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Faculty Recital

Brian Drake
Chapman University

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CHAPMAN UNIVERSITY
School of Music

presents a

Faculty Recital

Brian Drake, horn

Guest Artists

Elizabeth Baker, violin

Zita Carno, piano

February 25, 2000
8:00 P.M. • Salmon Recital Hall

Program

Trio in E Flat Major for Piano
Violin, and Horn, Op. 40

Johannes Brahms
(1833-1897)

track 3, 5, 6, 7, 8
3- :04-8:53
4- :21- tracks

Intermission

See Back for track #s

Trio for Piano, Horn and Violin (1982)

Gyorgy Ligeti
(b. 1923)

9, 10, 12, 13, 14

Program Notes

Johannes Brahms (1833-1897) was a German composer and one of the finest creators of music in the Romantic period. His Trio, op. 40, combines rich melody and harmony with the color combination of horn violin and piano, the first piece for this chamber instrumentation. It is also one of the last major works for horn which was written expressly for the old Waldhorn (valveless horn) of the last 18th and early 19th centuries, rather than for the as-yet-less-than-perfected valve horn. The entire key scheme of the works four movements is carefully adjusted around the E-flat instrument's natural pitches.

The first movement is unique in Brahms's chamber music in beginning with an Andante in rondo, rather than sonata form. It has a thoughtful and introspective mood.

The scherzo second movement plays with simple thematic materials in different phrase lengths. The trio has a long-arched melody, contrasting with the angular Scherzo motif.

The slow third movement, Adagio mesto, is dark, deeply emotional, and an example of Brahms' romantic vision. One of the first pieces Brahms composed after the death of his mother, this movement is elegaic in character.

The last movement, Finale, returns to the basic key in a typical hunting horn style Rondo ending the trio in a vigorous, rustic mood.

Gyorgy Ligeti (b. 1923) wrote his Trio for violin, horn and piano in 1982 and subtitled it "homage a Brahms". Not only the instrumentation evokes the Brahms Trio, but form and colors also suggest the older piece. Though the valve horn is required, Ligeti frequently asks for natural harmonics. Legeti, however, creates a raucous, primitive sound by including the out-of-tune higher harmonics which Brahms would have expected his player to temper by hand positions in the instrument's bell.

The forms of the first three movements are more nearly traditional than anything in Ligeti's music of the 1960s and 70s.

The first movement opens with a distorted version of the "horn-fifths" harmony, an oblique reference to the traditional horn writing of the 18th and 19th centuries. It involves three different tempi simultaneously, which come together only briefly in the central section.

The second movement, *Vivacissimo molto ritmico*, is a scherzo, based on a frenetic rising-scale ostinato. The uneven patterns lend a feeling of mixer, even though it is notated throughout in 4/4 common time. Ligeti uses many folk-cultural references, similar to Latin or Balkan music, but indeed they are original as he himself called them styles "based on the folk music of cultures that do not actually exist".

The third movement is a character piece, *Alla Marcia*, with an evenly flowing trio. Ligeti calls upon the hornist to produce extremely unrefined sounds, perhaps evoking the earliest noises of the hunting horn, when it was exclusively an instrument for outdoor use.

The final movement, *Lamento Adagio* follows a gradual widening of range. The natural-horn harmonics used here produce a kind of microtonality, more compressed than quarter-tone sounds. Everything moves downward until the climax, when the piano seems to crash through the floor, leaving the violin and horn in their highest and lowest registers to initiate a coda of glacial calm.

Artists

Elizabeth Baker, who joined the Los Angeles Philharmonic at the start of the 1987-88 season, has been particularly acclaimed for her performances of contemporary music. She has presented world and local premieres of works by such renowned composers as John Harbison, Arvo Part, David Carlson, Vincent Plush, Ellen Taaffe Zwilich, William Bolcom, Philip Glass, and Don Davis. In January 1992, she was the violin soloist in the Philharmonic's performances of Sir Michael Tippett's Triple Concerto, conducted by Andre Previn.

Ms. Baker performs frequently on the Philharmonic Chamber Music Society and New Music Group series. She is a member of the contemporary music ensemble Xtet and also performs frequently with Bach's Circle, a baroque ensemble. Prior to joining the Los Angeles Philharmonic, Ms. Baker was active on the music scene in Northern California as a member of the San Francisco Symphony for ten years. She appeared frequently as soloist with orchestras in the Bay area as well as in recitals and in chamber music performances. In 1985 she made her debut as soloist with the San Francisco Symphony.

Zita Carno joined the Los Angeles Philharmonic in 1975 and has received critical acclaim in her post as the Orchestra's keyboard player as well as for many solo performances on both piano and harpsichord. A native of New York City, Ms. Carno received bachelor's and master's degrees from the Manhattan School of Music and was active throughout the New York area for more than 15 years, appearing as soloist with the New York Philharmonic and the Omaha Symphony, and in recital.

Ms. Carno came to the Philharmonic from the New Jersey Symphony. Prior to her position with that orchestra, she had worked with the Orchestra DaCamera of Long Island, and spent two years with the Martha Graham Dance Company. A well-known champion of the music of the 20th century, Ms. Carno is a frequent participant at Philharmonic New Music Group events, and she has appeared as both pianist and conductor at the annual Hinemith Festival in Oregon.

Brian Drake, French horn, was appointed to the Los Angeles Philharmonic by Music Director Carlo Maria Giulini in 1979. As Third horn, he is privileged to hold the Loring Charitable Trust Chair. His career began in New York state where, after graduating from the Eastman School of Music, he was a member of the Rochester Philharmonic Orchestra under David Zinman.

An enthusiastic advocate of contemporary music, Mr. Drake performed the world premiere of *Kestral and Leonardo*, a work for solo horn written for him by award-winning composer Maria Newman. He regularly performs with the Philharmonic's critically acclaimed New Music Group. He enjoys chamber music and has performed with the LA Philharmonic Chamber Music Society and the New Wave Chamber Players. Mr. Drake's playing can also be heard in orchestral soundtracks for movies and television.

Currently on the faculty at Chapman University, he has taught at California State University at Los Angeles and the LA Philharmonic Institute.

Track

$\sqrt{3}$ - 104-8:53

4 - 121 - track 5 (end at 7:10)

86 - 100 - 8:27

6 - 9:09 - track 7 (end at clapping)

~~8~~
9 - 104 - 6:53

9 - 7:20 - track 10 (end at 5:58)

~~10 - 6:52 - track 11 (end)~~

11 - track 104 - track 12 (end at 3:37)

12 - 4:12 - track 13 (end at 7:53)