

ANAM RECITAL: OLIVER HARRIS (HORN)

Tonal Whiplash

FRIDAY 24 OCTOBER 1.30PM

ROSINA AUDITORIUM, ABBOTSFORD CONVENT

Antonio ROSETTI (c.1750-1792) Concerto for 2 Horns in E-flat Major (c. 1780) 18'
i. Allegro
ii. Andante
iii. Allegro. Tempo di minuet

Nina ŠENK (b. 1982) *One's Song* (2013) 9'

Paul HINDEMITH (1895-1963) Horn Sonata (1939) 18'
i. Mässig bewegt
ii. Ruhig bewegt
iii. Lebhaft

Oliver Harris (NSW) horn

Tom Allen (VIC) horn

Berta Brozgul (ANAM Associate Faculty) piano

Approximate duration: 50 minutes

ABOUT OLIVER HARRIS

Sydney based horn player Oliver Harris began playing horn at the age of 8.

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 is in his second year at ANAM in 2025 under the tutelage of Carla Blackwood.

In his spare time, Oliver enjoys playing and watching cricket and soccer, and until 2024 could be found spending time with his mates at the Harbord Bowling Club on a Saturday afternoon.

Oliver is supported by ANAM Syndicate donors Shirley Breese, Sue Driver.

Tom is supported by ANAM Syndicate donors Gordon Ainger, Viorica Samson.

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PROGRAM NOTES

Some of my fondest memories of the horn have been playing duets at the end of practice when first learning the instrument. Although not an actual duet, **Antonio Rosetti's** Concerto No. 2 for two horns has many moments that showcase characteristics of why I love this combination. Rosetti was a classical composer and a contemporary of Mozart and Haydn. Today he is known mostly for his horn concerti, of which he wrote 21, including six for two horns!

The first movement is at a lively tempo and playfully lets the two horns jump around registers and bounce off each other. The second movement, in a minor key and slightly slower, contrasts the first by giving the two horns passages to show off the rich tone colour the combination is famous for. The final movement begins with a fanfare-like theme played by the first horn, accompanied by a ridiculous second horn semiquaver line – one I'm happy to hand off to Tom. The movement continues with over-the-top exchanges showing off the virtuosic potential of the instrument.

One's Song is quite the departure from the early classical stylings of Rosetti. Composed in 2013 by Slovenian composer **Nina Šenk**, it forms part of a catalogue that has received acclaim in performances across the world, including by the Royal Concertgebouw Orchestra, New York Philharmonic, and Bavarian Radio Symphony Orchestra. The sound world of the piece has a brooding intensity, largely shaped by the long pedal notes that run throughout. In contrast, eerie melodies using quarter tones and half-stopped hand mutes float above them. The musical ideas grow more intense and intertwined as the piece moves toward a climax. How do these thematic ideas relate? Do they resolve? *One's Song* pushes the boundaries of what the horn is capable of, both technically and expressively, while maintaining a clear sense of direction and structure. The result is a hauntingly beautiful piece that feels deeply human.

Paul Hindemith was central to the development of twentieth century music, with a clear sound world and approach. Composed in 1939, shortly after fleeing Nazi Germany to the United States, his horn sonata clearly reflects his very rigid compositional sound and neoclassical style. The piano part in this sonata is typical of Hindemith's preference for complexity, and makes me think it should probably be called Piano Sonata With Accompanying Horn, or something along those lines. The first movement opens with a singing horn line, accompanied by a percussive ostinato on the piano, which evokes the form of Picasso's cubist paintings in my imagination. The middle section contrasts by establishing a more heroic theme which is more articulate than the lyrical solo at the start of the piece. The movement closes with this solo returning for a climactic finale, which is marked faster and louder than the original version, bringing the movement to a dramatic ending.

The second movement brings a much-needed breather, beginning with a delicate piano solo, whilst maintaining Hindemith's signature intensity with contrasting lyrical lines and dotted rhythms, similar to the first movement. The piece does eventually open up in the middle with a very expressive, building horn line, which fades away back into the theme at the beginning. I have always heard this movement as Hindemith trying his hand at impressionism, but this fantasy is soon interrupted by the third movement, which is the most energetic fast-paced of the three. It opens with a hammering two-note motif in octaves that sets the mood for the rest of the piece. The middle section maintains a percussive drive in the piano, with the horn playing contrasting legato lines. The piece closes in an apocalyptic fashion with the horn repeating the two-note figure played at the start, until the piano and horn finally meet right at the end.

Hindemith's sonata remains a corner stone in horn repertoire and is my personal favourite piece to play for fun and to perform, mixing all the best components of the instrument in a surprisingly intuitive way for the player.

I'd like to give a special thanks to Tom and Berta for their hard work put in to playing with me today, as well as my teachers Ben and Carla for their generosity, patience and support. Thank you to all who attended today.

Words by Oliver Harris