The Department of Music
of
BALL STATE TEACHERS COLLEGE

presents

BEVERLY LEE, French hornist

in a

Senior Honors Recital

assisted by

Beverly Chance, pianist
Dan Sherry, violinist
Thomas Ray, violist
Michael Conyers, violist
Mary Rose Prouty, violoncellist

ASSEMBLY HALL
February 24, 1963
3:00 p.m.
This recital is presented in partial fulfillment of the requirements of the Honors Program at Ball State College.

Sonata in F Major, Op. 5, No. 10 —- Corelli
   Prelude
   Allemande
   Sarabande
   Gavotte
   Gigue

Quintet in E flat Major (K 407) —- Mozart
   Allegro
   Andante
   Allegro

assisted by
Mr. Sherry, Mr. Ray, Mr. Conyers, and Miss Prouty

INTERMISSION

Nocturne, Op. 35, No. 10 —- Gliere

Villanelle —- Dukas

Sonata for Horn and Piano (1939) —- Hindemith
   Moderately fast
   With quiet motion
   Briskly

Beverly Lee is a student from the applied music class of Robert Marsh

COMING EVENTS

Feb. 27  Ball State Symphony Orchestra  Assembly Hall  8:00 p.m.
Feb. 28, Mar. 1, 2  "Wonderful Town"  The Theatre  8:00 p.m.
Mar. 8  Graduate Recital
        James Patton, oboist  Assembly Hall  8:00 p.m.
Mar. 9  Ball State French Horn Festival  The Theatre  3:00 p.m.
SONATA NO. 10 IN F MAJOR
By Arcangelo Corelli
Born February 17, 1653, at Imola near Bologna; died January 8, 1713, in Rome.

Corelli has long been accepted by many as the first significant composer for violin. His fame rests on six books of instrumental compositions. At the beginning of the eighteenth century he was proclaimed not only as the "greatest composer of instrumental music in the world" but also as the "greatest master in the world on the violin." His music reflects not only his calm, reflective manner but also the spirit of the early Baroque.

Horns during the Baroque were refinements by the French of the crude coiled huntsman's horn. The refined instrument had a slender, cylindrical, trumpet-like body, a funnel-shaped mouthpiece, and a wide bell. While this valveless horn could produce eighteen to twenty partials, a diatonic scale could be produced only in the extreme upper register. This horn was used as a solo color in the orchestra, but because of its limitations technically, little solo literature was written for it during the Baroque period.

The Corelli Sonata No. 10 in F Major was originally written for violin and harpsichord. This work is one of twelve sonatas published in 1700 as Opus 5. The sonata, which is sometimes called a suite, was based primarily on the grouping of contrasting dance forms. Unity was gained through a common key and the similarity of themes. In this particular opus Corelli initiated changes in form which were followed for the next fifty years. All his violin sonatas were written in either four or five movements, and these works, with one exception begin with a slow movement followed by a fast movement, followed in turn by another slow movement. The fourth movement may be either slow or fast; however, the final movement in every case is fast.

The transcription for French horn of this Corelli sonata was done by Quinto Maganini. Immediately upon examination of this transcription, it was noted that there was some error in the transcription for the order of movements was slow, slow, fast, fast. Upon further investigation it was found that the second movement, an allemande, had been omitted from the sonata. The soloist of this recital transcribed this movement and her transcription will be performed for the first time today.

QUINTET IN Eb MAJOR (K 407)
By Wolfgang Amadeus Mozart
Born January 27, 1756, at Salzburg; died December 5, 1791, at Vienna.

Mozart wrote the Quintet in Eb Major for Horn and Strings in Vienna in 1782, the same year that he composed Die Entfuhrung aus dem Serail, a successful Singspiel. In the preceding year he had resigned his position to the Archbishop of Salzburg to settle in Vienna. His first years in that city were fairly profitable for he had all the pupils he wanted and he was to some degree an idol of the Viennese public, especially as a pianist. His composition was not considered so highly as it is today for Viennese critics accused him of carrying his efforts for originality too far and of being a clavier player with a depraved ear. He created numerous enemies with his sharp and sarcastic wit. Most critics and historians feel that Mozart was completely oblivious to all criticism and in the words of Donald Grout, "The vicissitudes of Mozart's life left no immediate or obvious traces in his works," for "only inner life was reflected in his music."

The Quintet, as nearly all his works for horn, was written for Ignas Leutgeb, (1745 to 1811) a hornist who owned a cheese shop in Vienna. Because Mozart enjoyed playing jokes on Leutgeb, that hornist has gained the reputation of being
a simpleton and fool. This may very likely be an unfair assumption for he was undoubtedly a fine musician. When he appeared as a soloist in Paris in 1770, the often severe Paris critics heralded him as a "superior talent." The conception of Leutgeb as a bumpkin may be explicable by the fact that he had a great distaste for cultural gatherings. And while Mozart did harass him, Mozart laughed at and played jokes on everyone except his own parents and Haydn. Those humorous sections in Mozart's works for horn are likely making light of the instrument rather than the performer. Leutbeg's instrument was the Waldhorn or natural horn. This instrument had no valves; therefore, those pitches which were not in the natural harmonic series had to be produced by stopping the horn. Stopping is accomplished by changing the position of the right hand in the bell of the horn. When the hand is completely inserted, it cuts off the effective vibrating length of the horn and thus changes the pitch of the notes. In addition to altering the pitch, stopping the horn creates a dull, repressed, somewhat nasal (and perhaps somewhat humorous) timbre, absolutely different from the color of the natural horn.

Despite the humor in Mozart's works for horn, his four concertos and his chamber music works belong among the best literature ever written for the horn. Because of the limitations of the valveless horn, Mozart's ingenuity was put to a severe test. Mozart turned the restrictions of the natural horn into a positive force, enhancing those good points of the instrument rather than emphasizing its inabilities.

The Quintet in Eb is scored for horn, violin, two violas, and 'cello. Mozart is said to have preferred two violas for the "velvety texture they imparted." The work is very much like a horn concerto with a chamber music group replacing the orchestra.

NOCTURNE
By Reinhold Gliere

Born January 11, 1875, at Kiev; died June 26, 1956, in Moscow.

Reinhold Gliere is a Russian composer of Belgian descent. He was the son of a wind instrument maker. He studied violin and began composing at an early age. His formal music study was done at the Kiev Conservatory and the conservatory at Moscow. He was a pupil of Ippolitov-Ivanov who studied with Rimsky-Korsakov. He served as director of the Kiev Conservatory from 1914 to 1920 and in the same capacity at the Moscow Conservatory from 1920 to 1942. His pupils included Khachaturian and Prokofieff. He was important in bridging the transition from the Russian Czar to the Soviet Russian government for he remained throughout his life in favor with the government and was feted as the "People's Artist of the USSR."

Though he is a contemporary of Bartok, Stravinsky, Ravel, and Charles Ives, his musical style is far removed from theirs. His works are in the traditional style of the Moscow Conservatory which is inclined toward the Classical and Romantic practices of the West. He wrote with all the grandeur and romanticism of the nineteenth century and is thus classified with Post-romantic composers.

During the Romantic period the horn gained prominence as a solo instrument. This was due to the increased technical possibilities of the horn brought about by the addition of valves. The dark, mellow quality was also favored by Romantic and Post-romantic composers. This richness of tone quality is due to the number of partials found in the horn tone. The piano was also improved mechanically during the nineteenth century giving it more power, brilliance, and an increased capability
for dynamic variations. Gliere’s treatment of the horn and piano is characteristic of the Romantic spirit.

Gliere was a prolific composer, writing more than five hundred works, the most famous of which are the ballet, *Red Poppy*, and the symphony, *Ilya Mourometz*. The nocturne, a Romantic character piece, is traditionally melancholy in style. The Gliere “Nocturne” (written in 1906) is in a simple ABA form.

**VILLANELLE**

*by* Paul Dukas


Paul Dukas, a humble, mild mannered Frenchman, is most famous for his work, *The Sorcerer’s Apprentice*. As a composer he worked slowly and painstakingly and was extremely critical of his works. He published only a few things and throughout his life regarded himself primarily as a teacher. Dukas is a composer of the Impressionistic school and was greatly influenced by Debussy. Impressionism has been described as subtle, vague, transparent, and a veiled blending of hues. Mood and atmosphere were often created through techniques such as a parallel motion, exotic scales, and the rejection of classical form.

Many aspects of this warm and picturesque music of the Impressionists have caused music critics to consider it the culmination of Romanticism in France rather than a reaction against it. In "Villanelle," written for a competition at the Paris Conservatory in 1906, Dukas exemplifies Impressionism through the use of a very loosely knit form and through the use of different timbres of horn sound created by stopping, muting, and echo horn, a timbre produced by partially stopping the horn.

*Villanelle* means, literally, a rural song. It is a type of sixteenth century vocal music which originated in Naples. It was suggested by folk music; however, it was not in a folk song style. Parallel fifths were frequent in these early vocal compositions. The *villanella* was carried to Germany where it was adapted to drinking and jesting songs. In modern composition the term is most frequently used for instrumental pieces in the style of a rustic dance, usually in a rather quick 6/8 meter. In carrying out this rustic spirit, Dukas introduces the first theme, a folk melody, of his "Villanelle" in 6/8 meter to be played on the horn *sans pistons*, meaning without valves. The first theme is to be performed on the natural horn which is, in effect, the *Waldhorn* or hand-horn of Mozart’s day.

**SONATA FOR HORN AND PIANO (1939)**

*By* Paul Hindemith

Born November 16, 1895, in Hanau near Frankfurt; now living in Switzerland.

“Music, whatever sound and structure it may assume, remains meaningless noise unless it touches a receiving mind.” These words of Paul Hindemith typify his attitude toward musical composition. He feels that a composer should be greatly concerned with what his audience wants to hear, that he should not compose unless there is a demand for his work, and that a composer has an obligation to create for society. He believed that music should be composed for specific instruments and occasions, that it should be playable, and that all art should be immediately comprehensible to everyone. This philosophy was known as *Gebrauchsmusik*, meaning utility music.

In 1933 Hindemith fled the Nazi regime for he had become marked as a *persona non grata*, “a degenerate influence.” He went to Turkey and greatly aided the
rehabilitation of music in that country. In 1936 he came to the United States but did not settle here for any length of time until 1939, the same year in which he wrote his horn sonata.

Hindemith is one of the very few contemporary composers who fulfill the demands put on an eighteenth century composer to be a complete musician. He has been a professional violist, a teacher at Yale University and Berkshire Academy; a prolific composer, an author, and a conductor. Such universality, which reminds one of Mozart, is a decided exception among the specialization of twentieth century musicians. Hindemith's pedagogy may overshadow all other facets of his musical skills.

The compositions of Hindemith show a great deal of skill in dealing effectively with the various instruments. This idiomatic prowess is evident in his work for horn and piano. Characteristic devices of Hindemith apparent in this work are contrapuntal writing, rather dissonant harmonic structure, a somewhat closely knit form, strong rhythmic pulse, fugal passages, close imitations, and high (though not impossible) technical demands.

Alfred Einstein has said of Hindemith: "There is nothing at all academic about Hindemith. He is simply a musician who produces music as a tree bears fruit."