

James Boldin, Horn
Richard Seiler, Piano

Six Songs

Johannes Brahms (1833-1897)
Arr. Martin Hackleman

Wie Melodien zieht es mir, Op. 105, No. 1
Minnelied, Op. 71, No. 5
Der Gang zum Liebchen, Op. 48, No. 1
Die Mainacht, Op. 43, No. 2
An die Nachtigall, Op. 46, No. 4
O wüßt ist doch den Weg zurück Op. 63, No. 8

Preludes for Horn and Piano (2000)
No. 1, Pastorale
No. 3, Risoluto

Kenneth Amis (b. 1970)

Reverie for Horn and Piano (2019)

Gina Gillie (b. 1981)

Sonata for Horn and Piano (2018)
I. With Feeling
II. Reflective
III. Spirited

James Naigus (b. 1987)

Brahms Six Songs Translations

**Like melodies it quietly passes Op. 105,
No. 1
(Klaus Groth)**

Like melodies it quietly passes
through my mind,
like the blossoming of spring flowers,
and perfumed breezes.

But words come along
and put it before my eyes,
and it pales away like grey mist
and disappears like a breath.

And yet: in the rhyme

a scent lies hidden,
which a damp eye
conjures up out of a small seed.

**Love-song Op. 71 No. 5
(Ludwig Hölty)**

Lovely sound the birdcalls
when that pure angel
who conquered my boyish heart
strolls through the woods.

Dales of uplands grow more red,
greener grows the grass

where the fingers of my woman
picked mayflowers.

Without her everything is dead.
Flowers and plants are faded,
and spring twilight does not
look to me so fair and cheerful.

Dear, lovable woman,
never seek to flee,
If my heart, like this upland,
is to blossom in bliss.

The Path to the Beloved Op. 48, No. 1

The moon shines down, I must go again
to my beloved;
how does she fare?

Alas, she's despairing,
and wailing and wailing
that she will never
in all her life see me again!

The moon went down,
I hurried off smartly,
and hurried so that no-one should steal my
beloved away.

You doves, coo;
you breezes, whistle,
so that no-one
may steal my beloved away!

May Night Op. 43 No. 2
(Ludwig Höltz)

When the silver moon beams
through the bushes
and strews its slumbering light
across the grass,
and the nightingale pipes,
I sadly roam from bush to bush.

Covered over with leaves a pair of doves
coo their delight to me; but I turn away,
seek deeper shadows,
and a solitary tear drops down.

When, O smiling vision that like dawn shines
through my soul,
shall I find you on earth?
And that solitary tear
quivers the more hotly down my cheek.

To the Nightingale Op. 46 No. 4
(Ludwig Höltz)

Do not pour forth so loudly your love-
kindled
songs'
full-throated sound
down from the blossoming branches of the
appletree,
O nightingale!
With your sweet throat you call in me
love awake;
for already there shudders through the
depths of my soul
your melting cry.

Then sleep forsakes the couch once more,
I stare then,
with tearful look, and pale as a corpse, and
haggard, up to the sky.
Fly, nightingale, into the verdant darkness,
into the bushy thicket,
and lavish kisses in the nest of your faithful
mate; fly off!

Nostalgia Op. 63, No. 8
(Klaus Groth)

O that I knew the way back,
the blessed way to childhood!
Why did I look for happiness
and leave my mother's hand?

O how I long to rest,

woken by no struggle,
to shut my tired eyes,
gently protected by love.

To seek after nothing, to peer at nothing,
only lightly and gently to dream,
blind to the changes of time -

a second childhood!

O show me then the way back,
the blessed way to childhood,
in vain I look for happiness;
the coast around me is desolate.

The dichotomy of horn players having to play in a register where the overtones on their instrument are very close together yet the most popular melodies written for the instrument have very spaced interval (e.g, orchestral works of Strauss and Mahler) was always an interesting set of circumstances to me. Composed in the spring of 1991 in preparation for my undergraduate composition recital, Prelude for horn was a vessel in which I could experiment with the juxtaposition of close and distant intervals and how they can produce a sense of ambiguity and mystery. Doing this in a tonal context and with a nod to impressionistic works of the turn of the century was intentional, as the music of Schmitt and Satie was in my ear at the time. Harmonic chord clusters and melodic perfect intervals are used to conceal and feint harmonic movement in order to give the work the feel of a fantasia.

The other four Preludes for horn were not composed until 9 years later (with Preludes 1 through 5 for trombone being composed in the interim). Prelude No.3 for horn was directly inspired by two selections from Henry Purcell's *Ode for Queen Mary's Birthday, Love's Goddess Sure Was Blind*: [May her blest example chase](#) and [Many such days may she behold](#). This prelude takes on a decidedly neo-baroque flavor and, in contrast to Prelude No.1, is very clear in it's harmonic intentions. The keyboard writing is more reminiscent of harpsichord music than the resonant, pedaled sounds of Prelude No.1 and offers the hornist a steady rhythmic ostinato on which to deliver a more cantabile locution.

I'm thrilled that James Boldin has decided to perform these works during a time when live performances among classical performers is, discouragingly, relegated to the internet. His resolve to continuing performing for a live audience should serve as an example and motivation for us all to stay connect with one another through the real-time experience of music making and the arts.

Notes by Kenneth Amis

World renowned composer-performer, **Kenneth Amis**, enjoys an international career of high acclaim. Mr. Amis began his musical exploits in his home country of Bermuda. He began playing the piano at a young age and upon entering high school took up the tuba and developed an interest in performing and writing music. *A Suite for Bass Tuba*, composed

when he was only fifteen, marked his first published work. A year later, at age sixteen, he enrolled in Boston University where he majored in composition. After graduating from Boston University he attended the New England Conservatory of Music where he received his master's degree in composition.

An active composer, Mr. Amis has received commissions from several institutions and music organizations. He has undertaken residencies with educational institutions ranging from middle schools through the collegiate level and was a founding member and on the Board of Directors for the American Composers Forum New England Chapter. In 2007 he was Composer-in-residence at the South Shore Conservatory in Massachusetts.

Audiences around the world have enjoyed Mr. Amis's music through performances by such groups as the Shanghai Symphony Orchestra, the Indianapolis Symphony Orchestra, the Royal Academy of Music Symphonic Winds, the Detroit Symphony Orchestra and the National Arts Center Orchestra of Ottawa. In 2003 Mr. Amis became the youngest recipient of New England Conservatory of Music's "Outstanding Alumni Award."

As a tuba player, Mr. Amis has performed as a soloist with the English Chamber Orchestra and has been a member of the Tanglewood Festival Orchestra and the New World Symphony Orchestra. His performance skills are showcased on many commercial records distributed internationally.

Mr. Amis has served on the faculties of Boston University Tanglewood Institute, the Trombones de Costa Rica International Festival in Costa Rica and the Pacific Music Festival in Japan. His current academic affiliations can be seen below.

Mr. Amis is presently the tuba player of the [Empire Brass](#) and the [Palm Beach Opera Orchestra](#) and a performing artist for Besson instruments.

Mr. Amis performs on a Besson 981 Eb tuba and a Rudolf Meinl 5/4 CC tuba.

Source: <http://www.kennethamis.com/bio.html>

Gina Gillie's **Reverie for Horn and Piano** was commissioned by Ashley Gulbranson for the *Phoenix Project: From the Ashes*, and is designed to address the challenges a player might face when recovering from focal dystonia. Parameters that are carefully considered in the writing include: range from middle C to top line F, frequent rest, mostly scalar melodic lines, avoidance of large upward leaps, fast passages that are slurred, use of the overtone series, and relative freedom with initial attacks. While the piece is not about focal dystonia, it is meant to be an accessible and musically fulfilling work for affected players. This piece is also appropriate for players facing limitations related to braces, embouchure changes, embouchure injuries, and other neuromuscular challenges.

The title, *Reverie*, refers to the idea of a dream and the divergent scenes dreams might have. The opening motif sets a mysterious tone and returns between dream scenes to unite each of the parts. While the composer has no specific program attached to the music, her intent is that performers will assign their own stories to each section, creating a personal narrative. The music is written with particular flavors that are designed to evoke certain images or personal feelings, which can then be tailored to each performer's story. When learning the piece, it is recommended that players identify their story and focus on telling their tale through their own interpretation of the music.

Source: <https://www.brassarts.com/reverie-gillie.html>

Gina Gillie is an Associate Professor of Music at Pacific Lutheran University where she teaches horn, chamber music, aural skills, composition, music history, conducts a horn choir, and performs frequently in solo and chamber recitals. At the university, she is a member of two faculty chamber ensembles: the Camas Wind Quintet and the Lyric Brass Quintet. As an orchestral player, Dr. Gillie held the position of Assistant Principal with Symphony Tacoma from 2008-2017. She actively freelances with several professional groups such as the Pacific Northwest Ballet, the Fifth Avenue Theater, the Vashon Opera, the Northwest Sinfonietta, and the Seattle Soundtrack Orchestra. In 2006, she attended the Tanglewood Music Festival as an orchestral fellow where she worked with several world-class musicians such as James Levine, Elliot Carter, Bernhard Haitink, Stefan Asbury, Herbert Blomstedt, Charles Rosen, Barry Tuckwell and John Williams. Dr. Gillie received her bachelor's degree in Horn Performance from Pacific Lutheran University and her master's and doctoral degrees in Horn Performance from the University of Wisconsin-Madison. While in graduate school, she began her foray into composition as well as the natural horn, both of which have become specialties for her. As a composer, she enjoys writing chamber music for horn and other instruments, and she frequently receives commissions for a variety of chamber works. Her compositions are published through Brass Arts Unlimited, RM Williams Publishing and Veritas Musica Publishing and have received several performances both nationally and internationally. A list of her compositions as well as other information about Dr. Gillie can be found on her website: sites.google.com/a/plu.edu/gina-gillie---hornist-composer-vocalist. When she is not playing horn or writing music, she enjoys practicing aerial silks.

Source: <https://www.brassarts.com/gina-gillie.html>

The **Sonata for Horn and Piano** by James Naigus was written in 2018 and commissioned by Steven Cohen. This piece was part of the recording project "Cruise Control" and commissioning initiative by Cohen to encourage the creation of new works for horn.

The three movement work echoes many formal aspects of traditional sonatas in the horn repertoire, while expanding upon the genre. Each of the three movements showcases the innate and characteristic qualities of the horn: beauty, melancholy, and triumph.

James Naigus is Lecturer of Horn at the University of Georgia and hornist with the Georgia Brass Quintet. He is co-founder of the Cor Moto Horn Duo with Dr. Drew Phillips, and co-editor/contributor of the Creative Hornist and Technique Tips columns in the Horn Call, the journal of the International Horn Society.

He has played with the Wichita Symphony, Waterloo-Cedar Falls Symphony, Orchestra Iowa, Brevard Symphony Orchestra, Gainesville Chamber Orchestra, Valdosta Symphony Orchestra, and Ocala Symphony Orchestra. He has toured Europe in 2017 & 2014 and South America in 2011 as a member of the American Chamber Winds. He has also performed on recitals at the 2014 MidNorth Horn Workshop, 2013 Midwest Horn Workshop, the 2018 and 2017 Midsouth Horn Workshops, the 2018, 2016, 2014 and 2013 Southeast Horn Workshops, and the 2018, 2015 and 2013 International Horn Symposiums.

As a member of staff at the prestigious Kendall Betts Horn Camp for the last four years, Naigus has designed and taught an aural harmony music theory course. Additional teaching interests include music theory, concert and commercial composition, and film music.

Naigus's compositions have been performed throughout the United States and beyond, with enthusiastic reception and rave review. In 2013 he was the Composer-in-Residence at the Southeast Horn Workshop in Richmond, VA. In 2009 he was awarded an honorable mention award in the International Horn Society Composition Contest. He has written commercial compositions for clients such as Google, University of Michigan, University of Florida, and University of Iowa. He is currently published by RM Williams Publishing and Veritas Musica Publishing.

He is a graduate of the University of Iowa (DMA) studying with Jeffrey Agrell, studied horn and composition with Paul Basler at the University of Florida during his masters degree, and while attending the University of Michigan for his undergraduate degree studied with Soren Hermansson, Bryan Kennedy, and Adam Unsworth. Prior appointments include the University of Central Missouri and the University of Iowa. Source: www.jamesnaigus.com/