

JUNIOR RECITAL

Janet Sim

5 MAY | 4PM
YST CONCERT HALL



GLIÈRE HORN CONCERTO
NICHOLAS LOH, PIANO

Programme Notes

Reinhold Glière (1875-1956)

Horn Concerto in B-flat, Op. 91

I. Allegro

II. Andante

III. Moderato - Allegro Vivace

“In the winter of early 1951, in Glière's flat, I played the just-completed concerto from the manuscript. I could feel with my entire self that the concerto was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the concerto would become a horn player's favorite.”

— Valery Polekh, 1999.

Valery Polekh first met Reinhold Glière at the Bolshoi Theater in 1950, at a rehearsal of the composer's ballet *The Bronze Horseman*. Polekh recalls his pleasant exchanges with Glière during a rehearsal break, where the composer noted the horn's ability of expressive playing and how it was regrettable that composers rarely wrote solos for wind instruments. Polekh takes the chance and suggests Glière to write a concerto for the horn. A year later, the concerto dedicated to Polekh was finally done. Such is the birth of a horn concerto so dearly cherished by Polekh — and horn players to date.

The first movement opens with a resolute and majestic theme which is contrasted with a beautiful lyrical *tranquillo* section. The march-like rhythmic quality of the opening theme is manifested in the conclusion of the movement.

The second movement reflects the melodiousness of the horn, employing long lyrical melodies to showcase the expressive capabilities of the instrument which Glière recounted. A more agitated theme is also introduced, bringing a contrast of emotionally-charged elements to the otherwise calm beginning.

The finale opens with a *moderato* introduction featuring a soaring melody followed by a chorale section, anticipating the dance-like *allegro vivace* theme which is introduced by the horn. Glière alternates between the lyricism and the dance-like virtuosity. The piece ends with a brilliant fanfare.