



DENISE TRYON SO·LOW

 **BRIDGE**[®]
BRIDGE 9455



Denise Tryon, horn • Julie Nishimura, piano

- | | |
|---|-------------------------------|
| 1 Bagatelle (5:20) | Hermann Neuling (1897-1967) |
| 2 A Door Into the Dark (9:47) | Peter Askim (b. 1971) |
| 3 Lament (7:23) | Tim Martin (b. 1988) |
| Hunting Songs | Brett Miller (b. 1976) |
| 4 The Crow (2:26) | |
| 5 The Owl (1:59) | |
| 6 The Falcon (1:46) | |
| 7 Irremediable Breakdown (11:05) | Nathan Pawelek (b. 1968) |
| 8 Tanguito (3:52) | Dante Yenque (b. 1964) |
| 9 Canto Serioso (3:36) | Carl Nielsen (1865-1931) |
| 10 River Melos (9:01) | Andrea Clearfield (b. 1960) |
| 11 Gummi Polka (1:48) | Anonymous |

Producer, Engineer, Editor, and Mastering Engineer: Paul Eachus
Recorded in Clonick Hall at Oberlin Conservatory January 9 - 12, 2015
Photography: Cybelle Codish
Cover art: Jeff Curnow

I am indebted to the amazing Julie Nishimura for her beautiful, thoughtful and lively collaboration on this project. Thank you Kim Swatsler, Sharron Tryon, Karen Cubides, Jeff Curnow, Cybelle Codish, FRW, KP, KR, MC, SL, JS and SSC for their love, support and inspiration. –*Denise Tryon*

This album was recorded on a Rauch #217, with a Houser GS-12 mouthpiece and a JL 18.75 black H-Kote rim.

Executive Producers: Becky and David Starobin
Layout: Casey Siu

For Bridge Records: Barbara Bersito, Douglas Holly
Doron Schächter, Casey Siu, Allegra Starobin and Robert Starobin

Robert Starobin, webmaster | Email: becky@bridgerecords.com

Bridge Records, Inc. • 200 Clinton Ave • New Rochelle, NY • 10801
www.BridgeRecords.com



Since 1988 pianist **Julie Nishimura** has been faculty accompanist for the Department of Music at the University of Delaware. As secondary faculty, she teaches Sight-Reading at the Keyboard and Accompanying/Chamber Music. A much sought-after collaborative artist, Ms. Nishimura has performed in the chamber music series of Carnegie Hall's Weill Recital Hall, the Philadelphia Orchestra in the Kimmel Center's Perelman Theatre and the Delaware Symphony Orchestra at the Hotel DuPont, and she has been a guest artist on more than 35 college campuses. Ms. Nishimura has been a staff pianist at California Summer Music since 1997.

Ms. Nishimura and her husband, writer, director and acting teacher Danny Peak, serve as co-artistic directors of Wilmington, Delaware-based Distant Voices Touring Theatre. They are currently touring two documentary theatrical pieces with piano: *Distant Voices*, based on Ms. Nishimura's father's diary of his time in a Japanese-American concentration camp during World War II, and *September Echoes*, chronicling the events of and following the September 11, 2001 terrorist attacks.

A native of San Francisco, Ms. Nishimura began her piano studies with Alla Sviridoff. Subsequent studies were at the San Francisco Conservatory of Music with Paul Hersh, the New England Conservatory with Leonard Shure and the Longy School of Music with Victor Rosenbaum.

This album is a project I have been thinking about and working on for years. It came as a desire to help expand the recital repertoire for low horn as well as collaborate with composers I admire. To round out the album, I added two standard pieces for low horn as well as three unaccompanied pieces that I love.

The title SO•LOW is an homage to my father, who heard me play all of these pieces in recital just a month before he passed away. His favorite joke for me as I was growing up playing the horn was: "Did you have a solo? Was it so low you couldn't hear it?" It's a groaner, but I miss it.

Debbie Tye

1) **Hermann Neuling** (1897–1967) was a horn player and composer. Neuling is best known for composing the **Bagatelle**, a work which appears on many audition repertoire lists for low horn in Germany and throughout Europe. Neuling also wrote a set of 30 Studies for low horn in 2 volumes, 18 Special Etudes for low horn, 15 Special Technical Etudes for high horn, a method for F- and Bb-horn, a horn concerto (though only the solo part survived the bombing of Berlin) and a cadenza for Mozart's Concerto, K. 447.

2) The title of the work, *A Door Into The Dark...*, is taken from the poem *The Forge* by Seamus Heaney. In attempting to compose for the unique sound combination of low horn and piano, both the literal depictions of metalworking and the metaphorical allusions to the creative process in the poem resonated deeply with me.

Writing music for the elaborate twists and turns of metal that make the French horn, I felt great kinship with the blacksmith at the forge: struggling to coax great beauty out of a piece of metal, using nothing but his hands, his hammers and great blasts of air from the bellows. I, too, was trying to create something from the combination of metal, hammers (the hammers of the piano) and air - the breath of the horn player.

In addition to the imagery of the blacksmith, I was struck by the notion of Heaney's "door into the dark": the passageway into the creative process. It is through this gateway that the blacksmith, poet and composer all must pass on their quest to create, and within this darkness that things are made. This darkness - of the forge, of the soul - is where the fundamental struggle to tame stubborn materials (whether they be metal, words or sound) takes place. The deep sounds of the low horn seemed to me a perfect analogue for this darkness, and the instrument's lyrical capabilities an inspiration in helping to find a path through the darkness, back into the light. —*Peter Askim*

A native of Roseville, MN, **Denise Tryon** joined The Philadelphia Orchestra in 2009 as fourth horn. Previously the fourth horn of the Detroit Symphony (2003-2009), she has also held positions with the Baltimore (2000-2003), Columbus (1998-2000), and New World (1995-1998) Symphonies and has participated in the Colorado Music Festival and the Pacific Music Festival. An accomplished solo performer, Tryon has performed recitals in Sweden, Norway, Poland, Japan, and the United States.

“Denise Tryon’s command of the lower register provides the strongest foundation of sound for a horn section, and yet, her sound is supple and flexible.”

—*Yannick Nezet-Sequin*
music director of the Philadelphia Orchestra

In 1989 Tryon graduated from the Interlochen Arts Academy and in 1993 received her Bachelor of Music degree from the New England Conservatory of Music (NEC) in Boston. She received the Presidential Scholarship while in the Artist Diploma Program at NEC with the Taiyo Wind Quintet, which won the Coleman Chamber Competition and worked with leading composers including John Harbison, Luciano Berio, György Ligeti, and Elliott Carter. An active and accomplished educator, Tryon is highly sought for her masterclasses. She has taught extensively in the United States, Scandinavia, Europe and Asia.

In 2009, Tryon founded Audition Mode, a yearly horn seminar, with Karl Pituch. In 2010 she was an International Horn Society (IHS) Northeast Workshop Featured Artist. She was a contributing artist at the IHS Symposium in San Francisco in 2011, as well as one of the Solo Artists at the Nordic Hornfest in Norway in 2012. She was on the horn faculty at BIBA (Blekinge International Brass Academy) in Sweden in 2013, as well as one of the Solo Artists at the Warsaw Horn Workshops that same year. In 2014, Tryon was a Featured Artist at the IHS MidNorth Horn Workshop. Since 2007 she has served on the faculty of the Peabody Conservatory in Baltimore.

work takes its inspiration from the beautiful Roaring Fork River in Aspen, Colorado, where I have spent many summers since early days as a music festival student. The river changes size and energy, from powerful white waters into peaceful streams and deep pools, through canyons and into lakes. In *River Melos*, a melody winds through the smooth and rocky places, like the river, like our lives, eventually finding a spacious resting place. —*Andrea Clearfield*

River Melos is published by brassarts.com

Andrea Clearfield is an award-winning composer of music for orchestra, opera, chorus, chamber ensemble, dance, and multimedia collaborations. Her works are performed widely in the U.S. and abroad. Among her many works are ten cantatas including one for The Philadelphia Orchestra. Dr. Clearfield has held fellowships at the American Academy in Rome, the Rockefeller Foundation's Bellagio Center, The MacDowell Colony and Yaddo among others. Her works are published by Boosey & Hawkes, Oxford University Press, Jomar Press and International Opus. She is the also the founder and host of the renowned Philadelphia Salon concert series featuring contemporary, classical, jazz, electronic, dance, and world music since 1986 and winner of Philadelphia Magazine's 2008 "Best of Philadelphia" award. In addition to *River Melos*, she has composed other works for horn commissioned and recorded by Froydis Ree Wekre and published by Jomar Press. Andrea Clearfield's *Convergence* for viola and piano is available on BRIDGE 9442. More information available at www.andreaclearfield.com

A Door Into The Dark... was commissioned by Denise Tryon and is dedicated to her and to pianist Julie Hiromi Nishimura. The piece was written in 2014, is published by Brass Arts Unlimited (www.brassarts.com). For more information, see www.peteraskim.com

Active as a composer, conductor and bassist, **Peter Askim** is the Artistic Director of the Next Festival of Emerging Artists and the conductor of the Raleigh Civic Symphony and Chamber Orchestra, as well as Director of Orchestral Activities at North Carolina State University. Askim has been commissioned by the Tokyo Symphony Orchestra, the Honolulu Symphony, the International Society of Bassists, the Yale Symphony Orchestra, the Idyllwild Arts Orchestra, the American Viola Society, the Portland Chamber Music Festival, and Serenata Santa Fe, as well as by performers such as ETHEL, flutist/conductor Ransom Wilson, Metropolitan Opera soprano Lauren Flanigan, Grammy-nominated soprano Judith Kellock, violist Roger Myers and violinist Timothy Fain. His compositions are published by Liben Music Publishers, the International Society of Bassists and the American Viola Society.

3) Tim Martin's *Lament* has been composed in two versions. This original version has an off-stage horn quartet, but the composer (a horn player himself) has rewritten the piece as a fully unaccompanied work. That version has become popular as a contest piece for the International Horn Competition of America.

4-6) *Hunting Songs* takes a new twist to the classic "hunting" oeuvre that the horn has long been associated with. Instead of signaling the hunters to their quarry, the horn is now used to embody the hunters themselves, but with a twist. In this three movement work the hunters are raptors, cunning birds of prey. The first movement features the cunning crow, often portrayed as the evil thief. The melody is shifty, 5

devious, as the crow stealthily seeks out its next meal. The second movement features the owl, calmly perched, silently watching in the night. It spies its target, spreads its wings and quickly grabs its prey, almost without the slightest disturbance in the calm night air. The third movement features the falcon, soaring, gliding, circling, watching from far, far above. At a moments notice, the falcon plummets earthwards, its sharp talons sparing nothing its piercing gaze had locked onto from so far above. The “Hunting Songs” are intended to evoke the dramatic lieder style of Schubert or Wolf, and showcase the lyrical stylings of low horn virtuoso, Denise Tryon. The work is published by Brass Arts Unlimited, www.brassarts.com

Brett Miller received his DMA in horn performance from the University of Maryland in May of 2007. In 2001, he earned his MM in horn performance, with a cognate in music composition, from Indiana University. While at IU, he studied composition with Sven- David Sandstrom and David Dzubay. Brett began his collegiate studies at Youngstown State University where he graduated in 1999 with a BM in horn performance, with a minor in music composition, studying with Dr. Edward Largent. Miller has 25 original compositions currently in publication with Solid Brass Music, Eighth Note Publications, The Tuba-Euphonium Press, Brass Arts Unlimited, IHS Online Publishing and Potenza Music.

7) *Irremediable Breakdown* is a musical commentary on irreconcilable differences associated with marriage annulment in the United States. It was composed with a narrative in mind about a lonely protagonist waking to face a mundane existence and lamenting solitude. An unexpected romance rapidly unfolds followed by a predictable breakdown, where partners seek no common ground and choose disparity. *Irremediable Breakdown* is published by Brass Arts Unlimited, www.brassarts.com

Nathan Pawelek, composer and horn player, attended Oberlin Conservatory, the Yale School of Music, and the Longy School of Music. He was the former principal horn of the South Dakota Symphony Orchestra, and is a current member of *Quadre* horn quartet. Nathan has written several works for orchestra including a symphony, a clarinet concerto, two song cycles, and a children’s program for narrator and orchestra. He has composed many pieces for horn, as well as chamber music for various ensembles including woodwind quintet, and since joining *Quadre* in 2003, horn quartet.

8) *Tanguito*, by Dante Yenque little *Tanguito* cleverly uses Tango rhythms in a short solo for horn.

Dante Yenque (b. 1964) was born in Piura, Peru and at age 15 entered the National Conservatory of Music in Lima. During his career he has been a member of some of the most important orchestras in the world, performing with the Munich Philharmonic and director Sergiu Celebidache, the Philharmonia Hungarica, the Hong Kong Philharmonic, and Buenos Aires Philharmonic.

9) Carl Nielsen (1865-1931), Denmark’s most revered composer, wrote the short piece, *Canto Serioso*, in 1913 as an audition piece for low horn with piano accompaniment. The piece combines the German romantic influences from Nielsen’s early career with the strong Danish folk tradition he came to embrace in his later compositions.

10) *River Melos* was commissioned by Denise Tryon. The work features the many colors of the low horn and is a true duo for horn and piano. The main motivic materials, heard in the piano’s flowing undercurrents and in the opening horn melody undergo development throughout the work and are shared between the two instruments. The