touch of Your Love* was recorded with the Count Basie Orchestra in 1987 on an album entitled "Live". This vocal performance allows an opportunity for Ms. Ocheltree to demonstrate range and diversity of her talents as experienced at Marshall University.

Alec Wilder wrote many works for horn, as John Barrows, (American horn soloist and teacher at Eastman School of Music and University of Wisconsin, Madison) was a good friend. Wilder was a jazz fusion advocate and incorporated jazz characteristics into much of his music. As an independent composer, Alec Wilder was able to exploit these characteristics and other 20th century idioms and create a unique style of music. "Suitable for Dancing" considers a joke that horn players cannot play jazz. While the piano has mainly jazz rhythms, the horn is playing straight eighth notes. This is the main example of Wilder's jazz fusion style in this particular work. "Song" is a basic bossa nova feel. Aside from a jazz feel, *Suite for Horn and Piano* encompasses chromatic runs, unusual intervals that one must train the ear to play correctly, a high range (pedal C to C above the staff), stopped horn, and call for strong endurance ability. Movements I and V are technically demanding for both the horn and piano, while movements II, III, and IV are at a slower tempo to showcase expressiveness.