

Parker Kauffman

Senior Recital

Featuring Gail Novak, Piano

Tuesday, March 20, 2018
7:30 PM, Katzin Concert Hall,
ASU School Of Music

Laudatio (1966)

Bernhard Krol (1920–2013)

This piece is a contemporary work for solo horn by German composer and horn player Bernhard Krol. Krol played horn in several orchestras in Germany in the mid-20th century and studied composition with a student of Arnold Schoenberg. Krol's music echoes the memory of the tonal system which many of his contemporaries had abandoned for other techniques.

The title comes from the Latin word for "to praise," and the work is centered around the chant, "Te Deum Laudamus," or "We Praise Thee, O God." Listen for chant and prayer like melodies, and the ringing of church bells.

Horn Concerto No. 4
in Eb Major, K.495 (1786)

Mozart (1756–1791)

- I. Allegro Moderato
- II. Romanza- Andante
- III. Rondo- Allegro Vivace

This horn concerto was written for the Vienna court musician Joseph Leutgeb, for whom Mozart usually composed his horn solos. The first movement is in sonata form, including an exposition, development, and recapitulation. The second movement sweetly matches its title, "romance." The third movement is a rondo which evokes the classical horn's horseback hunting origins.

Serenade for Low Horn (2018)

Parker Kauffman

I've long wanted to compose a piece and perform it on a recital, so this piece marks the completion of that goal. I wrote this piece to feature the low range of the horn, which I enjoy playing in and which sometimes gets neglected in the standard repertoire. The piece is for solo horn, and like Krol's *Laudatio*, is written with a sort of neo-Romantic harmony. While it lacks any returning themes, you should be able to pick out some parallel structures and melodies. I hope you enjoy!

The Glass Bead Game (1997) James A. Beckel, Jr. (1948-)

- I. The Call and Awakening
- II. Father Jacobus
- III. Magister Ludi Coronation and Death

(from the composer's notes)

"The Glass Bead Game" is a horn concerto loosely based on the Herman Hesse novel of the same title. The work opens with a bi-tonal motif based in Eb major and A major. This musical idea is meant to represent Herman Hesse's existential philosophy about life, which is reflected in his novel. Simply put, Hesse believed that man exists as an individual in a purposeless universe that is basically hostile.

The second movement is dedicated to Father Jacobus. The movement is meant to reflect the peace that [the main character] Joseph Knecht felt with the introduction of history and religion.

The final movement begins with the opening celebration of Joseph Knecht's coronation to the post of Magister Ludi. This opening section eventually grows to a frenzy introducing us finally to the *Presto* theme. Opening thematic material to the second movement is used as transition to return us to the original Joseph Knecht leitmotif. This is referencing the end of this great novel where Joseph Knecht's student, Tito, is now sitting on the lake's shore in shock over the death of his teacher. But our main character lives on in Tito's mind as a wonderful teacher and mentor.