



Department of Music

presents

Emily Sholar, horn

in a

Senior Recital

with

Jan Corrothers, piano

5:30 pm

March 31, 2025

George and Sharon Mabry Concert Hall
Music / Mass Communication Building

—Program—

Adagio and Allegro, Op. 70

Robert Schumann
(1810-1856)

Five Ancient French Dances
V. Le Basque

Marin Marais
(1656-1728)

Tanguito

Dante Yenque
(b. 1964)

—Intermission—

“Someone to Watch Over Me”

George Gershwin
(1898-1973)

Jediah Edmondson, trumpet

Mesosphere
I. Noctilucent
II. Cirrus

Andrew Phillips
(b. 1989)

Sonata for Horn and Piano
I. Allegro Moderato
II. Melodie
III. Rondo

Gina Gillie
(b. 1981)

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

A reception in the lobby will immediately follow the recital.

—Program Notes —

Robert Schumann, *Adagio and Allegro*

Robert Schumann (1810-1856) was an accomplished German composer particularly renowned for his piano works and German art songs, which are commonly referred to as *lieder*. During his brief lifetime, he made notable contributions to horn repertoire within the Romantic period. In addition to arguably his most difficult work for horn players, *Konzertstück for Four Horns*, Op. 86, Schumann also sought to challenge the solo performer in his work for horn and piano, *Adagio and Allegro*, Op. 70. The *Adagio* section is intended to be a duet between the horn and piano rather than a solo with accompaniment. It features the horn's extensive range by including two extreme pitches, A2 and C6. The *Allegro* section, in contrast, requires considerable endurance from even the most experienced performers. It operates largely in the horn's higher register and allows for no more than two bars of rest at a time. Despite its challenges, *Adagio and Allegro* showcases two drastically different styles that are both perfectly suited for the horn.

Marin Marais, *Five Ancient French Dances*

French composer and viola da gamba virtuoso Marin Marais (1656-1728) originally wrote his *Five Ancient French Dances* for viol and basso continuo. It was later arranged for the horn by Dennis Brain, a legendary British hornist from the 1920's. He often used the minute-long movement titled *Le Basque* as a short, yet exciting encore piece.

Dante Yenque, *Tanguito*

Dante Yenque (b. 1964) is a Peruvian hornist and composer. He has studied and performed in ensembles throughout Europe and South America. Yenque writes the following about his unaccompanied horn piece, *Tanguito*: "*Tanguito*, for horn alone, is a low horn showpiece. It features the moods and modes of the tango, with the solo instrument providing a driving and measured accompaniment in between turns on a traditional melodic tango figure. The mood shifts from a steady pace to a swirling trio section in a rapid arpeggiation highly suggestive of a vigorous and synchronous dancing duo."

George Gershwin, "Someone to Watch Over Me"

George Gershwin (1898-1937) is recognized as one of the most influential American composers of all time. He, alongside his brother and lyricist Ira Gershwin, primarily composed for the musical theatre of Broadway. Together, the duo helped establish a connection between the genres of classical music and jazz. "Someone to Watch Over Me" from the musical *Oh, Kay!* is a jazz ballad meant to explore the loneliness of winning one's affection. Despite this, Jonathan Bhatia and Madeline A. Lee's arrangement for trumpet, horn, and piano changes the perspective and treats the ballad more like a love song.

Drew Phillips, *Mesosphere*

Dr. Andrew Phillips (b. 1989) is an American hornist, teacher, and composer. He performs and composes actively with works that are commissioned both internationally and across the United States. He writes the following for his two-movement work, *Mesosphere*: "The two movements, entitled "Noctilucent" and "Cirrus" convey emotions of floating amongst the clouds in two starkly different atmospheres. Written in a minimalist style, the accompaniment of both movements is simple and sparse, with slight changes between the subtle chord changes. "Noctilucent" evokes a darkness, possibly drifting amongst the rain-soaked clouds where the moon breaks in and out of the shifting masses of fog. "Cirrus" is quick-moving, and the horn line floats above the accompaniment with soaring phrases that rise and fall as thick rolling clouds roll across the sky with dramatic dynamic shifts and open intervals to evoke space and depth."

Gina Gillie, Sonata for Horn and Piano

American educator, hornist, and composer Gina Gillie (b. 1981) is known by brass players across the country for her chamber works. Gillie's Sonata for Horn and Piano, commissioned by Steven Cohen, is one of three compositions written for the ensemble. Though it is a traditional three-movement sonata, the third movement titled "Rondo" contains a bit of a twist. Gillie's synopsis perfectly outlines each movement: "The first movement of the work is an exercise in writing a fairly straightforward sonata-allegro form in a German Romantic style. The opening is similar to Richard Strauss' first Horn Concerto in that it begins with a triumphant ascending arpeggio which then works its way down two octaves. In the following two movements, the first theme from the exposition undergoes a thematic transformation using two contrasting national flavors. The second movement is a singing melody in the style of Gounod. The ABA form features an undulating 12/8 meter which sweeps the song ever forward. The third movement presents the transformed theme in a rondo with grooving Afro-Cuban rhythms. The music challenges the dexterity of the players with fast moving scales and athletic arpeggios. Sections switch between major and minor keys, and the piano and horn trade the melody back and forth before culminating in a final triumphant celebration."

Upcoming Events

Mar. 31	Juniper Thomas Sr. Piano Recital	7:30 p.m.
Apr. 1	APSU Chamber Winds <i>in MUC Plaza</i>	12:45 p.m.
Apr. 2	Ninfa Garcia Gr. Voice Recital	5:30 p.m.
Apr. 3-5	APSU 64th Mid-South Jazz Festival—a CECA-sponsored event	
Apr. 3	APSU Faculty Jazz Combo & Jazz Collegians	7:30 p.m.
Apr. 4	APSU Jazz Collective & the Cumberland Winds Jazz Project	7:30 p.m.
Apr. 5	The Bobby Watson Group	7:30 p.m.
Tickets available at Clarksville Community Concert Assoc.		
APSU Students enter free with student ID		

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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