

A GUIDE TO SOLO HORN MUSIC

PROGRAMMING A RECITAL

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## ABSTRACT

This document provides a diverse list of appropriate solo horn repertoire with a formulaic approach to programming solo recitals; as a resource, it will provide horn players of all levels with more independence and more options when planning recitals.

The formula will outline various formats for a recital, incorporating a system of categorizing the works based on guidelines that include length, style, movements, technical features, and the ensemble required. The categories provide consistent, measurable, and reliable guidelines which teachers, students, and performers can use to make informed decisions. An overview of important historical, stylistic, technical, and pedagogical information for each work will aid in repertoire choice and in performance, while information on how and where to obtain scores and recordings will facilitate the process. A table of works, organized by composer, is included for easy access to information.

## DEDICATION

This document is dedicated to my wife Kaylene Beal Diaz. Her support and grasp of the English language made this document happen.

This document is also dedicated to my parents Ann and Jose Diaz, who have always supported my endeavors.

## ACKNOWLEDGMENTS

Without the help and support of Charles “Skip” Snead I am not sure where I would be today. His belief in me will be forever appreciated.

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## CHAPTER 1

### INTRODUCTION

Hornists typically rely on teachers or word of mouth for literary knowledge, but these sources can be subjective and inconsistent. Without guidance, horn students may access general music stores or websites, which boast a large selection of works, but do not include information pertaining to performance. In this case, the hornist must conduct his or her own research before purchasing. Unfortunately the information typically at his or her disposal—online and in libraries—is haphazard and disorganized. Any reliable information often amounts to a program note, which might contain basic information on the composer and the time period, but little specific detail. This lack of detail leads the hornist back to square one, looking for and needing advice.

This document eliminates these frustrations by providing an extensive list of solo horn music and a description of each composer and work, including time period, genre, form, average length of performance, difficulty, location for purchase, and known major recordings for reference. With this information, students, teachers, and performers will have access not only to their musical tradition; they will be able to hear and see music before programming it.

This document also includes an appendix that allows any hornist at any level to program and design a successful recital. In this appendix, all works in the document are listed by composer with details such as time period and difficulty. A formula for programming solo performances, designed with the help of numerous professional horn teachers and performers, is also included. Using the formula, any hornist will be able to plan appropriate recitals of any length or difficulty. Middle school students through the highest level players will be able to use

this document to advance their knowledge and understanding of solo horn music.

## CHAPTER 2

### CATEGORY DESCRIPTIONS AND BREAKDOWN

Certain objective considerations must be taken into account when separating the horn solos into one of five categories. A combination of the following criteria will determine classification: length, style, movements, technical features, and aspects of the ensemble. Within the five individual categories, works cannot be considered completely equal in terms of difficulty because of the inherent variable qualities of music. However, the categories provide consistent, measurable, and reliable guidelines with which teachers, students, and performers can make informed playing decisions.

#### **Category A**

The largest-scale works compose the first category. Most of these works have multiple movements (with each movement having a different form) and contain the highest level of difficulty. These difficulties include but are not limited to range, key changes, fast technical passages, and complex interaction with ensemble members.

Each of these solos has a performance time longer than ten minutes, and will serve as the cornerstone to any recital on which it is programmed. As such, works of this nature typically start or end a recital, because their length and difficulty create a demand on the listener and collaborator as well as the hornist.

The range in these works is always greater than two octaves; performers will require facility in three octaves of the register to execute the work convincingly. Most of these works reach written C above the treble clef, if not higher. An additional concern for some players arises

with transposition; some of these pieces are not intended for the usual Horn in F, which will add additional levels of work for the hornist.

Along with these technical requirements, the solos of this category also demand the highest level of musicality from the performer. Because of their length, complexity of form, and rich, diverse textures, these works require mature musical knowledge, phrasing, and nuance. Category A is intended for advanced musicians. The works in this group are as follows (in alphabetical order):

1. Reinhold Glière, *Concerto for Horn, Op. 91*
2. Gordon Jacob, *Concerto for Horn and Strings (1951)*
3. Richard Strauss, *Horn Concerto No. 1 in E-flat major, Op. 11*
4. Carl Maria von Weber, *Concertino for Horn and Orchestra*

## **Category B**

Category B contains multi-movement sonatas and concerti that require a fairly high degree of technical capability. The works represent a wide variety of compositional periods and performance lengths. Elements of each work challenge the performer's abilities in range, flexibility of style, and technical difficulties. Works in this category require a high level of musical and style interpretations.

These pieces are longer than ten minutes and can serve as the focal point to a recital (provided that recital excludes works from Category A). It is common for these works to open a program, as they require substantial preparation and endurance. These pieces can also be broken down by movement and played as separate, shorter recital pieces; however, it is recommended that these works be played in full if possible, honoring the composer's intended formal and structural elements.

These pieces occasionally stretch beyond a two-octave range, but for the most part remain within a consistent tessitura of a twelfth to fifteenth for the horn. Piano accompaniments are advanced and require a significant level of preparation and collaboration to create a cohesive musical unit.

Category B works, while difficult, can be performed by students at the high school level and above. Works in this group are routinely requested as competition pieces and are important to have in any hornist's repertoire.

1. Ludwig van Beethoven, *Sonata for Horn and Piano*
2. Franz Danzi, *Concerto in E-flat*
3. Christoph Förster, *Concerto in E-flat*
4. Joseph Haydn, *Horn Concerto No. 1 in D major*
5. Bernhard Heiden, *Sonata for Horn and Piano (1939)*
6. Paul Hindemith, *Sonata for Horn (1939)*
7. Paul Hindemith, *Concerto for Horn and Orchestra (1949)*
8. Leopold Mozart, *Concerto in D for French Horn and Orchestra*
9. W. A. Mozart, *Horn Concerto No. 2 in E-flat major, K. 417*
10. W. A. Mozart, *Horn Concerto No. 4 in E-flat major, K. 495*
11. Antonio Rosetti, *Concerto for Horn in D minor*
12. Georg Philipp Telemann, *Concerto for Horn and Orchestra in D major*

### **Category C**

Category C also contains multi-movement works (mostly concerti), but the pieces do not provide as many technical and range issues as their Category B counterparts. These pieces

present some specific technical and style challenges for the performer, but not at the demanding level of other major multi-movement works.

These works have a maximum range of two octaves, and they tend to be the shorter of the multi-movement works. Because of their length, style, and horn-friendly registers, the pieces listed in this category would be well programmed after intermission or to close a recital.

Horn parts in this category usually rest within the treble clef or medium to high range, and they do not require the hornist to play in the low or bass clef range. The ranges are also consistent—that is, they provide few flexibility issues.

To facilitate their stylistic and phrasing demands, these works require an intermediate to advanced level of musicianship in the performer. The piano accompaniments, however, and collaborative elements are far easier to prepare than those in previous categories. Pieces in this group can be separated into movements and played independently, especially for use in competition or assessment needs.

1. Luigi Cherubini, *Sonata II. Sonate*
2. W. A. Mozart, *Horn Concerto No. 1 in D major, K. 412*
3. W. A. Mozart, *Horn Concerto No. 3 in E-flat major, K. 447*
4. Franz Strauss, *Concerto, Op. 8*

## **Category D**

Category D features single-movement or significantly shorter multi-movement works that, despite their length, require a high skill level in the areas of range, style, articulation, and musical phrasing. Most works in this group have a performance time of about ten minutes.



These works have at least a two-octave range, with most approaching three octaves. Leaps between ranges are frequent, thus presenting many flexibility issues. In addition, the pieces listed here require the performer to demonstrate advanced articulation abilities in all ranges, including above the treble clef and within the bass clef staves. There are also technical demands such as multiple-tonguing and faster single-tonguing patterns.

Composers in this category incorporate diverse styles within each piece, which requires the performer to display an advanced sense of musical knowledge and control of the instrument. These works often feature advanced accompaniment that can be difficult to perform as an ensemble.

Works in this category tend to be excellent openers and closers because of the extravagant technical and musical abilities demonstrated by the hornist. These works are routinely required for competitions and auditions, and they are mainstays in the horn repertoire.

1. Alan Abbott, *Alla Caccia*
2. Malcolm Arnold, *Fantasy for Horn*
3. Paul Basler, *Serenade*
4. Eugène Bozza, *En foret*
5. Eugène Bozza, *Sur les cimes*
6. Eugène Bozza, *En Irlande*
7. Vitaly Buyanovsky, *España*
8. Paul Dukas, *Villanelle*
9. Jean Françaix, *Divertimento*
10. Bernhard Krol, *Laudatio*
11. Oliver Messiaen, *Interstellar Call (Appel Interstellaire)*
12. Hermann Neuling, *Bagatelle*

13. Vincent Persichetti, *Parable VIII for Solo Horn*
14. Francis Poulenc, *Elegie for Horn and Piano*
15. Gioacchino Rossini, *Prelude, Theme and Variations*
16. Camille Saint-Saëns, *Morceau de Concert, Op. 94*
17. Robert Schumann, *Adagio and Allegro, Op. 70*

### **Category E**

Category E pertains mostly to single-movement works that present fewer technical and range issues. These works are shorter, usually less than ten minutes, and would be appropriate in between longer or more intensive works. Works in this category tend to be recital fillers, as they are not usually taxing on the hornist's embouchure, while still providing enough musical substance to please listeners and performers.

These pieces tend to rest within a two-octave range and only infrequently venture above or below the treble clef staff. Technical demands are light, but do require the performer to phrase with musical lines to communicate the composer's intent.

As excellent works for beginners, the solos in this category also ask players of all levels to practice issues of phrasing, basic range, and technique. These pieces usually have a medium to easy piano accompaniment, allowing for an enjoyable collaboration. If programmed on a recital, these works provide a significant reprieve for performers and listeners, especially when paired with longer and more demanding works.

1. Paul Basler, *Folk Song Suite*
2. Leonard Bernstein, *Elegy for Mippy I*
3. Luigi Cherubini, *Sonata I. Sonaten*
4. Reinhold Glière, *Nocturno, Op. 35 No. 10*

5. Reinhold Glière, *Intermezzo, Op. 35 No. 11*
6. Charles Gounod, *Six Melodies for Horn and Piano*
7. Otto Ketting, *Intrada*
8. Wolfgang A. Mozart, *Concerto Rondo, K. 371*
9. Camille Saint-Saëns, *Romance, Op. 36*
10. Franz Strauss, *Nocturno, Op. 7*
11. Franz Strauss, *Les Adieux*
12. Richard Strauss, *Andante*

## CHAPTER 3

### PLANNING A RECITAL

There are many variables to consider when planning a recital. The first level of preparation is to determine how long the recital will need to be. The minutes of music to be performed must fall within the time limit of the performance. For example, a one-hour recital with a brief intermission will require forty-five to fifty minutes of music. A recital with a full intermission will require forty to forty-five minutes of music. Similarly, when preparing a thirty-minute recital, the performer will need around twenty-five minutes of music unless adding a brief pause, in which case twenty to twenty-five minutes of music will be sufficient. Programs should be slightly less than the total allotment because when performing, one must allow for entrances and exits, applause, space between movements, and occasionally set changes. In addition, when performing music live, fluctuations in tempi caused by nervousness, excitement, and any other extenuating circumstances can alter the expected length of the program. These general time guidelines should keep the performer in line with the time requirements for recitals at any venue.

After accounting for time constraints, the next major issue in selecting works is the type of recital to be performed. Professional recitals, degree recitals, general recitals, benefits, charity functions, and churches or other religious venues have different musical requirements, and the program must fit the occasion and venue.

When selecting music for recitals, it is important to select works that cover different lengths, styles, difficulties, and periods. First, it is wise to incorporate pieces with a variety of lengths. For example, if the first piece is longer than ten minutes, then the next work should be

shorter. This change allows the audience a reprieve and, just as importantly, it allows the performer a chance to recuperate. Scheduling multiple long works in a row will exhaust the performer's embouchure, especially performed back-to-back as in a recital setting. The next major component to any program is to cover various genres. This is vital because more than anything, variety of genre will create a successful recital program. Alternating concerti and sonatas with smaller binary or ternary works provides interest and entertainment to engage both the performer and listener. In addition, selecting works of different forms allows one to demonstrate the full capacity of the horn. The genres and forms written for the horn encompass most, if not all, solo genres in music. A wide selection of those genres can therefore act as a musical journey for the audience and soloist. For example, if the recital starts in the Classical time period, the next work should be from another period, such as the twentieth century. Varying time periods is important because it provides a stimulating listening experience and allows the performer to experience works of different musical genres, styles, and forms. By studying works that span a broad timeline, one can learn how composers wrote for horn over its history and experience how the horn developed as a solo instrument.

The following table provides options for recital programs based on the categories in the previous chapter. This table relies on the concept that once the first piece is chosen, based on its category, the next choices will all revolve around the first category selection. The table is divided and labeled based on general categories; therefore, the performer can choose any works from that category, taking into account their different time periods, lengths, and styles. Selections should be made in such a way that the time lengths add up to the totals described earlier.

This chart (Table 1) allows for one featured work with at least three complementary works. Use this format for one-hour recitals that contain an A category work.

**Table 1 (Hour long recital featuring A work)**

<b>First work</b>	<b>Second work</b>	<b>Third work</b>	<b>Fourth work</b>	<b>Fifth work (if applicable)</b>
A	C	B	E	D
B	E	C	E*	A
D	B/C	A	E	
A	E	B/C	D	

\*Different time period from first E.

Table 2 represents one-hour long recitals that do not contain a Category A work. These recitals will feature Category B or D works and will represent the majority of student recitals.

**Table 2 (Hour long recital without A work)**

<b>First work</b>	<b>Second work</b>	<b>Third work</b>	<b>Fourth work</b>	<b>Fifth work (if applicable)</b>
B	E	C	E	D
D	C	C	E	B
D	E	B	C	D
B	E	C	B	D

Intermission and pauses usually occur halfway through a recital or after twenty-five minutes of music. However, the pause can take place later or earlier, depending on whether a piece longer than twenty minutes has been programmed. Even in this instance, it is customary to take the pause after the second work. In every instance, the charts in this document will lay out in this manner.

The final table (Table 3) for a one-hour recital features multiple Category C concertos. When following this format, it is crucial to focus on the time periods of the chosen works. In this recital format, every work should be from a different period, with no overlapping if possible.

This plan ensures the presentation of a varied and unique recital, even without including extremely difficult works. When selecting Category C works, it is also important to vary length and styles to fully engage the performer and audience.

**Table 3 (Hour long recital featuring multiple C works)**

First Work	Second Work	Third Work	Fourth Work	Fifth Work
C	E	D	E	C
C	E	C	D	E
C	E	C	E	C

Using these formulas, any hornist of any playing level can prepare a one-hour recital. These charts account for all the decisions that go into programming a recital which both the performer and the audience can enjoy.

The next set of table's covers thirty-minute recitals. These recitals contain many of the same ingredients of their hour-long counterparts, but on a shorter scale. With thirty-minute recitals, it is imperative that each work be from a different period and style. Alternating fast, slow, long, short, loud, and soft will give the recital a unique feel while allowing the performer to demonstrate all of his or her abilities. Because of the great length of Category A works, one must be careful when including them. It is advisable to consider works that are fifteen minutes or less. Works that are longer than fifteen minutes do not allow time for a well-rounded program, and the performer will not be able to cover all the required elements of the recital.

The first table (Table 4) provides options for recitals that feature a Category B concerto. As stated previously, the performer can exchange a Category B piece for a shorter Category A work. When selecting works, be mindful that each work is in a unique style and genre. Thirty-minute recitals rarely include a break or intermission, and they are typically performed in one block.

**Table 4 (Half hour recital featuring B works)**

<b>First Work</b>	<b>Second Work</b>	<b>Third Work</b>
A/B	E	C
C	E	B
A/B	C	D
C	E	A/B
B	E	B

The second table (Table 5) provides options for recitals that feature a Category C concerto. As with the other formats, the surrounding works should differ from the main work in style and genre.

**Table 5 (Half hour recital featuring C works)**

<b>First Work</b>	<b>Second Work</b>	<b>Third Work</b>
C	E	E/C
C	E	C
E	E	C

### **Selecting Music**

When selecting music for a recital, the process is similar to planning a meal. A well-balanced meal has one main protein, one starch, vegetables, and a garnish or dessert. The planning tables can serve as a helpful tool to plan such a “meal.” The performer can select works regardless of recital order first and consult the tables to create the performance order. This section of the document will outline ways to select specific pieces of music.

The first step is to select a “protein,” or featured piece. This one piece will influence the other selections. If the piece is a Category A work from the twentieth century, the next piece



should be from the classical or romantic period for contrast. Following this line of thought, the third piece should also be from a third period, and so on. Things to consider other than period include style, genre, form, overall length, and difficulty.

Just as in a meal, the “starch,” or second choice, should offer an extreme contrast to the main protein. The second featured work should have elements that the primary work did not. Noticeable differences can include period, difficulty, length, style, and genre. If the protein is a concerto, then the starch can be a single-movement work, theme and variations, unaccompanied solo, or anything else that is not a concerto. These works often provide a level of flare and drama that will pair well with a highbrow primary work. These kinds of dramatic works usually end the concert and carry a level of difficulty that will require the second most amount of preparation time. In general, if the second work (the starch) is a Category D work, then it should contrast the primary Category A work in as many ways as possible. If the performer plans a recital with two works from the same category (such as two B works), it is important to choose works from different periods. Within each category, every period for horn composition is represented, thus providing ample opportunity to produce a recital that covers all aspects of period and form.

The third work, or “vegetable,” has flexibility because the first two pieces—the protein and starch—already represent a musical contrast. This third work will tend to be a concerto from Category B or C, and it should come from a third period not already represented by the previous works. In addition, the third piece should not be as difficult as the previous two, allowing the performer the ability to execute a work at a high level while not putting undue strain on lips and mind. This work should be chosen to demonstrate the performer’s strengths and, most importantly, something the performer feels comfortable doing, whether that is playing high, low, slower, or faster, whatever the performer prefers. This work should be most secure for the

performer, allowing for more time preparing the more difficult works, much like the preparation of the vegetable course.

The fourth work should be the easiest on the program. It represents the “garnish” of the recital. These works provide an excellent complement to previous selections. The piece can be highly entertaining, but it should not present too much of a challenge for the performer. It should serve as a break for the player, physically and mentally. It should also come from a fourth period and genre, if possible. Depending on the length of the recital, this work might be omitted completely.

The final choice, or “dessert,” primarily should be fun for the audience. Desserts are often light-hearted or joyful and allow a reprieve for the audience and the performer. These works most often come from Category E. They are easier to learn and simple to coordinate with the accompanist. They can provide excellent cohesion to a program, and they can be used to transition between the more difficult works on a recital.

### **Final Thoughts**

Selecting works for public performance ultimately relies on the performer’s tastes in conjunction with the formulas listed. I have reached out to a number of horn soloists and pedagogues for their thoughts on the subject of recitals.

Lowell Greer is one of the most respected and revered soloists of the twentieth century on both natural and valved horn. Dr. Patrick Smith is the current Professor of Horn at Virginia Commonwealth University; he has soloed with the Emerson String Quartet, and he performed in Carnegie Hall in 2008. Dr. Alan Mattingly is Professor of Horn at the University of Nebraska and serves on the Board of Advisors for the International Horn Competition of America.

Regarding the elements that create a successful recital program, Greer states, “There must be sufficient variety of music, representing the ages of music, not just all of one style.” This sentiment is echoed by Smith, who writes that a recital should present “balance and variety—in styles, eras, aesthetics; musicality—phrasing, [and] contrasts in dynamics/styles/articulation.” Mattingly agrees, recommending the performer begin by “programming material that is fun [and] educational for both the performer and the audience.”

I specifically asked if these stipulations would differ between thirty-minute and 1-hour recitals. Mattingly states that the difference is minor and that he “would keep the same elements, but probably choose shorter pieces for the thirty-minute recital.” Smith had a similar response, adding that “I do usually try to program one ‘pillar’ of a piece for each thirty minutes of music. A ‘pillar’ is a major work.” Greer agrees that there is no real difference, and that he would still look “for variety, even in short performances.” Treating a 1-hour recital as two complete thirty-minute recitals will provide adequate variety and contrast, and it is an interesting point of view. The tables earlier in this chapter also reflect the philosophy of consistent contrast.

I was also interested in the effect of location and occasion on musical choices. Greer rarely changes recital music depending on venue, and similarly, Mattingly asserts that “if a recital is well programmed, it should work anywhere.” If the performer is to have as enjoyable an experience as possible at a recital planned for pleasure, it is important to like the music chosen for the recital. A recital programmed to meet the requirements for an undergraduate or graduate degree may create a different situation. Greer writes, “degree recitals are considered a chance to ‘strut your stuff’ with higher technical demands.” Smith takes it one step further, stating, “degree recitals should push the envelope a bit more than general recitals. They should be challenging, but fun also. General recitals tend to be more fun than challenging.” Mattingly has a slightly different approach; thought he would require adequate variety and technical demand in a degree

recital, he also states that most recitals “will be approached the same way. However if a student wants to do a non-degree recital, I let them choose their own repertoire without worrying about covering multiple style periods, etc.”

When asked about the diversity within a recital program, most sources agreed that a wider assortment of musical style produces the most interesting and satisfying program. According to Greer, time period and genre selection are foremost considerations when programming a recital. Smith agreed, but added that

I value the quality of the music over period, genre, form, style when programming recitals. If I don't like the piece, I don't program it. Simple as that. I think the program should have balance, as I stated before; however, to program music of a certain type (or era, or genre, etc.) for the sole reason of programming that type, I think that's questionable. There's a lot of good music and there's a lot of bad music. Find music you love and run with it!

For degree recitals, Mattingly requires that “at least two style periods [be] represented. Three is even better. Genre and form usually take care of themselves if the style periods are covered.”

Aside from considerations of style and era, Greer added that the use of “short unaccompanied works can break up the sonic texture of a recital with piano. These works, when treated with an eye toward orchestration through sonic variety, effective use of pauses, etc., can bring a lot to a performance.” Similarly, Mattingly writes, “I think it's a good idea to program at least one piece that is not horn and piano. A chamber piece of some sort or a different accompaniment is a nice way to mix things up.”

In conclusion, programming a recital comes down to picking music that the hornist will enjoy preparing and have fun performing. Since the horn has been a fairly popular solo instrument for centuries, it boasts a generous repertoire from all periods and in all genres.

## CHAPTER 4

### REPERTOIRE BY COMPOSER

#### **Alan Abbott (1926–)**

Abbott is a British composer, conductor, orchestrator, and hornist. He studied composition and orchestration with well-known composer Gordon Jacob. Mr. Abbott makes his living as a conductor and orchestrator throughout Europe.<sup>1</sup>

#### *Alla Caccia*

*Alla Caccia* was composed in 1948. It is a short (less than three minutes), single-movement work for horn. The title literally translates to “hunting” or “in a hunting style,” and typical hunting horn figures are prevalent throughout the work.

Typical of the *cor de chasse*, *Alla Caccia* is in 6/8 time and features many sections with a galloping feel. This ternary work (A–B–A') opens with rolled piano chords underneath a melody inspired by the hunting horn. The theme begins in the middle of the treble clef staff and remains in a similar range throughout the first section. Long, continuous, flowing lines make the opening section exciting; however, the comfortable range and minimal technical demands allow the performer to focus on air flow and clarity. The constant driving tempo encourages the musical lines to develop and flow. Toward the end of the first section, a *rallentando* in the horn and piano sets up a slower, more delicate middle section. The contrasting middle section introduces a new key and tempo that is highlighted by meter and character shifts. This section has long, sustained melodies that allow hornists to demonstrate their more delicate and lyrical horn playing. With the

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<sup>1</sup>Weinberger, “Alan Abbott.”

return of the A material, the hornist resumes the original hunting theme and continues in this manner through the end of the work. The A' section shifts at the end and elaborates the technique and range of the horn. Abbott adds closing material that reaches well above the treble clef range and demands that the hornist play a written C above the staff for multiple measures. The ending material infuses this short work with excitement and energy.

The *Alla Caccia* will take the hornist above the treble clef staff and its many extended techniques. Although most of the piece remains in the mid range, it does push hornists to the upper range at the end. There are also short passages featuring stopped horn.

This work serves well as an opener or closer to a recital. Though brief, the work manages some exciting moments. The piano part for this work has some faster passages that require a competent pianist. The work has multiple *rallentando* and *accelerando* sections that will take time to work out with the accompanist.

Multiple recordings of *Alla Caccia* can be found online; however, there are no professionally and critically accepted versions. Sheet music for this work can be purchased from publisher Josef Weinberger (HL.48016549). As a relatively new work in the repertoire, few discrepancies will be found among different editions.

### **Malcolm Arnold (1921–2006)**

Malcolm Arnold was a British composer and trumpet player who became one of the most sought-after composers of the twentieth century. Mr. Arnold took to the trumpet at a young age. He later attended the Royal College of Music, where he studied composition with Gordon Jacob and trumpet with Ernest Hall. After school, he won a position with the London Philharmonic Orchestra trumpet section, and eventually became principal trumpet. Arnold continued playing professional trumpet with many groups until 1948, when he retired from orchestras to focus full-

time on his composition. During his time as a composer, he wrote in almost all genres and styles. He won many accolades, including an Academy Award. Known for his conservative and tonal works, he acknowledged Berlioz as a major influence along with Mahler, Bartok, and jazz.<sup>2</sup>

### ***Fantasy for Horn, Op. 88***

*Fantasy for Horn* was composed in 1966 for a wind instrument competition. This work is for unaccompanied horn and runs about three minutes. It boasts over a two-octave range and frequent leaps, often jumping octaves and clefs.

This piece is composed in four large sections that can be labeled A–B–C–A'. The A section is marked *Allegro vivace*, with a fast, playful tune in the upper treble clef. The melody is broken into two contrasting, eight-measure phrases. The first eight measures remain within the treble clef range, while the second phrase spans an octave and a half by repeatedly leaping octaves. The second part of the opening section has a wide range range and frequent leaps as well as short, fast, articulated passages. However, these lines lay well on the horn, as they are mostly arpeggiations. This section closes with a low, slurred passage that gradually leads back to the opening material, which is repeated in whole. The first large section ends with a *ritardando* that leads into the B section—a slow, melodic passage to contrast the opening. This B section, marked *poco lento*, is highlighted by long, flowing, lyrical lines that accentuate the hornist's abilities to sustain and to phrase. The melody builds with the addition of triplet and sixteenth-note passages before a return of the second theme. The B section ends with two long, stopped notes. The C section is fast and driven, featuring many stopped and chromatic passages. It covers a range of over two octaves, stretching into the low bass clef and ending with a two-and-a-half octave flourish across the last two measures. The A' section is a repeat of the opening section,

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<sup>2</sup>Burton-Page, "Arnold, Sir Malcolm."

but appears this time at *prestissimo* and includes additional closing material. This material ends with a repeated pattern that ascends two octaves and descends again in a fast, technical line.

No major recordings exist of this work, but many recordings can be found on the Internet. This piece is published by Faber Music (AP.12-0571500307).

### **Paul Basler (1963–)**

Paul Basler is an American composer and hornist who has served as faculty at numerous universities, most notably as Professor of Horn at the University of Florida. He has held playing positions with many orchestras, including the Gainesville, Jacksonville, and Central Florida Symphonies. His compositions have been commissioned and played throughout the world. As a Fulbright lecturer at Kenyatta University in Kenya, he was exposed to indigenous music and musical ideals, which heavily influenced several of his compositions. His music tends to be light in nature and style with a heavy emphasis on the rhythmic drive. He has published works in many genres, including solo horn and other instruments, chorus, and various chamber ensembles.<sup>3</sup>

### ***Folk Song for Horn and Piano***

In Basler's own words, these works were composed to "fill a void in the horn literature for quality arrangements of some of the world's finest melodies."<sup>4</sup> These short melodies range from simple to moderate difficulty, and although none feature advanced technical demands, all contain soloistic and musical elements that showcase the horn's unique qualities. These seven

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<sup>3</sup>"CFA Faculty Biography: Paul Basler," accessed February 24, 2013, <http://www.arts.ufl.edu/bio.aspx?PID=159>.

<sup>4</sup>Paul Basler, *Folk Song for Horn and Piano*.



tunes can be played independently, as a set, or combined in any order on a recital to fill time as necessary.

The first tune, *Allegria*, is a short, slow movement in compound time. This short theme, Puerto Rican in origin, plays without a break and lasts about one minute. The melody is contained within the middle of the treble clef staff to demonstrate the horn's lovely tone in the midrange. This song is through composed.

The recognizable Italian tune *Funiculi, Funicula* is slightly more difficult because of its constant shift in harmony, moving back and forth between sharp and flat keys. That being said, it also remains within a reasonable treble-clef range. The tempo for *Funiculi, Funicula* is marked at quarter note equals 138–152 beats per minute, so getting up to speed will take some time to accomplish for both horn and piano. The key to performing this song is achieving the fun, joyful, dance-like atmosphere.

The third tune, *Round Dance*, comes from the Kiowa Native American tribe. Though short, like the previous songs, this piece has greater dynamic and articulation contrast. There are frequent shifts in meter for the performer. The second half of the tune is more delicate and introspective than the brash opening, creating a pleasant musical balance.

The next movement, *Hills of Arirang*, comes from a Korean folk song. It may be recognizable to players and listeners as the same tune that inspired John Barnes Chance's famous wind band work *Variations on a Korean Folk Song*. This movement opens with a piano introduction before the horn enters, first with the melody and then the countermelody. After a short pause, the melody and countermelody repeat one time each. As with previous movements, this tune rests almost entirely within the treble clef range for horn. The constant movement of the melody holds interest for the listener and will provide opportunities for the player, who must achieve smoothness and clarity so that the notes flow from one to another.

*Nihavend Sarki*, a Turkish folk tune, is probably the most complex piece in the set. Not only is it one of the longest; it also features complex rhythms and varied techniques, which add flair to the melody, but will require careful preparation on the part of the performer. The opening theme is based on a hemiola rhythm, which leads to a long set of stopped notes. The counter melody also contains some tricky elements, such as accented low notes moving into leaps; therefore, synchronizing transitions with the accompaniment may take some time. The third theme has shifted downbeats, like the first theme. This section also reaches a high F-sharp, the highest note yet seen in the piece. The work concludes with a repetition of all three themes. This movement is composed of fast tempos and complex rhythms. *Nihavend Sarki* is a great tune to work on playing fast and learning extended techniques. Musically, its speed and energy provide an exciting addition to the folk song set.

The jaunty British sea shanty *The Drunken Sailor*, will probably sound familiar to listeners and performers. It establishes a lively tempo and jaunty character. It also features repeated articulations, extreme key shifts, extended techniques, and a wide range. This song goes from D-flat to B major and covers many keys in between. Rapid meter changes shift from simple to compound meters and back again. There are also a number of stopped whole notes throughout the work; these appear quickly after open notes, and will take a fast hand to execute. Most notably, the range of this movement is far more expansive than the rest. *The Drunken Sailor* reaches all the way up to high C on a *glissando*, followed by a B-flat in the next measure. This phrase is repeated later in the piece, and it will require some work to execute. Finally, this movement closes on another high C *glissando*—an appropriate ending to an exciting installment.

The last movement is a slow, beautiful rendition of the popular American southern song *Shenandoah*. This three-part melody allows the hornist to display his or her musical abilities. The sweet, flowing tune spans over an octave, moving constantly and effortlessly. The B section

alters the familiar tune with the inclusion of repeated faster notes and quick turns, resulting in a more elaborate version of the melody. After the return of the A section, the horn fades out at the end of the main tune, and the piano finishes the movement alone.

This set of melodies is an excellent example of modern American composition. It would serve well on a recital either in whole or in parts. This set also works as a great teaching tool; each movement features various and unique building blocks for student-level players. The piano part for this work is straightforward, and the two voices fit together smoothly.

### ***Serenade for Horn and Piano***

According to the composer, the *Serenade* for horn and piano

was written for and dedicated to Patrick Smith. This is a work about flight, travel, motion, new opportunities; closing chapters and opening new doors, defining the moment at which it was written. While the surface appears light and breezy (and it is to a certain extent), the piece contains deep spiritual and personal messages of completion and anticipation.<sup>5</sup>

This piece lasts approximately eight minutes and contains elements that will both challenge performers and captivate listeners.

The work opens with a flourish in the piano. This sets up the horn entrance in the midrange with a long, flowing melody, which beautifully counters the continuous motion of the piano. The piece is notated in 6/8 time, yet the horn part often slips into a duplet, creating a pervasive agitation between the melody and accompaniment. To increase tension, a notated *glissando* for horn reaches into the upper treble clef range. A quick shift in the piano, followed by imitation in the horn, returns to the opening style. As the music becomes more serious, Basler intensifies the line with stopped horn passages that build and then fall away, transitioning into the return of the opening theme, played in full.

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<sup>5</sup>Ibid.

The agitated motion gradually relaxes into softer nuance, finally settling into the next major section. The horn rests as the piano sets up a lovely slow tune. After its break, the horn enters with a tranquil melody within its most comfortable range, allowing the soloist to exhibit the instrument's tonal beauty and timbral color scheme. A shift in key builds anticipation before the horn reenters with a second long, beautiful countermelody. Next, the piano part increases in speed and tension while the horn follows, growing louder and more agitated, before gradually easing back into the slow theme.

The fast theme returns at the end of the piece in a loosely defined recapitulation of opening material. This theme builds and grows as before, but remains firmly within major harmonies rather than deviating into moody minor counter-themes. The horn's last statement is a brief recollection of the slow theme. The piano closes the piece alone, with its long, continuous line slowly unraveling into gentle completion.

Basler's *Folk Song Suite* and *Serenade* can be purchased from RM Williams Publishing. They are featured on the album titled *Harambee*, which can be found at most any record store or online resource.

### **Ludwig van Beethoven (1770–1827)**

Beethoven was born in Germany, but spent most of his working life in Vienna. Known as one of the most influential composers of all time, his innovative pieces bridged the gap between the classical and romantic eras. His sonata for horn was written for and performed by the internationally renowned soloist Giovanni Punto. In 1800, at the time of composition, Punto was Europe's most famous hornist, mainly for pioneering the hand-stopping technique that allowed early hornists to play notes that do not naturally occur on the harmonic series. It was said that at the time of performance an uncredited music critic asked, "Who is this Beethoven? His name is

not known to us. Of course, Punto is very well known.” The first performance of this work featured Beethoven on the piano. As a sonata, the horn and piano are treated as equal musical partners. Thus, it features difficult piano and horn parts.<sup>6</sup>

### ***Sonata in F major for Horn and Piano, Op. 17***

The first movement has a quick tempo and follows traditional sonata form. The work opens with a brief horn call followed by a piano interlude. The horn reenters on a repeat of the opening call and immediately continues to the main tune. This melody, while mostly featuring eighth and sixteenth notes, nevertheless is constructed to allow the hornist to demonstrate high levels of musical phrasing. It features long, flowing lines punctuated by quick turns and wide leaps. After the primary theme, the horn dives into an acrobatic section of octave leaps and quick timbral shifts. Adding to these components, dynamic and mood alterations close out the exposition. The development starts in the relative minor to contrast the opening. Beethoven uses a new tune for the primary melodic material of this section. As before, long flowing lines are interrupted by startling octave jumps and frequent clef changes. This section contains large leaps and requires command of all ranges. The recapitulation follows conventional form, reestablishing the home key and melodic material. There is a coda at the end of the movement, featuring rapid arpeggiations and shifts in range that cover an octave in every measure. Three pedal Cs punctuate the end of the movement. This movement has a high degree of technicality for the horn and piano. Compositional elements include wide range, flexibility, and mature phrasing in both parts.

The second movement is abbreviated and docile. The hornist plays short melodic fragments at soft dynamics while the piano carries most of the motion. Throughout this short

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<sup>6</sup>Joseph Kerman et al., “Beethoven, Ludwig van.”

movement, the hornist plays a secondary role to the piano. The horn part is contained to a small range until the end, where it drops an octave and plays repeated low notes. Unlike the surrounding movements, the *poco Adagio quasi Andante* does not put a strain on hornists, but will allow them to show their musical phrasing abilities.

The third movement, *Rondo*, is similar to the first movement in regards to range, flexibility, and fast tonguing and fingering passages. The opening melody covers one and a half octaves in the first three measures, and it continues for a long time without rest. Beethoven intersperses many dynamic shifts within the melodic lines, which creates an extra level of difficulty. The *Rondo* demands a high degree of flexibility and comfort in all ranges, particularly its ending, derived of rapid sixteenth-note arpeggiations. A closing flurry of triplets drives to the conclusion of the work with great enthusiasm. This third movement expands upon the techniques of the first.

The sonata fits well at any point in a recital. Because of the spirited ending, it is well suited as a closer. Many professional recordings can be found on the market and on Internet sources. This piece is published by Carl Fischer (CF.W1631) as well as others.

## **Leonard Bernstein (1918-1990)**

Conductor, author, lecturer, and pianist Leonard Bernstein was among the first American-born and trained composer to reach international fame. As a long-tenured music director of the New York Philharmonic, he conducted many of the world's greatest musicians and became well known for his numerous television lectures on classical music. He composed in almost all styles, including orchestral, ballet, film, theater, choral, operatic, chamber, and solo music. Bernstein infused elements such as jazz, Jewish music, theatrical music, and works of older composers such as Copland, Stravinsky, and George Gershwin in his work. His music helped bridge the gap between classical and popular styles.<sup>7</sup>

### ***Elegy for Mippy I***

*Elegy for Mippy I* was included as part of a short suite titled *Brass Music* and composed for the Juilliard Music Foundation. These pieces were written for the principle brass players of the New York Philharmonic Orchestra. They were composed as a set, but since each piece was written for a different instrument, the works are usually performed separately. These works were composed in memory and admiration of his brother's dog, Mippy. *Elegy for Mippy II* is for solo trombone, while *Waltz for Mippy III* is for solo tuba.

The horn solo *Elegy for Mippy I* is a short, binary work that is approximately three minutes long. This work, though brief, contains some highly technical passages, especially concerning range and flexibility. The piece opens with a piano melody while the horn plays a set of long fourth intervals. After this opening section, the horn line becomes the primary focus, launching countermelodic material composed of moving eighth-note patterns, covering wide leaps, and peaking at written high C. The horn line grows in intensity throughout the rest of the

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<sup>7</sup>Laird and Schiff, "Bernstein, Leonard."

A section, continuing with more flowing, leaping eighth notes, then climbing back into the high range before finally settling in the midrange on G-sharp, the opening note. The A' section opens with a short, stopped passage. The countermelodic material from the A section returns in full, this time in a higher key, and travels up to high B. One final eighth-note motif brings the horn line back into the midrange, winding down with a *diminuendo* and *decrescendo*. A long fermata ends the work.

While this piece does not contain many difficulties, the overall range and flexibility to play between ranges will require preparation by the performer. In addition, the delicate nature of phrasing and musicality can challenge players musically. This piece is short, but provides a challenge to execute at a high level.

This work can be found published by Boosey & Hawkes (HL.48010872) as well as others. There are not many professional recordings of this work for purchase, but Philip Myers has recorded this work on his self-titled 1998 album.

### **Eugène Bozza (1905–1991)**

Bozza studied composition, conducting, and violin at the Paris Conservatory, where he took first prize in all categories of competition. As a composer, he is most known for his solo and chamber music, although he has written many large scale works as well, including multiple symphonies, operas, and ballets. Bozza wrote works for almost every instrument, all of which are highly idiomatic. His music is known for its precise color and tone, and elements of diverse musical influences.<sup>8</sup>

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<sup>8</sup>Griffiths, “Bozza, Eugène.”



## ***En Foret***

*En Foret* (1941) translates to “in the forest,” a theme that permeates the entire work. Composed as a competition piece for the Paris Conservatory, it requires the performer to demonstrate every skill a professional horn player should possess, including multiple-tonguing, comfortable high and low registers, *glissandi*, long phrasing, lip trills, stopped and muted horn, and rapid shifts in style. It contains various styles including hunting themes, call and response, echoes, medieval chant, and fast technical passages. This one-movement work is approximately seven minutes long.

Marked at *allegro*, this work opens with a quick tempo and agitated feel because of the opening triplet and sixteenth-note rhythms in the horn. The primary theme starts in the low range with pointed articulations and then accelerates and rises in range, quickly scaling to the top of the treble clef staff. In addition to the rapid articulations, the long phrase and the air speed needed to complete the beginning theme, combined with the expansive range (almost three octaves), make the opening bars difficult to execute well. Overall, the primary section is highlighted by fast technique.

Starting in the pedal range, the secondary theme opens with a two-octave ascending arpeggiation that leads into a softer high melody, which then morphs into a call-and-response effect for horn over a piano drone. This section also features stopped-horn interjections that echo open phrases. These passages slowly die away and *ritardando* to close out the section.

A new section opens with a heavy, chant-like melody that allows the hornist to demonstrate their musical phrasing abilities. The horn and piano work together in this section, growing in dynamic before returning to a more subdued volume and feel. The pianist continues the chant theme at a soft dynamic, closing this section and providing a break for the hornist.

A sudden shift in mood and style leads into the hunting material. After a brief transition on piano, the horn takes off with the fast chase theme characterized by acrobatic technique and lip trills, requiring extremely efficient air usage by the soloist. A brief shift in character moves to a slow, soft, muted horn line composed of jazz-influenced harmonies. This section is contained in the midrange for the horn, and this is a welcome reprieve, physically, from the more taxing areas that precede and follow it. After this material, a brief recapitulation of the opening theme finally arrives. Almost immediately, Bozza shifts to a new call-and-response melody that rapidly spans the horn's high and low range by way of arpeggiations and *glissandi*. At the close, a coda pushes the tempo and style back into a quick technical passage reminiscent of the opening theme. This brief coda drives all the way to the end of the work.

Because *En foret* was intended to be the final test piece for hornists at the Paris Conservatory, it includes every issue the hornist can come across as a performer. This work tests the soloist's range, technical skill, tonguing abilities, knowledge of style, extended technique, phrasing, and musicality. It is an excellent work to open or close a concert because of its exciting nature.

This work is not recorded often by professional musicians because of its high level of difficulty, but has been notably recorded by Barry Tuckwell and Bernhard Scully. This piece is by Published by Alphonse Leduc (AH.AL19955).

## ***En Irlande***

*En Irlande*, completed in 1951, is the second piece Bozza wrote specifically for horn. Unlike *En Foret*, this work is much more attainable, technically, for less experienced performers. Based primarily on an Irish folk tune, it was written in free form, though it loosely follows a theme and variation style.

This work opens with a slow tune in the piano that is reiterated and embellished by the horn. The slow melodic open allows the hornist to demonstrate his or her ability to play long phrases. The opening section stays well within the comfortable midrange on the horn and does not call for any fast articulations. A hunting section follows the opening material, introducing some faster tongued passages that will return periodically throughout the piece. This faster section also expands the range to the top of the treble clef staff. Cadenza-like material follows, continuing with long, flowing passages in the horn as the music gradually slows to the original tempo. Slower, more subdued material continues, including an addition of stopped and muted phrases. The horn restates the original material, this time with mute, providing a unique shift in timbre. Bozza concludes the piece by reworking the original folk song into an Irish jig. The final section accelerates, increasing in speed and range, and ends with a variation on the original tune that drives to the conclusion of the work.

*En Irlande* contains many elements that allow the hornist to demonstrate his or her varied abilities without the high technical demands of Bozza's other works. Most of all, it allows the hornist to work on phrasing and some repetitive articulation. Because of the sectional format of this piece, it can be easy to practice in separate, isolated parts. This piece works well as an inner work on a recital, especially as a contrast to more difficult and large-scale works for horn.

There are not any professional recordings of this work; however, many recordings can be found in online databases as tools for practice. This work can be purchased from Alphonse Leduc (AH.AL20930).

### ***Sur Les Cimes***

*Sur Les Cimes* (“on the summit”) was composed in 1960 for horn and piano. This work in many ways is similar to his *En Foret*, as it does not follow a traditional form; it is free-composed, to elicit the outdoor-feel, and it showcases the soloist’s technique and flexibility.

The horn player opens this piece with a cadenza that spans three octaves and includes many fast, articulated passages. The whole first section works within a free-form structure that quickly shifts from fast to slow passages. Although this work has a large range, Bozza rapidly changes the style and texture, allowing the hornist to demonstrate control and musicianship.

After this opening cadenza, the B section is marked in compound time and introduces the material upon which the majority of the work will be based. This B section follows an internal ternary form. The horn begins the internal exposition with a hunting theme. The internal development section has the same formal structure of the cadenza, but the horn line has a more highly developed harmonic structure. It leads to the internal recapitulation, in which the hornist restates the internal opening material, this time with mute. Overall, the B section features a wide range similar to the opening cadenza, but it does not include the same difficult articulation and tonguing passages. Instead, this section challenges the hornist to work on phrasing and melodic ideas.

After a piano interlude, the horn line enters with the main melody from the B section, embellished by melodic fragments from the opening material. The C section develops the harmony and melodies presented before, this time with more programmatic ideas, such as

chromatic passages reaching high into the horn's upper range and then returning back into the lower range.

The following D section is also cadenza-like, but it introduces new themes. Bozza includes many extended techniques such as stopped horn, *glissandi*, and fast multiple tonguing. The D section is long and ends with a fast upward line and a trill on high G.

The closing material (E) harkens back to the B theme, slightly embellished, and one octave higher. This final section is fast and jumps ranges quickly. It reaches high C early and then moves through another long trill on high G before ascending chromatically to a final high C.

*Sur Les Cimes* catalogues all technical elements that a horn soloist should possess, from long flowing melodic lines to extreme range and articulate passages. From lip trills to *glissandi* to stopped and muted work, this piece features a variety of extended techniques, pushing hornists to their limits. This work can be purchased from any number of reputable publishers including being published by Alphonse Leduc (AH.AL22811).

### **Vitaly Bujanovsky (1928-1993)**

Bujanovsky was a leader in the Russian school of wind playing in the mid-twentieth century. He served as principal horn of the Leningrad Philharmonic and as a professor at the Leningrad Conservatory, and he composed and arranged horn music in his spare time. He was born into a family of artists and musicians, and his father also played horn. He won many international competitions, bringing respect and recognition to the Russian school of wind playing. As a performer and pedagogue, he emphasized an understanding and execution of composers' intents in their works. Along with his own compositions, he also arranged many

piano scores for orchestra for performance in Russia. He appears on several recordings, and his compositions are becoming staples of the horn repertoire.<sup>9</sup>

### *España*

*España* is a movement from *Pieces for Horn Solo: Four Improvisations*, and it is the most frequently played and best known of the set. *España* is based on flamenco guitar rhythms and the life and colors of Spain. The work opens with a series of bell tones that are forceful and chime-like. This section ends with long trills that build into a strong climax before fading into silence.

The next section opens with low, stopped notes that introduce the flamenco guitar rhythm, which melts into a flowing melodic line. This section has a haunting, eerie tone that gradually ascends and gains speed, again working into a trill to signify a change in style.

A high Spanish melody characterizes the following section, evocative of a bull fight. It also features a stopped passage meant to resemble distant echoes.

A secondary flamenco transition takes the piece to a new section, marked by a regal, heroic nature meant to conjure the image of a bullfighter entering the ring. A tricky passage of stopped flutter-tonguing shifts back to bell tones before a flurry of fast articulations. The work builds in speed and intensity before reaching long lines that drop into the low range and soar back up, illustrating a bull charging. A “battle” ensues as the horn flies between the extreme ranges, then climaxes with one final charge up and a dive into the pedal register, ending the work as abruptly as it started.

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<sup>9</sup>“Vitaly Bujanovsky (1928-1993),” accessed February 24, 2014, <http://www.hornsociety.org/about-the-ihs/friendship/26-people/honorary/44-vitaly-bujanovsky-1928-1993>.

*España* is a fun and memorable work. It would be ideal for opening or closing a recital, as it showcases the horn's impressive versatility as a solo instrument. This work packs in a lot of technical and musical challenges into a four-minute performance. With the inclusion of trill, stopped horn, and *glissando*, this work also features several extended techniques.

*España* is published by McCoy's Horn Library, and can be found at a few online music sources. There are not many professionally recognized recordings of this piece, but there are a few obscure examples at a number of online music sites.

### **Luigi Cherubini (1760–1842)**

Though born in Italy, Cherubini spent most of his life in France. He wrote in several genres, but was best known for opera and sacred music. Beethoven regarded him as one of his greatest contemporaries. Early in his life, Cherubini worked for the French aristocracy, but after the French Revolution he was forced to keep his connections to the upper class a secret. He was also Napoleon's music director in Vienna early in the nineteenth century. His music is characterized by easily identifiable themes and sporadic development. Cherubini wrote his two horn sonatas for soloist Frederic Duvernoy, and today, the second is much more commonly played. They were originally intended as concert etudes to demonstrate technique.<sup>10</sup>

#### ***Sonata I. Sonaten***

The first sonata is in a short ternary form marked *larghetto*. The whole work is about two minutes long. It opens with a *forte* written middle C followed by a fermata rest; this simply and forcefully establishes the key that will be featured throughout.

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<sup>10</sup>Fend, "Cherubini, Luigi."

A *piano* dynamic marks the beginning of the A section and the primary melodic material. This melody is based around long, flowing lines that stay in the middle of the treble clef staff, allowing the horn to showcase its warm, sonorous tone. The countermelody is based on the primary material, altered halfway through to move to the dominant key. The developmental B section is loosely based on the main theme, but infused with a new mood, with long slurred lines that turn into bouncing eighth notes. It allows the hornist to show off tone colors and nuance of phrasing. The A' section opens with an exact recapitulation of the primary theme. The counter melody is replaced with a new melody designed to keep the horn in the home key. Drama builds to the end of the work. Cherubini winds the tune down by trailing into the lower range. The work ends on middle C, the same note on which it began.

This piece, while not having many difficult technical passages, still contains challenging aspects. Its simplicity and delicacy require the hornist to explore musicality. In addition, this piece has few rests, which will call for constant control of air stream. The horn part fits easily with accompaniment. It works well as a middle piece for a recital.

### ***Sonata II. Sonate***

Unlike the first sonata, the second sonata is much more difficult and contains more opportunities to work on not only musicality, but also technical elements such as range, flexibility, and articulation. This piece does not follow a traditional form, but it does contain recognizable formal aspects. It is composed more in an operatic style than that of standard instrumental music, featuring alternating sections that mimic recitatives and arias.

Like the first sonata, this piece begins on a long middle C on the horn to establish the key. However, instead of immediately taking up the main theme, the piano steps in and plays a long introduction. After the piano's statement of primary material, the horn reenters with a



soloistic recitative. This section is played freely in terms of rhythm and tempo and dynamic. Although the pitches are notated, the section is intended to be treated as a cadenza. This section has a wide range and requires a high degree of control and flexibility. Toward the end of the first recitative, the rhythm and tempo gradually become more rigid. The more structured feel serves as a transition between the opening material and the next major section.

After the opening recitative, the sonata follows a more traditional ternary form with a few alterations. The primary theme reenters on the horn, structured around driving sixteenth notes and scalar runs. The secondary theme opens with similar motivic material, slightly altered to allow for modulation. There are additional large leaps and downward arpeggiations. The developmental section keeps the rhythmic drive of the primary theme, but explores new keys and chromatic lines. Fast tonguing passages and Alberti bass figures drive the developmental section to a close and establish the next section, another brief recitative. This solo section harkens back to the opening material and is accented by driving trills at the end. A recapitulation of the primary A section solidifies the ternary form. At the end, rather than transitioning to the B material, Cherubini writes out another cadenza. It contains elements of the developmental section with additional chromatic lines and many broad arpeggiations. A final flourish unfolds into octave C jumps in the horn, closing out the work and confirming its tonal center.

This piece contains many challenging elements, from elements of musical nuance and style to technique that requires a solid fundamental foundation. The opening recitative challenges the horn's phrasing and control of tone color, and it requires a high understanding of how to execute a convincing musical line. The rest of the work requires command of the horn's technical abilities, from accuracy and flexibility to fast articulations.

This piece has been edited by a number of people, including Barry Tuckwell. Several editions of both sonatas can be found in a publication by G. Schirmer (HL.50335590). Recordings of these works can be found on online resources such as Naxos and Spotify.

### **Franz Danzi (1763–1826)**

Franz Danzi was a German cellist and composer who grew up in a musical family. As a cellist, he met composers such as Mozart, Beethoven, and Weber and was familiar with their work. Danzi was a profoundly gifted cellist, performing in Mannheim before traveling and helping to build and develop new ensembles. Although he was not a highly regarded composer in his day, he was known to compose charming, tuneful, and well-crafted music. He composed works in many genres and was proud of his knowledge of and idiomatic writing for many instruments.<sup>11</sup>

### ***Concerto in E-flat***

Danzi was a classical composer, and this work mostly follows the traditional expectations of a sonata. The first movement is fast and in sonata form, the second movement is slow, and the third movement is a rondo, though Danzi occasionally includes alterations on form.

The piece opens with a long orchestral introduction that spans over sixty measures and works its way around many thematic areas and motifs. Though the tempo is fast when the horn enters, the overall metrical feel is slow because of the long note values in the opening horn line. This creates a tranquil mood, even as the music ascends all the way to high B-flat in the opening theme. After a short pause, the horn begins a sixteenth-note passage that follows the same pattern; this secondary theme continues and then modulates, setting up the development.

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<sup>11</sup>Würtz and Corneilson, “Danzi.”

The development theme has the same feel and contour of the opening theme; however, Danzi alters the theme with extremely quick passages that keep the listener and the hornist on their toes. Additional fast technical passages travel around the midrange, continually peaking above treble clef staff before descending again. The development contains many quick notes and large leaps, with a wide range reaching up to high C a number of times. At the end of the development, the horn rests as the orchestra takes over the melodic role and transitions to the recapitulation.

The recapitulation contains the whole primary melody followed by the secondary theme, this time in E-flat. The orchestra carries the thematic material, while the horn does not reenter until the cadenza, which is long and particularly challenging. Its range covers three octaves and features many trills and changes in register. The cadenza opens with a quiet line in the comfortable range for the horn, but it quickly transitions into two-octave arpeggiations that end with a high F trill before settling down momentarily. A brief shift back to slow lyrical lines provides contrast and sets up a fantastic finish, composed of sixteenth-note runs that build in range and speed. The horn reaches high B-flat and then falls to a long trill on third-space-C, closing the cadenza. An orchestral section ends the movement and sets the stage for the second movement.

The second movement is a short, three-part, slow movement composed around long, sustained horn lines in the middle to upper range of the treble clef. The horn opens this movement with the primary theme, which features grace notes and quick lip trills, allowing the hornist to demonstrate control and tone quality. The eight-measure theme fades into an orchestral repeat. The B section maintains the soft and emotional content of the A section, but in a higher range. A short interlude returns the work to its A theme, played in whole. Danzi adds a final melodic tag on the end of the work that is based on new material, providing a sense of calm

completion. The horn and orchestra end the codetta and then repeat to the opening A theme one final time.

For the most part, the third movement follows the form of a traditional rondo, it contains some unique elements that create moments of surprise and interest. The horn begins with a light and fun eight-measure theme, which the orchestra repeats. The countertheme maintains the momentum and has the same bouncy character as the main theme. After a short orchestral break, the B section starts with long whole notes in the horn that quickly morph into ascending eighth-note motifs. The B section continues with a flurry of eighth-note triplet passages that take the horn above the staff. A truncated A section follows, containing the primary theme and a brief orchestral part. In the C section, Danzi slows not only the melodic rhythm, but also the actual tempo. This section builds and accelerates as the work turns to eighth-note lines, and the range continues to rise until it reaches a long cadence on F. Here a short ad lib section appears, deviating momentarily from the traditional form. A full repeat of the A section follows, including both the primary and secondary themes. This section ends with a flourish of sextuplet eighth-note runs that fly around the horn, requiring a high degree of flexibility. The D section regains the calm feel of C, but features new melodic material and cadences on the horn's high F. A return of the rondo theme should be expected at this point; however, Danzi substitutes a longer cadenza built on high triplet motifs. After the break in form, one final A section is played to close the work.

This work is an excellent alternative to commonly performed classical concertos. Though it is not often programmed, it contains unique and fun elements that can add interest to a recital. The concerto is about twelve minutes long and fits nicely in any recital, especially as an opener. Drawbacks to programming this work lie mostly in its difficulty. There are many long passages

that are challenging both technically and musically. The piano reduction is typical of classical accompaniment, and therefore should not be hard to align with the horn solo.

This work is published by International Music Company (IM.1838). For this reason, the work is not often recorded professionally.

### **Paul Dukas (1865–1935)**

Paul Dukas was a composer, critic, and teacher during the late romantic period and early twentieth century. He was known to be a highly self-critical composer, and in fact destroyed many of his own works before they reached the public. French composers at this time tended to fit in either a conservative or progressive style; Dukas did not adhere to either, but combined many elements and ideals, making his music unique to the time. Dukas' main musical contributions were as a music critic, and he wrote for multiple journals. In his later life, he taught composition at the Paris Conservatory. While not adhering to any one school of thought, Dukas was popular among both old-fashioned and innovative groups, and he worked on many projects with contemporaries such as Saint-Saëns, Rameau, and Fauré.<sup>12</sup>

### ***Villanelle***

The term *villanelle* can refer to a pastoral, fixed-verse poetic form dating to the early seventeenth century. It has also been defined as “simple-minded,” “sophisticated,” and “village dance.” Composed in 1906 as a competition piece, this work contains all the techniques a hornist was expected to be able to perform upon graduation from the Paris Conservatory and as such, it is sectional and does not follow a traditional form. Each section is designed to focus on at least one specific horn technique. This work is rather audience friendly, and the themes and form

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<sup>12</sup>Schwartz and Hopkins, “Dukas, Paul.”

transition into each other smoothly. It is a piece of considerable length and complex counterpoint.

The work begins with a slow melody meant to evoke folk tunes, although it is not based on one particular song. At the beginning, Dukas indicates to play without valves, but it is traditionally acceptable to perform either open or closed. The opening horn calls, one loud followed by one soft, set a tone of reflection and introspection. A piano call echoes and sets up the main theme for the first section, a simple, strophic tune in the midrange of the horn that gradually builds in complexity and intensity. As the horn line descends below the treble clef staff, the melody begins to modulate, and the horn plays two final soft calls that push the work into its next section. After the calls, the horn plays a handful of rubato phrases over piano tremolo. The horn grows louder and accelerates to the top of the staff before tumbling back into a long, held cadence in the mid-to-low range. Immediately, over the horn's cadential note, the piano takes off, abandoning the slow beginning theme and racing into the new, fast-paced section. This section offers a complete change from the delicacy and softness of the opening. The horn enters on a new theme characterized by quick, graceful leaps. The tune builds in intensity through tonal and rhythmic shifts. The horn and piano grow more fervent until the horn falls from the upper range all the way to the bass clef, briefly shifting the tone of the work. The opening call is heard again, this time staying soft and working the melodic material into long-held whole notes and modulating. The next section repeats the opening folk tune and features a unique extended technique; the horn part is marked as an "echo stop" or "half stop," creating a distant, eerie effect. The horn is then marked unstopped, and the fast theme is heard quietly and slowly as the piece begins to combine themes. A short break allows the hornist to insert the mute before the fast theme returns, this time muted and soft. As the hornist removes the mute, Dukas builds the speed and intensity one more time. The horn then enters on a heroic, accented arpeggio

that traverses up to high G and then down to middle C. These high arpeggios continue to build excitement and energy. The opening folk melody interjects, this time altered to accelerate into a long trill. The coda opens with *fortissimo* accented half notes over a flurry of piano notes. The mood shifts from majestic to animated as the horn begins a fast triple-tongued passage, ascending through a rapid arpeggio to conclude on high C, followed by third-space C and then middle C to finish the work.

This piece contains a vast spectrum of techniques, special effects, and musicality, with the purpose of demonstrating a hornist's complete understanding of the instrument. This work also covers a wide register and has fast technical passages. In addition, the piano accompaniment is complex and intricate, which will increase the preparation time.

This piece can be found at almost all businesses and websites that sell music, it is published by Editions Durand (HL.50561473). *Villanelle* has been recorded by many great hornists, and recordings can be found for purchase in disc format and at online resources.

### **Christoph Förster**

Christoph Förster was a German composer of the Baroque era. He was a court musician who composed many works of many different genres, including sonatas, cantatas, and concertos. In his day, he was greatly respected for his church music. In major works, he often included a French overture, but was otherwise influenced by Italian styles. His music contains contrapuntal ideas, flowing melodies, and short, tuneful phrases in a gallant style.<sup>13</sup>

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<sup>13</sup>Drummond, "Förster, Christoph."

### *Concerto in E-flat*

The *Concerto in E-flat* is one of the few remaining solo horn works from the Baroque era, and it provides an excellent opportunity to represent the period in a recital. Little is known about this work's origins, but it is nevertheless a quality piece to learn. This work is not overly long, at about twelve minutes, but it still contains many difficulties. Written in three movements in the traditional fast-slow-fast pattern, this concerto has mostly traditional elements with some variation. It most closely resembles a *concerto grosso*, with alternating orchestral and solo passages, which becomes evident early in the first movement.

The first movement opens with a long orchestral introduction. The strings play *staccato* phrases, giving it a light, airy feel that is stylistically typical of Baroque music. When the hornist enters with the primary melody, the orchestral texture thins so that the horn can take center stage. This movement is written in common time, but may be conducted or counted in eight. The horn line contains many small subdivisions, such as sixteenth notes and triplet-sixteenth notes. Despite the short note lengths, the movement comes across as flowing and light, almost like a vocal recitative. The opening section spends a good amount of time above the treble clef staff. After a flurry of fast motifs that continually rise and then tumble back down, the section ends with a final run up to written high C followed by a high G trill. A long orchestral break sets up the B section, which is similar to the A section but with more harmonic complexity. It develops into long streams of sixteenth notes and closes with high arpeggios. A final orchestral interlude reestablishes harmonic stability. The last melodic section begins with the primary theme and then transitions to a coda characterized by flashy technique, shifts in range, quick trills, and an Alberti figure that takes the horn above the treble clef staff. The horn closes the opening movement with fast tonic arpeggiations.



The second movement is slow and filled with long, sonorous horn lines. This section allows the hornist to showcase control, tone quality, and phrasing abilities. Typical of the time period, a long orchestral introduction establishes the themes and tone of the movement. The horn entrance starts in the upper treble clef and climbs through a mostly stepwise passage, rising to written high A before falling back. The countermelody is based on the same contour of the opening line, this time with long trills interspersed. Instead of the expected accompanimental interlude, Förster continues the horn solo through a third melodic section. This melody repeats the countertheme in a higher register, and the end of the phrase is altered to constantly moving notes that modulate and transition to a brief interlude. After a quick rest, the horn reenters with the third theme. An additional short orchestral section sets up the final cadence of the movement.

The third movement is energetic and light, featuring many fast passages with almost constant sixteenth notes. A lengthy orchestral introduction presents the major themes and motifs. When the horn enters, Förster begins in the high register and works through sixteenth-note runs that alternate in a stepwise motion with arpeggios. The horn line grows increasingly complex and continues to jump above the staff before the cadence. A second long, orchestral passage shifts to a more somber mood, but when the horn reenters, it reestablishes the light, airy character. This passage is characterized by long technical lines, and it closes with repeated trills on high F. After a repetitive melodic passage that climbs to high B-flat, the final orchestral break arrives. This interlude interweaves new and old material before the horn returns with the A theme, the end of which shifts into a long string of sixteenth notes. Gradually, the horn line melts into longer note-lengths, blending with the orchestra into the concluding melodic material.

Förster's horn concerto contains many challenging yet rewarding elements. From fast articulated passages to long, flowing melodic lines, this work displays a broad range of the horn's capabilities. It spends much of the twelve minutes at or above the top of the treble clef

staff, and therefore can be taxing, but it also makes for valuable work in the high range. Because there is so little surviving solo repertoire from the period, this piece provides a unique opportunity to familiarize oneself with Baroque style.

This concerto is published by Masters Music Publications Inc. (MT.M1837-SET). There are a few editions of the work, including one by Barry Tuckwell. Professional recordings can be found on a variety of online resources.

### **Jean Françaix (1912–1997)**

Jean Françaix was a French neoclassical composer and pianist well-known for his prolific output and vibrant style. Born into a musical family, he began composing at the age of six. At the Paris Conservatory, he studied composition with Nadia Boulanger, whose students included Aaron Copland, Leonard Bernstein, and Elliot Carter. She personally considered Françaix to be her best student, and he often played his own works to high acclaim. He wrote pieces using many large musical forms, including concertos, symphonies, opera, musical theater, and ballet. His style is marked by lightness and wit, as well as a conservative approach and interplay between musical lines. These attributes did not change much during his life, although his work shows evidence of some influence from his contemporaries over the years.<sup>14</sup>

### ***Divertimento***

Françaix's *Divertimento* was composed in 1953. This three-movement work is light and fun and is about seven minutes long. It fuses many genres, including jazz, classical, and post-romantic styles. The first movement is in two major parts with a solo cadenza at the end of the movement. The work opens with a dancelike theme in the piano that sets a light, bouncy tone.

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<sup>14</sup>Bellier, "Françaix, Jean."

The horn enters on a fast upward run that quickly descends and morphs into the main theme. The secondary theme has the same joyful character, but eventually modulates and expand upwards in range. The last part of the opening section presents the first jazz influences. Chromatic notes appear in the return of the primary theme, which add a blues effect. When the B section begins, Francaix turns the original contour upside-down, and more chromatic passages give the B section a jazzy feel. After a break of silence, the cadenza begins. It features a wide range, reaching up to high A on a *fortissimo* climax before falling three octaves into the bass clef range to end the movement. Overall, this movement has a joyful, light feel. Its challenges lie in its range and the speed of technical passages, necessitating clean articulations.

The second movement is a lovely, songlike aria. It is in compound meter and comprises three parts in the style of a da capo aria. After a brief piano introduction, the horn enters with a singing line that is in two-part parallel themes. The themes stay within the comfortable range of the middle treble clef and rely mostly on stepwise motion. This movement allows the performer a chance to display abilities of phrasing and tone. The B section of the work is much like the opening A section; it maintains the same contour and continues in the style of beautiful French melodies. The A section returns, slightly altered in the second half to descend into the bass clef range for the final cadence.

The last movement reclaims a light, almost comic character with many high interjections and eclectic melodies. This movement does not follow a traditional form, instead functioning more like a recitative that grows and works its way to a decisive finish. The horn theme begins on *staccato* leaps in the treble clef staff that rise to the top of the staff before descending. The next set of themes is based on the original contour; instead of using eighth-note passages, Francaix compresses the line into a string of sixteenth notes. This theme continues with the inclusion of triplets and a run up to a long, sustained high A. After a short pause, a flowing

melody sounds in horn, momentarily shifting the character of the work. This mood does not last long, as the horn almost immediately retakes a short *staccato* passage. A piano interlude moves through two distinct melodies, after which the horn begins the final major section of the movement. This theme begins quietly, on longer rhythmic note values that quickly dissolve into the familiar leaping eighth-note lines. A high, stopped rip to B-flat adds a quirky, ear-catching element before a brief shift into the bass clef range, where the horn plays short, quiet notes that gradually ascend back into the high treble clef range. A long, ascending phrase follows, climbing to high C-sharp. One final eighth-note passage propels the horn and the piece to the end of the work.

The joyful character of this work makes it a good fit at any place on a recital. Despite its lightness and energy, however, this piece is difficult to execute. It contains many challenges, notably its rapid articulations and wide shifts in range, requiring a high level of control in all registers. This piece has a nearly three-octave range and additional extended techniques. The piano part also has many advanced technical needs and will require practice, but if both the solo and accompaniment are well prepared, they will fit together well.

This piece is less common among the repertoire, however it is published by Editions Musicales Transatlantiques (HL.14040197). A few professional recordings can be found online.

### **Reinhold Glière (1891–1894)**

Reinhold Glière was a Russian–Ukrainian composer who lived and worked during the late nineteenth century and the first half of the twentieth century. Born in 1875, Glière entered music school in 1891, where he studied violin. Around 1894, he went to the Moscow Conservatory to study both violin and composition, and he won several awards for his original works while attending. As a professor at various institutions, he taught students who would go on

to receive acclaim of their own, including Prokofiev and Khachaturian. During his illustrious career, Glière won many awards, and his pieces are still regularly played around the globe.<sup>15</sup>

### ***Concerto for Horn, Op. 91***

Glière met Russian hornist Valery Polekh in 1950 at a rehearsal for Glière's tone poem *The Bronze Horseman*. During the meeting, Polekh asked Glière to compose a concerto for horn, which he agreed to do in his spare time. Later that year, Polekh met with him to demonstrate the abilities of the horn, and from there the work came to fruition.

The horn concerto is one of Glière's best known works and is one of the longest in common repertoire. Because of the addition of valves on the horn, Glière was able to give the solo parts a full range of chromaticism, color, and technical abilities when crafting the work. The concerto was written in a neoclassical style with heavy romantic influences. This work is in three movements, as is typical of a concerto; the first movement is an *Allegro* with an expanded form, the three-part second movement is slow, and the finale resembles a sonata-rondo form.

The first movement begins with a long orchestral introduction that establishes the themes and overall mood of the primary material, which is stately and heroic. The solo horn begins on a miniature cadenza, which opens on pedal notes before sweeping upward in range. This brief feature highlights the beauty and range of the instrument. The accompaniment returns, and the horn immediately transitions to the primary theme—a robust call. Without pause, the melody softens, unravels, and develops through smooth dynamic contrast and wide leaps before approaching the transition. This long opening theme grows exponentially in both range and volume until it soars up to written high A before descending to a cadence. The horn rests during the transitional section, which presents both old and new themes. The tempo relaxes to set up the

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<sup>15</sup>“Glière, Reinhold,” *The Oxford Dictionary of Music*.

B section, which resembles a traditional development. Contrary to the A section, the new theme is slower (marked *tranquillo*) and has a more subdued feel, as the notes have longer values. This extended theme begins to morph and modulate as it tumbles through a string of eighth notes. Glière works through several tonal areas here; the horn part intensifies, building to another climax to end the first developmental section. The orchestra plays another transitional section, which leads back to the opening theme. The horn reenters on the opening theme in the dominant key and works its way through the first half of the primary theme. Here, rather than completing the primary material, Glière interrupts it with a quick *animato* triplet section that travels through several difficult keys, building to a climax on high A-sharp. Here, the horn is only afforded a brief rest before playing transitional material that modulates and leads to an extensive cadenza.

Although Glière did not write out the cadenza, performers traditionally use the cadenza originally composed by Polekh, which is included in most published editions of the concerto. Because it is long and extremely challenging, the Polekh cadenza is often shortened or edited to reduce strain on the performer. It features a range of over three octaves, many fast passages with large leaps, and unique extended techniques. The cadenza ends with long trills on octave Es that propel the work back into full orchestra. After a transition, the work restates the developmental theme almost in full, modulates, and finally returns to the home key of F, in which the horn states a long cadential phrase. A long orchestral section closes out the *Allegro*.

The second movement is divided into three large sections separated by orchestral interludes. The horn enters with the primary theme. This theme is played without pause through the A section, which requires good breath support and musical phrasing to execute. This long phrase is played mostly within the treble clef and allows the hornist to demonstrate all the beauty and color of the instrument. After an orchestral interlude, the B theme opens with a new affect and feel. It is marked *poco agitato* and contains many faster notes. This section works through

many tonal centers before reaching an ad lib section composed of triplets, resembling a brief, written cadenza. Unlike the B section, the C section, though marked at a loud dynamic, has a feeling of resolve and beauty rather than unrest. Long, flowing lines show off the color and contrast of the horn. A final *tranquillo* section completes the work. Stopped and muted horn appear at the end to create echo effects for a satisfying, ethereal close.

The third movement shifts dramatically in style and feel from the second. The orchestra opens alone with the primary theme, which will not appear in solo horn until much later in the movement. The orchestra immediately transitions into the B section, marked *allegro*, and states the B theme once in full. The horn enters on a second statement of the energetic B theme. This melody is mostly composed of eighth and sixteenth notes, and it remains within a comfortable treble clef range. After a short rest, the horn reenters with the B theme, this time reworked as a transition that swiftly propels the work through a number of keys and builds the tension. The horn climbs above the treble clef staff as the fast B theme dissolves into a heroic legato melody, whose long notes and full dynamic may prove taxing on the soloist. An orchestral continuation leads to a grand pause that prepares the horn to play the A theme for the first time. Stated by the horn with sparse accompaniment, this theme has the feel of a cadenza, and it can be used to exhibit the hornist's control and musicality. This brief A section combined with the following C section together function like a development. The C section opens with an illusion of the B motive, but quickly diverges into a full-fledged theme of its own, composed of almost forty measures of eighth-notes in the solo part played without break. This section builds to a final high B-flat at the cadence. A brief orchestral interlude restates the B theme, starting what functions as a recapitulation. The horn enters on the B theme, which again travels through a number of tonal centers, pushing to an orchestral transition before a final utterance of the A theme by horn. After the last statement of A material, Glière launches into a coda. The work returns to the key of F

and features the horn playing exciting eighth notes, eighth-note triplets, and sixteenth notes building in volume and speed toward a dramatic conclusion.

The Glière concerto is one of the most challenging and rewarding works in the horn repertoire. It has a wide range and many technical challenges, and it demands the highest degree of musicality and stylistic nuance. The performer must display flexibility and stamina and have control of extended techniques. This work also showcases the splendor and beauty the horn has to offer. It makes a great addition to any recital because it is impressive, versatile, and accessible for audiences. At almost twenty-five minutes in length, it is one of the longest works written for the horn, and therefore will occupy a large percentage of a recital. Both the orchestral parts and the piano reduction have many advanced components, and they will require time to be prepared.

As a staple of horn repertoire, this work is published by International Music Company (IM.1599). It has been recorded by many of the finest hornists in the world, including Barry Tuckwell, Richard Watkins, and Hermann Baumann, and these recordings are available for purchase online.

### ***Nocturno, Op. 35 No. 10***

*Nocturne* is a lovely tune written to demonstrate the beautiful tone of the horn, and it pairs well with the *Intermezzo* as a set on a recital program. This work lasts about four minutes. After a short piano introduction, the horn enters with the eight-measure primary theme, which sets the tone of the piece with a subdued melody played within the comfortable range of the horn. The countertheme has the same general contour as the primary theme, but expands the range and grows in volume, driving to the end of the A section. The B theme enters on a string of duplets, which adds a unique rhythmic element in the work, contributes to the longing character, and helps to differentiate the form. The B section continues to expand the range of the work and



builds its passion with extended *forte* sections. A return of the A section intensifies the work, broadening the overall dynamics and the range, which works up to high A-flat, the highest note of the piece. After the climax, Glière returns to the more subdued and relaxed feel of the beginning. The ending fades into silence, contributing to the somber, evening mood of a nocturne.

This piece demonstrates all the beauty and musical taste the horn can offer. It works well on the middle of a recital, paired with the *Intermezzo* as a set or standing alone, to give the audience and hornist a break from intense and physically demanding works. This work is Published by International Music Company (IM.3159) and has been recorded a number of times, especially featured on discs alongside Glière's concerto.

### ***Intermezzo, Op. 35 No. 11***

*Intermezzo* is a short piece composed as part of Glière's Opus 35 set. A short three-part work for horn and piano, it takes about three minutes to perform. This piece is highlighted by long, flowing lines that demonstrate the beautiful singing tone the horn can produce. The opening A theme is built of two-measure motifs based on wide leaps. These motifs explore a number of keys before shifting into the B section. This theme moves away from the segmented feel, instead developing into one long, expansive phrase. The A section returns with its short motifs and lilting character, and grows to a climax before falling and diminishing to the final cadence.

This work shows off the beautiful tone and colors the horn can produce. The range is a little over one octave, usually hovering in the middle of the treble clef staff. *Intermezzo* will work well in the middle of a recital as a reprieve for performers and listeners to contrast more complex and difficult music.

## **Charles Gounod (1818–1893)**

Charles-François Gounod was a French romantic composer best known for his vocal works. He was born into a musical family, and he showed his musical talents at an early age. He studied both piano and composition at the Paris Conservatoire. After school, he focused on composing operas, most of which were met with great success. He became the choir director of the Royal Choral Society in England, where he composed many vocal works. His *Pontifical Anthem* is the National Anthem of the Vatican City.<sup>16</sup>

### ***Six Melodies for Horn and Piano***

*Six Melodies for Horn and Piano* were composed in 1840, reflecting Gounod's proclivity for composing vocal music. His *Six Melodies* all contain smooth, songlike tunes that display emotional depth and sustained lines, but not too many technical difficulties for the solo horn. These pieces, composed in the German lied style for Gounod's horn-making friend Auguste Raoux, were some of the first composed for valved horn. Some characteristics of each movement include advanced harmonic writing, enriched vocabulary of French melodies, and sensitivity to color and timbral shifts. These six melodies were not intended by Gounod to be performed as a full set, but were originally written as individual works and combined later by publishers.

### ***No. 1: Larghetto***

This slow, ternary piece opens with an extended piano introduction. When the horn enters with the first statement of the primary theme, the piano shifts to an accompanimental role. The

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<sup>16</sup>Huebner, "Gounod, Charles-François."

melody begins at *piano* in the midrange and highlights the minor-third motif. Gounod manipulates the compound meter, using ties to shift and deemphasize downbeats. The contrasting melody features the same range and key, but a different contour. After a brief transition, the B section arrives with a new rhythmic pattern and *fortissimo* dynamic. Here the horn rises to its highest note in the movement, a written G above the staff. After reaching its apex, the tune descends and transitions to a brief variation of the secondary theme. A' brings back the primary theme in completion. Once the secondary theme begins, the harmony shifts, adding chromatic tones that increase the tension. The *codetta* contains fragments of the primary theme, manipulated to increase and decrease the tension. It finally melts into a soft line that resolves on low C-sharp, giving the piece its final conclusion.

This piece has a relatively modest range and avoids tricky technical passages; however, it requires a high level of air control and musical interpretation. Because of the simple melodic lines, the challenge for the hornist is to convey the emotional content.

## ***No. 2: Andantino***

*Andantino* is in binary form with a four-measure introduction. The horn opens with a brief cadenza that fades into a piano echo. Once the piano line ends, the A section opens with a seven-measure phrase in 3/4 time. This melody is marked *forte* and moves in mostly stepwise motion with short leaps. The melody is repeated in totality, creating parallel phrases. After the repeated line, a *pianissimo* theme enters in the horn and descends into the low midrange. A short loud section transitions back to the original mood, but not the original theme. The A theme returns a few bars later, this time marked *piano* and one octave lower. The horn fades out after a repetition of the A material, and the piano line builds to the climax of the work. Another brief

horn cadenza outlines an arpeggio and peaks at G above the staff. The movement closes with one last melodic passage in the horn followed by descending leaps and a cadence in piano.

Like *No. 1*, this piece has flowing melodies devoid of technically demanding passages. The hornist will need command of air support and control, as well as an understanding of musicality and tone color. This movement also has longer *forte* passages that will require a steady air stream.

### ***No. 3: Andante***

*No. 3: Andante* is a slow 4/4 and is through-composed. The piano introduction begins at *mezzo forte* and states the main melodic material, which is based on the tonic triad. The horn enters and repeats the piano melody. On the third utterance of the theme, Gounod changes the contour of the line by rising from the third of the chord to the fifth. The tune repeats with this minor alteration, then the original theme returns with accents, pulling toward the high point of the work. At the climax, the horn modulates, building drama and intrigue through subtle shifts in range and harmony. With one final push, a small cadenza appears to slow the tension. A second, shorter cadenza is the last statement on the horn before the piano brings the work to its final close.

This piece contains challenges similar to those in the first two in the suites, but it provides a greater opportunity to display changes in color and timbre for horn, because of the repetitive nature of the melodic material.

### ***No. 4: Larghetto***

*No. 4: Larghetto* is a binary movement in 2/4. Though marked at a slow tempo, the internal rhythm has a turbulent motion. It contains fast subdivisions and dotted-eighth-to-

sixteenth-note components. After a four-measure introduction by the piano, the horn player enters with the main melody. The first half of the tune is contained within a fifth; the second half, however, reaches expands over an octave and a half. The countermelody follows the same contour as the original, but moves through new rhythms and tonal centers. After the opening theme, the secondary theme enters with a new contour and rhythmic components. This theme also brings a new mood, characterized by slower rhythms building to faster triplets that push to the end of the A section. The B section repeats the opening material through the first two phrases, followed by a cadenza based on the secondary theme of the opening half. The drive and intensity increases after the cadenza and then pushes to the final cadence, where Gounod relaxes the tempo and descends to the low range, ending the movement on a long low note.

Like the previous movements, this tune is based on long melodic phrases; however, this movement has more leaps, faster technical passages, and a more difficult key.

### ***No. 5: Andante Cantabile***

*Andante Cantabile* is a ternary piece in compound time. The piano opens and states the four-bar melody and then shifts to an accompanimental role when horn enters in measure five. The primary theme is divided into two four-measure phrases, which are complimentary and have similar contour but different pitch centers. The tune has a one-octave range, and it mostly works within diatonic arpeggiations. The secondary material provides a contrast to the opening theme, primarily because of its opposite contour and faster rhythmic drive. This melody modulates and progresses to the B section, which contains new melodic material and faster harmonic language. A piano interlude brings the work back to the original key and main theme. The hornist reiterates the A section almost fully before Gounod shifts to closing material based on the tonic triad. The movement cadences on a sustained tonic.

## **No. 6**

The final, ternary movement is unique from the previous numbers because of its length and greater overall difficulty. Although it maintains a slow tempo marking, the piece is composed mostly of small subdivisions and few longer notes. The primary theme has a reserved character and stays within one octave; it is characterized by slow upward motion that quickly descends. The countertheme starts with the same motion, but chromatic notes give this line more variation and intensity. These subtle changes and a *crescendo* propel the horn line to the high range, where shorter notes appear, creating a sense of acceleration and heightened drama. The B section presents new melodies and a new key; it also features more chromatic tones, triplets, and shorter phrases that intensify before settling in the home key for the return of the section A material. Gounod keeps this material complete for the first three passages before diverging to the closing material, which feels slow and subdued. Long, low notes on the horn contrast the moving piano lines, winding down to soft pedal notes at the final cadence.

This work can be purchased in print by McCoy's Horn Library and has been recorded by hornist Bernhard Scully.

## **Joseph Haydn (1732–1809)**

Born in Austria, Haydn was one of the most prolific composers of the classical period. Haydn spent most of his professional life as the court composer for the Esterhazy nobility. The estate was isolated from other composers. As a result, Haydn had few outside influences and was instead able to solidify his own style of music. He was most known for his important contributions to the symphony, string quartet, and piano trio. Haydn's musical style is highlighted by his use of larger structures, which led to the development of sonata form. Another

major component to his music is humor. His compositions were intended to please his benefactors, and are therefore generally upbeat in character. Upon his retirement, Haydn traveled to England, where his style evolved largely because of folk influences.<sup>17</sup>

### ***Horn Concerto No. 1 in D major***

One of Haydn's first major commissions as *kapellmeister* to Prince Esterhazy was for high hornist Thaddaus Steinmuller in 1761, which Haydn completed in 1762. This concerto is composed mostly in the middle to high range without many passages in the lower range. Like other classical concertos, this work was composed for natural horn, and therefore features mostly arpeggiation and diatonic melodies in the solo part.

The first movement is in sonata form with a cadenza. The work opens with piano introduction, which states the primary theme and extended opening material. The horn enters after about thirty bars and immediately solidifies the key with a tonic arpeggio, which ascends an octave and a half. The melody continues by falling down through stepwise motion. The countertheme has the same contour as the primary theme, but is more complex, with the addition of non-chord tones, eighth notes, and embellishments such as turns and sixteenth notes. The transitional theme is not based on the original melodic material, but it does contain fast passages that reach the top of the horn range before a long trill, which signifies the end of the exposition. As the valveless horn of the time could not play in multiple keys, the development is mostly carried by accompaniment. About half way through the development, the horn enters briefly with the primary theme followed by a long pedal note. The horn then plays a version of the transition theme before another interlude. The recapitulation restates the primary material up to the

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<sup>17</sup>Webster and Feder, "Haydn, Joseph."

transition, at which point the horn plays a cadenza. This cadenza has a wide range, rapid technique, and constantly shifting dynamics. The movement ends with a short piano cadence.

The second movement is a slow *Adagio* written in three parts with a cadenza. Piano opens the movement with an introduction followed by a statement of the primary theme. The horn enters and restates the primary theme in the upper treble clef range. The melody is built mostly on long ascending phrases that require great control of the air stream. After a brief passage in the mid-low range, the horn returns to the upper range to continue the counter melody. This new material features trills and sixteenth-note passages, giving the *adagio* a feeling of motion as it intensifies rhythmically and melodically. The piano takes over as the main voice to modulate into the B section, which features a churning accompanimental line to provide contrast to the opening. When the horn enters, it takes a subservient role to the piano and serves to frame the key. The horn then states the A material in full and progresses to the cadenza, which is challenging. It rests in the upper range and has fast technique with small subdivisions, ending on a high trill. The piano reenters to finish the movement.

The third movement is in rondo form with a cadenza. As with the previous movements, it opens with a long piano interlude based on the theme, marked at *allegro*. The horn line, composed primarily of sixteenth notes, feels extremely light and fast. The melody is built around arpeggiations and sixteenth-note runs in the high register. A high trill ends the A section. The short B section begins on the piano. When the horn enters, it takes on a complementary role and serves as embellishment for the piano line. A false return of the melody morphs into a transition, followed by a partial return of the A material. This leads into the C section, which is also short and is composed solely of a piano line with light orchestration and longer note lengths. The final return of the A material reclaims the jaunty opening character and grows complex, as one would expect from a climax. Long arpeggios and fast sixteenth notes give the work a fun and playful



feel. The piano eventually fades out to lead into the cadenza, which is longer than those in previous movements and at least as difficult. The cadenza sits in a high register and has many embellishments above or at the top of the staff. Long trills complete the solo part before the piano states the final cadence.

This work displays the typical aspects of a classical horn concerto, from its formal components to its idiomatic horn writing. The concerto also presents many challenges, from its overall range to its difficult tongued passages. As a staple of the repertoire, it is appropriate to be performed by any age group. Because it was originally composed in D major, most editions will require the horn to transpose, which can be a challenge; however, it is repetitive, which will help when working in a different key.

This work is Published by Kalmus Classic Edition (AP.K04525) and online and has been professionally recorded numerous times. Records can also be found at any number of physical and online resources.

### **Bernhard Heiden (1910–2000)**

Born in Frankfurt, Germany, Heiden became interested in music at a young age, composing his first work at the age of six. In addition to composition, he also studied piano, clarinet, and violin. At the age of nineteen, he enrolled at *Hochschule für Music* in Berlin, where he studied under Paul Hindemith. Because of political turmoil, Heiden and his wife immigrated to Detroit in 1935, where he taught and conducted the Detroit Chamber Orchestra. He became naturalized in 1941 and entered the U.S. Army as an Assistant Bandmaster. After receiving his master's degree from Cornell University, he joined the staff at Indiana University, where he taught composition and was chair of the composition department until his retirement in 1974.

Like his mentor, Hindemith, he is best known for neoclassicism and strong polyphonic textures.<sup>18</sup>

### ***Sonata for Horn and Piano (1939)***

Heiden composed his horn sonata the same year Hindemith wrote his *Sonata for Horn*, yet the two works do not share many similarities, and in fact Hindemith heavily criticized Heiden's sonata, asserting that the themes were underdeveloped and the third movement was too light in character.<sup>19</sup> However, a study of solo recital programs noted that Heiden's sonata is one of the most performed works in the horn repertoire. This three-movement sonata bridges elements of the past (formal structures and melodic phrasing) with many twentieth-century elements (e.g., harmonic shifts and modes, rhythmic displacement, and changing meters). This piece was written for then-principal hornist of the Detroit Symphony, Theodore Seder.<sup>20</sup>

The opening movement has all the formal elements of sonata form, but cannot be categorized as "traditional" sonata form because of its overall tonal ambiguity. The movement is a cut-time *moderato* initially marked at *piano*. The opening theme of the work includes all twelve tones, but with repeating notes, and therefore does not present a tone row. Instead, versatile melodic language allows Heiden to create tonal ambiguity and modal shifts. The opening section is in a traditional sixteen measures with two eight-measure phrases that have contrasting themes. The piano and horn lines take turns uttering the melody while the other voice either rests or plays accompaniment. The playful opening theme has many leaps and chromatic tones, while the contrasting theme has a more stepwise line that builds to the first transitional section, which introduces a new mood. The horn enters with long, quiet notes while the piano

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<sup>18</sup>Cassaro, "Heiden, Bernhard."

<sup>19</sup>Filkins, "The Horn Music of Bernhard Heiden."

<sup>20</sup>Ibid.

plays short upward arpeggios to shift the rhythmic pattern. The developmental material follows, also divided into two contrasting sections. The first section grows in intensity and range, while the second combines rhythmic drive and an augmented melody in the horn. Throughout the development, Heiden combines all the thematic elements of the work to this point while exploring a variety of keys and modes. As the recapitulation begins, he reestablishes the home key, but only fleetingly. The piece quickly shifts into closing material, featuring the primary theme in augmentation and a higher range with a *forte* dynamic. The melody *crescendos* all the way to the loud, forceful piano strike that ends the movement.

Like traditional sonatas, the second movement follows a simple ternary form; unlike traditional sonatas, this movement is light, fast, and dancelike, setting the tone with a *Tempo di Minuetto* marking. The opening theme has a lilting feel in the horn, whereas the piano line is playful, with short, repeated, ascending lines that come across as bouncy and uplifting. The secondary theme has many similarities in range and affect, but a new piano melody provides variety and depth of character. After a fermata at the end on the A section, the B section is marked *piu vivo* at *forte*, setting up a stark contrast from the beginning. The loud, driving line is not a melody as much as a stylistic shift. The line climbs in register and drives to the climax and the end of the B section. The return of the A section brings the original dance character and the quiet dynamic of the opening. This material closes the movement, unwinding on the main theme and diminishing to *pianissimo* on a long, held note.

The third movement is a rondo, following the traditional option for an instrumental sonata. However, this rondo contains many unique elements, most notably its frequent shifts in meter. The buoyant, playful theme is based on quick arpeggiations. The melodic material then climbs into the upper range of the horn, which leads the B section. This section alternates 3/8 and 2/4 every other measure, and is notoriously difficult to align with piano, as the two instruments

play contrary rhythmic patterns. The return of the A material brings back the original key and melody before the C section, which again moves to the 3/8 alternated by 2/4 bars, this time with a completely new theme. This melody is based on a collection of jumps and upward flairs that grow increasingly higher and louder. This section explores shifting keys and meters, and then races to the final recapitulation and closing material. When the A material returns, it is augmented, driving to the final cadence with a *fortissimo* arpeggiation.

Heiden's sonata presents many difficulties, but is accessible to horn players of various experience levels. With few exceptions, this work stays within the comfort zone of the horn range. There are some fast passages, but none that require extensive multiple tonguing. The brevity of the tunes and clear phrase markings allow the hornist to perform the work without too many difficulties. The piano part on its own is not technically exhausting, but the two parts often move independently, and synchronizing the solo and accompaniment can be challenging.

There are not many professionally accepted recordings of this work; however, recordings for reference can be found on some online websites and resources. This work can be found published by G. Schirmer (HL.50223690).

### **Paul Hindemith (1895–1963)**

Paul Hindemith was a German composer, violinist, and teacher in the twentieth century. Born into a musical family, he studied violin from an early age, and later became one of the most well-known and prolific German composers of the 1900s. He began writing in the romantic idiom and later delved into expressionism, which combines complex counterpoint with classical forms. Although his music does not adhere to common-practice tonality, he uses both tonal

elements and counterpoint to create pitch centers. The motion of hard dissonance resolving to consonance is a highlight of most of his works.<sup>21</sup>

### ***Sonata for Horn (1939)***

The year 1939 was busy for Hindemith; while living in Sion, Switzerland, he completed sonatas for horn, clarinet, harp, and trumpet. The horn sonata is highly contrapuntal in nature and follows the neo-baroque style. The work opens with an aggressive, *forte* horn line built on large leaps. It works its way up to high F before falling back to rest, where piano restates the theme. The countermelody begins with a shorter melodic fragment that expands incrementally in both volume and range, reaching a written high G-sharp. The transitional material modulates, introducing sharps and double-sharps before the horn rests again and the piano explores the new tonal areas. The development begins in piano, which becomes the primary voice for a large portion of this section. The horn line offers intermittent fragments of the countermelodic material as dialogue. In this section, the horn statements cover over two octaves in range. The developmental material also includes a complete melodic line on the horn, which features constant moving notes and dotted rhythmic patterns. After this statement, the piano retakes the dominant role while the horn plays melodic fragments until the melody returns in full. The development then mirrors itself, working backward through the previous melodies before ending on a long fermata. The recapitulation is even more ferocious than the exposition; the melody and countermelody return, marked *fortissimo*, which is sustained through the end of the movement. The line crescendos and soars to a high A before closing dramatically.

The three-part second movement is slow, but not devoid of motion. Dotted rhythms and small leaps provide a gentle, songlike character. The primary theme opens in the piano and is

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<sup>21</sup>Schubert, "Hindemith, Paul."

stated twice before the horn enters with a counter melody, also stated twice. Both the primary theme and the countertheme are serene in nature, covering just over an octave. The line does not contain complex harmonies, but the rhythmic drive keeps it from settling or sounding simple. The horn line repeats the original piano melody one time before the B section. This section is more complex, as the two voices separate and become independent; the horn continues with the 3/4 feel of the opening, while the piano line assumes a counter theme in 9/8 that strengthens the internal drive of the work. A long-held note in the horn allows the piano to regain the lead voice and shift back into the A material. The two voices again pair on the melody, offering a moment of reprieve from the previous polyphonic texture. A coda intensifies the work, raising the range and driving to the climax before settling at the conclusion.

The third movement is lively and capricious, with four large sections and a closing coda. This longer movement is almost exactly the same length as the first movement, creating a balance to the piece as a whole. The movement is in 3/2 compound meter and opens with two *forte* strikes on octave Cs. After a brief interlude, the horn returns with the main melody, which boasts a wide range, but mostly stepwise motion. After a long piano melody, the horn plays a shorter version of the tune to set up the transition. The piano takes on the primary role during the transition, while the horn interjects loud octave jumps to heighten drama and drive to the second major section. The second section shifts from fast and driven to slow and melodic. It features long, melodic fragments that require the hornist to play beautiful lines over a pulsing piano rhythm. As the slow section ends, the piano reintroduces the A theme while the horn plays shorter fragments. In place of the transitional material, Hindemith expands the third section by interspersing the fast lines with smooth melodies and long notes, creating a new and unique duality of texture. The horn reenters on the A material one time before the coda. This section

features an augmented version of the melody that intensifies in rhythm, speed, and volume and ends with loud, accented octave leaps.

Hindemith's sonata is a quintessential example of contemporary horn music. It contains many elements that require a high degree of skill, from fast technical passages to long flowing melodies. This work will test the soloist's ability to convey character and emotion.

### ***Concerto for Horn and Orchestra (1949)***

Hindemith's concerto is performed less often than his sonata, but nevertheless provides unique challenges and opportunities for the soloist. This work's three movements do not follow a tradition pattern; rather, the first movement is moderato, the second is fast, and the third begins and ends slowly with a fast middle section. The format is tweaked further when Hindemith includes a spoken-word poem in the third movement, which breaks up the extended movement and creates a unique audience experience.

The first movement has three parts with an accompanimental introduction, is about three minutes long, and is marked at a moderate tempo. It is highlighted by constantly shifting meter changes with few long notes. The orchestral introduction sets the tone for a lively mood that sounds more modern than the heavy 1939 sonata. The continuously moving horn line is built mostly of quarter notes or smaller. The constantly shifting meter allows Hindemith to move through tonal centers at a fast pace, keeping the melody continuous without getting bogged down by strong cadences. As the accompaniment fades into the background, the horn melody mixes stepwise motion and small leaps, covering just over a one-octave range. As is typical of Hindemith, this material expands upon classical forms, spelling out fast-moving, complex harmonies within two four-measure contrasting phrases. The short A section moves quickly into the B section through a short transition built out of fragments of the primary material. The B

section states a new theme based largely on sixteenth notes. Because of the movement's brevity, the B section is truncated and shifts quickly back to the A material. The return of A is slightly manipulated, as Hindemith brings back the B theme to dialogue with the A theme, creating a coda-like ending. This short first movement sits in a friendly range for the horn, not extending over an octave and a half. Even in the fast-note passages, the structure is normally stepwise without many large leaps. However, once the horn enters, it plays throughout the movement without any significant rest, which requires a high degree of stamina and concentration.

The second movement is a fast rondo in 2/2. Unlike the first movement, it does not change meter, but like the first movement, it has a driving tempo that will keep both the performer and audience on their toes. The A theme is long and mostly stepwise, with a light, bouncy character. The B section opens with an orchestral interlude. When the horn enters, it continues the driving tempo, but becomes quieter and explores more leaps within the melody. After a full return of the section A material, the C section enters. It begins with an orchestral interlude that increases the speed and volume. When the horn returns, the mood has shifted to rapid, frenzied runs that gradually break down and resume the section A theme, again played in full. The D section presents new material, changing the mood from boisterous to serene, with slow lyrical passages. The theme devolves into shorter fragments before the final return of the section A material, which brings the movement to a close. Like the first, this movement has a fairly compact range, staying primarily in the treble clef range. Longer thematic phrases and complex lines will require preparation, and the fast-moving passages provide a technical challenge.

The third movement is almost nine minutes long—twice as long as the first two combined—and is also the most difficult and complex. This movement is not in a traditional form, but is instead a collection of sections, each with a new tempo marking and style of its own,



which lead smoothly one to another. The opening section is marked *very slow* and contains two contrasting parts. The primary theme is eight measures long and though marked slow, the note lengths are mostly eighths or shorter, and the melody is built around several descending leaps, lending it an overall sense of falling motion. The counter theme has a similar feel, but with fewer large leaps, instead settling into stepwise motion.

The second major section, also in two parts and marked *moderately fast*, signals the first style shift. The contour is flipped upside-down, with fragmented ascending leaps that morph into a longer theme. The second half of the section has constant meter shifts, but fewer fast notes, creating a more subdued feel.

The third major section of the piece is marked *fast*, and it is most unique and memorable for the inclusion of spoken word as an interplay with the horn. It opens with a flurry of notes in accompaniment, leading to an extended interlude. The horn then enters on a cadenza-like section with free rhythm, and the narrator begins the poem, which is spoken over the horn line. Both continue for over one minute. The poem, originally in German, translates to English as:

My call changes  
The hall into a fall-colored grove  
The present into the lost  
You into the garb and custom of your ancestors  
Your happiness into their longing and resignation  
Allow these shadows their resurrection  
The half-forgotten fellowship to you  
and to my  
my tone-formed longing

This poem and horn cadenza come to a close with an echo section, muted to create a soft, profound moment in the work.

The piece continues to build as it moves into the fourth major section, marked *lively*. Despite the fast tempo, the somber mood of the previous section lingers. The horn enters quietly, with a melancholy tune based around dotted quarter notes and whole notes. The melody is an

augmented variation of the section B theme heard earlier. This fourth section has the widest range, reaching up to written high A before descending again. The second part of this section becomes lively, with fast eighth-note passages and ever-increasing volume leading to a long-held G, which carries the work to the final section.

The last *very slow* section restates the section A material; however, it is not the opening theme but the *secondary* theme of the first section that concludes the horn solo. Overall, the final movement represents the bulk of the concerto, and as such provides the most challenges of any movement. From wider range to large melodic leaps, there are many elements that require preparation. Perhaps the most difficult aspect of the movement is its ever-shifting mood, which requires a high degree of skill and mental focus to perform convincingly.

This concerto, while only fourteen minutes long, packs a wide variety of challenges. For a modern concerto, its range is fairly limited; the majority of the horn part sits within the treble clef range. Playing this work with a convincing tone and style will take a great deal of concentration, as many of the musical choices are left up to the performer. This piece also has a challenging accompaniment, both in the orchestral parts and the piano reduction, and requires a great deal of skill to work together, especially considering the constant shifts in tempo and meter. As long as these challenges are addressed, this piece fits well on a recital, especially as an opener or after intermission, since it ends with a slow, subdued character.

Both the sonata and concerto are readily available being published by Schott Music (SD.49004622), and they can be found at many college or university libraries. There are many professional recordings of these works by renowned hornists, most notably Dennis Brain.

### **Gordon Jacob (1895–1984)**

Gordon Jacob was a British composer and teacher of the twentieth century, and he had the distinction of teaching many great British composers. Born in 1895, he was the third-youngest of ten children. As a young man he enlisted and served on the front line of World War I. During the war, he was captured and spent time in a prison camp, where he and fellow soldiers fashioned and salvaged instruments to play together. While imprisoned, Gordon's brother was killed, and he would go on to write his first symphony based on the grief following his brother's death. After war, he briefly studied journalism, but soon decided to dedicate himself to composition and conducting at the Royal College of Music. He garnered some critical acclaim while in school, and soon after his graduation he took a teaching position at his alma mater. He wrote works for various ensembles, film, dance, and solo instruments. His compositional style was more conservative than his contemporaries, drawing inspiration from the classical and baroque periods.<sup>22</sup>

### ***Concerto for Horn and Strings (1951)***

Gordon Jacob's *Concerto for Horn and Strings* was written for Dennis Brain, one of the foremost hornists of his day. This three-movement concerto has a sonata-form opening movement, a ternary second movement, and a rondo third movement.

The first movement begins in the accompaniment, with short staccato notes that expand into a chord. This chord sets the base for the horn entrance on a repeated C, which unfolds into the main melody. The tune is highlighted by quick changes in range and long phrases. The horn briefly moves into the bass clef range and then leaps back to the midrange soon after. The

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<sup>22</sup>Wetherell, "Jacob, Gordon."

secondary thematic material serves as a contrast to the opening melody, as it contains a great deal of stepwise motion. The movement reaches a *forte* climax before descending into the bass clef range, setting up the development, which has a slow tempo and songlike feel. The development starts with a piano interlude marked at *l'istesso tempo* that features a long melodic line over syncopated bass notes, in stark contrast to the primary material. The horn line enters with a singing melody with a chant-like feel. This melody morphs into the development's secondary melody, which has the same contour as the first theme with an altered harmony to create forward motion. The piano returns to the original tempo, key, and tune; however, the horn does not restate the original melody, but plays an accompanimental role with low arpeggiations. After a short break, the horn enters with the recapitulation, which presents only the primary thematic material. Instead of continuing to the secondary theme, the horn tumbles into a fast passage that finishes on a long, sustained high C. The coda starts with a *fortissimo* version of the developmental tune, followed by a piano interlude that matches the opening. The horn answers with an altered version of the main melody that includes leaps and quicker articulation. A slower *meno mosso* section halts the momentum for a moment, bringing back the secondary developmental theme. A third piano entrance on the main melody leads the work to the *fortissimo* horn cadenza. This lengthy cadenza has a wide range, accentuated by fast articulations and tempo shifts. The piano returns for the last time with the primary developmental theme, and the horn plays a soaring line that ends on a high C to conclude the movement.

The second movement is a traditional slow, ternary movement. An eleven-measure accompaniment opens the movement and establishes an elegant, open line that contrasts the first movement. Horn appears in the mid-high range on a *pianissimo* melody that accentuates the instrument's ability to play long, flowing melodies. The contrasting melody is composed of longer notes that, along with the accompaniment, create a subtle yet powerful harmonic line. The

hornist fades away, and the piano introduces the B theme, which has elements of the opening theme with small variations that create more motion and faster rhythmic content. The recapitulation restates the section A material in the horn and concludes with a slow build and fade to the end.

The closing rondo starts with fast articulations and quick arpeggiations. The counter theme features a difficult, high passage with many quick turns before restating the opening material. The B section starts with a contrasting melody that is lower, marked *piano*, and contains longer rhythmic patterns. This section ends with a *ritardando* into the return of the section A material. This return is abbreviated, containing only the first part of the original A material, after which Jacob transitions to a faster C section. The new material is not based on previous themes, but instead has more scalar passages with syncopation. This section covers a wide range and has many leaps with some extended techniques, notably *glissandi*. The following transitional material incorporates the rhythmic drive of the A theme combined with an original contour that sets up the third entrance of the A material. Again, the return of this theme is truncated, and it quickly migrates to a slow D section that introduces a new theme. This melody harkens back to the second movement with its long, elegant melodic line, eleven measures in length. The D section winds down to extremely quiet dynamics in the muted horn, creating an eerie mood. For closing material, the piano line builds in intensity of timbre and volume until the horn enters on a *fortissimo* line. It soars above the piano and drives to the end with fast, loud trills and extreme high notes.

This work contains many difficulties, including a nearly three-octave range, fast articulation patterns, and long phrases. In addition, the hornist will have to work with difficult extended techniques such multiple tonguing, *glissandi*, and muted passages. The piano part for

this work is one of the repertoire's more difficult reductions, and therefore requires a high degree of skill. Aligning the solo with accompaniment will require careful preparation.

This piece is published by E.C. Schirmer Publishing (EC.1.5116). There are numerous professional recordings of this concerto accessible online and for sale by retailers.

### **Otto Ketting (1935–)**

Otto Ketting was born in Amsterdam into a musical family. His father was also a composer. Ketting studied composition and trumpet at the Royal Conservatory, and he played trumpet for many professional symphonies before leaving his playing career to focus full-time on composition. He wrote with a modernist perspective, viewing tonality and atonality equally. He composed in many genres, including instrumental solo, symphony, chamber, and film.<sup>23</sup>

### ***Intrada***

*Intrada* was composed in 1958 for solo horn or trumpet; it is an unaccompanied piece. The form is based on a three-part rondo in which the main theme both opens and closes the work. After each utterance of the theme, there is a long developmental section that explores both loud and soft dynamics, while also introducing silence and long fermatas. This work is not divided into a specific tempo, meter, or time structure; instead, each melodic idea is played without bar lines, and the note values are relatively dependent on their surrounding values. The beginning of the work is marked *tranquillo* and *piano*. The main theme opens with an ascending chromatic contour that rises and then falls to a long fermata on second-line G-sharp. As that note

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<sup>23</sup>Brandt, "Ketting, Otto."

fades into silence, Ketting indicates a long, held bar line to maintain the silence at the performer's discretion. The secondary melody opens with the same contour, but this time the range is extended to the upper treble clef.

After additional silence, the first developmental area appears, a robust fanfare that builds rhythmic speed and volume before a final flurry at the top of the treble clef staff. This descends into a *cantabile* section that spins down into a slower, more subdued phrase and fades out. After a pause in motion, a fast turn breaks the silence and starts a new theme. This theme contains many sixteenth-note triplets that push into the highest range on the horn, settling on a high, held B-flat that quickly turns back to the midrange and reaches another long silence. At this point, the primary material from the opening returns in whole, reminiscent of a rondo theme.

The next developmental section enters after a pause, again with the character of a brass fanfare. It ascends upward through the high range of the horn, building in speed and intensity. A quick shift crescendos to *forte* and dramatically reduces the tempo. This heavy section climbs to a long, held trill on high F-sharp. After a brief pause, a *fortissimo* fanfare leads to a high B-flat fermata. Two sudden *fortissimo* strikes and a long silence separate the next section, a final utterance of the rondo theme. Four *piano* notes, almost cadential in nature, fade to the end.

Ketting's *Intrada* is exciting and fits well in the middle of recitals. It is also frequently listed on competitions and auditions. This work contains many opportunities for the hornist to demonstrate delicate musical ability, flexibility, and technique. The *Intrada* is an excellent work to both develop a familiarity with unaccompanied music and to perfect one's own personal style.

This piece is published by Donemus (PR.534002680). Recordings are not uncommon, but vary in interpretation and style. As with other unaccompanied works, it is wise for the performer to use professional recordings as guidelines, but not hard rules.

## **Bernhard Krol (1920–)**

Born in 1920 in Berlin, Bernhard Krol studied both composition and horn performance in German conservatories. He was a hornist in many professional orchestras, which led him to understand brass composition in an intimate manner. He composes in a tonal system much like Paul Hindemith's. His music is characterized by clean melodies and harmonies with marked rhythms and clarity in tonalities. He wrote in many styles and categories, including concertos, symphonic works, and many solo instrumental pieces, most notably for brass.<sup>24</sup>

### *Laudatio*

*Laudatio* was composed in 1966 for the famous hornist Hermann Baumann. It is not set in a traditional form, but is composed around a motive that appears within several contrasting sections. The title *Laudatio* can be translated to “praise” or “commendation,” and it is intended to represent a testimonial or funeral oration. As this is an unaccompanied work, it allows the soloist more flexibility and control of the performance. The majority of the piece is composed without bar lines, except those between sections; however, the use of specific rhythmic notation allows the performer to discern note relationships within phrases.

The opening phrase appears with an accented *forte* eighth note that falls a semitone to a fermata and a decrescendo. This semitone motif appears in various settings throughout the work. A contrasting *piano* echo follows in the opening. After a fermata on a bar line to represent silence, the second motivic area begins; a *forte* line with intense volume that pushes to a fermata to end the section. After another pause, the third melodic passage presents a new mood and tempo marking. Here, the opening *maestoso* relaxes into *tranquillo e semplice* and a *piano* dynamic. A slower rhythmic feel opens this section before intensifying in timbre, building in

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<sup>24</sup>Oron. “Bernhard Krol.”



volume, and reaching a brief fermata. After a brief pause, an accented *forte* line travels to high B-flat and then leaps down to a return of the semitone motive. This ends the first major section of the work.

The following two lines comprise the second section, marked *comodo* in the midrange. The line begins to *decrescendo* before intensifying again with an *accelerando*, moving from sixteenth notes to eighth notes with accents and then relaxing into quarter notes. After a deceleration in rhythm and tempo, a brief eighth-note phrase sighs into a cadence and another long silence.

The next *grave* section brings an affect of turmoil or strife, with *fortissimo* accented quarter notes, like bell tones. The phrase repeats at *pianissimo*, and should be performed as an exact echo. After the repeated line, more accented leaps tumble into a fast sixteenth-note line that contrasts the solemn nature of the *grave*.

After the pause, a new section opens at *vivace*. This passage is fast and technical, but it then slows and fades into another long silence. A contrasting slow section then enters and covers a two-octave range, ending on a low D-flat.

The next section features stopped horn and a new theme. Halfway through the line, the horn unstops and drives forward in volume and speed until it reaches a silence. Suddenly, another fast passage enters, marked with an *accelerando*. As the line intensifies, sixteenth notes turn into eighth notes, which shifts the beat and climbs upward before sweeping into the opening theme of the work. Immediately, the opening theme morphs into a long chant, which states entirely new melodic material. It has a somber character that grows in intensity until the final high point of the work, which is a variant of the opening two-note motif. As the chant winds down, short phrases based on the two-note motif interject, before the final statement that leads to

the end of the work. The piece ends with two cadential notes that *decrecendo* into silence, allowing the hornist and audience a moment of reflection and conclusion.

This work, while containing many challenges, is not unattainably difficult. While some technical difficulties exist, what makes this work challenging is the amount of contrast and precision needed to execute a convincing performance. Musicality and style choices force the soloist to experiment and to analyze the work so that it makes the most musical sense. The range covers over two octaves and requires control in both the high and low registers.

This work is Published by Simrock (HL.48018102). There are a few professional recordings of this work including: *Marathon* (Michelle Stebleton), *Just Me and My Horn* (Eric Ruske), and *Horn Voyage* (Zbigniew Zuk). Many other recordings can be found through online sources.

### **Oliver Messiaen (1908–1992)**

Oliver Messiaen was a twentieth-century French composer, organist, and ornithologist, and he became one of the leading composers of the 1900s. His music is rhythmically complex, while his harmonies and melodies are based on modes of limited transposition that are typically symmetrical. He composed music that deviated from the Western tradition, generally opposing traditional harmonic functions and instead derived around long-range continuity. He drew inspiration from the outdoors and nature, and he often incorporated effects like bird calls and other sounds from the environment.<sup>25</sup>

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<sup>25</sup>Griffiths, “Messiaen, Olivier.”

### ***Interstellar Call (Appel Interstellaire)***

*Interstellar Call (Appel Interstellaire)* is a movement from the large, twelve-movement orchestral work *Des canyons aux étoiles...* that was commissioned in 1971 by Alice Tully to celebrate the bicentenary of the Declaration of Independence. The work was premiered in 1974. This work was not composed for traditional orchestra, and the movements all represent different characters or scenes. The *Interstellar Call* is the sixth movement of the work and is written for solo horn. There are two Biblical epigraphs preceding the movement: Psalms 146:3 and 146:7 and Job 16:18. They reference the numbering of stars and binding of wounds, establishing the profound, enigmatic character of the solo.

This work contains many extended techniques and unique markings to aid in deciphering Messiaen's intentions. Its unusual nature is apparent from the beginning. The first three notes erupt out of silence with force and meaning. A quick jump into the high range follows, and a rapid articulated passage rises before another silence. A string of flutter-tongued notes leaps quickly through the horn range. After a pause, a string of trills sound. A short phrase ascends from the bass clef range up to high B-flat before falling back into the low range. All these statements sound in rapid succession, and thus far no theme has repeated.

The following technique is difficult to describe and to perform; on the score, a note is written with a line that slants up into a "squiggle." This unique notation is intended to depict a sound like coyote howls or night-bird calls. It is executed by half-stopping the horn and playing between high harmonics to imitate an ethereal, organic sound.

A more traditional melody follows and is played within the treble clef staff. The melody is built around leaps and modern, jazz-inspired rhythms, until it ultimately fades away. The piece then shifts abruptly into wide jumps, working toward aggressive calls that trail off into fast, repeated articulations. A phrase sounds and then repeats in stopped horn, which creates an

intriguing call-and-echo effect. An atonal passage with an Alberti bass contour follows, driving to a high trill. A return of the coyote motif returns the work to the more mystical mood. An addition jazzy melodic section keeps the piece moving away from normal tonality and into the nebulous. This section is longer than most, and it concludes by winding down to low notes and then silence. A difficult, technical passage soars above the staff. Finally, the opening material returns and rounds out the work, creating a sense of traveling around the universe. The work ends with one final “coyote” call that fades into nothing, leaving the listener in a reflective state.

*Interstellar Call* is one of the most unique and challenging works in the horn repertoire. While a performance lasts only about five minutes, this piece nevertheless includes more extended techniques than most long works in the literature. It will not only challenge technical ability, but also nuance of phrase and performance charisma. While not frequently programmed, this work gained popularity as a recital piece in the later decades of the twentieth century.

*Interstellar Call* is difficult to find for purchase. It is not published as an independent solo, and therefore can only be found in full scores of *Des canyons aux etoiles...* in the second volume. In addition, there are few recordings of this work, but a handful of examples can be found on online resources.

### **Leopold Mozart (1719–1787)**

Leopold Mozart was a composer, conductor, teacher, and violinist, but he is probably best known for being the father of Wolfgang Amadeus Mozart. From an early age, he had an affinity for music, especially playing violin and organ. As a young man, he was a professional violinist. After the birth of his first two children, he began teaching them keyboard and other instruments at an early age. He devoted much of his time to teaching his children rather than focusing on his own career. A composer himself, his music is often overshadowed by the work

of his son. Some of his works have been mistakenly attributed to other composers, such as W. A. Mozart and Joseph Haydn. He wrote in many genres, including symphonies, instrumental works, and concertos, and he is known for the impeccable quality of his works.<sup>26</sup>

### ***Concerto in D for French Horn and Orchestra***

Composed in 1755, this four-movement concerto was written for natural horn, recognizable by the arpeggiation and diatonicism in the melodic lines. This concerto, which is underperformed in the repertoire, does not adhere to the typical format for a classical instrumental concerto because of its four-movement structure. Its movements follow a fast-medium-slow-fast pattern, which is reflective of the expected fast-slow-fast pattern. Each movement also deviates from the expected internal forms of the time period.

The first movement is in binary and each half of the piece is repeated to create balance. The work opens with triplet sixteenth-note A-major arpeggios on the horn, which sound from the middle of the treble clef staff up to high A. The counter melody climbs to high D through articulated passages of sixteenth notes or faster values. A long trill travels out of the primary theme and into the secondary thematic section. This section contains many more high notes and fast moving lines, with upward leaps and long phrases at or above the staff. The A section is then repeated before the second section begins. The B section rests at a higher register than the previous one. The themes here are more stepwise than the first half, but the motion repeatedly takes the horn to C-sharp or higher. This section challenges the performer's control and flexibility in the extreme high range. The B section ends on several trills and one final leap above the staff that tonicizes D major. The first movement is not overly long, but is taxing because of its range, which rarely travels below C on the treble clef staff.

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<sup>26</sup>Eisen et al., "Mozart."

The second movement is a minuet and trio, wherein the minuet has two repeated sections. The first section starts in horn on a *forte* A arpeggio that mimics the first movement in augmented rhythm. After a short pause, the horn line soars through the high A to high C-sharp before descending to a half cadence. After a repeat of the short first half, the second half opens with piano before the horn states a long phrase ending on high A. A longer accompanimental interlude leads back to the original horn motif, which ends the B section. The B section is repeated and followed by the trio, during which the horn rests. After the trio, the minuet is played one more time without repeats to end the movement.

The slow third movement follows a large binary pattern. Although the horn plays at the beginning of the movement, it takes on a subservient role to the accompaniment. After the first few measures, the horn line takes over as the primary melody, which is based on the tonic triad and the horn's A major scale. It rises to high A and then leaps down into the treble clef range before returning to high A. Although this movement is marked at a slow tempo, Mozart maintains the momentum of the tune through subdivision. The second half opens, mimicking the contour of the first half, but in a higher register. After a short break for the horn, the second half repeats the opening material of the A section. A new melody appears instead of the original countermelody, which increases motion and pushes to the final cadence. This movement, though it includes many high notes, does not rest as high as the previous movements. It provides an opportunity to demonstrate musical taste and control of all the horn's colors.

The two-part fourth movement opens with an A arpeggio, this time as measure-long trills lead up to high A and then back to a six-measure trill on fourth-space E. The orchestral accompaniment then takes the lead while the horn interjects with high As. The first half ends with short motifs based on high sixteenth-note runs. The A section is then repeated before the B section opens. Although the section begins with a long accompaniment passage, the horn later

becomes more active than in the first half of the piece. The solo enters at *forte* with a flurry of sixteenth notes capped by high, trilled F-sharps that leap to high B, then back to trills on E, D, and C-sharp. The horn again assumes a secondary role, offering only short interruptions until the end of the movement. Here the solo horn performs fast, arpeggiated passages that reach high C-sharp before ending on the last note, high A.

This fun and exciting work is not programmed often because of its high range and technical needs. This piece contains many unique features, including arpeggiations in the high range and phrases that rest exclusively above the treble clef staff. There are few slurs, providing an opportunity for hornists to work on precise and stylistically appropriate articulation. This concerto can fit anywhere on a recital, but it works especially well to open or close because of its flamboyance. The accompaniment is also difficult, and takes on the primary role a number of times during the work, which should be taken into consideration when programming.

This piece is published by G. Schirmer (HL.50261880), but a well-known edition by the famous Barry Tuckwell increased its popularity. There are a number of recordings, most famously on Michael Thompson's *The Golden Echo*.

### **Wolfgang Amadeus Mozart (1756–1791)**

Wolfgang Mozart was a classical composer from Salzburg.<sup>27</sup> From an early age, he was well known as a composer and performer. Mozart is an archetype of classical compositional style, having early works with aspects of the *style galant*,<sup>28</sup> which was less complex and ornamented than the baroque style. This music featured light accompaniment, periodic melodies,

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<sup>27</sup>Ibid.

<sup>28</sup>Heartz and Brown, "Galant."

and appropriate manner or performing the same.<sup>29</sup> His compositional technique evolved with his age, but his horn concerti resemble the *style galant*. Each of Mozart's horn concerti were written for his childhood friend Joseph Leutgeb.<sup>30</sup> Leutgeb was a skilled horn player, as Mozart composed many difficult passages that would have been a struggle to execute on the natural horn. Mozart's autographed copies of the concerti often contain jocular remarks addressed to Leutgeb. Because of discrepancies between compositional chronology and catalogue numbers, the piece labeled *Horn Concerto No. 1* was actually composed after the other three. Notably, it was the last piece written for Leutgeb before he retired from playing.<sup>31</sup>

### ***Horn Concerto No. 1 in D (K. 412)***

*Horn Concerto No. 1 in D major* was published around 1791. Although published as concerto No. 1 there is much debate as to when this work was composed. It contains two movements, which deviates from the standard concerto form found throughout the classical period and later. Although it is listed as "No. 1," it was actually Mozart's fourth full horn concerto and was composed the year of his death. It was not completed by Mozart, but by one of his students. It stands apart from his other horn concerti in many other ways as well. First, it is his only horn concerto in D, while the others are in E-flat major. This concerto also does not include as difficult technical passages as found in the other three. The typical classical concerto is a three-movement work in a fast-slow-fast pattern, with the first movement being a sonata form and the third movement being a rondo. K. 412 differs only in the fact there is no slow second movement; it is omitted completely, moving from the sonata-form first movement into the rondo.

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<sup>29</sup>Ibid.

<sup>30</sup>Morley-Pegge and Hiebert, "Leutgeb, Joseph."

<sup>31</sup>Ibid.



The first movement begins with an accompanimental opening that introduces the main themes to be developed. After the twenty-one-measure interlude, the horn enters with the main melody in a comfortable, centralized range. The melody follows a typical sixteen-measure format with an eight-measure A theme followed by a contrasting B theme that leads into a more technical passage. The horn plays ten transitional measures before the development, which begins with another substantial interlude in the accompaniment. When the horn enters in the development, it plays only one phrase before launching into the recapitulation. The recap opens with the primary theme, but after eight measures the horn shifts into closing material. This material follows the contour of the opening material while incorporating more fast embellishment before the final trill. The movement ends in accompaniment only. In the first movement, the horn stays within one octave, unlike in Mozart's other concerti. The technical passages are fairly short and repetitive.

The final movement is in rondo form. It begins with a piano introduction that states the rondo theme. After this short interlude, the horn enters with its own statement of the theme. Another interlude leads the movement to its first contrasting melodic section, which is similar to the rondo theme but is more complex and contains sixteenth notes. This quickly returns to the main tune, stated once again by the horn in its entirety. The next contrasting section has a softer character, with longer notes and a slower harmonic rhythm. This is also the longest section in the movement, close to twice the length of its counterparts. Once the rondo theme returns, the rest of the material for the work is derived directly from the theme. This movement, like the first, is contained almost within one octave. The hornist never travels outside the treble clef range. While having a few difficult sections, this work does not present the difficulty one will find in the rest of Mozart's horn works. It also fits nicely with piano or orchestra, as the solo and

accompaniment work in conjunction; therefore, this work is excellent for young students to familiarize themselves with the style, genre, and standard repertoire.

This work has been published countless times by a number of editors. Although some editions vary in articulations and musical direction, the score remains consistent.

There are also many well-known recordings of this work, including those by Dennis Brain and Barry Tuckwell. These recordings can be found for purchase online, in music stores, and on iTunes and YouTube.

### ***Horn Concerto No. 2 in E-flat major (K. 417)***

*The Horn Concerto No. 2* was completed in 1783. Text handwritten in the score by Mozart indicates that this concerto was also written for Leutgeb. This was Mozart's first published horn concerto, and it follows the typical structure of a classical concerto. It is a three-movement work: the first movement is in a fast sonata form, the second movement is an *andante* ternary form, and the third movement is a fast rondo. This structure appears in all of Mozart's E-flat horn concerti. This piece is commonly played in its entirety, but its movements can also be performed separately, depending on how the recital is structured.

The first movement begins with a piano introduction that will establish the thematic material of the work. The horn enters gently in the midrange and quickly leads to a fast upward run, establishing the horn's theme. Overall, the thematic material is marked by leaps, scalar runs, and peaks at a written high B-flat. The range covered in the exposition covers more than one and a half octaves, requiring quick control and flexibility. The rest of the exposition continues to explore a wide range and style in the horn, with fast technical passages that lead to a final trill, signifying the end of the exposition. The exposition in this movement is long, especially compared with his first concerto. Within the thematic material, Mozart mixes *staccato*, *legato*,

loud, soft, fast, and technical passages. The development is truncated in relation to the exposition. In total, it is less than half the length of the opening, and it drastically contrasts the opening material. With long sweeping lines that include more dissonances, chromatic notes, and slower-paced harmonic progression, the drama and angst of this section contrast effectively with the joyful opening. The recapitulation brings a direct return of the opening material for sixteen bars, after which the material deviates slightly to remain in tonic. The first movement ends with a codetta featuring driving sixteenth notes that push to an exciting climax.

The second movement is a slow ternary form with a delicate feel. The horn line in this movement rests in the top of the treble clef staff, with a few low notes that require control and flexibility; it can be difficult to perform, especially because of its delicacy and soft dynamic. The long lines also allow the performer to demonstrate musicality and understanding of classical phrasing and style. Few dynamic markings are written, allowing the performer a level of freedom regarding musical choices. The three sections in this movement are all based on the main melody, altered slightly to give each part its own unique feel while maintaining a serene affect.

The third movement is a rondo. Some challenges in the movement are present in fast technical passages, wide ranges spanned in a short amount of time, and many trills. The opening tune quickly ascends one octave and then descends one and a half octaves. The second phrase covers two octaves in the first four measures. Most of these massive range shifts occur within arpeggio patterns. The next phrases include quick sixteenth-note articulations and additional flexibility work. This movement is written in the “hunting horn” style, making it boisterous in nature. This movement has perpetual motion that builds to its climax, where the rondo theme returns at a faster marked tempo, driving to the close.

Like his first concerto, this piano reduction is not overly difficult, and it fits easily with the solo.

This work has been published by G. Schirmer and others. While some editions vary in articulations and musical direction, the score remains consistent. There are also many well-known recordings of this work, including those by Dennis Brain and Barry Tuckwell. These recordings can be found for purchase online, in music stores, and on iTunes and YouTube.

### ***Horn Concerto No. 3 in E-flat, K. 447***

The third concerto, completed between 1784 and 1787 and composed for Leutgeb, opens with a sonata-form movement marked *allegro*. It is like the second concerto in many ways, but it retains its own personality and treatment of form. The first movement opens with a piano introduction that is briefly interrupted by a horn call not intended to establish a theme, but rather to fill out orchestral texture. The true solo line enters after several more measures of accompaniment, where it introduces a typical eight-measure phrase. The melody starts quietly but immediately launches into a moving line. Short note values drive upward one octave within just two measures.

While the second concerto has many sixteenth-note runs in the exposition, the third is based on quarter and eighth notes usually within the treble clef staff. Mozart develops the initial theme throughout the exposition, never straying too far from its initial melodic elements. As the exposition closes, the accompaniment begins the development alone before the horn introduces a new development theme, which is more subdued and built of longer note lengths. The development intensifies through dissonance and short upward arpeggiations that accelerate the harmonic motion. The recapitulation begins with another interlude before the horn reenters with the primary material. This interlude quickly deviates to a coda. In this section, Mozart briefly develops the original material and then calls for a cadenza. There is no single, established cadenza for this work, instead leaving the cadenza section up to the performer to produce. The

closing material after the cadenza is derived from the original material and ends with one last horn call.

The second movement—short, ternary, and marked *larghetto*—is titled *Romanze*. The movement opens with an eight measure horn phrase that covers a twelfth, built mostly around small leaps, stepwise motion, and arpeggiations. After eight measures of rest, the horn states a counter melody that closes the A section and travels to a small B section that develops the themes of the opening. The lines in the B section start in the high treble clef range, but not higher than G. At the end of the B section, Mozart pushes the themes to a climax with four *sforzando* whole notes. The return of the opening material rounds out the movement. This movement is often performed as a standalone piece on recitals.

As is typical of Mozart's horn concerti, the third movement is a rondo in the hunting style, which recalls the original use of the horn. This rondo has some unique touches, particularly the use of chromaticism in the opening melody. The eight-measure theme has an overall rising motion that leads to a high G and then traverses back into the treble clef. After the opening statement, the horn plays shorter two- to four-measure phrases, reminiscent of the horn's characteristic hunting calls. Many of these lines are composed of broken arpeggios that leap up and repeat multiple times. Two of these fragments elide for one measure, which allows Mozart to move between motifs while remaining within formal sections. This movement relies heavily on the horn call motifs, which are embellished by chromaticism and harmonic shifts. Toward the end of the movement, quicker notes and multiple octave shifts create a climactic conclusion.

As with Mozart's other concerti, the horn and piano lines fit well together and can collaborate without many rhythmic difficulties.

This work has been published by G. Schirmer and others. While some editions vary in articulations and musical direction, the score remains consistent. There are also many well-

known recordings of this work, including those by Dennis Brain and Barry Tuckwell. These recordings can be found for purchase online, in music stores, and on iTunes and YouTube.

### ***Horn Concerto No. 4 in E-flat major, K. 495***

Mozart's fourth and final horn concerto has many similarities to the other E-flat concerti, while establishing its own character and depth. This concerto was written for Leutgeb, and in fact in the original score, Mozart wrote with multiple colored inks as a joke to distract his friend. This piece is unique because of some confusion in original manuscripts as to which notes the horn should play. In several editions, the solo part includes notes that belong in the orchestral horns and were not intended for the soloist. These accompaniment lines are typically marked *tutti*, while the solo lines are marked *solo*. If there is further confusion, students should consult an instructor for guidance.

The first movement begins with an introduction. The first appearance of solo horn is with a four-measure motive that will return in the end of the movement, but does not comprise the main theme. The formal primary theme begins three measures later and launches into a long exposition. This section has many difficult elements. In the first measures, the horn line soars upward one octave, soon reaching a high A. The secondary theme is marked by sixteenth-note runs. After a brief rest, the horn line returns, this time with a melody built around flowing leaps. More sixteenth-note runs push to the end of the exposition. The development begins with a short accompanimental interlude before the horn enters with longer note rhythms, relaxing the mood while the tempo stays steady. Increased chromaticism and flexibility highlight the long dramatic lines of the development section. A triplet run diverts the tune back to the opening material. The recapitulation varies from the original primary material through increased technical passages. Long phrases and large leaps highlight the closing material, which ends on a half-cadence before

the horn cadenza. As with the third concerto, Mozart did not include a written cadenza, so the soloist is free to create his or her own. The closing material includes one last utterance of the brief phrase first uttered by horn, not heard since the opening.

The second movement, as is customary, is a slow *Romanza* with an *andante* tempo in ternary form. Long, flowing, chromatic lines characterize this movement, unlike in Mozart's previous middle movements, which were mostly diatonic. The countermelody, while maintaining a reserved feel, varies in note value to add movement in the line and carries on the chromatic movement. Shifts in range set this melody apart from the first theme. The abbreviated B section has a slower feel because of longer note lengths, but continues at the same tempo. The A material returns in whole, though the countermelody section is changed to accommodate the home key. A chromatic passage leads to the final cadence.

The third movement, a rondo, brings out the affect of the hunt throughout. From the opening material, the inverted arpeggios and repeated notes emphasize the "outdoor" scene. The second motive, which features open arpeggios and broken triads, continues in the same vein. The melody has little step wise motion, instead relying on leaps and acrobatics. The range of the rondo theme covers the octave-and-a-half range above middle C. One episode in the middle of the movement modulates and follows more stepwise motion, creating a contrasting mood. Otherwise, the hunting themes persist through the final cadence, where a rapid arpeggio takes the performer into the bass clef staff and covers a two-octave range. This final movement has many technical difficulties and will require a great deal of preparation and skill to perform.

This work is generally considered the most difficult of the four concertos to prepare with accompaniment because of its frequent shifts in note lengths. However, with consistent practice, the ensemble will come together with little trouble. In that vein, the piano reduction is also the most difficult to perform.

This work has been published countless times by G. Schirmer and others. While some editions vary in articulations and musical direction, the score remains consistent. There are also many well-known recordings of this work, including those by Dennis Brain and Barry Tuckwell. These recordings can be found for purchase online, in music stores, and on iTunes and YouTube.

### ***Concerto Rondo, K. 371***

Unlike Mozart's concerti, little is known about this work. It is a single-movement rondo form in E-flat major, and was likely composed after 1781. The work opens with horn, which stays within the upper treble clef range. The melody contains a mixture of stepwise motion and small diatonic leaps. Marked at *allegro*, the horn line contains mostly sixteenth-notes. The first episode opens with large arpeggiations that quickly tumble into more sixteenth-note lines. This section covers two octaves. The return of the rondo theme is a full repeat. After a long rest for horn, a new section introduces new solo material. Unlike the previous melodies, this line starts with a descent and has longer note lengths, creating a developmental feel. There is also increased chromaticism, modulation, and long, flowing lines that establish a wholly new character. This relatively long middle episode continues to intensify and build to climax with the inclusion of fast passages, which range over an octave and lead to a four-measure high F that concludes the section. A return of the rondo also returns to the home key; again, the theme is played in full. The following material harkens back to the main tune, but with much more embellishment, such as octave leaps and fast technical passages. Next, a new theme replaces the rondo and includes more octave jumps and increased arpeggiation. The next melody is also driven by sixteenth notes, which build to the climax of the work, composed of several sustained lip trills broken up by brief pauses. One final A section serves as closing material, this time concluding with a



difficult technical passage that includes multiple measures of sixteenth-note arpeggiations before the cadence.

The piano part has some technical needs that will have to be worked out with the soloist, but overall the accompaniment fits well with the solo, as with Mozart's other works.

Like Mozart's horn concerti, this piece has been recorded by many great hornists and is usually included on publications with his other horn works. The rondo can also be found on many digital sources. Sheet music for this work is published by many reputable companies including G. Schirmer, and little variance will be found between editions.

### **Hermann Neuling (1897–1967)**

Hermann Neuling was a twentieth-century horn player and composer. He performed with an orchestra and taught at conservatory in Berlin. He was a contemporary of notable composers living in Berlin at the time, including Bernhard Krol. Neuling is best known for composing for low horn and piano, and his pieces have been found on audition lists throughout Germany and Europe. He has also composed a set of thirty studies for low horn (published in two volumes), eighteen low etudes, and fifteen "special technique" etudes.

### ***Bagatelle***

The *Bagatelle* is intended to highlight the technique and flexibility of the horn while primarily focusing on the low range. This piece pushes hornists to develop a strong low register, as it travels often and extensively below the staff in both technical and lyrical passages. It is a modified rounded binary form, featuring a cadenza in the A section and an expanded B section.

The primary theme opens with a heroic horn call that quickly descends into the bass clef, before a fast flurry returns to the top of the treble clef staff. The theme repeats and then transitions into a countertheme that expands on elements of the primary theme, such as fast sixteenth-note runs and large leaps. This countertheme moves in and out of the lower bass clef quickly, intensifying with a long crescendo that rises to the top of the treble clef staff before the written cadenza. This cadenza comprises fast articulated lines that initially rise and then fall dramatically to the bottom of the horn's range. After the cadenza, the horn rests while the piano leads into the B section. The B themes contain allusions to the primary theme, but they adopt a new character—one that is more subdued and connected. The B section is highlighted by flowing phrases and extended low range passages that require flexibility and solid articulation. The B section represents more than half the entire piece; in fact, it develops new themes within its own loose structure. A long *stringendo* with octave leaps leads back to the primary theme, rounding out the form and taking the work to its final cadence.

The extreme range and extensive melodic work in the pedal register present opportunities for the hornists. This piece is only about eight minutes long, but it requires advanced technique in a short frame of time. Flexibility is key to executing the range shifts throughout the work. This piece fits well at any point in a recital, and it is often listed on low horn auditions; therefore, it is a useful piece to learn for students and performers.

The *Bagatelle* is less commonly performed, but it can be found published by Boosey & Hawkes (PM196). There are no recognized professional recordings of this work, but examples for reference can be found on online resources.

### **Vincent Persichetti (1915–1987)**

Vincent Persichetti was an American composer, teacher, and pianist and an important music educator and writer. He taught at the Juilliard School and was a mentor to many great

American composers. His music draws from a wide variety of genres and styles, often marked by two major elements: gritty acrobatics and lyrical melodies. He also used polytonality frequently. He wrote in several genres, including instrumental solo, opera, sacred music, and solo piano.<sup>32</sup>

### ***Parable VIII for Solo Horn***

Persichetti's *Parables* are a set of twenty-five compositions, mostly for unaccompanied solo instruments. *Parable VIII* is his Op. 120 for solo horn. It contains Christian themes, to which the title alludes. In the *Bible*, parables were allegorical stories taught by Jesus Christ. In this work, Persichetti borrows material from his own Seventh Symphony, which is based on the Nicene Creed. The *Parable* for solo horn is a challenging work that contains many extended techniques, such as stopped horn, echo horn, *glissando*, and flutter-tongue.

The work opens with a two-note call that is repeated in echo using stopped horn. The tune continues, open, with a longer melodic phrase that ends with a stopped cadence, fragmented half-stops, and short falling notes. A new melodic theme follows and expands the range, while maintaining a long, beautiful line. It grows in volume and height, finally scaling above the staff with accented notes that turn to descend again, driving and forceful, stomping into the low range with one final, resounding note. A string of rapid repeated notes accelerate and transition to a new thematic area, characterized by half-stopped and full-stopped passages that harken back to the opening theme, but never state it fully. The melody leaps and never settles in one place for too long, testing accuracy and the ability to use the full range of the horn. Sharp, punchy notes take the work in a new direction, leaving the slower melodic lines behind for fragmented, jazz-influenced motifs. This next large section includes more extended techniques in addition to extreme dynamics and large range. Shifts in both style and genre take this middle section to a

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<sup>32</sup>Simmons, "Persichetti, Vincent."

new level of difficulty. In addition, the range is pushed into extremely low and high territory. As this section fades out, more serene, flowing lines return. However, the third section retains some of the frenetic elements of the middle, particularly the jazz influences, all of which is superimposed by the melodic content of the original A section. The work continues to layer upon itself, as the first two sections combine in a dialogue from which the third section manifests. The piece ends with a lovely, connected melody, which was hinted earlier in the piece, but never fully realized until the close.

This is arguably the most challenging unaccompanied piece in the repertoire because of its demand for frequent, assorted extended techniques. There are few breaks in this piece, and its eight-minute performance time makes it one of the longer unaccompanied works. It will provide a challenge, but is also musically rewarding. *Parable VIII* is an excellent great piece to pair with a traditional concerto, as they represent both stylistic ends of the spectrum of horn literature.

This work is Published by Theodore Presser Company (PR.164001050). It has been recorded by a number of professional hornists, including Eric Ruske on *Just Me and My Horn*.

### **Francis Poulenc (1899–1963)**

Poulenc was a French composer and pianist. He was born into a musical family and studied piano from an early age, while later in life he met and was heavily influenced by avant-garde poets. Debussy and Stravinsky left their mark on him at a young age, and his early works contained many aspects of their music.<sup>33</sup>

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<sup>33</sup>Chimènes and Nichols, “Poulenc, Francis.”

### *Elegie for Horn and Piano*

Poulenc was in London when world-renowned horn soloist Dennis Brain died tragically in a traffic accident. Poulenc started work on the *Elegie* the day of Brain's death. An outpouring of grief, *Elegie* features both tonal and atonal sections, switching between agitated and contemplative moods before finally settling into a hymnlike motif.

The work opens with a horn call that sounds a twelve-tone row slowly, at equal length, with a somber temperament. After all pitches are spoken, the mood is upturned by a fast, articulated passage in the low range and a plodding piano line, creating a serious, almost angry tone. Powerful strikes in horn build in intensity, and the section ends with an aggressive horn rip before regaining a soft, somber mood in the piano line. The horn interrupts the calm accompaniment with more angry calls. Another *glissando* abruptly transitions back to the lovely slow tune, this time represented by both horn and piano. This melody features leaps and slurs and ties, requiring significant effort from the hornist to keep the line connected. Sudden mood changes shift the melody from somber to angry and back.

The piano regains prominence until the horn reenters in the high range and then glides back into the slow melody. The accompaniment keeps the momentum driving with moving notes under the smooth horn line. The horn and piano begin to disagree in character, creating an agitated feel. The voices briefly come to an accord before again splitting apart. Pain and anger accentuate their overlapping lines. The horn's harsh articulated leaps carry on the frustrated affect before a rest. While the horn pauses, an extended piano line reestablishes the subdued, grieving character. The horn reenters with a sorrowful tune, and the two voices join to work in tandem. Long whole notes in the horn cling to stability while the increasingly agitated piano line takes a lead role. The piece seems continually unsettled; long hammer strokes in both voices lead once more into a soft, lyrical line. After an eerie muted passage, the horn again joins the piano in

a tuneful yet oddly charming melody built around wide leaps in horn. The solo fades away again before entering on the original slow theme, now in perfect harmony with the piano, symbolizing peace. Poulenc reincorporates the opening twelve-tone call in the horn over a piano harmony, and the piece ends on a soft major chord, symbolizing final rest.

This highly intriguing piece may be unequalled in its emotional depth and content. It features a wide range and many technical elements in the extreme registers. The horn melody often moves and leaps, rarely settling. What makes this work especially hard is the constant shifting of emotion. The notes on the page do not tell the entire story, but a convincing performance can be mentally taxing for players and listeners. As the *Elegie* was written in response to the death of a great hornist, a man who truly changed horn playing, it is hard not to become overwhelmed by its effects within its historical and emotional context. The piano part is also difficult, and aligning it with the horn solo may be a challenge.

This piece is published by Chester Music (HL.14025934). Several professional recordings of this work can be found in physical copy and online.

### **Francesco Antonio Rosetti (1750–1792)**

Rosetti was a classical-era composer and a contemporary of Haydn and Mozart. He was a prolific composer in a variety of genres, including symphonies, instrumental concertos, and sacred music. His works are characterized by lightness and joy, and they often incorporate humor.<sup>34</sup>

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<sup>34</sup>Murray, “Rosetti, Antonio.”

### *Concerto for Horn in D minor*

Rosetti wrote many works featuring horn, both solo and duet. Two horn solos and six duo concerti remain in publication; however, most of these works are difficult to find and are rarely performed. His D-minor concerto remains his most performed horn work to this day. It is odd to find a minor-mode solo before the twentieth century in the horn literature, and in fact this work is the earliest existing example of a horn concerto in a minor key.<sup>35</sup> This work is also one of the longer classical concertos in the repertoire, lasting about twenty minutes.

The first movement is in sonata form with an introduction. After the accompaniment opens the work, the horn states an F-major melody built around quick leaps, sixteenth notes, and a two-octave range. This work was composed for natural horn, and most of the solo lines are based on arpeggiation. Some material from this F-major tune will later influence the primary theme, but initially it functions as an extended introduction. After the opening material, a long accompanimental interlude introduces the primary theme. When the horn finally reenters, it also states the primary theme, which remains in treble clef and contains leaps, but does not include as many fast notes as the introduction does. After a shorter interlude, the secondary theme enters with a flurry. *At forte*, the horn travels an octave and a half through sixteenth notes to high G. This boisterous tune is a stark contrast to the smooth primary theme. The secondary theme continues for eight measures and the rhythmic motion drives all the way to the end of the section, where the horn cadences with two short tags.

The development sustains the high energy and acrobatic technique established in the introduction and secondary themes. The first half of the development contains almost nothing but sixteenth-note passages for the horn, and covers over two octaves. After another long piano section that modulates to major, the horn enters with a secondary developmental theme, serving

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<sup>35</sup>Ericson, "The Rosetti Horn Concertos."

as a contrast to the previous material. This theme is based on eighth and quarter notes and has an overall slower feel, but maintains forward motion. The theme resides mostly in the upper treble clef range and is based on scalar material. One final developmental theme doubles as a transition back to the opening D-minor key. This last theme accelerates rhythmically; sixteenth-note and triplet passages descend as the horn fades into the accompaniment. The recapitulation begins with a complete return of the primary theme, followed by new material that maintains D-minor. This time, the secondary theme is also slightly altered to adhere to the home key.

The second movement, as expected, is an *adagio* in ternary form with a cadenza. The movement opens with the horn in the higher treble clef range, where the melody remains throughout the primary theme. This theme occurs three times in the A section, each time with subtle alterations. The B section has a slightly faster feel, as it opens with eighth notes as opposed to the half notes in the A section. The B section also explores a handful of keys to build tension, has a wider range than the first, and contains leaps and wide slurs. A complete return of the A section follows, after which Rosetti adds a cadenza. This cadenza is unbarred, meaning the soloist has the freedom to demonstrate his or her musical abilities. The cadenza ends the movement.

The third movement is a rondo, slightly altered by the addition of slow *adagio* episodes throughout the movement. The rondo theme has a boisterous tempo and many sixteenth-note passages. The B section works like a development, marked by a wider range and difficult lines that challenge the soloist's flexibility. A long trill concludes this theme. After a piano line, the section A material returns in full. For the C section, Rosetti shifts to 3/4 meter and *adagio* tempo. This material is almost an exact utterance of the primary theme of the middle movement with minor alterations. The rondo theme then returns in full and sets up the D section, also in a new meter and time signature. Rosetti harkens back to the horn's roots, incorporating a *la chasse*



hunting-theme. Lacking any basis on previous material, this section introduces an entirely new theme and immediately travels to a repeat of the *adagio* C section, rather than a return of the rondo theme. The slow section again is played in full before a last statement of the section A theme. A final piano tune finishes the movement and work.

Rosetti's D-minor concerto is a challenging and unique work. From formal irregularities to difficult technical and musical passages, this piece contains many interesting elements to display on a recital. While the range is just slightly over two octaves, the horn sits in the upper treble clef range for most of the work, which can be taxing for performers. The tunes are composed primarily of short rhythmic values and rapid leaps, challenging the soloist's technique. These faster sections are contrasted by beautiful, flowing lines reminiscent of Rosetti's operatic work. These lines require a great deal of musicality and control of air stream. This work pushes performers to their limits, and it is an entertaining audience piece because of its exuberance and diversity.

This piece is Published by Simrock (HL.48018125). It has been recorded professionally a number of times, notably by Michael Thompson on *The Golden Echo*.

### **Gioachino Rossini (1792–1868)**

Rossini was born in northern Italy, but spent much of his life in France. His father was a professional horn player. Though best known for his operas, Rossini also wrote sacred music, chamber works, and solo instrumental pieces. At a young age, he established himself as a prolific composer, gaining international fame that would last throughout his life. Rossini's music is known for long *crescendos* over *ostinato* figures. *Il barbiere di Siviglia*, arguably his most

popular work, was once hailed by Beethoven as one of the finest examples of *opera buffa*.<sup>36</sup> His tuneful melodies gained him a reputation as the “Italian Mozart.”<sup>37</sup>

### ***Prelude, Theme and Variations***

Rossini composed little for the public toward the end of his life, but he did publish a collection of 200 small salon pieces in 1857 entitled, in English translation, *The Sins of Old Age*, from which this horn solo originated. Rossini’s father was a well-known hornist and as such Rossini had written many great horn parts in other genres throughout his career, but this is his most famous work for solo horn. It was dedicated to nineteenth-century hornist Eugene Vivier and was often performed at Rossini’s evening parties. The piece was written to emphasize interplay between the horn and piano, and it contains many fun and humorous moments. This work is light in style, but by no means easy to perform. This work is demanding technically and musically, and it will take time and patience to work together with the pianist.

The work opens with an extended piano introduction, after which the horn states the theme of the prelude, a sustained, sorrowful line that rises and falls with deep longing and emotion. The line grows and develops, incorporating shorter notes and turns that continue to build rhythmic speed and intensity. As the melody gains momentum, the piece begins shifting tonal areas. Once the long notes give in to shorter notes, Rossini takes off with a passage of leaping triplets. The horn theme starts to break away from the piano, adopting a three-against-two meter, further subdividing through a *crescendo*. A cadenza-like section pulls the work out of the prelude and into the theme.

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<sup>36</sup>Fisher, *The Barber of Seville*.

<sup>37</sup>Gossett, “Rossini, Gioachino.”

The theme begins on the piano, offering a long rest for the horn. After this break, the solo enters on a lovely theme based on the C arpeggio in short, *staccato* eighth- and sixteenth-note patterns. The first variation is a string of sixteenth notes, providing a lively take on the theme. Rossini then alters the theme even further by adding chromatic tones between the primary thematic notes. At this point, the expectation has been laid for the variations to continue; however, Rossini instead notates an extended *recitativo* section whose beautiful, connected melody harkens back to the prelude. As it is unaccompanied, the recitative allows the hornist to explore musicality and nuance. The piano then reenters while the horn takes on a secondary role, used to highlight the tonal centers, until a final recitative transitions back into the variations where it left off. Triplet sixteenth-note lines characterize the third variation. The fourth and last variation is long and challenging. It is built of constant triplet sixteenth notes that leap rapidly around the horn's range, requiring secure technique and flexibility. These patterns shift and ascend, quickly traveling over an octave, continually increasing the tension and excitement. One final run peaks at a high C and then leaps two octaves to middle C to end the work.

This is a unique and fun piece that combines many genres and styles because of Rossini's diverse background and compositional style. This piece is an ideal closer for a recital because of its dramatic flair and exciting end. It forces performers to work on flexibility and technique, but also offers long recitatives that allow the hornist to display knowledge of music and phrase.

This piece is common among publishers and retailers, but there are many editions of the work, some of which are inferior. It is wise to consult an instructor before making a purchase. There are not many recordings of this work, but some can be found on online databases.

## **Camille Saint-Saëns (1835–1921)**

Camille Saint-Saëns was a composer, organist, and keyboardist during the romantic era. Saint-Saëns was exposed to music at an early age, composing and playing piano as young as two. He went to the Conservatoire de Paris where he studied organ and composition. While there, he won many awards and became close friends with pianist and composer Franz Liszt. Throughout his life, Saint-Saëns would hold positions as an organist and instructor in France. He is known for introducing the symphonic poem as a genre to France, and for being a champion of radical music. However, at the turn of the century, Saint-Saëns became known as conservative because he eschewed the new styles of Debussy, Strauss, and others. His style is known for its technical difficulty and transparency, requiring skill and control from performers<sup>38</sup>.

### ***Morceau de Concert, Op. 94***

*Morceau de Concert* was composed as a competition piece for the Paris Conservatory in 1887 for Parisian hornist Henri Chaussier. It resembles a small concerto because of its three-movement structure composed of a substantial opening movement, a slow second movement, and a fast finale. The first movement is based on a theme and variations. It opens with a short piano introduction before the horn enters on a forceful, *forte* fanfare with arpeggiated dotted rhythms followed by a scalar passage. The countermelody offers a contrast with less aggressive, low *staccato* notes and long half notes that ascend into the upper range before returning to the middle range. The main theme is restated and extended slightly to its cadence. After a brief piano interlude, the first variation opens with a similar contour, this time at *mezzo forte*. This section is longer than the first and ends with a version of the fanfare from the opening theme. A longer piano interlude carries the work to the second variation, based largely on triplet rhythms. This

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<sup>38</sup>Ratner et al., “Saint-Saëns, Camille.”

section mimics the contour of the opening line, but alters the character, with its smooth motion coming across as gentle and playful. The third variation begins after another piano interlude. This fast, deliberate, sixteenth-note passage is based on the main melody and is greatly embellished. This section serves as the closing for the opening movement. Once the horn line finishes, the piano takes over the tune and gradually broadens into a seamless transition to the shorter and slower middle movement. The second movement is binary, and it begins in the midrange, where the horn spells out a compact melody that travels than one octave in any direction. The countermelody is much slower, based on quarter notes, and is stated once in full and then repeated with mute. The A' section begins one octave lower, where the main melody is repeated exactly for two measures and then altered to ascend into the treble clef range. A new melody follows, rather than repeating the countermelody. This tune slowly traverses between treble and bass clef in a relaxed line. A melodic section in the accompaniment transitions into the last movement, a fast, cut-time finale based on a binary structure, which plays out as an accompanied cadenza for the hornist. The A section begins with a parallel phrase. The first two bars rise from bass clef and soar to the top of the treble clef staff, followed by a brief countermelody before the consequent phrase. A transitional theme leads to the final push of the piece. More rapid arpeggiations take the horn to high C before quickly descending to the bass clef staff. A triplet theme drives into the extreme high range, and fast, flashy articulations highlight the end of the movement. A final flourish covering over two octaves leads horn to a high C, the last note of the piece.

As *Morceau* was written as a competition work, it offers a variety of challenges so that the soloist can exhibit his or her skill. From extreme range to fast, articulate passages, the hornist will have much to prepare for a performance. This piece also requires a high level of musicality,

phrasing, and style control. This piece is an effective opener or closer, but it also fits anywhere in the middle of a program, making it a valuable piece to add to one's repertoire.

This piece has been published by Editions Durand (HL.50561297), and it can be purchased from a number of other publishers. Different editions offer piano or string orchestra accompaniment. *Morceau de Concert* has been recorded by many professionals and can be found on most online resources.

### ***Romance, Op. 36***

*Romance* for horn and orchestra was composed in 1874 and features many characteristics of late-romantic French music, such as long, elegant lines and clarity of phrase. At this point in Saint-Saëns's career, he set out to compose works for neglected instruments without many original concert works. The *Romance* came to life out of this need. The piece is in three parts and triple meter, marked *moderato*, giving it a waltz-like feel and style. After a short introduction, the horn states the primary theme—a two-part, eight-measure phrase that fades back into accompaniment. The next theme is based directly on the first, but in a different key. A short transition moves to the B section, whose tune is loosely based on the primary theme. Here the register opens up and the dynamics shift and intensify. With few rests, the flowing horn line rises and falls, grows to a climax, and quickly repeats before transitioning back to the A theme. The A material is repeated in completion, lending the work a feeling of the *da capo aria*. The calm cadence fades away into silence and relaxation.

The *Romance* provides an opportunity to work on both phrasing and musicality. It fits well in recital programs because of its overall beauty and lack of strain on the performer.

This work can be acquired from the International Music Score Library Project as well as Editions Durand (HL.50561771). Several hornists have recorded this work. It can be found at any number of locations both in store and online.

### **Robert Schumann (1810–1856)**

Robert Schumann was a German composer and influential music critic. As one of the greatest romantic composers, he wrote in most musical genres, including symphonies, operas, choral, and chamber works, although he focused primarily on piano composition. As a young man, Schumann was one of the finest pianists in Europe, but he later suffered a hand injury that forced him to focus all his musical energy on composition and musical critique. He was also known to suffer from mental disorders throughout his life. Schumann’s musical style was as diverse as his personality. His work is often called “referential,” as it attempts to embody emotions and characterizations.<sup>39</sup>

### ***Adagio and Allegro, Op. 70***

*Adagio and Allegro* was the first piece composed by a major composer for valved horn. It was written in 1849, around the time the valved horn was popularized. Schumann took advantage of this invention to explore a new realm of key and tonal structures that were previously unavailable in solo horn repertoire. This piece also has a wide tonal range and few rests, making it demanding for the hornist.

As the title indicates, this is a piece in two movements, beginning with an *Adagio* that demonstrates all the beauty, nobility, and delicacy of the horn. Though slow, this movement contains many difficult elements. The melody provides few opportunities to breath or rest

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<sup>39</sup>Daverio and Sams, “Schumann, Robert.”

because of its long phrases, and the range in this movement is over three octaves with many leaps and quick shifts. Within the primary melody alone, the horn ascends a fifth and then quickly jumps down over an octave to a sustained low note before an almost two-octave leap takes the horn above the treble clef staff. After a short countertheme in the midrange, the development restates the opening theme and quickly modulates—a feat made easy and more possible on the new, valved instrument. The developmental tune is reminiscent of the primary melody, but with an extreme range, reaching all the way to high C. The development continues the long, flowing melodies until horn drops into bass clef, then returns to the primary theme to complete the movement.

The opening *adagio* is highlighted by melodies blended expertly with the piano accompaniment. A wide range pushes the limits of the horn, particularly because of the abrupt fluctuation in register. It requires a high degree of musicality, control of air stream, and variation of timbre to perform convincingly.

Like the *Adagio*, the *Allegro* involves difficult components for the solo horn. This movement is in rondo form, marked *allegro con brio*, with many varied sections. The rondo theme is long, and covers a wide range with running eighth-note triplets. The theme spans over two octaves with no breaks. The B section of the rondo stands as a major contrast to the A section, having an overall slower feel with longer notes and almost completely contained in the treble clef staff. Following a large crescendo, the A section returns in full and goes on to the C section. This passage moves directly from E-flat to F-sharp, a harmonic shift that would not have been possible on natural horn. This melody is built of slower, longer notes and has a more subdued mood and tempo marking. It stays within the lower treble clef staff but has few rests. The A section reappears and again is played in full. A return of the B section marks a unique feature of this rondo. It is followed by a truncated A section that moves into a cadenza based on



the exuberant main theme. There is almost no break for the soloist in the last three sections, and the horn line lingers at the top of the treble clef staff for most of the piece, which can be taxing.

This movement contains many challenging elements and can be argued to be one of the more difficult pieces in the repertoire. Along with extreme registers, there are few rests and almost no opportunities to recuperate throughout the nine-minute work. The soloist must also prove understanding of phrase development to maintain interest throughout many repetitions of the theme. This solo requires strong flexibility and articulation to fulfill all the elements of the piece. The accompaniment for this work is challenging for the pianist, but as an ensemble the parts collaborate easily.

This piece has been published by G. Schirmer and edited by many companies, and it can be found at any number of locations online and in person. Many professional players have recorded *Adagio and Allegro*. It can be found through most online resources.

### **Franz Strauss (1822–1905)**

Franz Strauss was a nineteenth-century German composer and virtuoso horn player. He grew up in a musical family.<sup>40</sup> At a young age, he learned clarinet, guitar, and a wide range of brass instruments. When he was nine years old, he was taken under the wing of his uncle, a military bandmaster. At fifteen he was sent to a private orchestra in Munich, where he remained for ten years. In that orchestra, he played a wide range of instruments, but his affinity was for horn. Around that time he also started composing for horn. He later joined the Bavarian court opera. When he debuted his first horn concerto, he played the horn part and would remain in-demand as an orchestral player and soloist throughout his career. He was appointed professor at the Royal School of Music. Strauss's musical preferences were highly conservative. He loved the

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<sup>40</sup>“Strauss, Franz Joseph,” *The Oxford Dictionary of Music*.

music of Mozart, Haydn, and Beethoven, but he did not appreciate newer music like that composed by Wagner. Despite his personal and professional differences with Wagner, Franz Strauss debuted and performed many of Wagner's most famous operas. He also left a marked effect on his son Richard and his musical preferences.<sup>41</sup>

### ***Les Adieux***

One of Franz Strauss' lesser-known works, *Les Adieux*, is usually overshadowed by his *Nocturno*. However, *Les Adieux* is a wonderful, accessible work that features much of what Strauss considered his "ideal" music, which is simple in nature but demonstrates the overall beauty of the horn. This piece follows a three-part structure and contains many formal aspects reminiscent of the classical era, which would have been considered old-fashioned at the time of composition.

A piano introduction establishes the key and sets the solemn and reserved tone of the work. The horn enters with a simple yet striking tune in the middle of the treble clef staff, reaching its peak halfway through the eight-measure phrase, as you would expect of a classical melody. The countermelody contrasts the primary theme, moving in the opposite direction and reaching the top of the treble clef staff before relaxing into the midrange with a flow of eighth notes. The transitional material shifts the mood of the work, increasing in volume and range and soaring all the way to written high G-flat. The phrase then descends two octaves through a sextuplet before leaping back to the top of the treble clef staff. The horn resumes its quiet, contemplative feel at the final cadence of the A section. A piano interlude increases intensity and harmonic complexity, pushing the work to the B section, which opens with a loud *fortissimo* horn line that is much more stately and accented than the A material. This intense, driven horn

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<sup>41</sup>Erickson, "Franz Strauss."

line continues for eight measures, comprising the developmental theme. The counter-theme resembles the opening with its *pianissimo* dynamic and similar contour. The horn cadences in the midrange to round out the development. After another piano break, the recapitulation opens with the primary melody. Instead of repeating the countermelody, Strauss deviates to a passionate coda, which reaches its final climax at a sustained high G. The phrase descends into the low range and decrescendos until reaching its final, subdued cadence.

Although it does not offer a high degree of technical requirements, this work challenges the soloist's control and musicality, as it requires great care to perform with the amount of color and contrast the piece deserves. *Les Adieux* has a fairly challenging piano part, but the two voices fit together without many difficulties.

This piece is somewhat rare but can be found at many online retailers as well as the International Music Score Library Project. This piece has also been recorded by a few professionals, and these recordings can be found for purchase online and in online databases.

### ***Nocturno, Op. 7***

Written in 1864, *Nocturno* is arguably Franz Strauss' most famous and most frequently programmed composition. It has been a staple in the horn world for many years because of its idiomatic writing and smooth, flowing lines that accentuate the horn's beauty. Like his other works, *Nocturno* is set with classical sensibilities and follows a ternary form.

The piano opens, laying the foundation for the tonal center and setting the somber mood of the work. The horn's first entrance presents the main theme, an eight-measure phrase divided into two four-measure subphrases in the middle register. Faster harmonic rhythm, the addition of grace notes, and tempo fluctuations develop the main melodic material throughout the A section. The B section introduces a new intensity. The horn enters on a fast, articulated, *fortissimo* scale

pattern that rises to the top of the treble clef staff before descending again. This theme develops by arpeggiating and expanding the horn register before gradually returning to a softer, more lyrically driven feel. The B section closes with rolled piano chords as the horn melody wraps up the theme. The pseudorecapitulation follows the same thematic material and layout of the original exposition, with some significant harmonic and ornamental alterations, firmly entrenching it as the C section of the ternary form. The main theme's peak is changed slightly from the opening and is played on top of rolled piano chords. This piano shift along with the horn part creates a climax that leads to the end of the work. A short coda follows the climactic arc, featuring melodic motion in the piano while horn plays foundation tones in its lower register. The descent and relaxation of both horn and piano bring the piece to a sense of completion.

This work requires the hornist to have command of the instrument and of musical sensibilities. It has a three octave range, and although there are no frequent or rapid leaps, a high degree of flexibility will be needed to execute the moving lines.

As this is one of the most frequently performed pieces in the repertoire, parts can be found published by Universal Edition (PR.UE001368), as well as with International Music Score Library Project. This piece has also been recorded a number of times and can be found at many music websites and databases.

### ***Concerto, Op. 8***

Franz Strauss's horn concerto is in three movements, each with three parts, played without pause. Internally, the movements do not represent traditional ternary forms; instead the three parts each introduce new material. However, the first and third movements are almost identical in content, and therefore the overall structure of the full work mimics a ternary form, wherein the primary theme returns at the end.

The first movement is in three continuous parts with an orchestral introduction and no recapitulation. The introduction theme, played only by orchestra, is passionate and dramatic, and it transitions to a marchlike character. The orchestra gradually becomes more subdued, and the horn enters with a beautiful, solemn tune that ebbs and flows. A traditional eight-measure theme is followed by a similar, slightly elaborated tune. A long transitional theme increases the tension and drama through harmonic shifts and chromatic notes in the horn. A climactic horn line reaches high A-flat before descending and fading back into the accompaniment. After an orchestral interlude, the horn launches into a new, *fortissimo* theme. Unlike the flowing primary theme, this new theme has an edge and angularity previously unheard in the horn line. Faster sixteenth notes drive ahead before dissolving into a more sonorous tune. One more orchestral break sets up the third, animated section, which features an athletic horn line. With increasing speed and a string of sixteenth-note passages, the horn moves well above the staff and then back into treble clef before a long trill. The solo settles in the low range to conclude the movement.

The second movement is similar to Strauss's *Les Adieux* in both structure and feel. With an *andante* tempo marking and a compound meter, this movement has a pleasant lilt and flow. The middle section of this movement is more intense and driven, with an increase in speed and technical components. After a dramatic climax, the tune returns to the lilting mood of the opening theme. However, Strauss never strictly restates the primary material, instead traveling into a coda where the horn line is rhythmically free over fermatas in orchestra.

The third movement opens with an orchestral introduction, similar to the opening movement. The horn enters with an exact repeat of the first theme of the first movement, this time a whole-step higher. When the horn diverges into new material, playing beautiful, sustained lines, the orchestra grows more intense and rhythmically complex. Like the third section of the

first movement, the third section here features fast tonguing and scalar runs, which ascend and push to the final cadence.

This work features a wide variety of musical and technical challenges for the soloist. As a horn player, Strauss wrote idiomatically for the instrument, but he also pushed the limits. This piece requires sound technique, flexibility, and musical sensibility. The piano reduction presents some challenges, and because of independence in each part, the solo and accompaniment may be difficult to match together.

This work, like other Strauss parts, can be found published by Carl Fischer (CF.W1634). This piece is not as frequently recorded as some of his other music, but some examples are available online.

### **Richard Strauss (1864–1949)**

Richard Strauss was a leading German composer of the post-romantic period. He was a well respected conductor and composer throughout Germany. Strauss composed works in all musical styles, but he was best known for his operas and tone poems (i.e., large symphonic works based on programmatic themes). Strauss' music is highly virtuosic for all instruments, and he combined large scale forms with advanced harmonic style. Although some of his contemporaries completely abandoned tonality, Strauss was a leader of the post-romantic tradition, pushing common practice music to its limits with advanced harmonic language. As the

son of a virtuoso hornist, Strauss is also known for composing difficult horn lines in solos and orchestral music.<sup>42</sup>

### ***Andante***

Strauss's *Andante* for horn and piano was not published until after his death, and therefore has no opus number. It was composed for his parents' silver anniversary in 1888, in honor of his father, the renowned horn player. This piece is far less virtuosic than his other works for horn, and it was not intended to be played in public.

This three-part work is based on a simple melody that develops throughout the work while clinging to a charming simplicity. The primary theme is gentle and calm, based on an ascending arpeggio. The entire A section explores and develops the primary theme. The B section presents a new melody, but maintains a soft, calm feel. The rhythm is more complex, as is the harmonic language. The line intensifies, ascending into the top of the staff before morphing back into the A theme, this time with subtle embellishment. At the final cadence, an augmented version of the tune fades into the piano and melts into silence.

This piece does not present many difficulties other than a wide range within a short time frame. It works well in the middle of recital as a relaxing option between more taxing works for the player and audience.

*Andante* can be found published by Boosey & Hawkes (HL.48009397). Recordings can be found online and in stores.

### ***Horn Concerto No. 1 in E-flat major, Op. 11***

Strauss was only eighteen years old when he began his first horn concerto. At the time of composition, he had spent a lifetime hearing virtuoso horn playing by his father Franz Strauss,

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<sup>42</sup>Gilliam and Youmans, "Strauss, Richard."

who served as principal horn of many German orchestras and premiered several works by Richard Wagner. Franz was known both for his musical ability and technical prowess. That level of skill is evident through the writing in his first concerto. It follows a traditional three-movement structure, yet the three movements are played without pause, and the individual movements follow loose interpretations of familiar forms.

The first movement has an introduction and three distinct sections, none of which repeat. Like many late-romantic concerti, this opening movement is characterized by beautiful lyricism and dark, dramatic shifts. The first movement opens with a piano roll and a heroic, highly virtuosic horn call based around a B-flat arpeggio. A long interlude allows the hornist to rest while the accompaniment introduces themes that will be prevalent throughout the work. The horn reenters with a noble melodic line that stays mostly within treble clef staff, demonstrating all the rich qualities the horn possesses. At two instances during this theme, the horn soars up to high B-flat, creating dramatic and emotional flair. The B section, which begins in the dominant key after a brief transition, is softer and more subdued. This melody tests the soloist's musicality and flexibility with a smooth, connected line that rises and falls between the low and high registers. The harmonic language shifts and intensifies as the horn line morphs from the fluid melody to faster, more technical lines that lead into the C section. This passage introduces a completely new melody and character based on energetic movement, triplet rhythms, and faster changes of harmony. The triplet arpeggios gradually disintegrate and cover a wider range until bursting into a heroic, *fortissimo* call and the final cadence for horn. After the solo line ends, the accompaniment continues to develop, relaxing and transitioning out of movement one.

The second movement is much softer in both tone and style. The horn performs a gentle *pianissimo* theme in the comfortable treble clef range, accentuating the beauty and soloistic tone of the instrument. The countermelody introduces a subtle shift in tone, growing more turbulent as



it approaches a high B-flat before descending and relaxing into cadence. A return of the primary theme closes the A section. The B section presents a drastic change of mood, characterized by a distant key change, wide leaps, shorter subdivisions, accents, and a *fortissimo* dynamic. After an intense climax at the top of the treble clef, the line relaxes back into the opening A theme. Instead of repeating the counter-theme, Strauss offers a brief *fortissimo* push back above the staff and then immediately retreats into subdued calm for the final cadence.

The third movement follows a nontraditional rondo form with some unique alterations. The rondo theme is short but thrilling, composed of fast triplets and a run to high B-flat. A long piano interlude sets up the move to the B material, a flowing melody composed of long notes and smooth motion, which then morphs into a playful staccato tune based on the rondo theme. The B section is unusually long and incorporates more development than would typically exist within an episode of a rondo. At this juncture, a traditional rondo would return to the A theme; however, Strauss instead brings back the opening horn call from movement one in completion, followed by the rondo theme in accompaniment alone. The horn reenters with the B material, this time in a new key, and then finally restates the rondo theme in full. A longer piano interlude transitions to the C section, which is slow and stately, contrasting the rondo and the previous episodes. The accompaniment is sparse, and the tempo is malleable, lending it the feel of a recitative. The solo line has a wide range here, reaching from deep in the bass clef all the way to the top of the treble clef staff. A *ritardando* at the end creates dramatic suspense before the wild ending. The coda introduces new melodic material and a faster tempo. Rapid eighth-note passages travel across the horn's range, and a string of arpeggios climbs to high B-flat before cadencing in the staff.

This work is not only one of the most challenging works in the repertoire; it is also a standard in the horn literature. It challenges both musical and technical ability from beginning to end. Long, connected lines require a solid air stream and frequent melodic leaps call for secure

flexibility. The hornist must also display clear articulation and pinpoint accuracy during fast, technical passages.

This work has been a monument of the literature since the time of its composition, and it is regularly performed on recitals, concerts, auditions, and competitions across the globe. Therefore, both sheet music and professional recordings can be purchased from almost any music store or online retailer.

### **Georg Philipp Telemann (1681–1767)**

Georg Philipp Telemann is one of the most prolific and well-respected composers in history, and he had a profound and direct effect on the development of music. He served as a link between the baroque and classical eras, and he held important positions in Leipzig, Sorau, Eisenach, and Frankfurt. Telemann composed work in almost every genre, including operas, passions, cantatas, oratorios, orchestral suites, chamber music, and instrumental concertos. During his lifetime he was highly regarded by his contemporaries and critics, and composers such as Bach and Handel used his works as models for study and teaching. Telemann's musical style is highlighted by his use of contrapuntal lines with complex harmonies. Telemann was also one of the first musicians to focus on publishing and performing original music for small audiences.<sup>43</sup>

### ***Concerto for Horn and Orchestra in D major***

Telemann is known for writing copious amounts of music, and he produced many works for multiple horns; however the concerto in D major is his only known remaining concerto for solo horn. While Telemann spanned both the baroque and classical periods, this piece lends itself

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<sup>43</sup>Zohn, "Telemann, Georg Philipp."

more to the former. It is in a traditional three-movement structure of fast-slow-fast, with the first movement being the most substantial. The full work is about nine minutes long.

The first movement resembles a *concerto grosso*, with alternating solo and orchestral passages that are typical of an Italian concerto. The accompaniment opens alone and presents the main theme, establishing the light tone that will carry throughout the first movement. When the horn enters, it states the main theme twice in full. This tune begins with fast, stepwise motion and then shifts to downward arpeggios. Although it remains mostly within the midrange of the horn, it travels above the treble clef staff a number of times. After the repetition of the primary theme, Telemann extends the theme with a sequence, raising the horn line above the staff. The following section remains in the high range and is characterized by short articulations. An orchestral section follows, allowing the horn to rest momentarily before entering on high a G-sharp trill followed by a C-sharp trill in the staff. The horn then resumes the solo role with a fragment of the primary theme. Telemann expands the material before an additional set of trills and a cadence. A coda-like section follows, again exploring the high range of the horn in a fast passage that drives to the end of the movement. This movement's high passages, light articulation, and acrobatic lines can be a challenge to execute.

As is traditional, the second movement is slow, smooth, and lyrical. The horn melody resides almost entirely above the staff, and it is difficult to execute with precision and control. After an orchestral introduction, the horn enters in the upper treble clef range and quickly leaps up to high A before several slow, repeated high Bs. A small trill passage interjects before the horn line rises again to the extreme high range. A secondary melodic section begins at a *piano* dynamic above the staff, travels briefly into the middle treble clef staff, and then regains the extreme high range. The melody is flowing and soft, incorporating trills on high G-sharp. The movement ends with an orchestral theme and a perfect authentic cadence. The second movement

is beautiful yet challenging. With few breaks and a high tessitura, this movement will test the soloist's ability to maintain control, to articulate, and to trill above the staff.

The ternary third movement opens with an orchestral section that establishes the themes and character of the movement, which is light and regal. After the introduction, the horn states a slightly embellished version of the main theme, expanding the opening arpeggios with triplets, giving the solo line interest and distinction. After this short motive, the following theme is based on whole notes. Traditionally, the soloist can add ornaments over the harmonic structure here. The counter-theme has the same contour of the primary theme, but rests above the staff. A short interlude repeats the counter-theme on the horn, this time altered at the end to transition into the recapitulation. The section A material returns, slightly altered to retain the home key. This movement, like the previous two, challenges the soloist's flexibility, especially in the high range.

This work serves as an excellent example of early solo horn material, and it provides an opportunity for hornists to improve high range and appropriate baroque performance style. Telemann's concerto fits at any point on a recital, and it is a crowd-pleaser. The piano reduction is not overly challenging and fits seamlessly with the solo line.

This piece has been published by G. Schirmer (HL.50335540). and edited by many companies and can be found at most locations online and in person. Many professional recordings can be found through online resources.

### **Carl Maria von Weber (1786–1826)**

Carl Maria von Weber was a highly influential German composer, conductor, and critic of the early romantic period. Probably his greatest impact was on the development of German romantic opera, and his instrumental music draws directly from his vocal and dramatic works. His music is centrally homophonic, relies on diatonic melodies, and incorporates dance rhythms.

He also explored extended melodies, expanded forms, and unconventional harmonic progressions for climax. His instrumental works often feature new and experimental techniques.<sup>44</sup>

### ***Concertino for Horn and Orchestra***

The *Concertino for Horn and Orchestra* was originally composed in 1806 and later revised in 1815. It is often compared to his 1811 *Concertino for Clarinet*. While composed within fifteen years of Beethoven's horn sonata, Weber's work is far more advanced technically, formally, and harmonically. Moving away from the typical concerto, Weber uses a unique form that not only reinterprets the framework of typical concert pieces; it also allows for exploration of new harmonic language not often found in earlier solo horn works. Although this piece was written for natural horn, its highly advanced technique suggests that it was intended for a virtuoso player.

This piece is ultimately through-composed with some formal components built in. It is played without break and is about fifteen to eighteen minutes long.

The opening section, a small binary passage, is marked *andante* in compound meter. It begins with two long tremolos in accompaniment, establishing the key and mysterious tone, followed by solo horn, which begins in the midrange and then leaps up and down to open intervals, outlining the tonic. This tune covers over three octaves, requiring solid accuracy and intonation. The horn cadences in the pedal range to close the section.

The following passage is based on a theme and variation format, now in 2/4 meter and marked *andante con moto*. The theme is a simple tune that works flows through the middle of the treble clef staff, highlighting the key of B. The counter-theme incorporates longer note lengths,

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<sup>44</sup>Spitta et al., "Weber."

but also raises the tessitura. After an accompanimental interlude, the first variation begins a simple embellishment of the theme based on constant eighth notes. Another orchestral passage sets up the second variation and the first example of complex technical material, as the quarter-note theme is expanded into triplet-sixteenth-note ornamentation. The line, built around leaps and arpeggios, requires a high degree of flexibility and control over the range of the horn. The third variation is composed of an unrelenting string of triplet-sixteenth-notes, this time on the basis of scalar and chromatic patterns. The fourth variation relies again on arpeggios outlining B and F-sharp. These patterns cover over a two-octave range and dive into the pedal register at cadential points. The primary theme is embellished by a martial “eighth-sixteenth-sixteenth” pattern, while the secondary theme scales a stepwise run up to high C-sharp before reverting back to the martial pattern. The accompaniment cadences and brings the theme and variation setting to a close.

A long, written cadenza follows. Its material is virtuosic, acrobatic, and highly nuanced, recalling the simultaneously delicate and robust character of operatic recitative. It incorporates fortissimo accents, aggressive calls, *legato* and *staccato*, trills and ornamentation, subtle chromatic lines, and wide leaps into extreme ranges. At the end of the cadenza, Weber calls for the unique and underused technique of multiphonics, or “horn chords.” This requires the soloist to play a note and hum a second pitch simultaneously. When executed with precise intonation, this interval should produce more overtones to fill out the harmony. The effect produces an eerie, haunting timbre used here to capture interest and increase suspense.

The last major section is an extended ternary dance with coda. This section is labeled *Alla Polacca*, which is a Polish dance characterized by emphasis on the second half of the downbeat. The A theme is based on sporadic leaps, rapid sixteenth notes, accented upbeats, and Alberti bass lines, and it covers over one and half octaves. The piano offers an interlude built on constant

sixteenth notes, which the solo horn repeats in the high treble clef range. After a return of the A theme, a *fortissimo* line in the low range quickly scales an octave-and-a-half through a broken arpeggio and repeats again at *pianissimo*. The playful B theme features constant motion, subdivision, fast articulation, and huge leaps, ultimately reaching into the extreme high range and requiring great flexibility and control. A long piano line leads to the recapitulation, which restates the eight-measure A theme in full. The line then deviates to approach a large coda, which further increases the speed and range. After a line of constant sixteenth-note runs and leaps, the horn soars into the high range and then tumbles into a trill. An arpeggio climbs to a sustained high B, countered by a two-octave leap down to a pedal note. The line immediately returns to the extreme high range, followed by a flurry of triplet-sixteenth-notes that lead into an Alberti bass figure and a chromatic line of trilled whole notes. The final flourish covers a vast range through a string of sixteenth notes and chromatic embellishment, peaking at a D-sharp above the treble clef staff. A cadential trill in the treble clef brings the work to a close.

Because of its uniquely difficult range, embellishment, speed, and extended techniques, Weber's *Concertino* could arguably be labeled as the most difficult work in the solo horn literature. From start to finish, this work presents constant technical and physical demands. The piano reduction for this work is also difficult, and it may take time to collaborate. This piece would be appropriate at any point on a recital, but to adequately showcase its spectacle and virtuosity, it is best used as an opener or closer.

This work can be purchased at many locations both in person and online, published by Kalmus Classic Edition (AP.K04532). Some professional recordings of this work are available to the public, notably by Hermann Baumann and Barry Tuckwell.

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APPENDIX I  
Category Table  
Horn Recital Repertoire by Composer

Piece	Period	No. of Movements	Length (min)	Category	Accompaniment Type	Genre
Abbott: <i>Alla Caccia</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Arnold: <i>Fantasy for Horn</i>	20th Century	1	<10	D	—	Unaccompanied
Basler: <i>Folk Song Suite</i>	20th Century		>10	E	Piano	Instrumental Solo
Basler: <i>Serenade</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Beethoven: <i>Sonata for Horn and Piano</i>	Classical	3	>10	B	Piano	Sonata
Bernstein: <i>Elegy for Mippy I</i>	20th Century	1	<5	E	Piano	Instrumental Solo
Bozza: <i>En Foret</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Bozza: <i>En Irlande</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Bozza: <i>Sur Les Cimes</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Buyanovsky: <i>España</i>	20th Century	1	<10	D	—	Unaccompanied
Cherubini: <i>Sonata No. 1</i>	Romantic	1	<10	E	Piano	Sonata
Cherubini: <i>Sonata No. 2</i>	Romantic	1	<10	C	Piano	Sonata
Danzi: <i>Concerto in E-flat</i>	Classical	3	>10	B	Orchestra (Piano reduction)	Sonata
Dukas: <i>Villanelle</i>	20th Century	1	<10	D	Piano	Sonata
Förster: <i>Concerto in E-flat</i>	Classical	3	>10	B	Piano	Concerto
Françaix: <i>Divertimento</i>	20th Century	3	<10	D	Piano	Instrumental Solo
Glière: <i>Concerto for Horn, Op. 91</i>	20th Century	3	>15	A	Orchestra (Piano reduction)	Modern Concerto
Glière: <i>Intermezzo, Op. 35 No. 11</i>	20th Century	1	<8	E	Piano	Instrumental Solo

Piece	Period	No. of Movements	Length (min)	Category	Accompaniment Type	Genre
Glière: <i>Nocturno, Op. 35 No. 10</i>	20th Century	1	<8	E	Piano	Instrumental Solo
Gounod: <i>Six Melodies for Horn and Piano</i>	Romantic	6	>15	E	Piano	Dances
Haydn: <i>Horn Concerto No. 1 in D major</i>	Classical	3	>10	B	Orchestra (Piano reduction)	Concerto
Heiden: <i>Sonata for Horn and Piano (1939)</i>	20th Century	3	>10	B	Piano	Sonata
Hindemith: <i>Sonata for Horn (1939)</i>	Modern	3	>10	B	Piano	Sonata
Hindemith: <i>Concerto for Horn and Orchestra (1949)</i>	Modern	3	>10	B	Orchestra (Piano reduction)	Concerto
Jacob: <i>Concerto for Horn and Strings (1951)</i>	20th Century	3	>15	A	Orchestra (Piano reduction)	Concerto
Ketting: <i>Intrada</i>	Modern	1	<8	E	—	Unaccompanied
Krol: <i>Laudatio</i>	Modern	1	<8	D	—	Unaccompanied
Messiaen: <i>Interstellar Call (Appel Interstellaire)</i>	Modern	1	<8	D	—	Unaccompanied
Mozart, L.: <i>Concerto in D for French Horn and Orchestra</i>	Classical	4	>10	B	Orchestra (Piano reduction)	Concerto
Mozart, W. A.: <i>Concerto No. 1</i>	Classical	2	<10	C	Orchestra (Piano reduction)	Concerto
Mozart W. A.: <i>Concerto No. 2</i>	Classical	3	>10	B	Orchestra (Piano reduction)	Concerto
Mozart, W. A.: <i>Concerto No. 3</i>	Classical	3	>10	C	Orchestra (Piano reduction)	Concerto
Mozart W. A.: <i>Concerto No. 4</i>	Classical	3	>10	B	Orchestra (Piano reduction)	Concerto
Mozart, W. A.: <i>Concerto Rondo</i>	Classical	3	<8	E	Orchestra (Piano reduction)	Concerto
Neuling: <i>Bagatelle</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Persichetti: <i>Parable VIII for Solo Horn</i>	20th Century	1	<10	D	-	Unaccompanied
Poulenc: <i>Elegie for Horn and Piano</i>	20th Century	1	<10	D	Piano	Instrumental Solo

<b>Piece</b>	<b>Period</b>	<b>No. of Movements</b>	<b>Length (min)</b>	<b>Category</b>	<b>Accompaniment Type</b>	<b>Genre</b>
Rosetti: <i>Concerto for Horn in D Minor</i>	Classical	3	>10	B	Orchestra (Piano reduction)	Concerto
Rossini: <i>Prelude, Theme and Variations</i>	Romantic	1	<10	D	Piano	Instrumental Solo
Saint-Saëns: <i>Morceau de Concert, Op. 94</i>	20th Century	3	>10		Orchestra (Piano reduction)	Instrumental Solo
Saint-Saëns: <i>Romance, Op. 36</i>	20th Century	1	<10	D	Piano	Instrumental Solo
Schumann: <i>Adagio and Allegro, Op. 70</i>	Romantic	2	<10	D	Piano	Instrumental Solo
Strauss, F.: <i>Les Adieux</i>	Romantic	1	<10	E	Piano	Instrumental Solo
Strauss, F.: <i>Nocturno, Op. 7</i>	Romantic	1	<10	E	Piano	Instrumental Solo
Strauss, F.: <i>Concerto, Op. 8</i>	Romantic	3	>10	B	Orchestra (Piano reduction)	Concerto
Strauss, R.: <i>Concerto No. 1 in E-flat major, Op. 11</i>	Romantic	3	>10	A	Orchestra (Piano reduction)	Concerto
Strauss, R.: <i>Andante</i>	Romantic	1	<8	E	Piano	Instrumental Solo
Telemann: <i>Concerto for Horn and Orchestra in D major</i>	Baroque/ Classical	3	>10	B	Orchestra (Piano reduction)	Concerto
Weber: <i>Concertino for Horn and Orchestra</i>	Romantic	2	>15	A	Orchestra (Piano reduction)	Concerto

APPENDIX II  
Example Recitals  
Ingredient Menu

**Table 1 (Hour long recital featuring A work)**

First work	Second work	Third work	Fourth work	Fifth work (if applicable)
A	C	B	E	D
B	E	C	E*	A
D	B/C	A	E	
A	E	B/C	D	

**Table 2 (Hour long recital featuring B works)**

First work	Second work	Third work	Fourth work	Fifth work (if applicable)
B	E	C	E	D
D	C	C	E	B
D	E	B	C	D
B	E	C	B	D

**Table 3 (Hour long recital featuring multiple C works)**

First Work	Second Work	Third Work	Fourth Work	Fifth Work
C	E	D	E	C
C	E	C	D	E
C	E	C	E	C

**Table 4 (Half hour recital featuring B works)**

<b>First Work</b>	<b>Second Work</b>	<b>Third Work</b>
A/B	E	C
C	E	B
A/B	C	D
C	E	A/B
B	E	B

**Table 5 (Half hour recital featuring C works)**

<b>First Work</b>	<b>Second Work</b>	<b>Third Work</b>
C	E	E/C
C	E	C
E	E	C

## APPENDIX III

### List of work product numbers

Abbot, Alan: <i>Alla Caccia</i> .....	Josef Weinberger (HL.48016549).
Arnold, Malcolm: <i>Fantasy for Horn</i> .....	Faber Music (AP.12-0571500307).
Basler, Paul: <i>Folk Song Suite for Horn and Piano</i> .....	RM Williams Publishing
Basler: <i>Serenade for Horn and Piano</i> .....	RM Williams Publishing
Beethoven, Ludwig van: <i>Sonata for Horn and Piano, Op. 17</i> .....	Carl Fischer (CF.W1631).
Bernstein, Leonard: <i>Elegy for Mippy I</i> .....	Boosey & Hawkes (HL.48010872).
Bozza, Eugène: <i>En Foret</i> .....	Alphonse Leduc (AH.AL19955).
Bozza: <i>En Irlande</i> .....	Alphonse Leduc (AH.AL20930).
Bozza: <i>Sur Les Cimes</i> .....	Alphonse Leduc (Ah.AL22811).
Buyanovsky, Vitaly: <i>España</i> .....	McCoys Horn Library
Cherubini, Luigi: <i>Sonata I. Sonaten</i> .....	G. Schirmer (HL.50335590).
Cherubini: <i>Sonata II. Sonate</i> .....	G. Schirmer (HL.50335590).
Danzi, Franz: <i>Concerto in E-flat</i> .....	International Music Company (IM.1838).
Dukas, Paul: <i>Villanelle</i> .....	Editions Durand (HL.50561473)
Förster, Christoph: <i>Concerto in E-flat</i> .....	Masters Music Publications Inc. (MT.M1837-SET).
Françaix, Jean: <i>Divertimento</i> .....	Editions Musicales Transatlantiques (HL.14040197).
Glière, Reinhold: <i>Concerto for Horn, Op. 91</i> .....	International Music Company (IM.1599).
Glière: <i>Nocturno, Op. 35 No. 10</i> .....	International Music Company (IM.3159).
Glière: <i>Intermezzo, Op. 35 No. 11</i> .....	International Music Company (IM.3158).
Gounod, Charles: <i>Six Melodies for Horn and Piano</i> .....	McCoys Horn Library
Haydn, Joseph: <i>Horn Concerto No. 1 in D major</i> .....	Kalmus Classic Edition (AP.K04525).
Heiden, Bernhard: <i>Sonata for Horn and Piano (1939)</i> .....	G. Schirmer (HL.50223690).
Hindemith, Paul: <i>Sonata for Horn (1939)</i> .....	Schott Music (9783795795061)
Hindemith: <i>Concerto for Horn and Orchestra (1949)</i> .....	Schott Music (SD.49004622).
Jacob, Gordon: <i>Concerto for Horn and Strings (1951)</i> .....	E.C. Schirmer Publishing (EC.1.5116).
Ketting, Otto: <i>Intrada</i> .....	Donemus (PR.534002680).
Krol, Bernhard: <i>Laudatio</i> .....	Simrock (HL.48018102).
Messiaen, Olivier: <i>Interstellar Call (Appel Interstellaire)</i> .....	Not Published Individually
Mozart, Leopold: <i>Concerto in D for French Horn and Orchestra</i> .....	G. Schirmer (HL.50261880).
Mozart, Wolfgang A.: <i>Horn Concerto No. 1 in D major, K. 412</i> .....	Multiple Editions
Mozart, W. A.: <i>Horn Concerto No. 2 in E-flat major, K. 417</i> .....	Multiple Editions
Mozart, W. A.: <i>Horn Concerto No. 3 in E-flat major, K. 447</i> .....	Multiple Editions
Mozart, W. A.: <i>Horn Concerto No. 4 in E-flat major, K. 495</i> .....	Multiple Editions
Mozart, W. A.: <i>Concerto Rondo, K. 371</i> .....	Multiple Editions
Neuling, Hermann: <i>Bagatelle</i> .....	Boosey & Hawkes (PM196).
Persichetti, Vincent: <i>Parable VIII for Solo Horn</i> ....	Theodore Presser Company (PR.164001050).
Poulenc, Francis: <i>Elegie for Horn and Piano</i> .....	Chester Music (HL.14025934).
Rosetti Antonio: <i>Concerto for Horn in D minor</i> .....	Simrock (HL.48018125).
Rossini, Gioachino: <i>Prelude, Theme and Variations</i> .....	Joseph Eger, (2410).
Saint-Saëns, Camille: <i>Morceau de Concert, Op. 94</i> .....	Editions Durand (HL.50561297).
Saint-Saëns: <i>Romance, Op. 36</i> .....	Editions Durand (HL.50561771).
Schumann, Robert: <i>Adagio and Allegro, Op. 70</i> .....	G. Schirmer (HL.50335570).
Strauss, Franz: <i>Les Adieux</i> .....	Robert King Muisic (AL28580).



Strauss, F.: *Nocturno, Op. 7* ..... Universal Edition (PR.UE001368).  
Strauss, F.: *Concerto, Op. 8*..... Carl Fischer (CF.W1634).  
Strauss, Richard: *Andante*..... Boosey & Hawkes (HL.48009397).  
Strauss, R.: *Horn Concerto No. 1 in E-flat major, Op. 11*..... G. Schirmer (HL.50262600).  
Telemann, Georg Philipp: *Concerto for Horn and Orchestra in D major* G. Schirmer (HL.50335540).  
Weber, Carl Maria von: *Concertino for Horn and Orchestra*...Kalmus Classic Edition  
(AP.K04532).