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entrata libera



recital per il conseguimento del master of arts in music performance

taylor townsend _ corno

classe di corno di david w. johnson

Taylor Townsend

Taylor Townsend nasce ad Avondale, Colorado (Stati Uniti). Inizia lo studio del corno all'età di 17 anni sotto la guida di Ms. Marian Hesse all' University of Northern Colorado a Greeley, frequentando il bachelor in Horn Performance. Durante questo periodo, è risultato finalista ne l' Angie Southard Chamber Music Competition, due volte all' University Symphony Orchestra Concerto Competition, ed all' U.N.C. Rocky Mountain Soloist Competition.

Negli ultimi tre anni a Greeley ha vinto la borsa di studio "James Miller".

Successivamente al periodo in Colorado ha proseguito gli studi con David Johnson e Sandro Ceccarelli presso il Conservatorio della Svizzera italiana a Lugano, Svizzera.

Durante i suoi studi ha aderito al progetto ERASMUS studiando per un semestre presso la Liszt Academy di Musica a Budapest, Ungheria sotto la guida di Imre Magyari.

Durante il biennio svizzero è stato destinatario della borsa di studio LYRA Stiftung di Zurigo,

Taylor Townsend suona in svariate orchestre e gruppi di musica da camera in Svizzera, Italia, Germania, Austria, Ungheria e Spagna.

Ottenuto il suo diploma qui a Lugano, continuerà a studiare a Bruxelles in Belgio e a Barcelona in Spagna, specializzandosi in corno naturale.

L. van Beethoven
1770 – 1827

Sonata in Fa Maggiore op. 17
per corno naturale e pianoforte
I. Allegro moderato
II. Poco adagio, quasi Andante
III. Rondó, Allegro moderato

O. Messiaen
1908 – 1992

Appel Interstellaire **
per corno solo

E. Bozza
1905 – 1991

En Forêt
per corno e pianoforte (orchestra)

pausa
(5 minuti)

J. Brahms
1833 – 1897

Trio op. 40
per pianoforte, violino e corno
I. Andante – Poco più animato
II. Scherzo. Allegro – Molto meno Allegro
III. Adagio mesto
IV. Finale. Allegro con brio

** Brano eseguito a memoria

con la partecipazione di:

giovanni agazzi _violino
gloria de piante vicin, luca de gregorio _pianoforte

Ludwig van Beethoven (1770-1827) – Horn Sonata in F, Op. 17

Beethoven's Horn Sonata, Op. 17, was written in 1800, toward the end of Beethoven's "early period" which lasted approximately until 1802. The sonata is commonly performed using a transcription for cello and piano, but was originally composed for natural horn and pianoforte. And it was an unusual combination at the time for a sonata because the piano part in this case does not simply act as an accompanying voice, it is just as important as the horn part.

He wrote the piece for the Czech born horn player Giovanni Punto (originally Jan Vánclav Stich). Punto was one of the first true virtuoso horn players and under the guidance of A.J. Hampel in Dresden, was one of the pioneers of the hand-horn technique on natural horn. This technique allows the player to manipulate the pitches using his hand inside the bell to provide a much wider range of notes and tone colors. The two premiered the piece together in Pest, Hungary. Beethoven was relatively unknown outside of Vienna at this time, but his performance with Punto in Hungary brought him new recognition for his work as a composer.

In original form this piece is to be performed on natural horn and fortepiano, but now is performed using any combination of modern horn, modern piano, and the previous two.

Olivier Messiaen (1908-1992) – Appel Interstellaire for Horn Solo

The Appel Interstellaire horn solo is commonly performed by horn players around the world as a concert piece and used in horn competitions around the world. The solo originally came from a tribute to a fellow French composer to Messiaen, Jean-Pierre Guézec. Various composers submitted a collection of small solo works in his memory. But, as Messiaen began work on a much larger piece, he felt the horn solo could be adapted very well to this orchestral composition.

Thus, this horn solo became the 6th movement of his massive orchestral work, *Des canyons aux étoiles... (From the canyons to the stars...)*. It is a twelve-movement piece between 90 and 100 minutes in length.

PART 1

1. *Le désert (The desert)*
2. *Les orioles (The orioles)*
3. *Ce qui est écrit sur les étoiles (What is written in the stars)*
4. *Le cossyphe d'Heuglin (The white-browed robin-chat)*
5. *Cedar Breaks et le don de crainte (Cedar Breaks and the gift of awe)*

PART 2

6. *Appel interstellaire (Interstellar call)*
7. *Bryce Canyon et les rochers rouge-orange (Bryce Canyon and the red-orange rocks)*

PART 3

8. *Les ressuscités et le chant de l'étoile Aldebaran (The resurrected and the song of the star Aldebaran)*
9. *Le moqueur polyglotte (The mockingbird)*
10. *La grive des bois (The wood thrush)*
11. *Omao, leiothrix, elepaio, shama (Omao, leiothrix, 'elepaio, shama)*
12. *Zion Park et la cité céleste (Zion Park and the celestial city)*

It was first performed in 1974 to celebrate the bicentenary of the United States Declaration of Independence. Inspiration came directly from the famous natural beauty of Utah's massive canyons. He makes direct notations in the score to Bryce Canyon and the Canyon Wren, a native bird that lives in the canyons.

This solo presents many challenges regarding extended techniques for the horn. Various techniques include, flutter-tonguing, large glissandos, variations of stopped notes (closed notes), large glissandos across the range of the instrument and the creation of sound by only pressing the valves half way down to create an eerie, oscillating cry.

Eugene Bozza (1905-1991) – En Forêt

En Forêt was written in 1941. Bozza composed the piece for Monsieur M.J. Deveny who was the professor of horn at the National Conservatory of Paris. It was also composed to be a test-piece for graduate students at the conservatory in Paris because of the wide range of technical difficulties it presented for horn players. Almost every aspect of horn playing can be heard within this one piece; including glissandi, stopped horn, muted horn, lip trills, flexibility, agility, and large dynamic contrast.

This piece is based on the tale of St. Hubert, a hunter in medieval France who was apparently "converted to Christianity after experiencing a miraculous episode during a hunting episode." Bozza uses this tone poem setting to explore different moods and styles that pertain to the main theme, En Forêt (Into the forest). The styles range from hunting horn calls, horns in the distance, and Gregorian chant, which create an interesting setting to portray St. Hubert's tale.

Johannes Brahms (1833-1897) – Horn Trio, Op. 40

The horn trio is one of the most important pieces of chamber music literature for the horn. It was composed in 1865 and originally written for natural horn, violin, and piano. As a child, Brahms had studied natural horn, along with piano and cello, and is the reason he wrote the piece for natural horn. He understood the different timbre that could be achieved when playing this instrument compared to the modern valve horn. All of the horn players chosen by Brahms to perform the trio were natural horn players. Within a published letter from the *Allgemeine Zeitung* (Munich) "Brahms explained the balance considerations which underlay his preference for the natural horn: if the performer is not obliged by the stopped notes to play softly, the piano and violin are not obliged to adapt themselves to him, and the tone is rough from the beginning." The is brilliantly written due to this characteristic horn sound and can be easily heard throughout the piece with it's large array of dynamic contrast and timbre change.

He spent a majority of his time composing the piece in the Black Forest of Germany in the summer of 1865 and had a trial run in Baden-Baden in September. The premiere performances took place in Zurich and Karlsruhe in November and December of the same year. Yet, the piece did not give forth a strong impression with critics in its first performances. A common critique was that "many disliked its gloominess." This comment is largely related to Brahms' influences for composing the trio, specifically the *Adagio Mesto* movement. Many scholars directly relate the 3rd movement to the death of his mother, Christiane, and also find a quotation from a "German folk-tune, *Dort in den Weiden steht ein Haus* (*In the meadow stands a house*), woven into the final two movements that present a presence of elegy or nostalgia." But later research states there is another connection a folk-tune used in the final two movements as well – "*Es soll sich ja keener mit der Liebe adgeben* (*No one should have anything to do with love*)" which also represents "Brahms' strong remaining connection from a broken love affair with Agathe von Siebold."

Along with the criticism regarding the "gloomy" atmosphere the trio also received harsh compositional critique stating people "found rhythmic faults with its construction and even suggested that it would have been better scored for clarinet." And in the following eight years, Brahms did not write any chamber music.



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