Diploma Recital at Barnett Hall
Saturday, March 22, 2023
5:00 p.m.

Tyrell, Loster Peitzsche, horn

Horn Sonata, Op. 17	Ludwig van Beethoven
i. Allegro moderato	(1770-1827)
ii. Poco adagio, quasi andante	
iii. Rondo	

Jean-Sébastien Lévesque, piano

Romanza, Op. 59/2	Jan Koetsier
	(1911-2006)

Jean-Sébastien Lévesque, piano

Horn Sonata	Paul Hindemith
i. Mäßig bewegt	(1895-1963)
ii. Ruhig bewegt	
iii. Lebhaft	

Jean-Sébastien Lévesque, piano

Three Shanties for Wind Quintet, Op. 4	Malcom Arnold
i. Allegro con brio	(1921-2006)
ii. Allegretto semplice	
iii. Allegro vivace	

Una Rodaljevic, flute
Addison Trustham, oboe
Francis Sadleir, clarinet
Eric Li, bassoon

This recital is in partial fulfillment of the requirements for the
Diploma in Music Performance.

We gratefully acknowledge that we are gathered together for this performance on the
traditional, ancestral, and unceded territory of the xʷməθkʷəy̓əm (Musqueam) people.

THE UNIVERSITY OF BRITISH COLUMBIA

School of Music

CHAN CENTRE
FOR THE PERFORMING ARTS

Horn Sonata, Op. 17

Ludwig van Beethoven composed his Horn Sonata in 1800 for the virtuoso horn player Giovanni Punto. It was premiered with Punto as the soloist, accompanied on the piano by Beethoven himself in Vienna on April 18, 1800. The instrument for which Beethoven wrote his Op. 17 Sonata was the valveless natural horn, which required agile hand-stopping to produce most of its chromatic pitches. The first of the Horn Sonata's three movements is in a compact sonata form, initiated by a solo fanfare from the horn. The funeral march like second movement leads into the final movement, a joyful rondo filled with wide melodic leaps and dashing figurations.

Romanza, Op. 59/2

Dutch-born composer, conductor, and Professor Jan Koetsier is well-regarded throughout Europe, and especially in Munich, Germany, where he served as professor of conducting at the Hochschule für Musik for many years. As a composer he devoted much of his efforts to brass and wind instruments and seemed especially interested in developing the repertoire for unusual or under-utilized combinations of instruments. As the title suggests, the Romanza, Op. 59, No. 2 (1972) showcases the lyrical qualities of the horn.

Horn Sonata

Paul Hindemith composed his Sonata for Horn and Piano in 1939 in Switzerland after he fled Germany with his Jewish wife. As a composer, he became a major advocate of the Neue Sachlichkeit (New Objectivity) style of music in the 1920s, which the Nazi Regime in Germany used as an excuse to declare his music as Entartete Musik (Degenerate music). Most of Hindemith's compositions are anchored by a foundational tone and use musical forms and counterpoint and cadences typical of the Baroque and Classical traditions. His harmonic language is more modern, freely using all 12 notes of the chromatic scale within his tonal framework. The first movement is expansive and dramatic and is in sonata form. The second movement is comprised of three sections with the middle one being marked by a flowing triplet motive in the piano and the final movement is an aggressive rondo form that is centered around the rhythmic motives.

Three Shanties for Wind Quintet, Op. 4

Malcolm Arnold's Three Sea Shanties was composed in 1943 for woodwind quintet. It is based on three well-known tunes of which Arnold employs his imaginative and quirky writing. The drunken sailor in the first movement is brilliantly portrayed in various stages of intoxication, finds himself lost and then finally pulls himself together at the end. 'Boney was a warrior' heads the second movement and the last shanty is based on 'Johnny come down to Hilo' and is bursting with humour and boisterousness.