



University
of Victoria
School of
Music

IMPRINTS: A DEGREE RECITAL

Natalie Ciurysek, French horn

Gabriel Lagos, piano | Owen Engstrom, trombone | Tyler Funk, trumpet

Wednesday, March 11th, 2026, 8:00pm

Phillip T. Young Recital Hall, MacLaurin Building
Free admission

PROGRAM

Fantasy for Horn Malcolm Arnold
(1921-2006)

Sonata for Piano and Horn, Op. 17 Ludwig van Beethoven
(1770-1827)
Allegro Moderato
Poco Adagio, quasi Andante
Rondo - Allegro Moderato

Gabriel Lagos, piano

Trio for Brass Ian McDougall
(1938-2026)
IV. Scherzophrenia

Owen Engstrom, trombone
Tyler Funk, trumpet

— INTERMISSION —

Empfindungen am Meere Franz Strauss
(1822-1905)

Gabriel Lagos, piano

Concerto Eric Ewazen
(1954-present)
Allegro Risoluto
Adagio Sostenuto
Allegro Molto

Gabriel Lagos, piano

Natalie Ciurysek is from the class of Professor Sam McNally.

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

Reception to follow in the Lounge.

Please silence all electronic devices.

PROGRAM NOTES

Malcolm Arnold, Fantasy for Horn: Born in Northampton, England, Arnold started his musical career as a trumpet player. After studying with Gordon Jacob at the Royal College of Music, he went on to win second trumpet -and later principal- with the London Philharmonic. After 5 years of service to the orchestra, Arnold devoted himself to composition, writing fantasies for every orchestral instrument, as well as guitar, harp, and recorder. Alongside the fantasies, he wrote film music, concertos, and symphonies, and began conducting his works in the concert hall and in the studio. In 1966, the Birmingham Symphony Orchestra commissioned Arnold to write the Fantasy for Horn, stating that the piece needed to reveal all aspects of the horn, including range, style, extended techniques, as well as beauty. This fantasy is presented in a standard rondo form (ABA), with the A section featuring a lighthearted melody meant to portray the merriment of an English pub, and the B a grieving lullaby. Being an unaccompanied work for the horn, this is a great opportunity for the player to showcase the entire range of their abilities.

Ludwig van Beethoven, Sonata for Piano and Horn, Op. 17: Beethoven's one and only horn sonata was written for the virtuoso horn player Giovanni Punto, whom Beethoven met in Vienna in 1800. The piece premiered that April with Beethoven himself at the keys. It is rumoured that he wrote much of the horn part the night before, and improvised much of the piano part in the performance. At the time, Beethoven was virtually unknown outside of Vienna, with a critic writing "who is this Beethover (sic)? His name is not known to us. Of course, Punto is very well known." Despite this review, the piece was received well and is now a standard in the repertoire for horn. The first movement opens with a horn call, utilizing the open notes of a natural horn in F, accompanied by the piano in a conversational manner. The second movement is a short, slow march that acts as a mere introduction to the third movement, eschewing the standard lyrical movement typical of a sonata. The third movement finale follows a rondo form, providing a contrast of lyrical and virtuosic material in its sections so that the soloist may show off different facets of their playing.

Ian McDougall, Trio for Brass: Born in Calgary, and then raised in Victoria, Ian McDougall began an incredible career as an award winning trombonist. Specializing in jazz - and later in classical, he recorded multiple albums and toured around the world as a solo player, as well as in brass ensembles. Towards the end of his life, Ian lived in Victoria, teaching at the University and playing around the city. While we don't know much about the Trio piece he wrote, we can infer that the cheeky movement names give some clues as to how the piece was intended. Given Ian's recent passing, it feels only right to say that he was remembered as one of the greats. Only the most positive and kind words can be said about Ian and the wonderful life he lived, and we cherish the incredible legacy he left behind.

Franz Strauss, Empfindungen am Meere: Roughly translating to "sensations of the ocean", F. Strauss's work for solo horn and piano follow the rise and fall of waves in the ocean. Though remembered now for being Richard Strauss's father, Franz Strauss was a well-respected horn virtuoso in his time. F. Strauss was conservative in his compositional technique, and he strongly valued the "masters" such as Mozart, Beethoven, Haydn, and Mendelssohn. He believed in the simplicity and beauty of music through melody, and frequently pleaded with his son to abandon his programmatic and theatrical polyphonic style of writing. This simple approach is reflected in many of his horn compositions, much of which has dropped out of the standard repertoire due to its ordinariness — though this is not to say that this piece is without the simplistic beauty he longed to capture.

Eric Ewazen, Concerto: Born in Cleveland, Ohio, Eric Ewazen quickly became an incredibly decorated composer. Winning countless composition awards across the world, his works span a wide range of instrumentals, not limited to wind ensembles, brass ensembles, orchestras, and some of the many well known and loved virtuosos of our time have played his pieces. Ewazen's writing is known for having a certain sound, often arpeggiated lines supported by long and lyrical passages, creating a floating sensation for the performer. This horn concerto was commissioned in 2011 and dedicated to Gregory Hustis, principal horn of the Dallas Symphony. The piece features a strong and passionate first movement, followed by a lyrical and sweet second movement, and finishes with a bold and energetic movement. This piece spans an incredible range of the horn, and showcases the players ability to sing and dance, ensuring entertainment for all.