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Kearsten Byerley, Senior Horn Recital

Kearsten Byerley

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SENIOR HORN RECITAL
OF
KEARSTEN BYERLEY**

**STEPHEN ESTEP
PIANO**

**SATURDAY, NOVEMBER 2, 2019
11 A.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

Horn Concerto No. 3 in E♭, K. 447 Wolfgang Amadeus Mozart (1756–1791)

- I. Allegro
- II. Romanze–Larghetto
- III. Allegro

Eleven Pieces, Op. 35 Reinhold Glière (1875–1956)

- X. Nocturno
- XI. Intermezzo
- VI. Romance
- VII. Valse triste

Hunter's Moon Gilbert Vinter (1909–1969)

Le jeune pâtre breton, Op. 13, No. 4/H65D Hector Berlioz (1803–1869)
Assisted by Annamarie Wells, soprano

Introduction, Theme and Variations, Op. 13 Franz Strauss (1822–1905)

- Introduction
- Theme
- Variation I
- Variation II
- Andante cantabile
- Rondo

Kearsten is a student of Sean Vore.

This recital is presented in partial fulfillment
of the Bachelor of Music Education degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes

Concerto No. 3 in E

Mozart originally composed this concerto for friend and fellow hornist - Joseph Leutgeb - in 1787. It is originally orchestrated for horn, strings, two clarinets, and two oboes, but the edition performed will be a piano transcription of the original. The first movement presents a very good balance between the orchestra and soloist in sonata form. The second movement was intended to stage Leutgeb's expressivity and beautiful tone. The main melody of the third movement presents a similar theme to that of Mozart's *Piano Concerto No. 22*, written only two years prior. The third movement also includes a hunting horn passage, which provides a warm and familiar sound of the natural horn.

Four Pieces Horn and Piano

These four pieces are from a collection, or opus, of a total of eleven pieces for solo instrument and piano written in 1908. The number next to the piece indicates the order from the opus. Only two of the original eleven pieces, *Nocturno* and *Intermezzo*, were originally written for horn and piano. *Romance* and *Valse Triste* were originally written for clarinet and piano. However, it has become common for horn players to perform these two clarinet pieces in addition to the original two. All four of these movements demonstrate long, free phrases that demonstrate typical Romantic musical gestures, which ties them all together. The last piece, *Valse Triste*, ends with a dark ending, thus supporting its title, "Sad Waltz."

Hunter's Moon

Hunter's Moon, written in 1942, is a comical depiction of a hunter who goes off on a ride unprepared. The piece refers to an original use of the hunter's horn, which is to signal or call during a hunt. The piece also presents comical sounds of a stopped horn, which represent the shooting of the prey on this hunt. This technique is performed by the hornist's right hand covering the bell of the horn, thus stopping and altering the sound. During his ride, the hunter is knocked unconscious and enters into a dream, which is represented by a lyrical melody. His dream and slumber is then disrupted, and he returns to his chaotic chase with an exhilarating ending.

Continued on back

Le jeune pâtre breton

Le jeune pâtre breton, written in 1850, is part of Berlioz's song cycle, *Fleurs des landes*, and is originally written for either soprano or tenor with horn and piano. The French title is translated as a "Young Breton Shepherd" who is longing for his companion, little Anna, who is separated by mountains and woods. He longs to hear her sweet calling and wanders in the woods in hopes of hearing her call. The mellifluous horn arpeggios that accompany the song demonstrate the distant natural horn calls of the Alps and other mountain ranges that one would have commonly heard during this time.

Introduction, Theme and Variations, Op. 13

Franz Strauss, father of Richard Strauss, was not only a composer, but also a famous horn player of his time. As such, this piece was designed to demonstrate the wide talents and abilities of the horn and his personal skill, including range, legato and lyrical tones with exaggerating expression, different colors, and lightness. The introduction is a grand opening to the entirety of the piece, dressed in many colors. The theme then is presented as simple, elegant, and sweet with little decoration. However, Franz then plays with this theme and presents it with many challenging musical components throughout his variations and rondo.