

martedì 11 giugno 2013 _ 16.30
aula magna _csi

entrata libera



recital per il conseguimento del master of arts in music performance

kyle hayes _ corno

classe di corno di david w. johnson

Kyle Hayes

Nato nel 1987, Kyle Hayes ha iniziato a studiare il corno all'età di 16 anni. Ha frequentato l'Università di Memphis ed ha ottenuto il diploma in performance e storia della musica. Nel settembre del 2011 ha iniziato a studiare presso il Conservatorio della Svizzera italiana con il M^o David Johnson.

Tornerà negli Stati Uniti nel mese di giugno per iniziare l'attività professionale e didattica nella città di Nashville.

A. Abbott
*1926

Alla Caccia
per corno e pianoforte

F. Strauss
1822 – 1905

Seaside Impressions
per corno e pianoforte

G. Vinter
1909 – 1969

Hunter's moon **
per corno e pianoforte

A. Wilder
1907 – 1980

Sonata n°3
per corno e pianoforte
I. Moderately Fast
II. Slowly
III. With a solid Beat and Jazz Feeling
IV. Tempo di Waltz

pausa
(5 minuti)

D. Milhaud
1892 – 1974

La cheminée du Roi René
per flauto, oboe, clarinetto, fagotto e corno
I. Cortège
II. Aubade
III. Jongleurs
IV. La maousinglade
V. Joutes sur l'Arc
VI. Chasse à Valabre
VII. Madrigal nocturne

S. Barber
1910 – 1981

Summer Music
per flauto, oboe, clarinetto, fagotto e corno

** Brano eseguito a memoria

con la partecipazione di:
andrea mori _flauto
cecilia mugnai _oboe
djordje kujundzic _clarinetto
arseniy shkaptsov _fagotto
luca de gregorio _pianoforte

Abbott, Alan (1926-)

Alla Caccia

Alla Caccia is a fun, fast-paced work by Alan Abbott that recalls the horn's origin as a hunting instrument. Structured in ternary form, the work's opening and closing sections are in 6/8 time with a lilting hunting feel, while the middle section is a contrasting sostenuto segment that alternates between 4/4, 5/4, and 3/2 meters.

Strauss, Franz (1822-1905)

Seaside Impressions

Written between 1871 and 1873, the *Empfindungen am Meere* of Franz Strass is a very programmatic piece for solo horn. The tempo and dynamics are free, giving the impression of being near the ocean listening to the rise and fall of the waves.

Vinter, Gilbert (1909-1969)

Hunter's Moon

Hunter's Moon by Gilbert Vinter is a piece enjoyed by the audience and performer alike. It is flashy, romantic, schmaltzy, and heroic. The flashy effects of this work are created by Vinter's use of the stopped horn. *Hunter's Moon* is a pub in England that the composer may have frequented. The introduction is in a free tempo, *with humor*, consisting of a conversation between the horn and the piano. The thematic material in the faster section, *gaily*, is very idiomatic for the horn with many hunting motives through. The slow, middle section is a lullaby and

contains some very melodic writing for both the horn and the piano. The piece returns to the main, hunting theme, which closes the work.

Wilder, Alec (1907-1980)

Sonata No. 3

The Alec Wilder Sonata No. 3 for Horn and Piano is not the typical classical sonata. As evidenced in the title of the third movement, it contains many jazz elements, including laid-back triplets, pitch-bending, and glissandi. It also contains some difficult rhythms, in numerous, sometimes mixed meters: 6/8, 4/4, 2/4, 3/4, 5/4. The first movement is very lyrical and free. The second movement, titled *slowly*, makes extensive use of jazz tonality and almost sounds atonal. Movement three has many common jazz motives throughout; very *bebop* sounding. The final movement, *Tempo di Waltz*, is multi-metered and is both melodic and athletic for the horn player.

Milhaud, Darius (1892-1974)

La cheminée du Roi René

The suite is an adaptation of the music that the composer wrote for the 1939 film *Cavalcade d'amour* by Raymond Bernard. All the movements are very short, with an alternation between "nonchalant" and very rapid tempi: a collection of medieval miniatures. The shortest movement is less than a minute in length, while the longest is only three minutes long. This gives the impression of a single piece, in just one breath, even more so because the musical atmosphere changes so little between different movements.

Barber, Samuel (1910-1981)

Summer Music, 12'

In 1953, Barber received a commission from the Chamber Music Society of Detroit for a piece for strings and winds. Looking back to one of his earlier pieces, *Horizon* for orchestra, he found the material for *Summer Music*. This piece, which was originally meant as a septet, transformed into a quintet for winds after Barber doing some collaborations with the New York Wind Quintet. It was written to showcase each instrument includes sections where each instrument is spotlighted. Evoking the images of summer, *Summer Music* has become one of the standards of 20th century quintet repertoire.

