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Sarah Plumley, Senior Horn Recital

Sarah R. Plumley

Cedarville University, sarahplumley@cedarville.edu

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP

PRESENTS THE

SENIOR HORN RECITAL
OF
SARAH PLUMLEY

SEAN KISCH
PIANO

MONDAY, NOVEMBER 21, 2016
7 P.M.

RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER

PROGRAM

Nocturno, Op. 7 Franz Strauss
(1822–1905)

Twelve Duets for Two Horns, KV 487 W. A. Mozart
(1756–1791)

VIII. Allegro

I. Allegro

III. Andante

IV. Polonaise

XII. Allegro

Andrea Padgett-Eble, horn

Cerberus Sean Kisch
(b. 1995)

Hanna Bahorik, cello

Sonata for Horn and Piano Paul Hindemith
(1895–1963)

I. Mässig bewegt

II. Ruhig bewegt

III. Lebhaft

Concerto for Horn and Orchestra in B \flat Major, Op. 91
..... Reinhold Glière (1875–1956)

III. Moderato - allegro vivace

Sarah is a student of Andrea Padgett-Eble.

This recital is presented in partial fulfillment
of the Bachelor of Music in horn performance degree.

*No flash photography, please.
Please turn off all cell phones.*

Nocturno, Op. 7

Franz Strauss, the father of famed Richard Strauss, wrote this gorgeous, lyrical piece in 1864. Like his son, Strauss knew the horn intimately and understood how to write musical lines that flowed effortlessly from the instrument. In this nocturno, the mood shifts from the meandering horn notes to the dramatic chords in the piano, and back again to the delicate melody in the horn. Yet the return at the end of the piece is much more emphatic and triumphant than when it was first introduced. In a way, this piece paints a beautiful picture of the character of a horn with its strong yet lilting lines.

Twelve Duets for Two Horns, KV 487

These duets were written in 1786 by one of the most prolific and influential composers of the Classical era. Mozart likely wrote these duets to accompany dances or serve as entertainment for a royal court. Though they are simple in texture and tonality, these duets convey perfectly both the playful nature of the horn and its heroic power.

Cerberus

This original composition was written this past summer in anticipation of this evening. Having already chosen cello, horn, and piano as the desired instrumentation for this trio, Sean was excited to write something fearful and dreadful because the orchestration was so dark. Unlike most trios, there is no treble instrument such as clarinet or violin which provides the higher ranges and brighter tones. The title *Cerberus* was chosen for several reasons. It is the name of a dog in Greek mythology that has three heads, paralleling the number of performers for this piece. The irregular rhythms in the middle section also seem to "jump out" unexpectedly. And Cerberus has often been called the "hound of hell," which matches perfectly with the horn's reputation for hunting music. Above all, this is chase music!

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Sonata for Horn and Piano

Hindemith was a German composer perhaps better known for his operas, symphonies, or song cycles. Having written concertos and sonatas for almost every instrument, however, Hindemith wrote this sonata in 1939, near the end of his composing career. Instead of composing a piece to feature just the horn, this work serves as more of a duet or even a feud between the piano and horn. At some points the two instruments even seem to be playing two entirely different pieces. It is a daring mixture of tonal and atonal harmonies with sudden changes in tempo, rhythm, and dynamics, leaving the listener in anticipation of what will come next.

Concerto for Horn and Orchestra in Bb Major, Op. 91

This concerto was one of this Russian composer's last compositions, completed in 1951. It is unique in that it is one of, if not the only, piece among Glière's numerous orchestral and chamber works that he wrote specifically for a wind instrument. The concerto as a whole is a surprising blend of the Romantic and Neoclassical styles, given that it was written many years since these style periods were current. The last movement in particular is a triumphant fanfare, showing off the power, range, and agility of the valved horn that had become common since the classical era. Its melodic themes and playful rhythms seem to say this is the celebration after a long and full work.