
Upcoming Events

Mar. 21	Choir Fest Concert <i>a CECA-sponsored event</i>	5:30 p.m.
Mar. 22	Betsy Adair Sr. Voice Recital Jamie Brown Sr. Trombone Recital	5:30 p.m. 7:30 p.m.
Mar. 24	Olivia Zerkle Jr. Flute Recital	7:30 p.m.
Mar. 25	Rachel Irwin Sr. Voice Recital	7:30 p.m.

Events listed above are held in the George and Sharon Mabry Concert Hall in the Music/Mass Communication Building and are free and open to the public, unless indicated otherwise.

If you would like to be added to the Music Department patron database to be notified about future events, please send your name, address and email to music@apsu.edu or call 931-221-7818.

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AP: 55/8-23/300



Department of Music

presents

Emily Sholar, horn

in a

Junior Recital

with

Jan Corrothers, piano

5:30 p.m.
March 20, 2024

George and Sharon Mabry Concert Hall
Music/Mass Communication Building

—Program Notes—

Franz Strauss, *Les Adieux*

Franz Strauss (1822-1905) was an accomplished German composer, performer, and horn player. During his lifetime, he made notable contributions to the horn repertoire. In addition to his most famous work, *Nocturno*, Op. 7, Strauss composed two horn concertos and several other shorter works that, in comparison, are often overlooked. *Les Adieux*, or “The Farewell,” is one of these pieces. It encompasses the same raw and expressive beauty as *Nocturno* but adds an emotional challenge. The work contains frequent use of chromaticism, ornamentations, and varying key signatures. Despite its challenges, *Les Adieux* possesses sublime lyricism that is perfectly suited for the horn.

The performance of this work is dedicated to Dr. Gregory Wolynec.

Though there may be someone else sitting in that seat next year, we will never replace you.

Paul Dukas, *Villanelle*

French composer and teacher Paul Dukas (1865-1935) wrote *Villanelle* as an examination piece for the Paris Conservatory in 1906. It begins with a legato melody that pays tribute to the horn’s lineage as a valveless hunting instrument. Its livelier second theme requires the performer to switch to using the valves of a modern horn, had they chosen to play the beginning with natural horn techniques. Covering much of the instrument’s range, the piece demands both lyrical and technical proficiency. It utilizes the horn’s ability to alter tone color with stopped and muted sections. Through these efforts, Dukas has created a timeless single-movement work for both intermediate and advanced hornists.

Verne Reynolds, *Partita for Horn and Piano*

Verne Reynolds (1926-2011) was an American hornist, educator, and composer. He began teaching at the Eastman School of Music in 1959 and published his *Partita* in 1964. It is a four-movement work that draws inspiration from the partitas of the Baroque period. Each movement represents a new character through differences in time, tempo, and key. All four have the ability to function on their own but work much better as a collection.

The first movement conveys a conversation between the horn and piano that is full of angst and sadness. It creates this mood through disjunct entrances that rely on the movement of half steps. The *Caccia* provides some relief as a light and happy tune that, once again, portrays “the hunt.” Movement three returns to a slower tempo but instead of revisiting the somber sounds of the first movement, establishes a wonderful few minutes of beautiful singing from both the horn and piano. Finally, the *Alla Marcia* brings the *Partita* to an exciting end with a brisk tune that switches between cut-time and a hypermetric four pattern.

—Program—

Les Adieux

Franz Strauss
(1822-1905)

Villanelle

Paul Dukas
(1865-1935)

—Intermission—

Partita for Horn and Piano

Verne Reynolds
(1926-2011)

I. Malinconia

II. Caccia

III. Aria

IV Alla Marcia

This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree with a concentration in Instrumental Performance.