

## Notes

A theme and variations followed by a finale, Haydn likely wrote his *Divertimento a Tre* for the horn virtuoso Carl Franz, who joined the Esterhazy orchestra in 1764. Certainly some of this piece's divertissement can be found in observing the horn player negotiating awkwardly high passagework atop a bed of unconcerned Eb major activities in the strings, but there's a subtler charm here as well in the strange phrase lengths and in the violin and cello's occasional attempts to imitate horn calls.

Aperghis's score to his *Récitations* for solo female vocalist invites (and in many sections insists upon) a breadth of possible interpretations by the performer. Such breadth, in fact, that to Sara and me it seemed not beyond the pale to do some realizations for two women instead of one. We're enjoying the greater textural palette afforded to a pair of voices, and investigate simultaneous layering of two different *Récitations* (10 and 11), reapproaching the same *Récitation* (10) from multiple angles, and hocketting a single part (*Récitation* 13) between two voices.

As the title might suggest, Henri Pousseur's *Naturel* for solo horn explores the possibilities of the "natural" (which is to say, untempered) harmonic series so uniquely available to this instrument. Much of this idiosyncratic, roving work juxtaposes notes from different paired series in quirky melodies or ranging glissandi, but the more introverted ending reflects an equal interest in the subtler microtonal relationships that emerge in the upper reaches of the horn's range.

Scelsi's *Quattro Pezzi* for horn is a member of a family of similar pieces that the composer wrote for various solo instruments in the late 1950's. Each of these *Pezzi* designate one or two pitches of interest and then hovers improvisationally around these pitches, probing their colors in different dynamics and articulations, approaching them from neighboring notes and harmonies, muting and then unmuting them. But my attraction to these pieces is not so much in their approach to pitch material as it is in the depth of their expression, like four little wordless arias.

I wrote *Conversation Piece no. 2* at the request of Todd Moellenberg, and here I finally came the duet format as I continue to explore my fascination with talk--what it communicates, what it doesn't communicate, what it sounds like, all these attempts we make every day to connect to each other using words.

Schumann's *Drei Fantasiestücke* was originally written for clarinet and piano, and the three movements--"Zart und mit Ausdruck", "Lebhaft, leicht", and "Rasch und mit Feuer"--each take the sharp emotional turns typical of a loosely-structured Romantic fantasy. By turns autumnal, retrospective, hurried, and brilliant, these pieces arrive readily suited for the horn.

Nicolee Kuester  
horn and voice

# NOW DON'T BE A STRANGER OKAY

Thursday, April 24 2014  
7 p.m.  
CPMC Concert Hall

Program:

*Divertimento a Tre* (1767)

Franz Joseph Haydn

Peter Clarke, violin  
Eric Moore, cello

*Récitations 10, 11, 13* (1977-8)

Georges Aperghis

Sara Perez, voice

*Naturel* (1980)

Henri Pousseur

--Intermission--

*Quattro Pezzi* (1956)

Giacinto Scelsi

*Conversation Piece no. 2* (2014)

Nicolee Kuester

Todd Moellenberg, voice

*Drei Fantasiestücke, op. 73* (1849)

Robert Schumann

Todd Moellenberg, piano