

Bard College Conservatory of Music

presents

A Degree Recital:

Zachary McIntyre, *horn*

with

**Gwyyon Sin, *piano*, Diana Borshcheva, *piano*,
Natalia Dziubelski, *horn*, Sabrina Schettler, *horn*,
and Felix Johnson, *horn***

Sunday, April 18, 2021, at 12:00 PM

View the concert on:

[Bard Conservatory YouTube.](#)

Alla Caccia

**Alan Abbot
(b. 1926)**

Horn Sonata in F major, Op. 17 (1800)

Allegro moderato

Poco adagio, quasi andante

Rondo - Allegro moderato

**Ludwig van Beethoven
(1770-1827)**

Romanza, Op. 59, No. 2 (1972)

**Jan Koetsier
(1911-2006)**

~Intermission~

Fantasy for Horn, Op. 88 (1966)

**Malcolm Arnold
(1921-2006)**

Villanelle for Horn

**Paul Dukas
(1921-2006)**

Concertino for Horn Quartet

Maestoso - Andantino

Andante

Allegro

**Alexander Mitushin
(1850-1920)**

Program Notes

Alla Caccia by Alan Abbott

Alan Abbott's *Alla Caccia* is a quick, fast-paced piece that looks back on the horn's hunting roots. It is in the ternary form; with its opening and closing sections in a lithe 6/8 time. The middle section of this piece is much more contemplative in nature and serves as a refreshing contrast to the rest of the piece. The piece also calls for the use of stopped horn not only to achieve an echo effect, but also to recall the old method of playing the horn by which the player would use their hand to change the pitch.

Horn Sonata in F major, Op. 17 by Ludwig van Beethoven

Ludwig van Beethoven's horn sonata has become a standard in the horn repertoire. He composed the piece for Giovanni Punto, a well-known horn virtuoso at the time. This piece was written early enough in Beethoven's career that he was virtually unknown outside of Vienna. Famously, when the piece was performed in Pest (in modern day Hungary), one Hungarian critic wrote, "Who is this Beehtover (sic)? His name is not known to us. Of course, Punto is very well known." Today, Punto has been forgotten by everyone except for historically savvy horn players, and Beethoven is beloved by billions of people across the globe. It is written in a standard sonata form of fast-slow-faster. The piece is most remarkable in its use of contrast; character and articulation contrasts in the first movement, register contrasts in the second movement, and dynamic contrasts in the third movement.

Romanza, Op. 59, No. 2 by Jan Koetsier

This piece by Jan Koetsier is almost anachronistically romantic in nature. The name Koetsier is relatively unknown in the United States, but brass players might know of him from his *Brass Symphony* written in 1979. Koetsier was appointed the first Kapellmeister of the Bavarian Radio Symphony Orchestra in 1950, and wrote an impressive library of chamber music, orchestral and choral works, among which is the opera *Frans Hals*. He also taught conducting at the Hochschule für Musik und Theater München. This *Romanza* is a brief, yet beautifully lyrical piece in ternary form. The opening is an aching, longing melody that gives way to a tumultuous and troubled middle section. The storm clears, and the opening returns with an air of triumph.

Fantasy for Horn, Op. 88 by Malcolm Arnold

This piece by Malcolm Arnold is one of the quintessential unaccompanied pieces for horn. Arnold had an auspicious career, but most brass players probably know him for his *Brass Quintet*, which despite its light and fun character, is one of the most serious pieces written for that ensemble. Non-brass players might be familiar with Arnold's symphonic works, including nine symphonies and hundreds of film scores, including the score for the film *Bridge on the River Kwai*. His *Fantasy for Horn* is a fun, rollicking song that often invokes images of the sea and its music. The opening is dancelike, but it eventually gives way to a singing andante section. After a brief horn call, a frantic chromatic section creeps in. Finally, the opening theme returns, but faster this time, giving way to a triumphant finale.

Villanelle for Horn *by Paul Dukas*

Paul Dukas' Villanelle is another work in the horn's standard repertoire. This piece was written in 1906 to be the examination piece for the horn students in the Paris Conservatory. In the tradition of the Conservatory, it was written to take advantage of all of the common "extended techniques" of the horn. This included all of the written stopped passages and muted sections, as well as requiring musicians to play the opening of the piece on natural horn. Today, the decision to play the opening section without the use of valves is up to the discretion of the performer.

Concertino for Horn Quartet *by Alexander Mitushin*

Alexander Mitushin is another composer whose name is relatively obscure in the United States. He was born in St. Petersburg in 1888 and studied violin and singing in his youth. He was a self-taught composer, although he did consult his contemporaries. From 1906-1910, he studied law while playing violin and viola in theater orchestras. He stayed in Leningrad during the Second World War and earned two medals of honor for defending the city. He also took a deep interest in folk music and composed for orchestras of folk instruments. His Concertino for Horn Quartet is a quaint piece that takes full advantage of the different sonorities of the french horn. Despite Mitushin's inexperience in writing for the horn, as exemplified by the lack of breath markings, his composition captures at once the whimsical and heroic nature of the instrument.

Artist Biographies

Zachary McIntyre grew up in West Milford, New Jersey, and started playing the horn when he was 12 years old. Zach studied the horn with Dr. Brian McLaughlin throughout middle school and high school while performing in his local youth symphony. Throughout his high school years, he performed in Area, Regional, and All-State Band and Orchestra. He attended the New York Summer Music Festival for two summers and the Interlochen French Horn Intensive Program.

Zach currently studies at the Bard College Conservatory of Music where he is completing a double degree in French horn performance and computer science. Last fall, he finished his Senior Project entitled “Testing and Improving an Optimization-Based Digital Colorblindness Corrective Filter” under the mentorship of Professor Kerri-Ann Norton. His current horn teachers are Julia Pilant, Barbara Jöstlein Currie, and Jeffery Lang. Zach was recently accepted by both the Montclair Cali School of Music and the Manhattan School of Music for graduate studies in horn; although as of this writing he is still unsure which school he will attend.

Collaborative piano fellow **Gwyyon Sin** has been recognized internationally as a solo and collaborative pianist. She has performed and made numerous appearances throughout Austria, Germany, Greece, Italy, South Korea and the United States. Gwyyon began her studies at the University of Music and Performing Arts Vienna with Christopher Hinterhuber. Shortly after, she moved to Germany and completed Bachelor and Master’s degrees in Piano Performance at the University of Music and Theatre "Felix Mendelssohn Bartholdy" Leipzig, under the tutelage of Dietmar Nawroth, Gudrun Franke, Gunhild Brandt and Hartmut Hudezeck.

She holds an Artist Diploma from the University of Cincinnati College-Conservatory of Music, where she studied with Awadagin Pratt and Dror Biran. In addition to receiving numerous scholarships, such as the Beate-Graefe-Stipendium, DAAD Freundeskreis, and Graduate Incentive Award, she has performed in masterclasses and worked under renowned artists including Andrzej Jasinski, Daniel Shapiro, Gery Moutier, Hubert Rutkowski, Pavel Gililov, Peter Lang, Peter Takács and Robert Levin. Gwyyon has also been a full participant of the International Mendelssohn Akademie Leipzig and the CCM Opera Bootcamp Program. She won top prizes in international competitions including the “Ischia” International Piano Competition and the “Citta di Treviso” International Piano Competition in Italy.

Russian-born pianist **Diana Borshcheva** is in her first year as a collaborative piano fellow at the Bard Conservatory. Before moving to the United States, she won several competitions in Russia and Europe including the International Piano Competition in Gorizia and the Moscow Virtuoso Competition. She has a BA degree in solo performance from Longy School of Music of Bard and a MM degree in both solo and collaborative piano from Cleveland Institute of Music.