THEME AND VARIATION:
GRADUATE HORN RECITAL FEATURING COLLABORATION

By

JAMES NAIGUS

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A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS
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MASTER OF MUSIC

UNIVERSITY OF FLORIDA

2012
Theme and Variation:
Graduate Horn Recital Featuring Collaboration

James Naigus, horn
Kristin Naigus, oboe
Paul Basler, piano

Program

Morceau de Concert, Op.94 (1893)          Camille Saint-Saëns (1835-1921)
Freilach (Merry Dance 1)
Shabbat Prayer
Freilach (Merry Dance 2)

Intermission

Serenade (1885)             Alexander Borodin (1833-1887)
Episodes (2011)     James Naigus (b.1987)
New Beginnings
Child’s Play
Amour
Drive
Reflection
Joy
Resolve
Program Notes

*Morceau de Concert* is a very virtuosic solo piece written in 1880 in France, following the tradition of new and challenging pieces, like *Villanelle* by Paul Dukas, for the faculty of the Paris Conservatoire. The piece begins with a theme, followed by several variations demonstrative of the player's varied technique. The conclusion of the work is a technically demanding passage, truly showcasing the player's aptitude.

*Vocalise-Waltz* was written for Trio Arundel in the May, 1996. The work is in two sections - a flowing, jazz-inspired rhapsody followed by a very fast, cascading waltz. The work is dedicated with great admiration and affection to Cynthia Carr, hornist with Trio Arundel.

Lev Kogan was an Israeli composer who immigrated to Israel from Moscow in 1972, and lived in Jaffa for nearly thirty years. Kogan is especially recognized for his contributions to music education and the Yiddish song. His “*Nigunim*” Hassidic Tunes was composed in 1979 and first performed by the celebrated Israeli hornist Meir Rimon in Tel Aviv in 1981. *Freilach* is a Yiddish term that means “happy” or “cheerful.” The term actually represents the style of Eastern European Jewish music known as “Klezmer music.” This type of music is typically heard at Jewish celebrations. *Shabbat Prayer*, is a Chassidic melody without lyrics.

John Boda was for over 50 years a professor of composition at Florida State University. He was a highly prolific composer and one of the more influential composition teachers in America. His *Sonatina* was written in 1969 and is in three connecting yet contrasting sections featuring driving rhythms, close harmonies, and moments of cadenza-like free time.

Alexander Borodin and Alexander Glazunov were Russian composers of the early and late Romantic period, respectively. Glazunov's *Reveries* is sweeping and melancholic work
written shortly after his exposure to the highly virtuosic horn writing in Wagner's Ring Cycle. Borodin’s *Serenade*, a bright and playful tune, is part of his *Petite Suite*, which consists of five pieces. Both pieces’ heavily flatted sonorities and contrasting styles make them a perfect pair.

*Episodes* is a set of contrasting musical chapters that takes the listener through a passage of time and experience. The seven distinct movements end with cyclical closure, creating an encapsulated narrative that is a sum of its parts.
BIOGRAPHICAL SKETCH

James Naigus was born on April 26, 1987 in Pontiac, Michigan. He grew up in Northville, MI, graduating from Northville High School in 2005. A master's student in horn performance at the University of Florida, he is a performer and composer of broadening recognition. He currently studies horn and composition with Paul Basler, and while attending the University of Michigan for his undergraduate degree studied with Sören Hermansson, Bryan Kennedy, and Adam Unsworth. Naigus has been a guest clinician and composer in residence at American Horn Quartet founder David Johnson's summer workshop in Daytona Beach for several years. He is a member of the Gainesville Chamber Orchestra, Valdosta Symphony Orchestra, and has played with the Brevard Symphony Orchestra, Ocala Symphony Orchestra, and soloed with many regional professional choirs.

Naigus' compositions have been performed throughout the United States and beyond, with enthusiastic reception and rave review. In 2009 he was awarded an honorable mention award in the International Horn Society Composition Contest, selected from 85 entries spread over 16 nations.

Upon completion of the Master of Music program, James will continue his education at the University of Iowa, pursuing a DMA in horn performance studying with Jeffrey Agrell.