Thursday, May 12, 2022 • 5:00 PM
Brennan Recital Hall

**SAHE WIRTH, HORN**
*Graduate Recital*

**PROGRAM**

Paul Basler (b.1963)
Serenade for Horn and Piano (1996)

Johannes Brahms (1833-1897)
Trio for Piano, Violin, and Horn, Op. 40 (1865)
   I. Andante
   IV. Allegro con brio
   Melissa Frisch, clarinet

- Intermission -

Jacques-Fraçois Gallay (1795-1864); arr. Shae Wirth
Unmeasuered Prelude, Op. 27
   No. 27
   No. 28
   No. 35
   No. 37

Lowell Shaw (b. 1930)
Fripperies, No. 11 and 19
   Alayna Bell, horn
   Hyebin Cha, horn
   Emma Van Zuyle, horn

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Shae Wirth is from the studio of Neil Kimel. This recital is presented in partial fulfillment of the degree Master of Music.

Masks must be worn at all times. As a courtesy to those around you, please silence all cell phones and other electronic devices. Flash photography is not permitted. Thank you.
**Program Notes**

Paul Basler (b.1963)
**Serenade for Horn and Piano (1996)**

*Duration: 7 minutes*

According to the composer, Paul Basler, himself, “This is a work about flight, travel, motion, new opportunities, closing chapters and opening new doors, defining the moment at which it was written. While the surface appears light and breezy (and it is to a certain extent) the piece contains deep spiritual and personal messages - of completion and anticipation.” This piece is dedicated to Oto Carillo, my teacher for my first year of graduate school. I first heard this piece performed by Oto at his recital last fall and his performance was the inspiration behind performing this piece. His humor and dedication to preparation and excellence has left a lasting impact on my time at DePaul and my career in performance.

Johannes Brahms (1833-1897)
**Trio for Piano, Violin, and Horn, Op. 40 (1865)**

*Duration: 14 minutes*

This work commemorates the death of Brahms’s mother, Christiene. Each movement represents a different phase of mourning. Beginning with the first movement, the opening theme is played first by the violin (or in our case, the clarinet) before being repeated by the horn. Expressing a deep sense of mourning, this first theme is developed and expanded throughout all four movements and famously, has been said to have come to Brahms while he was on a long walk alone in the woods. The theme of nature becomes even more apparent in the 4th movement; a brisk Allegro tempo and hunting motifs lend this movement its rustic charm. This piece is dedicated to Neil Kimel, my teacher for my last year of my graduate degree. His compassion and unwavering belief in my playing gave me the confidence to perform this work.

Jacques-Fraçois Gallay (1795-1864); arr. Shae Wirth
**Unmeasured Prelude, Op. 27**

*Duration: 8 minutes*

Jacques-Fraçois Gallay was a French-born natural hornist who was renowned for his excellent playing and teaching through his illustrious career. The son of a horn player, Gallay showed excellent proficiency on the horn from a young age and was accepted into the Paris conservatoire where he studied under the great Louis-François Daupra. Gallay eventually succeeded Daupra as professor at the conservatoire and went on to produce some of the finest horn players of his era. With a keen mind for teaching and composition, Gallay wrote his unmeasured preludes for his
students to learn in their lessons. This collection is based on my hero Philip Farkas’s recordings of Gallays preludes and as such this performance is dedicated to Farkas. His teachings and method books have been a guiding light during my time at DePaul and have helped me overcome a crippling playing problem developed during the pandemic.

Lowell Shaw (b. 1930)

_Fripperies, No. 11 and 19_

*Duration: 8 minutes*

A distinguished horn player long before he became famous as a composer, Lowell Shaw has become a household name in the horn community for his _Fripperie_, _Quipperie_, and _Tripperie_ chamber pieces for horn. Once a student of Phillip Farkas at Northwestern University, Shaw began composing during his time as horn professor at the University of Buffalo. In order to prepare his students for the swung eight notes prevalent in dance bands at the time, Shaw devised these jazzy horn quartets to help familiarize his students with the jazz style. In his words the term _frippery_ came about because he was “looking for something to suggest the frivolous, fun, light-hearted nature of the music.

_Not by Shae Wirth_