

THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

SCHOOL OF MUSIC

A LECTURE RECITAL: SCHOOLS OF PLAYING HORN

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ABSTRACT

This thesis accompanies my senior lecture recital as a demonstration of research on various “schools” of playing the modern French horn. The musical portion of the recital served as a means to represent my improvements and development as a musician, while the lecture portion of the recital allowed me to relay historically significant information concerning each piece to my audience. The purpose of the research was to illustrate the various performance practices that exist in the modern world of playing horn. Each piece was selected to represent a specific time period in music history, as well as to highlight a particular “school” of playing associated with that piece. The pieces were also selected based on personal connections in the world of horn playing, such as geographical location of my training. The final outcome of the performance, lecture, and research cumulate to represent both my artistic and my academic abilities.

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Chapter 1 - Introduction

Background and Purpose

This project was first inspired by the 46th Annual International Horn Symposium, which was hosted by the International Horn Society in August 2014. I had the pleasure of attending this symposium, which focused specifically on “schools of playing” the horn. With performances by the New York Philharmonic Orchestra horn section, the American Horn Quartet, the Bergen Philharmonic Horns, the Japanese Horn Society, the Budapest Festival Horn Quartet, and many others, I was captivated by the striking differences in their performances. Although there is certainly a strong Western Art Music tradition that provides a common ground for horn players across the world, there are clear variations in both musical style and performance technique depending on an individual’s training.

I experienced this difference in “schools of playing” when I first began studying at Penn State. I grew up in Cleveland Heights, Ohio, with Severance Hall, the home of The Cleveland Orchestra, right down the street. My private horn instructor in high school also grew up in Cleveland, and played in the same youth orchestras in which I played. I was completely immersed in the “Cleveland sound” (see pg. 10), and I learned technique that was in that particular school of playing. The last two years of my high school career, I was a member of the Cleveland Orchestra Youth Orchestra, which was conducted by The Cleveland Orchestra’s assistant director. We also received coachings from members of the orchestra, played side-by-side concerts with them, and had the opportunity to work one-on-one with the horn section.

When I began taking lessons with potential college applied horn professors, many were able to quickly determine that I had been trained in Cleveland. I play on the same make and model horn as The Cleveland Orchestra horn section, and I was taught to play with a dark, controlled sound. Working with teachers from different backgrounds was eye-opening, because I began to realize that many different schools of playing exist in the horn world today. When I started working with Professor Lisa Bontrager at Penn State University, I realized how these schools of playing could be molded together to create a versatile, flexible performer; something that is invaluable in today's performance world.

It all came together at the International Horn Symposium. I was able to hear firsthand performances from accomplished horn players across the world, noting the differences in the styles and sounds of those players. I began to think about the various repertoire I had performed over the years, and how drastically different it would have sounded had I been trained in a different "school". I decided that I wanted to use repertoire from horn solo literature to illustrate these schools of playing, as well as to discuss the significance of each piece I selected.

Overview of Project

The repertoire from this recital includes four pieces, each written in a different century, by a composer with a different nationality and background. Each piece has a particular connection or significance with my training as a horn player. I have synthesized information about the history of the horn, the development of several significant "schools" of horn playing, and specific information concerning the selected repertoire to create a comprehensive analysis of the music. I have also included notable recordings for other horn players that may be interested

in performing this repertoire. My hope for this project is that it not only allowed me to explore a significant topic in the horn world, but that it also provides information that can be applied to other performances of similar repertoire.

Chapter 2 - History of the Horn

Early Beginnings

The modern French horn, more commonly referred to as simply the horn, looks and sounds vastly different than its early ancestors. Before the year 1750, horns had the primary purpose of being used in outdoor settings, for events like hunting parties or marches in battles. The horn itself was simply a coiled up tube, flaring at one end, with a mouthpiece in the other. The instrument was made to sound by creating a buzz with the lips into the mouthpiece, and sound waves vibrated, carrying through the bell (Fromme, 1972, pg. 329).

However, in 1752, a revolutionary technique known as hand stopping was developed and perfected, allowing the instrument to develop as an orchestral and solo performance instrument (Morely-Pegge, 1943, pg. 35). The hand stopping technique involved changing the position of the hand in the bell to change both the pitch and timbre of the resulting sound. The hand functioned as a mechanism to alter the harmonic series of a note, providing more chromatic notes to a player, thus increasing the playing opportunities. This technique is credited to A. J. Hampel from an early method in the Paris Conservatoire (Morely-Pegge, 1943, pg. 37).

By the middle of the eighteenth century, the hunting horn form had developed into a horn with a larger bell, and special tubing in various lengths called crooks. Each crook was a different length to set the main body of the horn into a specific key. There were several designs of this horn, but according to Morely-Pegge (1943), the most popular one featured a fixed leadpipe with conical accompanying crooks. The crooks used for solo performances were specifically G, F, E natural, E flat, and D, which explains why much of the solo repertoire from

the Classical Era is in the key of D or E flat major. Orchestral players also regularly used both B flat and C crooks.

Once the horn worked its way into orchestral compositions, it was typically written for in groups of two: “Cor alto”, or first horn, and “Cor basse”, or second horn (Morely-Pegge, 1943, pg. 51). The first hornist regularly played in the higher octaves, developing flexible lips, while the second hornist played in lower octaves, providing a foundation on which the first horn performed.

Toward the end of the eighteenth century, the “Cor mixte” horn came into being, which focused on the middle register of the instrument, relying more on the stopped horn technique than either of the previous horn parts. As the technical skill of performers increased through the century, the “cor mixte” became increasingly popular (Tatum, 2011, pg. 63).

Development of “Schools of Playing”

Although the instrument is often called the French horn, the instrument developed across Europe, and in later years, specifically Germany. In 1900, Kruspe of Erfurt and Gumbert Gewandhaus collaborated to “market the first F and B-flat Double Horn” (Morely-Pegge, 1943, pg. 52). This modern double horn had then German mechanism rotary valves, a larger bore, and thicker metal than previous models. It is interesting to note that around the same time, a horn maker in Paris known as Gautrot of Paris designed a double horn in F and E-flat, with piston valves instead of rotary valves, but otherwise very similar to the German model (Tatum, 2011, pg. 64). However, the “only advantage” to this French model was the ability to play in E-flat

without transposing (Morely-Pegge, 1943, pg. 52), which was not enough of a benefit to market the instrument.

The large bore German horn is what musicians are familiar with today. The tone characteristics vary with the make and model of the instrument, but some general principles remain the same. The German horn is “simply the old hand horn with a valve attachment” (Morely-Pegge, 1943, pg. 52), but with increased agility and a greater dynamic range. The various “schools of playing” that will be discussed in relation to selected repertoire come from the variety of equipment and specific horn models chosen, and the musical choices made when performing in particular styles.

Chapter 3 - Classical Era

W. A. Mozart, *Concerto No. 4 in E-flat Major, K. 417*

Wolfgang Amadeus Mozart is one of the major names from the Classical Era of Western art music. The German composer and musician wrote over 600 works in his lifetime, and a small percentage made their way into major horn repertoire. Mozart specifically wrote 4 concerti and a concert rondo for the horn, which are today considered standards in the solo repertoire. These works have become so standard that they are almost always asked for on collegiate and graduate school auditions, proving that they have stood the test of time.

The first movement of Mozart's Horn Concerto Number 2, K. 417, in E-flat major follows a typical sonata form: there is an introduction, followed by an exposition, brief development, a recapitulation, and finally a coda. The development section is in the key of the relative minor, C minor.

Although this piece is known as the second concerto, it was actually written first, and just like the other horn concerti, it was written for Mozart's horn-playing acquaintance, Ignaz Leitgeb ("Mozart's Horn Concerto K. 417", 2011). Mozart was known to tease Leitgeb, annotating his scores with personal notes and jokes. The original manuscript was originally written in red, green, blue, and black ink, with the intent to distract Leitgeb in performance. The dedication on this particular concerto reads: "W. A. Mozart took pity on Leitgeb, ass, ox, and fool in Vienna on 27 May 1783" ("Mozart's Horn Concerto K. 417", 2011).

Performance Practice and the Natural Horn

This particular piece was selected to open my recital, as it is one of the early works for horn when the horn was just starting to be recognized as a major orchestral and solo instrument. Part of Mozart's intention while writing these concerti was to "civilize" what had previously been an outdoor hunting instrument (Fitzpatrick, 1964, pg. 45). However, a few things about horn playing have changed since Mozart's time. When he was composing, he was writing for the small-bore natural horn in E-flat ("Mozart's Horn Concerto K. 417", 2011). Natural horns involved using a technique called hand stopping to attain notes not in the overtone series, but these valveless horns did have some limitations. For instance, higher notes were much more unstable due to the harmonic nature. Mozart accommodated for this particular issue by writing high notes infrequently and close together. Another issue was the harsher tone of some notes produced by hand-stopping. As noted by Fitzpatrick (1964), Mozart cleverly worked these into his compositions by using them to emphasize certain harmonies. For instance, the seventh harmonic on the natural horn has a very harsh, edgy sound, as it requires the hand to almost fully cover the bell. Depending on the crook being used, the sound resulting from that harmonic will always be more muted and brassy than other notes. Mozart took advantage of this by using those specific notes to emphasize the harmonies within the composition. In the key of E-flat, many of the leading tones, such as D and A, would have had that altered timbral effect when performed on a natural horn.

Today, hornists typically perform works from the Classical Era on the modern horn. Although there are some timbral differences, it is still possible to personify the character of this repertoire on a modern, valved horn. This is evident in the numerous recordings of the concerti by some of the world's greatest horn players.

Notable Recordings

One such hornist, Dennis Brain, recorded all four concerti and the concert rondo in 1953 with the London Philharmonia Orchestra, and his recording remains one of the most significant in today's horn playing world. Brain was one of the major performers of the 20th century, his playing style described as “sweet, supple, and lyrical” (“Dennis Brain, 1921-1957”, 2013). Brain performed using a French Raoux piston-valved horn, similar to the one that his father played and used to teach him. These “French” horns were less robust than similar German instruments of the time, adding to Brain's contained, delicate sound. Eventually, Brain did switch to an Alexander single B-flat horn with a narrower leadpipe, noting that he was expected to “play the right notes all of the time!” (“Dennis Brain, 1921-1957”, 2013). The Alexander model was much more reliable due to the overtone series produced, and therefore became the instrument of choice for solo hornists.

Another notable recording of the Mozart horn concerti is that of Barry Tuckwell. Tuckwell began his musical training in Australia, joining the Melbourne Symphony Orchestra at age 15. At age 19, he moved to London to perform in major ensembles including the Scottish National Orchestra and the London Symphony Orchestra (“Barry Tuckwell”, 2013). Arguably one of the “most recognizable names in solo horn playing in the latter half of the 20th century” (International Horn Society, 2013), Tuckwell was a key component of championing the double horn, even when many British players were still using single horns. He played on a Holton Tuckwell Model 104, a horn that he himself helped to design. Tuckwell recorded the Mozart concerti with the English Chamber Orchestra in 1984. His daring performance was reviewed as more aggressive than Brain's, with more “fire” in his playing (“Barry Tuckwell”, 2013).

Tuckwell added flare to his cadenzas without compromising the Classical style, which makes this another “go-to” recording for hornists.

Chapter 4 - Romantic Era

Franz Schubert, *21 Lieder transcribed for Horn*

Franz Schubert was a prolific German composer living in the Romantic Era of western art music. He played a significant role in developing the lieder genre, which is the setting of German Romantic poems to music, typically for solo voice and piano. He is known for several important song cycles, which tie together a series of lieder based on an underlying theme. A selection of these lieder are incorporated to the music theory curriculum in the Penn State School of Music, which provided an analytical foundation from which to approach the composition.

Schubert never composed specifically for solo horn, but some of his lieder have been transcribed for horn. Kazimierz Machala, Professor emeritus of horn at University of Illinois School of Music, recently transcribed 21 Schubert songs for horn and piano. Machala first studied horn at the Janacek Academy of Music & Dramatic Arts in the Czech Republic and then later at the Juilliard School of Music in the United States. He has performed all over the world, with groups such as the New York Philharmonic, Sydney Symphony Orchestra, St. Louis Brass Quintet, Cracow Radio Symphony, and many others (“Kazimierz Machala”, 2014). He is an incredibly versatile musician, studying first in the style of the Czech Horn School, but expanding to adapt techniques from the American Horn School later on in his career. Machala has been cited by the *Horn Call* for his numerous excellent transcriptions, both for solo horn and for various ensembles. His horn version of these Schubert lieder is still very true to the original work, shifted into appropriate keys for the instrument.

Performance Practice and the Cleveland Connection

Richard King, former principal horn of the Cleveland Orchestra, recorded these 21 songs with pianist Susan Teicher in 2006. While I was in high school, I had the enormous opportunity to attend master classes, concerts, coachings, and other events involving Rich King, and I quickly grew to admire and covet his sound. Having studied at both Julliard and Curtis in the American school, King's sound is incredibly resonant and pure.

As mentioned earlier, this rounded, never edgy style is what is referred to as the Cleveland sound. This particular style of horn playing also has to do with equipment: Cleveland horn players generally choose the Conn 8D horn model, which is what was used on this recital as well. This brand has a darker tone production due to the thicker nickel silver alloy plating in the bell, as well as an extra long pull on the second B-flat tuning slide (GC Conn Professional Model, 2014). The bell is also lightweight and "large throat", indicating the bore to be larger than other models of double horn (GC Conn Professional Model 2014).

After discovering Rich King's recordings of the Schubert songs, it was clear that this particular repertoire could be perfectly incorporated into the recital to highlight this particular school of playing. One lied, *Der Lindenbaum*, was selected due to personal background, having previously studied and analyzed the composition in music theory classes. The other lied, *Ständchen*, is simply a well-known melody. Both the original German text and the English translation were provided (see Appendix E).

Ständchen, or "Serenade", is part of the *Schwanengesang* (D 957) song collection, which was compiled following Schubert's death. It is one of the most well known of Schubert lieder, and has been arranged many times for a variety of settings. The simple melodic line reflects the sweetness of the love poem, using higher chromatic notes for text painting. Although there is

chromaticism characteristic of that time period, the composition maintains the major key tonality throughout.

Der Lindenbaum, or “The Linden Tree”, is song number 5 from one of Schubert’s most well known song cycles, *Winterreise*, Op. 89, D 911. The song has two clearly contrasting sections: the A section in the major key, and the B section in the parallel minor key. The text depicts a man walking under a Linden tree, switching back and forth between sweet nostalgia and more dark memories about that specific location. As the song moves forward, he cannot decide if he is hopeful or desolate. In this particular lied, the voice and the piano part are equals. The piano foreshadows the story told by the text, modulating before the voice does so. The piano also provides an overall structure to the piece, emphasizing character changes and resolving to a satisfying ending. Although the technical demands of this composition are not extreme, the emotion conveyed through text provides a challenge to the performer.

Chapter 5 - 20th Century

Lars-Erik Larsson, *Concertino for Horn and String Orchestra, Op. 45*

Lars-Erik Larsson was a 20th century Swedish composer, primarily known for his work for Swedish radio. He studied with Alban Berg, and was notably the first Swede to write serial music. However, his style as a composer was very eclectic, ranging from Nordic-romantic and neo-classical styles, occasionally incorporating 20th century ideals into compositions. He also valued the ever-influential Mozart, making many appeals to the classical style throughout his compositional career. For instance, Larsson avoided “heavy characters” like *grave* and *maestoso* markings, emphasized simple, homophonic texture, and incorporated melodies that are stepwise and triadic in motion.

Larsson wrote a series of concertinos with the same opus number (opus 45) for almost every orchestral instrument with string orchestra accompaniment. Concertino for Horn and String Orchestra, Op. 45 No. 5 is not one of the more well known in the solo horn repertoire. It is often overlooked as simplistic and unimaginative. However, the soaring melodies and constant rhythmic play between soloist and accompaniment are captivating, and the significance of this composition should not be overlooked.

Performance Practice from the Eastern Tradition

With regard to the examination of schools of playing, the recording of a Swedish horn player, Soren Hermansson, performing the Larsson concertino, is of great interest. Both Hermansson and Larsson studied at the Royal Academy of Music in Stockholm, but Hermansson

had more of a career across Europe and even into America than Larsson (Devereaux, 2003).

Hermansson was the horn professor at the University of Michigan School of Music from 1999-2006, where he learned to adjust his style and interpretation from the European training he had.

In an interview, Hermansson states that he “meets the students halfway” when discussing stylistic choices in performance practice (Devereaux, 2003). One particular difference in horn playing between Europe and America is the use of vibrato: generally, American horn players are not specifically trained to use vibrato and do not incorporate it into stylistic technique, whereas European horn players do. On Hermansson’s recording, his use of vibrato is certainly noticeable, especially in longer, more lyrical passages. However, the recital’s rendition of this piece will not include vibrato, as it is not traditionally a part of the American style of horn playing.

Chapter 6 - 21st Century

Paul Basler, *Canciones*

The last piece on the recital program is *Canciones*, written by Paul Basler. Basler is an American horn player and composer, and a very significant and prolific individual in the horn world today. He has been commissioned for varying levels of difficulty for both choral and instrumental works, and he is one of the most performed composers of his generation. Born in 1963, Basler is currently on faculty at the University of Florida. In 1993, he spent a whole year as a fullbright senior lecturer at Kenyatta University in Nairobi, Kenya. This experience is especially apparent in the influence of his compositional style: he tends to write with simple harmonic structures, forceful rhythmic language, predictable voice leading, and lyrical melodic ideas. His melodies are very singable and repetitive, and his harmonies avoid dissonances.

Canciones was originally commissioned for Myrna Meeroff, adjunct professor of horn at Broward College in Florida. Meeroff is currently principal horn of the New Philharmonic Orchestra as well as solo horn with the Florida Chamber Orchestra. The piece was commissioned through the International Horn Society Mier Rimón Commissioning Assistance Fund, which was established in 1989. Paul Basler used these funds in 2003, publishing *Canciones* in 2004. He mentions in program notes that his goal was to fill the recent void in horn literature.

The piece is a setting of 3 different songs, but in a very connected way. There is no particular text provided for the songs; instead, the melody is lyrical and flowing. The Kenyan influence is evident in his rhythmic patterns, often employing syncopation as well as duple mixed with triple patterns. Basler's "signature melody" also appears, which is one that he has

incorporated into several pieces for solo horn, including the recent *Cancion*, written for Professor Lisa Bontrager in 2014.

Canciones appears on the “Harambee” CD, performed by Michelle Stebleton and Paul Basler himself on piano. The composition is *molto rubato*, with tempo changes throughout, which could potentially lead to large discrepancies in interpretation. However, in this particular case, it is logical to assume that Michelle Stebleton took direction from Basler in terms of interpretation, meaning that the recording is almost as authentic as possible. This is not a typical situation for solo repertoire, as we are unable to converse with the composers of many of the staple pieces for horn. The authenticity of the recording made this piece challenging in a different fashion. Rather than searching for the closest representation of the composer’s intent, the performer must represent known intent.

Performance Practice and the Northeastern Horn Workshop

This piece was selected to end my senior recital because it has many connections to current personal development. The horn applied faculty in the Penn State School of Music, Professor Lisa Bontrager, has worked with Paul Basler many times, appearing on the “Harambee: Horn Music of Paul Basler” CD along with her MirrorImage horn duo partner, Michelle Stebleton. One of the first pieces I performed as a member of the Penn State horn studio was written by Paul Basler, and I have played many more compositions since. The Penn State Horn Ensemble performed “The Ascension” last spring, and more recently, we performed “Harambee” in London at the International Horn Symposium. Furthermore, Paul Basler is a guest artist at this year’s Northeast Horn Workshop, which is being hosted at Penn State. After

performing a piece, having the opportunity to discuss with the living composer is an uncommon experience for many musicians. Aside from the opportunity to delve into such incredible repertoire, this particular connection has also highlighted a significant amount about networking and collaborating within the horn world. Collaborating and performing with significant musicians today heightens one's awareness of the development of additional schools of playing, and inspires authentic, unique, solo horn performances.

Chapter 7 - Reflections on the Lecture Recital

Preparation for a recital of any size is no simple feat. It requires a great deal of preparation, time management, and organization. Not only does the performer have to attend to specific program formatting guides, meticulously plan all rehearsals with collaborative artists, and promote the performance to the public, she also has to focus on specific performance goals to accomplish the larger task at hand. The major portion of preparation for this recital was completed in a practice room: constantly striving for the perfect artistic representation of any given piece.

This recital went beyond the average musical preparation required for a recital. It also involved extensive research into the history of horn performance, drawing on traditions from around the world and synthesizing those various traditions into one cohesive product. Applying personal experience and preference was essential, but maintaining historically accurate performance practices to create authentic versions of each selection played a major factor in the results. Adapting and recreating each piece is part of the art of being a musician, which requires many decisions to be made.

The research that went into the lecture portion of this recital was especially gratifying, as it led me to better understand the theory and history behind the music. Being aware of the composer's intent allowed me to develop a clearer foundation and standpoint from which to prepare. Furthermore, focusing specifically on significant recordings from reputable horn players guided me to a successful interpretation of each selection.

Overall, I felt that the lecture recital was a successful event. Of course, any performance can increase in success by an increase in rigorous preparation, but based on the

timeline for preparation, I think I performed to the best of my ability. No performance can ever be defined as perfect, due to factors such as nervousness or audience disruptions, but achieving the highest level of success based on circumstance is certainly a rewarding experience. In doing my best to express the musical intent and convey key factual information to the audience, I presented an informative, passionate, and significant senior lecture recital.

Appendix B Audio Recording of the Lecture Recital*

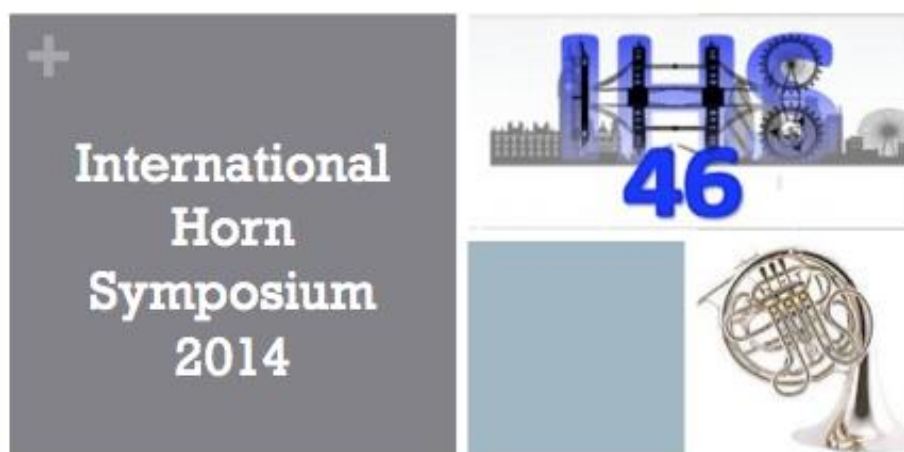
*Audio recording is on file at the Schreyer Honors College

Appendix C Lecture Recital PowerPoint



“Schools of Playing”
 A Senior Honors Lecture Recital
 Schreyer Honors College

Caitlyn McGaugh, horn
 Kathy Gattuso Cinatl, piano



New York Philharmonic
 American Horn Quartet
 Bergen Philharmonic Horns
 Japanese Horn Society
 Budapest Festival Horn Quartet

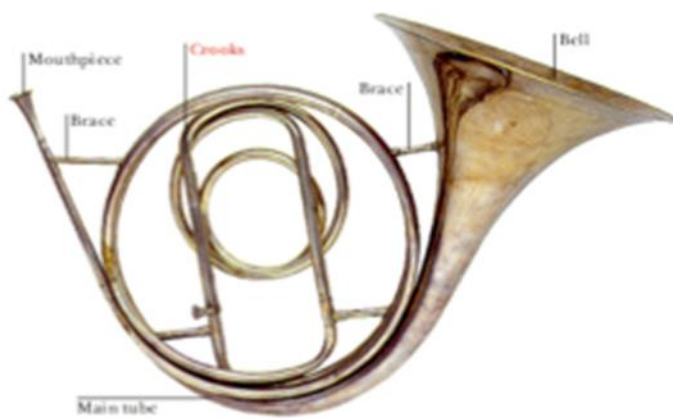
Classical Era of Music: c. 1750-1820



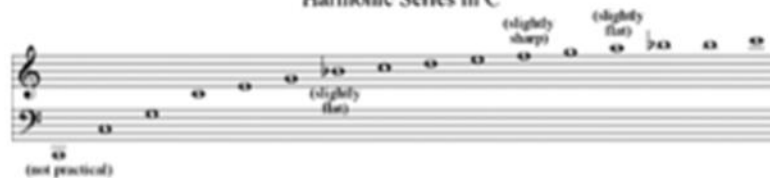
W. A. Mozart

+ Portrait by Johann Nepomuk della Croce

+ Natural Horn



Harmonic Series in C



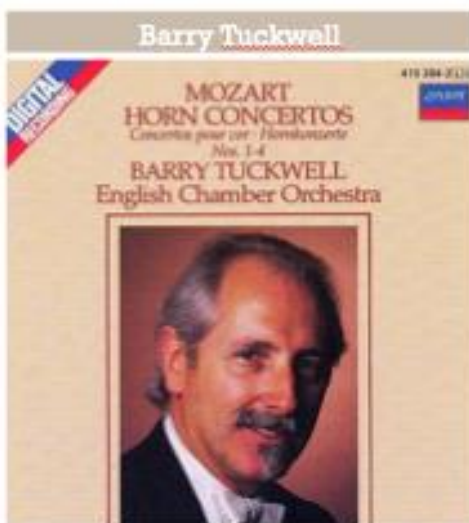
+ Recordings



Roux piston-valved horn



+ Recordings



Holton Tuckwell Model 104



Romantic Era of Music: c. 1830-1900



+ Franz Schubert

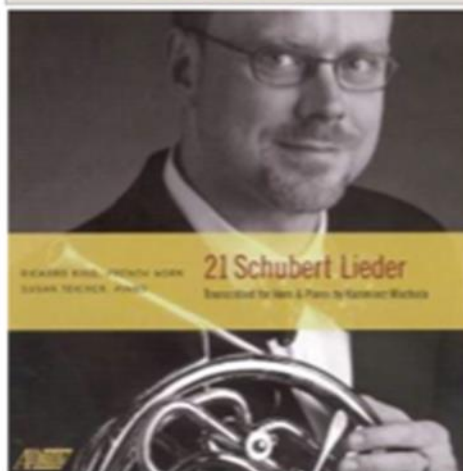
Portrait by Wilhelm August Rieder

+ Transcription for Horn

Kazimierz Machala



Click to add text





+ The "Cleveland Sound"
Conn BD



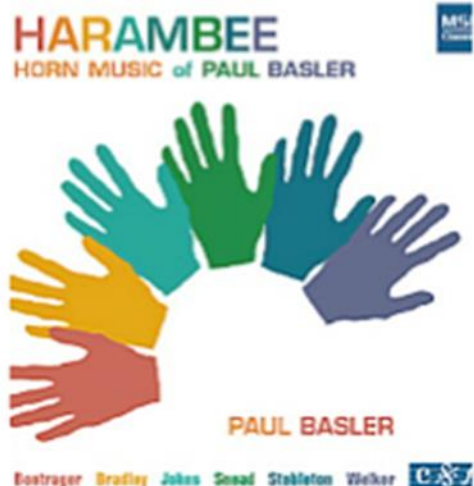
+ Lars-Erik Larsson

+ Recording
Sören Hermansson



+ Paul Basler

+ Clear Formatting Recordings



+ References

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Appendix D Notes and Outline from Lecture Recital

I. Introduction

A. Purpose of Project

1. To perform a varied repertoire of horn literature, gain performance experience
2. To increase knowledge of performance practices in different “schools of playing”
3. To compare similarities and differences in today’s world of horn playing

B. Inspiration

1. Experience growing up with “Cleveland Sound”
2. Collegiate experience at Penn State with Professor Bontrager
3. Attendance at this year’s HIS symposium, focusing on “schools of playing”

C. Brief description of lecture recital

1. Will give general program notes on each of the pieces, specifically referring to notable recordings and why they have such a distinct sound
2. Note: my personal findings and opinions are not set in stone; this topic is presents a challenge in that it is interpretive
3. After discussion, will take short break and then perform all 4 pieces

II. Mozart Horn Concerto

A. General information

1. Very important name in Classical Era, German composer

2. Also major repertoire for horn, asked on majority of college/graduate auditions

a. Chose to perform because of significance in today's literature

3. 4 concerti written for natural horn

B. Recordings

1. Most notable: Dennis Brain from 1953 with London Philharmonia Orchestra

a. Performing on modern horn

-used a French Raoux piston-valve horn that father played

-less robust than German instruments

-eventually switched to Alexander single B-flat horn

because he said "they want me to play the right notes all of the time!" (interesting comparison to our Bb side today)

-this horn has narrower leadpipe, closer to French style

b. Reviews: "sweet, supple, and lyrical", still controlled sound

c. One of major performers of the 20th century, but didn't start playing horn until age 15, because father (also horn player) thought embouchure couldn't be fully developed until then

2. Barry Tuckwell recording

a. Also on modern horn, studied in Australia and London

b. Reviews: more "fire" in playing, much more aggression than

Brain

-daring in cadenzas while still maintaining Classical style

c. Major name in championing double horn

-played Holton Tuckwell Model 104

-many British horn players were still on single horns

C. *Horn Concerto No. 2, K. 417, mvt. 1*

1. Known as second concerto, but actually written first

2. Mozart wrote all concerti for his horn-playing friend Ignaz Leitgeb

a. Annotated music with jokes and notes

b. Dedication on this concerto: “W. A. Mozart took pity on Leitgeb, ass, ox, and fool in Vienna on 27 May 1783”

3. Written for small-bore natural horn in e-flat

a. Natural horn obviously has limitations

-higher notes are more unstable due to the harmonics, so he writes them infrequently and close together

-certain notes that needed to be stopped had harsher tone,

Mozart worked these in to emphasize certain harmonies

4. 1st mvt is condensed sonata form: exposition, development, recapitulation, coda

III. Schubert Lieder

A. General Information

1. Schubert was German composer living in the Romantic Era

2. Write many songs for vocalists in collections or “song cycles”

B. Link to horn playing

1. transcribed for horn by Kazimierz Machala

- a. Professor emeritus of Horn at University of Illinois School of Music
- b. Studied horn at Janacek Academy of Music & Dramatic Arts in Czech Republic
- c. Very versatile player: performed with New York Philharmonic, Sydney Symphony Orchestra, St. Louis Brass Quintet, Cracow Radio Symphony, etc.
- d. Cited by Horn Call Journal for excellent horn transcriptions

2. Schubert never wrote any piece for solo horn, so transcriptions allow us to access his music firsthand

- a. Still very true to the original work, just shifted into more “comfortable” key for horn

C. Recording

1. Rich King (horn) and Susan Teicher (piano), released on Albany records in 2006

- a. Principal horn of Cleveland Orchestra, studied at Julliard and Curtis
- b. “resonance and nuance”, horn is pure sound similar to human voice
- c. King plays in a very contained, rounded style, never allowing an edgy tone to come across, even in louder sections
- d. “Cleveland style” of horn playing, Conn 8D horn (what I play)

D. *Standchen*

1. Part of “Schwanengesang” song collection, put together after Schubert’s death
2. Translates directly to “Serenade”
 3. One of the most well-known of Schubert Lieder, been arranged many times
4. Very simple melody, basically just a love song

E. *Der Lindenbaum*

1. Song no. 5 from song cycle Winterreise
2. Two clearly contrasting sections, A and B (B in parallel minor)
 3. Text painting: a man walking under a Linden tree, switching between sweet nostalgia and more dark memories about that particular location.
 - Can’t decide if he’s hopeful or desolate.
4. Piano part is equal to voice/horn part
 - provides structure to piece
 - foreshadows the story in the text
5. Should I read the text translation?

IV. Larsson Concertino

A. Composer

1. Lars-Erik Larsson: studied composition with Alban Berg (serialism)
2. Combines late Romantic techniques with serialism
 - a. Often switched between Nordic-romantic and neo-classical style
3. Wrote series of concertinos for almost all orchestral instruments and string accompaniment
4. Many appeals to Mozart throughout his compositional career:

- a. avoids “heavy characters” like grave, maestoso tempi
- b. lots of homophonic texture
- c. simple styles, stepwise motion

B. Recording

1. Soren Hermansson

- a. Swedish horn player who studied at Royal Academy of Music in Stockholm (where Larsson studied)
- b. Major solo careers across Europe and Americas
 - c. Horn professor at University of Michigan School of Music from 1999-2006
 - d. In interview, discusses his differences in European training and American students
 - says he “meets students halfway” in terms of style

V. Canciones, Paul Basler

A. Composer

- 1. American horn player and composer, very important in the horn world today
 - a. one of most performed composers of his generation
 - b. often commissioned for varying levels of difficulty, both choral and instrumental
- 2. Born in 1963, currently on faculty at University of Florida
- 3. Fullbright Senior Lecturer award to Kenyatta University in Nairobi, Kenya

- a. spent whole year there in 1993
- b. very influential on his compositional style
 - simple harmonic structures, forceful rhythmic language, predictable voice leading, lyrical melodic ideas
 - melody is often stepwise, very singable, and repetitive
 - avoids dissonances, incorporates open sounds like parallel 5ths and octaves

B. Why I chose this piece

1. Many connections to current personal development

- a. Professor Bontrager appears on “Harambee: Horn Music of Paul Basler” CD along with her MirrorImage duo partner, Michelle Stebleton
- b. Played several horn solos in my time at Penn State written by Basler
- c. Also performed his compositions for horn choir with PSU Horn Ensemble
 - In particular: performed Harambee in London
- d. Basler is a guest artist at this year’s NEHW

C. *Canciones*

- 1. Comissioned for Myrna Meeroff
 - a. Adjunct professor at Broward College
 - b. Currently principal horn of New Philharmonic Orchestra and solo horn with Florida Chamber Orchestra

2. International Horn Society Mier Rimón Commissioning Assistance

Fund

- a. Established in 1989 for members who wish to commission new compositions for horn
 - b. Paul Basler used funds in 2003 for Canciones, published in 2004
- ### 3. Basler's hope was to "fill void in recent horn literature"
- a. Canciones is setting of 3 songs in a very lyrical, connected way
 - b. Can hear Kenyan influence in rhythm patterns as well

D. Recording

- 1. Very rubato piece, could be large discrepancies in interpretation
- 2. Interesting case, because a recording of the composer's performance is available, which is not the case with most horn solo literature
 - a. Basler is playing piano part, Michelle Stebleton plays horn part (FSU faculty)
 - can assume that she took his direction in interpretation
- 3. Recording on his Harambee: Horn Music of Paul Basler
 - a. horn sound – brighter, a little edgier, yet always singing
 - b. No particular text for songs, but lyrical and flowing throughout

VI. Conclusion

- A. General Observations about horn playing
- B. Thank-yous to appropriate people

Appendix E Translation of Schubert Lieder

1. Ständchen, from *Schwanengesang* (D 957)

Ständchen

Ludwig Rellstab

Leise flehen meine Lieder
Durch die Nacht zu dir;
In den stillen Hain hernieder,
Liebchen, komm zu mir!

Flüsternd schlanke Wipfel rauschen
In des Mondes Licht;
Des Verräters feindlich Lauschen
Fürchte, Holde, nicht.

Hörst die Nachtigallen schlagen?
Ach! sie flehen dich,
Mit der Töne süßen Klagen
Flehen sie für mich.

Sie verstehn des Busens Sehnen,
Kennen Liebesschmerz,
Rühren mit den Silbertönen
Jedes weiche Herz.

Laß auch dir die Brust bewegen,
Liebchen, höre mich!
Bebend harr' ich dir entgegen!
Komm, beglücke mich!

Serenade

Softly my songs implore
You through the night;
Down into the quiet grove,
Beloved, come to me!

Slender treetops rustle, murmur
In the moon's radiance;
Don't fear the hidden listener's
malice, my dearest.

Do you hear the nightingales singing?
Ah, they appeal to you,
With their sweet plaintive tones
They're pleading for me.

They understand the heart's yearning
They know the pain of love,
Touch with their silvery tones
Every feeling heart.

Let them move you, too,
My darling, listen to me!
Trembling, I await you!
Come, dearest, enrapture me.

2. Der Lindenbaum, from *Winterreise* (Op. 89, D 911)

Der Lindenbaum

Am Brunnen vor dem Tore
 Da steht ein Lindenbaum;
 Ich träumt' in seinem Schatten
 So manchen süßen Traum.

At the well by the gate
 There stands a linden tree;
 I dreamed in its shadow
 Many a sweet dream.

Ich schnitt in seine Rinde
 So manches liebe Wort;
 Es zog in Freud' und Leide
 Zu ihm mich immer fort.

I carved in its bark
 Many a word of love;
 In joy and in sorrow
 I was always drawn to it.

Ich muß' auch heute wandern
 Vorbei in tiefer Nacht,
 Da hab' ich noch im Dunkeln
 Die Augen zugemacht.

Again today I had to travel
 Past it in the depths of night.
 There even in the darkness
 I closed my eyes.

Und seine Zweige rauschten,
 Als riefen sie mir zu:
 Komm her zu mir, Geselle,
 Hier find'st du deine Ruh' !

And its branches rustled,
 As if they called to me:
 Come here to me, friend,
 Here you'll find peace !

Die kalten Winde bliesen
 Mir grad' ins Angesicht;
 Der Hut flog mir vom Kopfe,
 Ich wendete mich nicht.

The cold winds blew
 Right into my face;
 The hat flew off my head,
 I didn't turn around.

Nun bin ich manche Stunde
 Entfernt von jenem Ort,
 Und immer hör' ich's rauschen:
 Du fändest Ruhe dort !

Now I am many hours
 Distant from that place,
 And I still hear it whispering:
 You'd find peace here !

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