The Division of Music of
BALL STATE UNIVERSITY
presents
DENNIS MOLLER, French horn
in a
Senior Honors Recital
assisted by
Barbara Briner, piano
and
Mark Zimmerman, violin

Elegie (1957)
Sonata, Op. 17
   Allegro moderato
   Poco Adagio, quasi Andante
   Allegro moderato

(played on the cor-solo)

Intermission

Trio in E flat Major, Op. 40
   Andante
   Allegro
   Adagio mesto
   Allegro con brio

assisted by
Miss Briner and Mr. Zimmerman

THE THEATER
January 26, 1966
8:00 p.m.
This recital is presented in partial fulfillment of the requirements of the Honors Program at Ball State University.

ELEGIE (1957)
by Francis Poulenc


On the evening of September 1st, 1957 when Dennis Brain was killed in an automobile accident while returning from a performance at the Edinburgh Festival, the world of music lost one of its foremost personalities. Brain was unique in that, because of his virtuosity, intelligence and unaffected personality, he was known and respected in the highest of musical circles. The loss of such a gifted and dedicated musician was felt by many prominent men in music including Francis Poulenc who dedicated this elegy to him.

Francis Poulenc was, until his death in 1963, one of France's most important living composers. He first gained recognition in the early 1920's when his name became associated with a group of young Parisian composers including Milhaud and Honegger. This group subsequently became known as "Les Six" and, under the influence of the famous French Dadaist composer Erik Satie, developed a style which was intended to counteract the pre-war tendencies toward pomposity and profundity.

Although there is a fallacy in trying to fit the style of any one composer into a stereo-type, it might be helpful to list some of the general characteristics of the style fostered by Satie and "Les Six." Unusual, often astringent changes of harmony were common—for example, substitution of minor harmony when major is implied. They made extensive use of phrase expansion and compression, and jazz idioms. It is also interesting to note that they—along with Stravinsky—revived the Baroque practice of "re-composing" works by the old masters. The style and purposes of "Les Six" may be effectively compared with the function of the Cubist and Dada artists of the same period in their reaction to the emotional and stylistic excesses of late neo-classic art.

Poulenc himself is an amazingly versatile if not prolific composer. He has distinguished himself in the fields of opera (Les Dialogues des Carmelites), ballet (Les Biches), chamber music (Rapsodie Negre for voice and 8 instruments), and orchestral works (Concerto for 2 Pianos and Orchestra). His works reflect the essence of the French ideal of music in their lyricism, generally light "weight", and dry humor. Poulenc has admittedly adopted Debussy's philosophy that "music should humbly seek to please."

SONATA, Op. 17
by Ludwig van Beethoven

Born in Bonn, December 16, 1770; died in Vienna, March 26, 1827

Beethoven's Sonata in F major for piano and French horn is significant not only because of its intrinsic musical worth, but also because of its influence on the role of the horn in chamber music. Prior to 1800 there existed few chamber works which included the French horn, aside from old divertimenti. These works were primarily of an incidental nature and were often intended for performance out-of-doors—which explains why they were usually written for wind instruments or a combination of winds and strings.
Examples of works which could serve as precedents for the *Sonata in F* are virtually non-existent. Apparently this is the first surviving attempt at combining the French horn with the piano in an original composition.

Beethoven's own attitude toward the piece is unclear; he wrote it for Jan Vaclav Stich (better known as Giovanni Punto) who was his close friend as well as his instructor on the horn. Beethoven himself described the work in a letter to Joseph Baumeister as "the sonata in F for piano-forte with horn obbligato." This statement can be misleading unless we recognize that in using the term "obbligato" he did not mean to imply that there was anything optional or secondary about the horn part. The work is constructed in a fully "concerted" style with the horn sharing equally with the piano thematic presentation and development.

This sonata is one of those rare works which is a classic example of its type. It was a popular work beginning with its first performance, where it was received so enthusiastically that it had to be immediately repeated in full, and has survived to become one of the most important works in the literature of the horn. It has also served as a model for similar works by composers of all periods from Eduard Bernsdorf, a contemporary of Beethoven, to Anthony Donato and Paul Hindemith.

The instrument on which Punto gave the first performance of the sonata was known as the *cor-solo*. This instrument—a sophisticated descendant of the *waldhorn*—was introduced in France in the late 18th century by the Paris maker Joseph Raoux especially for the concert soloist. Like the *waldhorn*, the *cor-solo* resembled our modern French horn in basic form with the exception that it had no valves. The various pitches were obtained by means of varying lip tension and the position of the hand in the bell.

The basis of this technique is that the air in any given pipe can be vibrated in a series of overtones or partials—any one of which can be selected by adjusting the tension in the object producing the vibrations (in the case of the horn, the lips). Furthermore, the spacing of these partials is determined by the fact that the wavelength of each is half the length of its predecessor. This causes the overtones to fall at progressively smaller intervals (C, c, g, c', e', g', b flat', c", etc.).

Obviously a diatonic scale on the natural horn would be possible only on the highest partials (beginning with the 8th: written c""). However, in the middle of the 18th century a technique was perfected by Anton Joseph Hampel, second horn in the King of Poland's famous orchestra at Dresden, involving a method of placing the right hand in the bell of the horn to "bend" the pitch of the open notes, thereby filling in the gaps between some of the lower partials. This advance made possible a chromatic scale for two or more octaves beginning with the 4th partial (written c"). These techniques remained standard among horn players for over a century—even after the invention of the first practical valve in about 1815. There can be no doubt that Punto, who was a student of Hampel's and acknowledged to be the foremost virtuoso of his day, used the hand techniques and that he introduced them to Beethoven.

**TRIO IN E FLAT MAJOR, Op. 40**

by Johannes Brahms

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

We can only guess at Brahms' reasons for scoring his *Trio in E flat* for such an unusual combination of instruments. This work is the only example of his use of the French horn in a chamber music setting. We do know that Brahms' father, Johann Jakob (1806-1872), had a modest career as a hornist and double-bassist at Hamburg.
we may assume from this that his exposure to the instrument was thorough and
came at an early age. Some of his biographers even suggest that Johannes may have
evén had practical experience on the horn in his younger years. It was at the tiny
court of Detmold, near Frankfurt, that Brahms became familiar with the French horn
as a solo and chamber music instrument. As court pianist, he was exposed to vast
amounts of chamber music literature and on several performed the Beethoven Sonata,
Op. 17 and the few other solo and chamber works for horn with August Cordes.

In any case, his understanding of the horn and its assets and limitations is typi-
cal of his remarkable ability to accept an instrument on its own terms. His music
always seems to grow naturally out of the framework implied by the media for which
it was intended.

The Trio in E flat, which was first performed in February of 1865, is acknowl-
edged to be one of Brahms's finest efforts in the field of chamber music. In spite of
the unusual combination of instruments, he achieves a work which, in its clarity,
depth, and complete renunciation of atmosphere and color as ends in themselves, is
an example of "pure" music worthy of his idol, and stylistic predecessor, Ludwig
van Beethoven.

The first movement presents a placid main theme contrasted with a more active,
almost passionate second theme in triple meter. These two musical ideas are then
presented in a variety of settings which produces a sectional form rather than the
traditional Sonata-Allegro. This deviation was probably suggested by the old diverti-
mento, which was one of the most important classical chamber forms employing
wind instruments.

The scherzo, opened by the piano with a light yet deliberate theme in quarter
notes, contains an example of theme augmentation which, although employed by
Brahms here for the first time, was to become an important characteristic of his later
style. Specifically, the theme, presented in B major toward the middle of the first
section, is held out at every third note while the piano outlines the harmony.

The trio of the scherzo, marked molto meno Allegro, is a broad, cantabile melody
with an elegiac folk character which betrays Schubert's influence on Brahms.

The Adagio mesto is one of the most profound movements ever penned by
Brahms. The opening, in E flat minor, has a dark, introspective character which brings
mind the later intermezzi. A tragically passionate melody for the violin follows
stuttering the main theme. Contrasted with this is the mystical, strangely inert
subject presented by the horn in measure nineteen. As the movement unfolds,
reaches a depth of intensity which epitomizes the German ideal of "gravity"
and creates an expression in sound which is not soon to be forgotten in
music of Romanticism.

The finale is a scherzo-like movement of uncommon buoyancy and sense of
principal characteristics are its powerful rhythmic drive and its active,
imparts. Being almost a complete antithesis in character to the Adagio,
appropriate closing completing the symmetry of a work which, in its
perfect craftsmanship, is one of the finest expressions of Romanticism in
music.