

Saglietti's works have been awarded several international composition prizes and are played worldwide successfully by renowned soloists and ensembles.

Atmosfera is a four movement work.

“A day like many others with special and sometimes unique moments and feelings:

a spiritual calling which touches you deeply;

an exciting encounter that you're anxiously waiting for;

a grey sky that recalls memories and nostalgia;

a time to party with friends, drinking and dancing.

Atmosfera (Atmospheres) is a little bit like a diary of such a day...”

-Corrado Maria Saglietti

Johannes Brahms was a virtuosic pianist and talented musician from a young age. His first composition was a piano sonata that was composed in 1845 when Brahms was only 12. After studying music with Eduard Marxsen, Brahms supported his family by performing at small locations like inns and giving recitals of his compositions. Brahms's rise to success can be attributed to Robert Schumann's review of Brahms as a musician and composer in Schumann's newspaper. Brahms was a master of the symphonic and sonata styles and wrote many pieces like symphonies, sonatas, concerti, piano works, vocal works, and chamber pieces.

Vier ernste Gesänge, (*Four Serious Songs*) (Op. 121) was the last of Brahms's compositions published during his lifetime. It was initially written as a solo piece for bass voice to have collaborated with piano. The text comes from verses in the Lutheran Bible that mainly discuss death and what lies beyond life. Brahms composed this piece in anticipation of his death since he suffered from various diseases and illnesses and subsequently lost motivation to compose. Typical to Brahms, there are many hemiolas where the time signature is uncertain to the listener, and modulations go to uncommon key centers like from d minor to c# minor in the first movement, staccato articulations under a tie, and many others.

Toxic

Note from the composer and arranger, **Sasha Nagorna**:

“Britney Spears. Classic, Eternal, Ephemeral. The creative work of this genius of our generation deserves to be reborn and reproduced through all means so that her glory may live on. May this classical rendition serve that purpose.”

IOWA STATE UNIVERSITY

DEPARTMENT OF MUSIC & THEATRE

Junior Recital

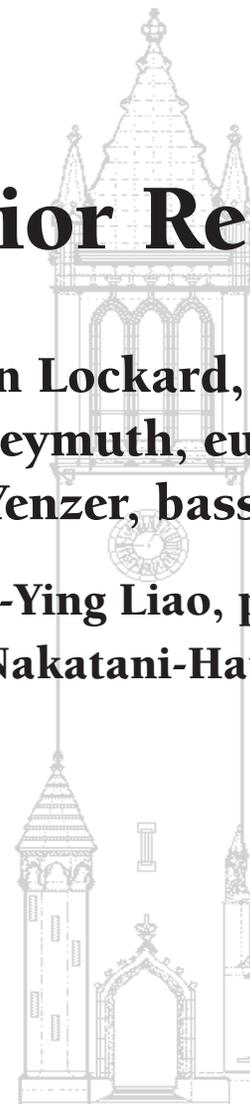
Sean Lockard, horn

Abby Freymuth, euphonium

Andrew Yenzer, bass trombone

Nai-Ying Liao, piano

Michiyo Nakatani-Hattori, piano



Sunday, April 11, 2021

4:30 pm

Martha-Ellen Tye Recital Hall

Program

Ten Trios No. 8 Risoluto	Antoine- Louis Clapisson (1808-1866) Sean Lockard, french horn Abby Freymuth, euphonium Andrew Yenzer, bass trombone
Horn Concerto No. 1 in Eb Major	R. Strauss (1864-1949) Sean Lockard, french horn Nai-Ying Liao, piano
Ten Trios No. 2 Romance	Antoine-Louis Clapisson
Euphonium Concerto	Joseph Horovitz (b. 1926) Abby Freymuth, euphonium Michiyo Nakatani-Hattori, piano
Atmosfera I. Come un Canto Gregoriano II. Allegro Spaziale III. Adagio Malinconico IV. Tarantella	Corrado Maria Saglietti (b. 1957)
Four Serious Songs I. IV.	Johannes Brahms (1833-1897) Andrew Yenzer, bass trombone Michiyo Nakatani-Hattori, piano
Academia's Obsession with Classical Music is Toxic	Sasha Nagorna (b. 2000)

Program Notes

Antoine-Louis Clapisson was born in Naples, Italy and grew up in Lyon and Bordeaux France. Despite being a talented violinist at the Paris Conservatory studying under François Habeneck and earning positions in the Théâtre-Italien and the Paris Opera, he devoted himself to composition. Clapisson composed many art songs for vocal ensembles and chamber ensembles, as well as 22 operas. In 1861, Clapisson was appointed the professor of harmony at the Paris Conservatory.

Ten Trios, Op. 30 has a variety of styles across its ten movements. The eighth movement is heavy with its articulation and in a minor key. It then modulates to the dominant key with a smoother and legato style before transitioning back into the original key and heavy style. The second movement is titled *Romance* and is led mainly by the french horn, with the trombone and tuba parts providing the accompanying harmonies. The harmonies are traditional for a lovely major key center with chromaticism sprinkled throughout to provide romantic moments.

Richard Strauss composed his ***Horn Concerto No. 1 in E-flat Major*** in 1883 for his father, Franz Strauss. It is structured in three movements, but all of the movements are played without a pause between them. The piece begins with the orchestra, or in this case piano, striking a single, strong chord. Immediately following that, the soloist begins a heroic theme and the movement proceeds with the piano elaborating upon the soloist's statements. The first movement's bold theme fades in the final bars so as to transition into the more reflective, flowing second movement. The rondo final movement returns the soloist to the heroic attitude of the first movement.

Euphonium Concerto by **Joseph Horovitz** was commissioned in 1972 by the National Brass Band Festival in England. It was the first concerto for euphonium to be written and performed. As a concerto, it is based on the classical form whilst acknowledging later modifications to it. The first Moderato movement, the soloist has to combine clear strong phrases with gentle melismatic meanderings. A lento movement which follows, contains the only Cadenza elements in the work, recalling folk tunes. The finale is strongly driven at first by a rhythmic motive stated by trombones and timpani in the original, but the soloist provides a contrast with a sprightly Rondo theme. A whole-tone version of the theme concludes the work.

Corrado Maria Saglietti was born in 1957 in Costigliole d'Asti, Italy. He studied horn with G. Zoppi and graduated with highest honors. Since 1977 he has been playing in the RAI National Symphony Orchestra of Turin, and in 1990 he became principal horn; he often plays chamber music and performs as a soloist. In 1986 he received his degree in composition from the Turin Conservatory where he studied with professors Santo Tresca and Gilberto Bosco.