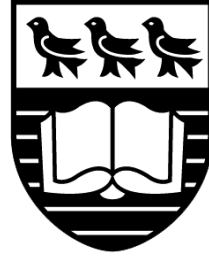


sam mcnally



**University
of Victoria**

School of
Music

Degree Recital

with

Season Wang

The UVic Branenburgers

February 20, 2017, 8pm

Phillip T. Young Recital Hall

Free admission

PROGRAM

Brandenburg Concerto No. 1 in F, BWV 1046

I. Allegro

II. Adagio

III. Allegro

IV. Minuet - Trio - Polonaise

J.S Bach

(1685 - 1750)

The UVic Brandenburghers

Les Adieux (Romance)

Franz Strauss

(1822 - 1905)

Season Wang, Piano

– INTERMISSION –

Concert Rondo in Eb Major, K371

W.A.

Mozart

(1756 - 1791)

Season Wang, Piano

Canto Serioso, CNW 67

Carl Nielsen

(1865 - 1931)

Season Wang, Piano

En Forêt, Op. 40

Eugène Bozza

(1905 - 1991)

Season Wang, Piano

Brandenburg Concerto No. 1 in F major - J.S. Bach (1685 - 1750)

J.S. Bach presented the *Brandenburg Concertos*, a collection of six instrumental works written "for several instruments," to the Margrave of Brandenburg-Schwedt, Christian Ludwig, in 1721. The six concertos, true to their original title, featured various instruments in an array of configurations, with No. 1 in F major being the only one to feature the horn. The first movement is a joyous four minutes in which the horns can be heard making their first solo appearance in a concerto. However, they seem to be unwanted guests in this court, disturbing an otherwise carefully-balanced texture with their strident brassiness and incessant bellowing of hunting calls that go against the overall rhythm of the ensemble. The second movement, without the horns, features a melancholic melody that is traded in canon between the oboe and violino piccolo. Somewhat unusually, this melody even descends to the bass voices, breaking up their traditional role as accompaniment. In the third moment, the horns are back to join in the accompaniment of the violino piccolo in a fun and playful allegro broken up by a two bar adagio before returning to a frolicking finish. The fourth, and final, movement is a dance in which each instrument family gets a turn. The repeated minuet is punctuated by a trio played by the woodwinds, a polonaise by the strings and harpsichord, and a final trio by the oboes and horns.

Les Adieux - Franz Strauss (1822 - 1905)

Franz Strauss was a prominent horn player in the mid- to late-nineteenth-century. In 1837, at the age of 15, he took up service in the court of Duke Maximilian of Bavaria as a guitarist, however it was not long before the horn became his principal instrument. He joined the Munich Royal Court Orchestra in 1847, a position he held until his retirement in 1889. Though considered to be a musical conservative, he was present in the pit of several of Richard Wagner's opera premiers. Wagner is quoted to have said, "Strauss is an unbearable, curmudgeonly fellow, but when he plays his horn one can say nothing, for it is so beautiful." His musicianship is without doubt remarkable and this comes through in the few compositions he wrote. Perhaps one of his lesser known works, *Les Adieux* is a deeply romantic piece for horn and piano. The piano begins with large broken chords and a turbulent theme before settling into a steady heartbeat-like pulse with which to support the horn. An otherwise melancholic and pensive melody is made bittersweet by glimpses of brighter harmonies, foreshadowing a seemingly happy second section. What would be assumed to be a return to the initial mood is instead replaced by a feeling of acceptance, illustrating nicely the very human nature of goodbyes.

Concert Rondo in Eb major - W.A. Mozart (1756 - 1791)

This fragmentary Rondo, numbered K371, actually predates Mozart's other horn works. While his other concertos were written for his friend and prominent horn player Joseph Leutgeb, it is not exactly clear for whom Mozart

was writing this early work. Nevertheless, Mozart's relationship with Leutgeb paints an important picture of who the composer was. Throughout the original manuscripts, Mozart can be seen to have written things such as "Over to you, signor Ass," "Take courage," and "Thank God that's over!" These taunts certainly give us a glimpse into the composer's mind and I think this is important to consider about when playing any of his works. The piece opens with a simple and happy melody that, in good rondo fashion, returns frequently after each deviation. It is a lighthearted work that, like Mozart, is best to not be taken too seriously.

Canto Serioso - Carl Nielsen (1865 - 1931)

Carl Nielsen, from Denmark, is often grouped among the other Scandinavian composers, though his approach to music is really quite different. Drawing on inspirations from Mozart and Palestrina, rather than Brahms and Wagner, his music has a striking simplicity upon which he embraces newly emerging ideas of harmony. *Canto Serioso*, from 1913, was originally a test piece written for the Royal Danish Orchestra used to highlight the low range of 2nd and 4th horn hopefuls. Throughout the opening, the horn echoes a slow and calm melody set-up by the piano, before the introduction of an increasingly tense triplet motif. The climax of the piece continues with the triplets getting every louder until quickly dropping off back into a return to the opening. The piece ends with alternating allegro and andante moments in which again the horn and piano trade the theme. On the surface the piece seems to be of little consequence, but I have come to appreciate it as a soulful and satisfying work that exemplifies the horn's various colours and ability to communicate.

En Forêt - Eugène Bozza (1905 - 1991)

Bozza was a prolific French composer who wrote many pieces for nearly every instrumentation. After a fruitful early career, including a time in Rome via his winning of the Prix de Rome, in 1950 he was appointed to the director of the École Nationale de Musique in Valenciennes, France. *En Forêt* was originally composed as a graduate test piece, designed to present the horn student with many of the challenges posed by the instrument, such as lip-trills, *glissandi*, and stopped-horn. As the title suggests, the piece concerns a forest and while this is certainly the case, it is not always so clear and may require some imagination. The work opens with the piano striking several short chords before the horn enters with a declamatory first section. Next we are brought to a hunt in which "Bozza is quoting Respighi quoting" the St. Hubert hunting call. The calls ring out to be answered by stopped-horn echoes while the piano paints a simmering backdrop. In the next section there is a quasi-Gregorian chant theme that leads into a rowdy 6/8, wherein the hunters disturb the peace of the monks. Following this, there is a return to calm before the opening chords are stuck again. The piece ends as quickly as it began and accelerates to one final flourish.

The Uvic Brandenburgers

Violino Piccolo

Chloe Kim

First Violins

Jessica d'Oliveira

Jasmin Mather

Second Violins

Emily MacCallum

Lucy Toews

Viola

Linda Donn

Cellos

Clair Dresselhuis

Liam Epp

Double Bass

Mackenzie Carroll

Oboes

Berlin Janzen

Anna Betuzzi

Theresa Mothersill

Bassoon

Eric Boulter

Horns

Sam McNally

Justin Malchow

Harpsichord

Season Wang

Thank you so much for coming out and supporting me in this recital, it truly means the world. Please join me in the lounge after the show for a celebratory reception!

Sam McNally is from the class of Professor Kurt Kellan.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music (Performance) program.



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