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PAS Thanks Recent General Fund Donors!

Whole Note: Deborah Gullo, in Loving Memory of Priscilla Sears and Robert Hauff

Half Note: Gerhard Salinger

Quarter Note: Kathleen and Douglas Barrett, Roxanne Beebe Blatz and Roger Blatz, Jackie Ericksen, Linda Suydam and Jake Barkdoll

Eighth Note: Susan and Allan Taylor

For 2019-20 donors prior to September 2019, see p. 33 of the Program Book.
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January 19, 2020

3 p.m.

Las Placitas Presbyterian Church

Peter Erb Presents

Music for Horn, Violin, and Piano

Peter Erb, Horn

Jenna Sherry, Violin

Luke Gullickson, Piano

Concert Generously Sponsored by

Deborah L. and Thomas A. Hanna

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Program Notes

One of the great composers of the nineteenth century, **Robert Schumann** was the quintessential artist whose life and work embody the idea of Romanticism in music. He had an extraordinary ability to translate profound, delicate – and sometimes fleeting – states of the soul into music. 1849 was a very productive year for Schumann, and extremely rich in terms of the variety of works. In a few of these works he made use of the relatively new valve horn, which had begun to show up in orchestras in the 1830s. The *Adagio and Allegro* is based on a melody that takes advantage of the valve horn's ability to play precise half-step notes and it has the demeanor of Schumann's wistful songs, requiring stamina to sustain the lyrical phrases. The *Allegro* demands the full range of horn in rapid-fire figures, alternating with more poetic episodes that share melodic and rhythmic motives with the *Adagio*.

Hans Abrahamsen is one of the most individual composers to emerge in Denmark after World War Two. Born in 1952, he played the horn as a teenager, going on to study horn, composition, and music history at the Royal Academy of Music in Copenhagen. Part of a trend called the “New Simplicity,” a reaction against the complexity and aridity of the Central European avant-garde, his early works had an almost naïve simplicity of expression. By the 1980s, his attitude had shifted to include Romantic elements, but he combined them in an original way with twentieth-century compositional techniques, of which these pieces, written in 1984 and revised in 2012, are a fine example.

Frederic Nicholas Duvernoy was the first major figure in the native French school of horn playing. Self-taught, he achieved great fame as a virtuoso horn player and was greatly admired by Napoleon. On the original staff of the Paris Conservatoire, he wrote a definitive book on horn playing, in which he described a technique for executing the full pitch range of the instrument well before the invention of valves. He composed several concertos, solos with piano, and other chamber works.

Johannes Brahms composed this lengthy and complex trio in 1865 to commemorate the death of his mother. In many ways, it looks back nostalgically to his youth. First of all, the specification for "natural horn" (without valves), as opposed to the modern and more familiar valved horn, was for Brahms a keen reminder of his childhood. His father had been a professional natural horn player and had instructed the young Brahms on that instrument. Second, Brahms quotes the folk song "Dort in den Weiden steht ein Haus" (There in the Willows Stands a House) in the *Adagio* movement. The song was one of his childhood favorites, learned from his mother. And last, the entire mood and tone of the piece is evocative of nature and hunting, two of the most important themes of the Romantic Movement to which Brahms was closely allied in his youth.

Notes compiled from various sources by Deborah and Thomas Hanna

Music for Horn, Violin, and Piano

Robert Schumann (1810-1856)

Adagio and Allegro, Op. 70, for Horn and Piano

Hans Abrahamsen (b. 1952)

Seks Stykker (Six Pieces) for Horn, Violin, and Piano

- I. Serenade*
- II. Arabesque*
- III. Blues*
- IV. Marcia Funebre*
- V. Scherzo Misterioso*
- VI. For the Children*

Frédéric Nicolas Duvernoy (1765-1838)

Trio No. 2 in F Major for Horn, Violin, and Piano

* * * * * *Intermission* * * * * *

Johannes Brahms (1833-1897)

Horn Trio in E-flat Major, Op. 40

- I. Andante – Poco più animato*
- II. Scherzo: Allegro – Molto meno allegro – Allegro*
- III. Adagio mesto*
- IV. Finale: Allegro con brio*