Department of Music
College of Fine Arts

presents a

Doctoral Recital
Jon Holloway, horn
Jonathan Gorst, piano

The Sin City Winds:
Chrissy McHugh, flute
Erin Vander Wyst, clarinet

Ali Gilroy, oboe
Ashlea Sheridan, bassoon

PROGRAM

Richard Strauss
(1864–1949)

Concerto No. 1 for horn, Op. 11
Allegro
Andante
Rondo, Allegro

Camille Saint-Saëns
(1835–1921)

Romance, Op. 67

INTERMISSION

Peter Maxwell Davies
(b. 1934)

Sea Eagle
Adagio
Lento
Presto Molto

Samuel Barber
(1910–1981)

Summer Music, Op. 31

This recital is presented in partial fulfillment of the requirements for the degree Doctor of Musical Arts in Applied Music.

Jon Holloway is a student of Bill Bernatis.

Saturday, March 2, 2013 8:00 p.m. Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas
Written in the winter of 1882–1883, Concerto No. 1 for horn was completed when Strauss was just 19 years of age. However, Strauss was no stranger to the horn. His father, Franz, was one of Germany's most famous horn players, and was not only one of Wagner's favorite horn players, but was also principal horn in the Munich Court Orchestra. Richard wrote this piece while attending university in Munich, and it is a playful, romantic style concerto. This is quite the contrast from his later works, which are more influenced by the Wagnerian style. This piece directly follows the traditional European concerto style of three movements ending in a rondo. However, unlike others, the concerto starts with a chord from the orchestra followed directly by the first fanfare from the horn. Even though this piece was dedicated to his father, Franz wasn't fond of playing the concerto. It was at the extreme of his technique, and Richard remembered his father having to use his high Bb crook, and even then found the piece to be quite tiresome.

Camille Saint-Saëns was born in 1835 in Paris, France. He wrote many pieces from concertos and symphonies to operas. Camille was very skilled in music and entered the Paris Conservatory in the late 1840's at a very young age. By sixteen he had written his first symphony, and these advancements at such a young age introduced him to his close friends Hector Berlioz and Franz Liszt. At 27, Saint-Saëns wrote a suite for cello (Op. 16). The fourth movement is a beautiful tune he would later arrange for horn and piano. Published in 1885, when Saint-Saëns was 50, Romance Op. 67 was published for horn and piano. This is the arrangement of the fourth movement from Saint-Saëns's earlier cello suite. This piece has a beautiful theme that fits wonderfully on the horn.

Sir Peter Maxwell Davies has had a long, interesting life. Born in 1934 in Lancashire, England, Davies studied at the Royal Manchester College of Music. From there he received a fellowship to study music with Roger Sessions and Milton Babbitt at Princeton University. After his studies in the states, he moved to Australia where he was a composer in residence at the University of Adelaide. He then moved back to the United Kingdom, where he would have a long musical career and be an avid political and social activist. He has been a supporter of the anti-war movement since the “War on Terror” began in 2001. Also, and possibly the most important, is that Davies is openly gay. This has been an issue throughout Davies’s life. He and his partner live together in Orkney, Scotland. Orkney is a small island in the North Sea off the northern coast of Scotland. From his residence in Orkney, Davies is easily able to enjoy nature and the wildlife of northern Scotland. Sea Eagle was written in 1982 and was inspired while Davies would watch the Sea Eagles fly. The Sea Eagle is a rare bird once extinct in the United Kingdom, but was reintroduced to Scotland in 1975 after a roughly 60 year hiatus. These beautiful birds have up to an 8-foot wingspan and live in tight family groups. Sea Eagle is a piece written to evoke the beauty and raw power of these magnificent birds. Perhaps the most amazing part about this piece is that it gives very little directive to the performer, leaving room for a story to be told through the music. This piece reminds me of listening to Paul Winter albums as a child on cold, dark nights while sitting with my parents, while there is a fire in the fireplace. Paul Winter would play his saxophone with a Bald Eagle, and in this piece I find comfort in relating the musical motifs to the sound of the eagle on that record.

For a year in his career Samuel Barber became quite fascinated by the players of the New York Woodwind Quintet. He spent time in their rehearsals listening to the varying combinations of tone colors and blends, as well as the instruments’ limitations - technically speaking. Throughout his time with the quintet, Barber was working on a chamber piece for premiere in Detroit that summer. Summer Music, originally a piece commissioned for a mixed septet became a piece for woodwind quintet. The piece premiered in 1956 in Detroit, but was shortened and revised the following year by the New York Woodwind Quintet. The quintet of New Yorkers then toured extensively with Summer Music, exposing it all over the United States. Although titled “Summer Music,” this piece is not program music. It was written with no particular scene or event in mind. Although I tend to have a painting in my mind of a warm summer day, a walk through the hills with birds singing and flowers blooming, Barber had no such ideas in mind. The piece is supposed to express the relaxation of summertime, and as Barber said, “It's supposed to be evocative of summer. Summer meaning languid, not killing mosquitoes.”

Acknowledgements:  
First of all, I would like to thank all of you for coming to this recital. It is a really special thing to have such close friends and family in such a supportive role. I would like to thank the appropriately named Sin City Winds for their role in not only being a great quintet, but an even greater group of friends. I would like to thank Jonathan Gorst for spending part of his very busy life playing piano for me. I would especially like to thank Professor Bill Bernatis for all of his guidance and help. And lastly, thank you to my mother, because without her countless support, I would not be where I am today.