

Artist Series

**Gina Gillie & Mark Robbins, *horns***

Saturday, March 2, 2019 at 8pm  
Lagerquist Concert Hall, Mary Baker Russell Music Center

Pacific Lutheran University  
School of Arts and Communication / Department of Music presents

Artist Series

**Gina Gillie & Mark Robbins, *horns***

Gina Gillie, *horn & soprano*

Mark Robbins, *horn*

with Jinshil Yi, *piano*

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Welcome to Lagerquist Concert Hall.  
Please disable the audible signal on all watches and cellular phones for the duration of the concert.  
Use of cameras, recording equipment and all digital devices is not permitted in the concert hall.

**PROGRAM**

**Un Diario Español, Página 92** ..... **Bruce A. Thompson (b. 1937)**  
Gina Gillie & Mark Robbins, *horns*

**Canto Serioso**..... **Carl Nielsen (1865-1931)**  
Mark Robbins, *horn*  
Jinshil Yi, *piano*

**Sonata for Horn and Piano** ..... **Gina Gillie (b. 1981)**  
*I. Allegro moderato*  
*II. Melodie*  
*III. Rondo*

Gina Gillie, *horn*  
Jinshil Yi, *piano*

**Villanelle** ..... **Paul Dukas (1865-1935)**  
Mark Robbins, *horn*  
Jinshil Yi, *piano*

**Alphorn**..... **Richard Strauss (1864-1949)**  
Gina Gillie, *soprano* & Mark Robbins, *horn*  
Jinshil Yi, *piano*

## Program Notes

**Bruce A. Thompson** studied composition and counterpoint at Indiana University with Thomas Beversdorf, Roque Cordero, and Bernhard Heiden and is a professor emeritus of music theory and composition at Winthrop University in Rock Hill, South Carolina. Thompson's son was the principal horn of the Barcelona Symphony Orchestra and many of the composer's works were written for him. *Un Diario Español, Página 92* (A Spanish Diary, Page 92) was written after the composer attended the Olympic Games in Barcelona. The piece, which utilizes Spanish flavored motifs, begins with slow contemplations between dissonances that become consonances as they gain confidence. Metered sections alternate with freer, more rubato portions before winding up with one final extended accelerando. You may even feel inspired to shout "Olé!" at the end.

**Carl Nielsen** was a Danish composer who came from a rather crowded house of twelve children of which he was seventh. When he stated his intention of being a musician, his parents did what any sensible folks would do and shipped him off to apprentice as a shopkeeper. When the shop went bankrupt that summer, Nielsen was sent back home, and he found employment as a bugler in an army band. Nielsen's main instrument was the violin, and he had trouble early in his composing career with the concept that brass instruments were in different keys. He overcame that trouble as he composed several works for brass as well as orchestra. *Canto Serioso* for horn and piano was written for a competition in 1913 when the Royal Danish Orchestra had a vacant horn-player position. The piece was arranged for cello and piano in 1916, and the title was added long after Nielsen had completed the work. I'll leave you to your imaginations to paint a picture of what might take place in this serious song.

**Gina Gillie's** *Sonata for Horn and Piano* was written in January 2018 on a commission from Steven Cohen for his commissioning project, *American Sounds*, and subsequent album, *Steven Cohen: Cruise Control*. The first movement of the work is an exercise in writing a straightforward sonata-allegro form in a German Romantic style. Written in C minor, the first theme of the exposition consists of an ascending minor sixth which falls down to the leading tone before resolving to the tonic. The melodic tension of an ascending interval that is consistently pulled back down provides a sense of yearning and continual reaching. While the first theme strives upward, the contrasting second theme in the relative major tends downward with more linear motion and fewer large leaps. The development section combines fragments and variations of the two themes while the recapitulation presents them both in C minor before ending with a short coda that includes a soaring quotation of the first theme. In the following two movements, the first theme from the exposition undergoes a thematic transformation using two contrasting national flavors. The second movement, now in D major, is a singing *mélodie* in the style of Gounod. The ABA form features an undulating 12/8 meter which sweeps the song ever forward. The third movement presents the transformed theme in a rondo form with grooving Afro-Cuban rhythms. The music challenges the dexterity of the players with fast moving scales and athletic arpeggios. Sections switch between major and minor keys, and the piano and horn trade the melody back and forth before culminating in a final triumphant celebration.

**Paul Dukas** is known for being an extremely self-critical composer, to the point of destroying many of his own works. Despite his low view of his work, he was an accomplished composer and orchestrator who taught at the Paris Conservatory. This *Villanelle* for horn and piano was written as a test piece for the conservatory and therefore shows off a wide variety of the horn's abilities, such as natural horn, echo horn, muted passages, and both lyrical and virtuosic playing. The piece was written for a very specific horn, one that had a removable valve section called a *sauterelle*. Without the valves, the player could play the first page of the piece using hand horn technique and would then add the valves for the rest of the work. Modern players can choose whether to play the opening on natural horn based on their own stylistic interpretation.

**Richard Strauss** presented horn players with many gifts throughout his composing career due in part to the influence of his horn-playing father, Franz Strauss. Before R. Strauss wrote his first concerto for horn at the age of nineteen, he produced this lovely Lied at the ripe age of fourteen. *Alphorn* (text by Justinus Kerner) follows the traditional model of the German Lied as it contains themes of inexplicable longing set in open landscapes with otherworldly sounds. The simple ABA form presents a tidy but well-balanced musical structure, setting a bucolic scene amidst a stormy middle section.

### *Alphorn*

Ein Alphorn hör' ich schallen,  
das mich von hinnen ruft,  
tönt ves auswald'gen Hallen,  
aus blauer Luft?

Tönt es von Bergeshohe,  
von blumenreichen Tal?  
Wo ich nur geh' und stehe,  
hör' ich's in süsser Qual.

Bei Spiel und frohem Reigen,  
einsam mit mir allein,  
tönt's ohne je zu schweigen,  
tönt teif ins Herz hinein.

Noch nie hab' ich gefunden  
den Ort, woher es schallt  
und nimmer wird gesunden  
dies Herz bis es verhallt.

### *[Translation]*

The sound of an alphorn  
Rings out for me to come;  
Does it resound from the forest's halls,  
does it resound from out of the blue?

Does it resound from the hilltops,  
From a valley's flowery meadow?  
Wherever I go or stay,  
the haunting sound follows.

Whether in play and joyous round dance,  
Or altogether alone,  
It resounds, never ever falling silent,  
Resounds deep in my heart.

I have never found the source  
Of the sound,  
And never will heal  
This heart of mine, until it dies out.

– trans. Linda Godry

## About the Performers

**Dr. Gina Gillie** is an Associate Professor of Music at Pacific Lutheran University where she teaches horn, aural skills, composition, chamber music, 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. 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.

**Mark Robbins** is Associate Principal Horn with the Seattle Symphony Orchestra and Seattle Opera. He is also a member of the Chautauqua Symphony Orchestra at the Chautauqua Institution, a summer festival for culture and the arts in Upstate New York. He has been a featured soloist with the Seattle Symphony and Chautauqua Symphony Orchestra on a number of occasions and frequently performs chamber music with the Seattle Chamber Players and on the Seattle Symphony Chamber Music Series. He has performed at the Spoleto Festival in Italy, and the Sarasota, Tanglewood, and Olympic Music Festivals. He was formerly a member of the Florida Philharmonic Orchestra in Miami. As an active teacher, he is horn coach for the Seattle Youth Symphony Orchestra and teaches at Cornish College for the Arts and the Chautauqua Music Festival. He graduated from Temple University in 1978 where he studied with the late Kendall Betts.

**Jinshil Yi** is an avid collaborative pianist in high demand throughout the Tacoma-Seattle area. Since 2016, Jinshil has served as staff accompanist at the University of Puget Sound, working extensively with the Adelphian Concert Choir, Dorians, and Chorale. A heartfelt sacred music enthusiast, Jinshil loves expressing her faith through her work as pianist and organist for two churches in Lakewood, Washington. In addition to being on staff as a pianist for Tacoma Youth Chorus and Charles Wright Academy, she regularly partners with other Tacoma schools, choirs, and private music studios for music festivals, competitions, and concerts. Both her solo and collaborative playing have been broadcast on the radio, most recently on 98.1 King FM following a concert tour of western Washington. Jinshil serves as Managing Director for Second City Chamber Series and is a soprano in the Symphony Tacoma Voices. Jinshil holds three undergraduate degrees cum laude from the University of Puget Sound in Music, Biochemistry, and Politics and Government with an international relations emphasis.