

ANAM RECITAL: OLIVER HARRIS (HORN) Romantic Horn Calls

TUESDAY 12 NOVEMBER 11AM
ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Alexander SCRIBAN (1871-1915) Romance (1890)	2'
Ludwig van BEETHOVEN (1770-1827) Horn Sonata in F Major, op. 17 (1800)	15'
<i>i. Allegro moderato</i>	
<i>ii. Poco adagio quasi andante</i>	
<i>iii. Rondo. Allegro molto</i>	

Carl Maria von WEBER (1786-1826) Horn Concertino in E Minor, op. 45 (1806) 16'

Oliver Harris (NSW) horn
Leigh Harrold (ANAM Associate Faculty) piano

Approximate duration: 40 minutes

ABOUT OLIVER HARRIS

Sydney-based horn player Oliver Harris began playing horn at the age of 8, being taught by his father, a horn player in the NSW Police Band. From there Oliver attended Balgowlah Boys Campus on the Northern Beaches of Sydney and gained motivation by joining Sydney Youth Orchestra (SYO). This is where he had his first orchestral experience at the age of 12, playing the Overture to The Marriage of Figaro. With a passion for classical music and performance, Oliver undertook his Bachelor of Performance, majoring in horn at the Sydney Conservatorium of Music. He completed the degree in 2021, and in 2023 began a Master of Performance at the Sydney Conservatorium of Music being taught by Rachel Silver, with the support of the Iremonger Marceau Family Scholarship. Oliver commenced his studies at ANAM in 2024 under the tutelage of Carla Blackwood. Find out more at anam.com.au/musicians

Oliver is supported by ANAM Syndicate donor Sue Driver.



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PROGRAM NOTES

Alexander Scriabin was a Russian composer and pianist known for his innovative and mystical music, which combined Romanticism with his own unique harmonic language, often exploring spiritual themes and influenced by his synaesthesia. His Romance for horn and piano is an early, lyrical work that reflects his Romantic roots, composed before his more avant-garde and abstract later compositions, and showcases his melodic sensitivity and rich harmonic textures.

Ludwig van Beethoven was a German composer and pianist whose work bridged the Classical and Romantic eras, profoundly shaping Western music. Known for his symphonies, sonatas, and string quartets, Beethoven pushed the boundaries of form and expression, even while battling deafness later in life. His Sonata for horn and piano, op. 17, was composed for the virtuoso horn player Giovanni Punto. The piece highlights Beethoven's mastery in balancing the horn's bold, lyrical voice with the piano, creating a dynamic and conversational interplay between the two instruments.

Carl Maria von Weber was a pivotal figure in the early German Romantic movement, recognized for his operas, orchestral works, and contributions to the development of Romanticism in music. His compositional style is marked by vivid orchestration, dramatic flair, and a strong sense of melody. Weber's operas, such as *Der Freischütz* (1821), are particularly influential, blending folk elements with a supernatural narrative that set the tone for later German Romantic opera. Weber was also a notable conductor and a key figure in advancing the development of the orchestra. His contributions to piano music and chamber music, alongside his large-scale works, reveal a wide-ranging versatility. Among his instrumental compositions, Weber's Concertino for horn and orchestra in E minor, op. 45, stands out as one of his finest contributions to the horn repertoire. This work, written for the virtuoso horn player Johann Gottfried Koehler, is celebrated for its technical demands and innovative use of the instrument. It is structured in a single movement, blending a traditional slow-fast form with opportunities for the soloist to both showcase lyrical playing as well as dexterity in fast passages. Weber's ability to bring out the expressive potential of the horn, making it a favourite among both players and audiences.

Written by Oliver Harris