STUDENT RECITAL SERIES

presents a

*Junior and a Sophomore Recital

featuring

Jessica French, composition and piano
Laura Hanrahan, horn
Christina Péter, soprano

with

Zhangda Wu, piano

April 9, 2016, 6:30 p.m.
Doudna Fine Arts Center Recital Hall
Pentatonic Tribute

Dan Brickner, marimba and suspended cymbal
Cheyenne Brickner, vibraphone
Jessica French, piano

"Care Selve" [Atlanta]

George Frideric Handel
(1685-1759)

Christina Peter, soprano
Zhangda Wu, piano

Scherzo Concertante

Václav Nelhybel
(1919-1996)

Laura Hanrahan, horn
Zhangda Wu, piano

Solvejgs Lied

Edward Grieg
(1843-1907)

Christina Peter, soprano
Zhangda Wu, piano

Sonata in C Major, K. 545

1. Allegro
2. Andante
3. Rondo

W.A. Mozart
(1756-1791)

Jessica French, piano
Romance

Claude Debussy (1862-1918)

Christina Peter, soprano
Zhangda Wu, piano

Nocturne, Op. 35

Reinhold Glière (1874-1956)

Laura Hanrahan, horn
Zhangda Wu, piano

"Tell Me The Truth About Love" [Cabaret Songs]

Benjamin Britten (1913-1976)

Christina Peter, soprano
Zhangda Wu, piano

Morceau de Concert, Op. 94

Camille Saint-Saëns (1835-1921)

Laura Hanrahan, horn
Zhangda Wu, piano
Scherzo Concertante—Václav Nelhýbel

Václav Nelhýbel was a Czech-American composer born in 1919. He received his training in conducting and composition at the Conservatory of Music in Prague and musicology at Prague University. He also studied musicology and lectured at the University of Fribourg in Switzerland. In 1957, Nelhýbel came to the United States and became a citizen in 1962. He taught at the University of Massachusetts Lowell until 1994, and then served as the composer-in-residence at the University of Scranton in Pennsylvania. During his long career in the United States he worked as a composer, conductor, teacher, and lecturer.

Although Nelhýbel wrote the majority of his works for professional performers, he also wrote challenging pieces for student musicians. *Scherzo Concertante* was one of these works written in 1966. In his works, Nelhýbel tends to focus on the independence of the melodic line as well as rhythm and meter. These aspects can be found in *Scherzo Concertante* between the horn and piano. The challenge of this piece is keeping rhythmic integrity throughout. The motor rhythm is first presented in the beginning of the piece by the consistently moving sixteenth notes in the piano. At the end of the piece, Nelhýbel takes the motor rhythm and arranges it into a call and response between the horn and piano. This constant motion serves to build the energy of the piece that is not released until the last two measures.

Nocturne, Op. 35, No. 10—Reinhold Glière

Reinhold Glière was a Soviet composer born in 1874. He studied violin, composition, and theory when he attended Moscow Conservatory. He is considered the founder of Soviet-Ballet, and was a direct heir to the Russian romantic tradition. Glière worked mainly on a grand scale works such as opera, ballet, and symphony.

The most important element in his style is expressive melody, which is very apparent in his solo horn writing. For example, *Nocturne* was written in 1982. This piece can be defined as distinctly romantic in nature, bearing long expressive melodies.

Morceau de Concert, Op. 94—Camille Saint-Saëns

Camille Saint-Saëns, born in 1835, was a French composer during the Romantic era. At the age of six, the child prodigy gave his first recital on piano in 1846. He attended the Paris Conservatory to study organ and composition, and in 1855 he made his orchestral debut with the premier of his *Symphony No. 1*. Composers such as Liszt and Wagner admired Saint-Saëns for his organ and compositional skills. He was the organist at the famed Church of the Madeleine in Paris and he taught piano at the Niedermeyer School. In addition, Saint-Saëns had a successful career composing in many different genres.

*Morceau de Concert*, which translates to “concert piece”, is a two movement piece. It is a solo horn tour-de-force that was written in 1880 as a part of a virtuoso tradition developed in France, upheld mainly by the faculty of the Paris Conservatoire. This tradition, continued to this day, concludes each study period with a competition in which the first prize is awarded to the winner as a symbol of excellence. Saint-Saëns' composition was dedicated to the horn virtuoso Chaussier, who won the *Premier Prix* in 1880.