

University of Missouri School of Music  
Bachelor of Music in Horn Performance, Senior Recital • 2023-2024 series

**Maddie Hogan, horn**  
**Dr. Natalia Bolshakova, piano**

March 17th, 2024 • 3:30 pm • Sinquefield Music Center • Sheryl Crow Hall

**Program**

**Sonata for Horn and Piano in F Major, Op. 17.....Ludwig van Beethoven**

- I. Allegro Moderato (1770-1827)
- II. Poco Adagio, Quasi Andante
- III. Rondo - Allegro Moderato

**Vivid Dreams.....Catherine Likhuta**

- III. Urban Secrets (b. 1981)

*Intermission*

**Horn Concerto, Op. 91.....Reinhold Glière**

- I. Allegro (1875-1956)
- II. Andante
- III. Moderato - Allegro vivace

*This recital is given in partial fulfillment of the requirements for the Bachelor of Music degree in horn performance. Maddie Hogan is a student of Professor Amanda Collins.*

*Sonata for Horn and Piano in F Major, Op. 17* (1800) - Ludwig van Beethoven

Ludwig van Beethoven is widely regarded as the greatest composer who ever lived. Spanning the transitional period between the Classic and Romantic Eras, his music has served as a model for many composers who followed, and his influence can still be heard in today's music. Though tame to our contemporary ears, his music was revolutionary for its time, expanding upon existing forms and implementing new instrumentations and harmonies.

Beethoven's horn sonata is one of the most standard works for horn. This piece was composed for low horn virtuoso Giovanni Punto and was originally performed on the valveless natural horn, which required incredible accuracy in the embouchure and employment of the hand stopping technique for chromatic pitches. The piano part is notoriously difficult, perhaps because Beethoven wrote it knowing that he would accompany Punto on the piano in the premiere of this piece. As you listen, consider how the historical context of this piece influences the performance. How are aspects of the natural horn still incorporated into today's performance?

*Vivid Dreams* (2018) - Catherine Likhuta

Catherine Likhuta is a contemporary Ukrainian-Australian composer and pianist known for writing emotionally charged, programmatic music. She often writes for solo horn, resulting in a profound understanding of the instrument's timbral capabilities, which she plays with in her pieces. Her works have been commissioned by prestigious symphony orchestras and universities, and she is a two-time winner of the International Horn Society Composition Contest.

*Vivid Dreams* was commissioned and premiered by Denise Tryon, who is well known as a low horn soloist and currently teaches at the Jacobs School of Music at Indiana University Bloomington. *Vivid Dreams* was featured on Tryon's album *Hope Springs Eternal*, which won the 2022 American Prize in Instrumental Performance. Written for low horn and piano, this piece employs extended techniques such as flutter tonguing, stopped horn, and pitch bends. *Urban Secrets*, the third movement, is a true test of rhythmic accuracy with its jazzy rhythms, frequent meter changes, and interwoven piano and horn lines.

*Horn Concerto, Op. 91* (1951) - Reinhold Glière

Reinhold Glière was a modern Russian/Soviet composer best known for his incorporation of Soviet folk music into his compositions. He studied violin, composition and music theory at the Moscow Conservatory and studied conducting in Berlin. He went on to teach at the Kiev Conservatory and the Moscow Conservatory. His music was initially performed mainly in the Soviet Union, but has now become more universally accepted and widespread.

Gliere's *Horn Concerto* features lush, expressive writing for horn, while demanding technical prowess. Several motifs are woven throughout the piece and featured in multiple movements. Its cadenza was written by Valeriy Polekh, a horn soloist and principal horn of the Bolshoi Theater Orchestra for 35 years.

Polekh describes playing the piece for the first time in the following passage from "Birth of the Gliere Concerto:"

"In the winter of early 1951, in Gliere's flat, I played the just-completed concerto from the manuscript. I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player's favorite."

*Program notes written by Maddie Hogan*

## References

*Beethoven - Sonata for horn and piano in F major, op. 17.* Northwestern Bienen School of Music. (2020, January 24).

<https://www.music.northwestern.edu/davee-gallery/video/beethoven-sonata-horn-and-piano-f-major-op-17>

Catherine Likhuta. (n.d.). <https://www.catherinelikhuta.com/Biography.htm>

Encyclopædia Britannica, inc. (2024, January 7). *Reinhold Glière*. Encyclopædia Britannica. <https://www.britannica.com/biography/Reinhold-Gliere>

*Birth of the Gliere Concerto.* Valeriy Polekh. (n.d). International Horn Society.

<https://www.hornsociety.org/publications/horn-call/horn-call-archive/144-birth-of-the-gliere-concerto>