

The Corno D'Amore

Concerto in D minor	Alessandro Marcello (1673-1747)	
1. I. Allegro Moderato		3:23
2. II. Adagio		3:52
3. III. Allegro		4:47
Concerto in A Major, BWV 1055	J.S. Bach (1685-1750)	
4. I. Allegro		5:33
5. II. Largetto		4:40
6. III. Allegro ma non tanto		5:14
Concerto in D minor, Op. 9 No. 2	Tomaso Albinoni (1671-1751)	
7. I. Allegro e non Presto		4:55
8. II. Adagio		4:18
9. III. Allegro		3:39
Concerto in Bb Major, from TWV 51:A2	Georg Philipp Telemann (1681-1767)	
10. I. Siciliano		4:54
11. II. Allegro		3:03
12. III. Largo		4:08
13. IV. Allegro Vivace		4:59
Justin Drew, Horn Julie Vidrick Evans, Organ	Total CD time: 57 minutes, 25 seconds	



From the Artist

The works on this CD are from a series of four Baroque transcriptions for Horn and Organ to add to the Horn repertoire. Two transcriptions (Marcello and Albinoni) were taken from Oboe concertos and two (J.S. Bach and Telemann) from Oboe D'amore concertos. All of these works were originally accompanied with small string ensemble and continuo. These concerti were chosen because the melodies were both beautiful and accessible for the modern day horn player. These melodies also embody four different types of baroque style and melodic mastery.

This album was recorded on November 10, 12, 17, and 25, 2018 at Chevy Chase Presbyterian Church, 1 Chevy Chase Circle, Washington, DC. Produced and Engineered by Arts Laureate. Cover Photo: Kyung Jung / Yellowhale Photography

The organ on this recording is a Rieger Tracker Organ designed by Josef von Glatter-Götz 1973-4. It was installed at Chevy Chase Presbyterian Church in the summer of 1975 and refurbished in 2000 by David Storey. The Horn on this recording is a Lukas Horn Geyer Wrap Double Horn #4, one of the earliest of its kind handmade by Dan Vidican.

Dedication

This album is dedicated to my late sister Ashley Drew, whose spirit lives in my music everyday.

Acknowledgements

I would like to thank Gregory Miller and Patrick Warfield for their incredible patience and guidance through this project. I would like to also thank my parents, Tom and Joy Drew, for their love and support. I'd like to extend special appreciation to Katie Grant, for all of the feedback, support, love, and encouragement.

Indiana, Massachusetts, Texas, and Oregon. In 2015-2016, Justin served as the hornist for a brass quintet residency held at the University of Maine in Orono. He has also performed with Boston Brass, Carolina Brass, Barclay Brass, and has joined many quintets with premiere military musicians in the DC area. In 2007, Justin joined the legendary late oboist Ray Still and musicians of the "President's Own" Marine Band in a performance of Mozart's Piano Quintet in Eb. He has also appeared in chamber performances on the Kennedy Center's Millennium Stage and at the Strathmore Mansion.

Justin can also be found on three albums and a film score. In March 2016 he joined the United States Air Force Band for their album "Journeys." In January 2014, he joined the Grammy Nominated Inscape Chamber Orchestra to record their second album, American Aggregate on the label Sono Luminus. As a result of being a recent finalist with the West Point Band in 2012, he joined as 4th horn on their first recording project in HD surround sound under the multi Grammy Award winning label Reference Recordings. In May 2014, Justin participated in a film score recording for Emmy award winning composer Michael Josephs.

Justin is a dedicated teacher with over 16 years of experience. His private studio has recently been awarded summer positions to NYO, NYO2, BUTI, Brevard, and Interlochen summer festivals. He serves as Adjunct Horn Faculty at the University of Maryland Baltimore County and regularly coaches sectionals for Maryland Classic Youth Orchestras and Potomac Valley Youth Orchestras. For 11 summers, Justin served as Horn Instructor and Brass Choir Director for the University of Maine Summer Youth Music Camp in Orono, ME, where he also performed numerous solo recitals. His principal teachers include Gregory Miller, Denise Tryon, Suzanne Gonsalves and Wanda Whitener. Justin has also been highly influenced by studies with William VerMeulen, James Ross, Eric Ruske and Phil Munds.

of Music from James Madison University as a student of Richard McPherson. An avid cyclist, she is often seen biking to work at The Chevy Chase Presbyterian Church in Washington, D.C. where she oversees a robust music program and is artistic director of the Annual Bach Marathon and The Chevy Chase Concert Series, now in its 47th year.

Justin Drew is a distinguished musician and teacher based in the DC area. A native of Scarborough, ME, Justin grew up in a family influenced by music. While beginning his musical studies on the trumpet he performed at the Annual Key Bank Jazz Festival with notables such as Dave Brubeck, Cleo Laine, and Wynton Marsalis. Although jazz trumpet was a passion of his, Justin decided to make French Horn his focus mid-way through completing a Bachelor of Music degree at the University of Maine, Orono. He continued studies on the horn earning a Masters degree in Music Performance from the University of Maryland, where he is currently a Doctoral Candidate. During the summers in school Justin participated in the National Orchestral Institute and the Las Vegas Music Festival.

Justin's performance schedule often takes him up and down the east coast, stretching from Maine to Florida. Locally, he serves as the solo horn for Arena Stage, Third Horn of the National Philharmonic, Principal Horn of the Gourmet Symphony, and Second Horn of the Apollo Orchestra. He appears often with the Baltimore Symphony and Maryland Symphony. In addition he has also appeared with the National Symphony, Richmond Symphony, Lancaster Symphony, Reading Symphony, Mid-Atlantic Symphony, Annapolis Symphony, Boca Sinfonia, Palm Beach Symphony and Southwest Florida Symphony among others. Justin's opera orchestra engagements include performances with the North Carolina Opera, Washington Concert Opera, Opera Camerata of Washington, Palm Beach Opera, and Florida Grand Opera.

Justin has enjoyed a vast array of Chamber Music opportunities. He regularly performs with the Rodney Marsalis Philadelphia Big Brass. Recent tours have taken him to

PROGRAM NOTES

Alessandro Marcello was born into a wealthy family, and it was not required for him to write music prolifically to make a living. He is most well known then and today for his Oboe Concerto in D minor, once attributed in a lower key to his younger brother Benedetto. However, after thorough research by an English researcher it is found that Alessandro Marcello is credited as the author. It is also particularly unique because it was published under his real name, and not under his pseudonym, Eterio Stinfalco. The work was published around 1717 in Amsterdam and was noticed by J.S. Bach, who later transcribed the work for solo harpsichord, although he mistakenly thought the work was that of Vivaldi.

The description of this work is said best by Arthur Hutchings in his study *The Baroque Concerto*: "The elegiac beauty of the first movement, the noble pathos of the second, and the clean strength of the finale could have been matched by Bach himself but for the fact that the style is so thoroughly Italian. . . as for the finale, an expert could be excused for supposing it to be by Albinoni, who was surely among those who attended some of Alessandro Marcello's academies." This transcription includes some embellishments in all three movements, to bring attention to the improvisatory performance practice of the Baroque Period.

Although **Tomaso Albinoni** was known during his time as an opera composer, he is best known today for his instrumental works. Because his father was a wealthy Venetian paper manufacturer, he did not need to churn out music to make a living. However, he became a prolific composer, writing some 80 operas and 60 concertos. Being particularly fond of the oboe, he is credited with being the first Italian to compose concertos for the instrument. His major output for Oboe includes two sets of 12 Concertos (Op. 7 and Op. 9) for either Solo or Two Oboes published in 1715 and 1722 respectively.

It is clear in his Concerto in D minor Op. 9 No. 2 Albinoni draws from his knowledge of opera and experience as a singer. The first movement begins with the orchestral ritornello, preserved by the organ's trio sonata texture. The solo lines mimic many of the vocal lines in his operas, including the featured dotted Baroque Italian rhythms. The Adagio movement pays homage to the bel canto style with long solo phrases floating on top of arpeggios in the organ. The last movement, in 6/8 time, provides the listener with plenty of imitation and counterpoint, again maintaining the orchestral texture using a trio sonata texture in the organ.

While the access to the music of **Johann Sebastian Bach** is vast, many of the original sources from Bach's time in Cöthen were not preserved. It is suggested that this is where Bach's Keyboard Concerto, BWV 1055, began its life as a concerto for oboe d'amore. In Bach's world, it was common practice for composers to rework their own music to be used for different circumstances. The work was likely adapted for keyboard in a series of works to be played by the Collegium Musicum in Leipzig, directed by Bach from 1729-1741. Sir Donald Tovey, a well-regarded English musicologist, makes a strong case for the work's origin featuring oboe d'amore, citing its tessitura, tonality, and musical influences at the time. In addition, it is possible some of the oboe solos Bach composed were specifically written for his brother, Johann Jacob Bach.

The tonality of the Concerto's movements, A major, F# minor, and A Major, have been preserved in this transcription. The weaving dance-like Horn melodies in the first movement are threaded together by a ritornello, maintaining the original texture by utilizing a trio sonata texture in the Organ. The lyrical Larghetto middle movement melodies are hauntingly beautiful, riding above the chromatic bass lines, which intensify the emotion of the movement. The spirited finale, filled with rapid passages in the horn, brings the concerto to a joyous conclusion.

A contemporary of Bach and Handel, **George Philipp Telemann** composed most of his

Oboe Concertos during his Hamburg Period (1721-1767). However, his output in the goûts réunis style most likely was written before 1735. Telemann once described concertos by his contemporaries as having "many difficulties and awkward leaps but little harmony and even poorer melody. The first qualities I hated because they were uncomfortable for my hand and bow, and owing to the lack of the latter qualities, to which my ears were accustomed through French music, I could neither love them nor desire to imitate them."

To honor Telemann's advice, this transcription of the Concerto for oboe d'amore TWV51:A2 in A major has been adapted one half step to the key of Bb major, for both comfort of the horn player's hand and to increase the excitement of the rapid sequences of the fast movements. In most of his concertos he avoids the traditional form at the time of three movements, instead electing for the slow-fast-slow-fast model of the sonata da chiesa. The first movement is cast as a siciliano, which evokes a pastoral atmosphere with its lilting rhythms, repeated to provide the horn with some opportunities to improvise. The Allegro provides more playful and energetic rhythms, with rapid diatonic sequences. Following is the Largo, which transcends a recitative and aria with the horn acting as the voice and the organ fully realizing the figured bass. Lastly, the concerto concludes with a rocking Vivace that provides driving syncopations and more sequencing which brings this work to its exciting conclusion.

ARTIST BIOS

Julie Vidrick Evans, organist, has performed with distinguished ensembles and in solo concerts across the U.S. and Eastern Europe. Venues include The Kennedy Center for the Performing Arts, Washington National Cathedral, Princeton University Chapel, Trinity Church and St. Thomas Church, in NYC. The Piccolo Spoleto Festival in Charleston, SC and the Region III Convention of the American Guild of Organists.

Julie earned a Master of Music from The Catholic University of America and a Bachelor