



University of Wisconsin
Whitewater

The Department of Music
presents a Student Recital:

Featuring:
Miranda Johnson, horn

Accompanied by:
Lannette Calhoun, piano

Assisted by:
Fai Haw, Kevin Zawila, & Kayla Okus, horn;
Adrian Pearce & Lily Freeman, trumpet;
Aaron Shea, trombone; &
Nathan Roley, tuba

February 27, 2021
3:00 pm
Light Recital Hall

Program

- Horn Concerto No. 2 in D major (c. 1770) Joseph Haydn
I. Allegro moderato
II. Adagio
III. Allegro

Lannette Calhoun, piano

Though he was one of the most prolific composers in history (writing over a hundred symphonies alone), Haydn wrote very little for the solo brass musician: one trumpet concerto and two horn concertos. Valved instruments did not yet exist, so musicians had to rely on the harmonic series and the “stopped” technique to play all the notes on the page. This made composing for brass instruments during the Classical era a challenge for composers, because the notes they had available to them were limited. I believe that is partially what led to the sparkly and flashy quality featured in many horn concertos throughout the era.

Why Haydn’s first horn concerto is so much more widely performed than the second, I do not know. The first movement is bursting with playful horn calls; the second movement is a simple funeral march, challenging the player to showoff their musical expression; and the third movement features demanding technical passages and finishes off with a dramatic cadenza. Its simplistic nature brings an effortlessness to the music, masking even the sheer range covered in the piece. The listener will, no doubt, be humming the catchy melodies from this piece all day long.

- Phoenix Sonata for Horn and Piano (2012) Anthony DiLorenzo
1. Allegro moderato
2. Andante

Lannette Calhoun, piano

“Phoenix”, a three-movement work written by Anthony DiLorenzo, was commissioned by William Vermeulen and the International Horn Society. The melody features long sustaining lines and sweeping gestures, inspired by Vermeulen’s ability to turn any line into silk. “With Phoenix,

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I've endeavored to exploit the horn's soaring quality I've long admired from Brahms symphonies to the best of Hollywood cinema. The title is a natural fit as the Phoenix symbolizes immortality and the word represents a person of unparalleled excellence." This piece takes a Romantic approach to Contemporary ideas, fusing the cinematic style with the classical.

Fantasy for Horn (1966) Malcom Arnold

The "Fantasy for Horn" is an unaccompanied horn solo written by the English composer Malcom Arnold (1921-2006). He wrote similar solos for each of the other brass instruments as well as the standard orchestral winds, harp, guitar, cello, and recorder. The piece begins with a lively and playful melody, followed by a morose lullaby. A fanfare then leads to a drunken affair with chromatic scales before the increasingly raucous conclusion of the opening melody. The leaps between registers, wide dynamic range, technical passages, and slow lyrical lines showcase the versatility of the horn, while the tonal melodies please the ear of the listener.

Ghosts (2020) Miranda Johnson

Fai Haw, Kevin Zawila, & Kayla Okus, horn

I knew I wanted to write a horn quartet to perform with the Horn Studio on this recital, but for a long time I had no clue what I wanted to write. I was stuck at a D-flat major key signature (my favorite key to play in on the horn) and a lot of empty measures for months. But then one night over the summer while writing poetry I wrote, "I have died, and ghosts inhabit my body." The next day this piece came spilling out of me.

This piece takes you on a journey as the melodic material attempts to escape the opening concert d-flat pitch. You hear the different horn parts echo one another as if the melody ricochets around a room searching for

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an exit. Tension builds throughout until the climax, the most aggressive point of imitation and overlap. The parts clash as they break out above the staff into the high register for the first and only time during the entirety of the piece. It concludes with exhaustion and defeat shortly thereafter, the melody ultimately failing to escape the clutches of d-flat.

Fugue in G Minor “The Little” (c. 1705) J.S. Bach
arr. by Canadian Brass

Adrian Pearce & Lily Freeman, trumpet;
Aaron Shea, trombone; &
Nathan Roley, tuba

The four and a half bar subject of “The Little Fugue” is one of Bach’s most recognizable tunes today. Originally written for organ, it is a fugue written in four voices. In this Canadian Brass arrangement, the subject is first stated in trumpet one and promptly answered by trumpet two. The exposition concludes with a statement by the trombone and a duet between the trombone and tuba. (Because the fugue is in four voices and a quintet is five, the horn never plays the subject.)

Canadian Brass is a world-renowned brass quintet that has been performing since 1970. Brass, woodwind, percussion, piano, and string players alike are familiar with the name. Their performances are known for the bold attitude and lighthearted humor they bring to the classical stage. While only one member of the original quintet that formed in Toronto in 1970 remains (Charles Daellenbach on tuba), they continue to dominate the world of brass chamber music. Like many brass musicians, I look up to them.

The final piece on this program is dedicated to my father. He has been especially supportive of me in my musical endeavors since fifth grade when I decided to play the horn. I would like to thank the members of the UWW Student Brass Quintet and Dr. Matthew Onstad for helping me put this together as a thank you to him.

Acknowledgements

I would like to dedicate this performance to my parents, my friends, and my professors (particularly Dr. Dafydd Bevil). Thank you all for supporting me and encouraging me through music and life. I wouldn't be here today, doing what I love, without you. I am also eternally grateful to Dr. Dugan, Kat Bastien, and all the administration here at UW-Whitewater who made it possible for me to perform safely during the pandemic. Thank you for putting your students first and making this possible.

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Ms. Johnson's recital is in partial fulfillment of the graduation requirements for the degree of Bachelor of Music Performance.

Upcoming Events

A Night at the Opera, Music Mosaics Series
Release Date: March 2, 2021 @ 7:30 pm
Tickets on sale starting February 8, 2021

Spring '21 Finale Concert, Music Mosaics Series
Release Date: April 15, 2021 @ 7:30 pm
Tickets on sale starting March 15, 2021

Whitewater Symphony Orchestra & Chamber Orchestra
Release Date: April 30, 2021 @ 7:30 pm
Tickets on sale starting April 16, 2021

Symphonic Wind Ensemble
Release Date: May 3, 2021 @ 7:30 pm
Tickets on sale starting April 16, 2021

Chamber Singers, Vocal Jazz, Concert Choir,
Meistersingers, and Singing Sirens
Release Date: May 5, 2021 @ 7:30 pm
Tickets on sale starting April 12, 2021

Once tickets have been purchased for your event, you'll receive further information on how the content will be delivered to you. For ticketholders, concerts are available to view for a longer period of time than the release date/time. Please check your e-tickets for more information.

For more information regarding the music program at UW-Whitewater, please visit the department website at uww.edu/cac/music.