

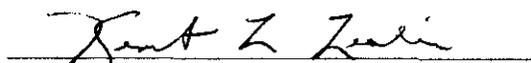
An Historical Presentation of Music for the Horn, Violin, and Piano Trio

An Honors Thesis (Honrs 499)

by

Matthew G. Doublestein

Thesis Advisor
Kent Leslie

A handwritten signature in cursive script, reading "Kent Z Leslie", is positioned above a horizontal line.

Ball State University
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Senior Honors Thesis
Reflection
Matthew G. Doublestein

This project was both interesting and enjoyable. I certainly learned about the composers and the music itself, but also about programming music for putting on a recital.

Each composer brought something interesting to the program. The reader can read the program notes to get a good sense of each writer's characteristics and contributions. I especially enjoyed beginning the concert with a piece written by a Horn player. The historical overview also demonstrated the development of the literature and the influence of time period upon the composer's conventions.

Programming the concert came rather easily. My thesis advisor had some very strong recommendations for which pieces to perform. I had begun the project by deciding to program around the Brahms, and it expanded from there. I consulted a number of recordings and looked at some other pieces for the ensemble. After this, I did not see another work that would better demonstrate the literature for the ensemble while offering an enjoyable concert for the audience. One of the major strengths of the project was the diversity of the music itself. The audience found each piece enjoyable and different from each other. Every comment that I received included something about the strength of the program.

Putting on this recital was one of the best musical experiences I have ever had. I appreciated the audience and their comments. I hope to have opportunities to perform recitals again in the future.

MATTHEW G. DOUBLESTEIN
French horn
in a
SENIOR HONORS RECITAL
with
Holly Hanauer, piano
David Blakley, violin

- Trio No. 2 in F Frédéric Duvernoy
for Violin, Horn and Pianoforte (1765-1838)
I. Adagio; Allegro
II. Moderato
III. Adagio
IV. Allegro
- Quatre Petites Pièces (1907) Charles Koechlin
for Piano, Violin and Horn (1867-1950)
I. Andante
II. Très modéré
III. Allegretto quasi andantino
IV. Scherzando
- The Voice of the Coelacanth (1981) William Bergsma
Rhapsodic Variations for Violin, Horn and Piano (1921-1994)
Tema
Variation I.
Variation II. _ Poco piu mosso
Variation III. – Allegro assai
Variation IV. – Lento (violin and piano)
Variation V. – Allegro (horn and piano)
Variation VI. – Andante (piano)
Variation VII. – Allegro molto (violin and horn)
Variation VIII. – Allegro moderato
Variation IX. – Lento
Variation X. – Allegro molto
... Intermission ...
- Trio in E-flat, Op. 40 (1865) Johannes Brahms
for Piano, Violin and Horn (1833-1897)
I. Andante, Poco piu animato
II. Scherzo. Allegro, Trio. Molto meno allegro
III. Adagio mesto
IV. Finale. Allegro con brio

Matthew Doublestein is a student of Fred Ehnes and Kent Leslie.
This recital is presented in partial fulfillment of the
requirements for the Honors Program at Ball State University.

PRUIS HALL
Friday, March 28, 2003
8:00 p.m.

Series LVII
Number 154

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PROGRAM NOTES

Matthew G. Doublestein, horn

SENIOR HONORS RECITAL

Pruis Hall – Friday, March 28, 2003 – 8:00 p.m.

In this recital, I have tried to present an historical overview of music for the trio of horn, violin, and piano. These notes will focus on my role within the ensemble as the hornist, but I do not want to diminish the importance of my colleagues in the ensemble. In a number of places, particularly in the Brahms, the horn plays a secondary role to one or both of the other instruments. The horn was commonly heard with strings during the Classical period in divertimenti and serenades, which inspired chamber works scored for horn, violin and keyboard. One such Classical work by Duvernoy will begin the recital. The Brahms represents the Romantic literature for the ensemble, and will follow intermission because of its length and significance in the repertoire. From the Twentieth Century we will play the Koechlin and the Bergsma, early and late in the period, respectively. It should be noted that contemporary composers such as Lennox Berkeley, John Harbison, and György Ligeti continue to be attracted to this ensemble, and new pieces are continually added to the repertoire. Enjoy! *Soli Deo Gloria*

Trio No. 2 in F

Frédéric Duvernoy

Frédéric Duvernoy (1765-1838) was an accomplished horn player. He also taught and composed, though his compositions apparently received little notice. Duvernoy was very successful in his native France, earning the admiration of Napoleon who appointed him first horn of the imperial chapel. As a hornist, his specialty was in *cor mixte*, the middle range of the horn. This piece, in four movements, reflects that aspect of the composer's ability. It utilizes only two middle octaves of the horn's four-octave range. The lowest note for the horn is a G3 (written) while the highest is A-flat5. This was the middle register of the smaller hand horn which Duvernoy would have played in his day, avoiding extreme high and low notes. Some of the most difficult passages involve rapid tonguing between lower notes with the same valve combination. These fingering patterns, along with the time period in which the piece was written, indicate that the piece was intended for the hand horn (valves were not added to the horn until the early 19th century). Tonight I will be playing on valve horn, an invention which certainly makes for easier technique, but does alter the sound of the piece as a whole.

Quatre Petites Pièces (1907)

Charles Koechlin

Charles Koechlin (1867-1950), French teacher, composer, and musicologist, claimed that from his ancestors he "inherited what he called his Alsatian temperament: an energy, naivety, and an absolute and simple sincerity that lie at the heart of his music and character (New Grove Dictionary)." This simple sincerity, similar in style to that of his teacher Gabriel Fauré, is evident in *Quatre Petites Pièces*. One layer of simplicity is in the overall structure of the work, which is just as the title describes: Four Short Pieces.

Each movement is a separate and distinct musical whole, made up of its own melodic, harmonic, and rhythmic material. Another level of simplicity is the musical material itself. None of the movements is particularly complex in any musical category. The first movement is based on a four-measure theme that seems to be built upon a succession of intervals: a fifth from E4 (written) transitioning to a fourth that is repeated with an extra embellishment, followed by a minor third that settles back to the root. These simple open intervals might allude to the horn calls from the horn's use in hunting parties. The second movement is also lyrical and simple. Once again the theme is four measures long. The texture and voicing creates a beautifully calming atmosphere about the movement. The third movement is more rhythmically complex than the previous two in its overall form. In simple ternary form, it begins with a triple section (A), transitions into a duple section (B), and returns to a shortened version of the opening section (A¹) to end the movement. The fourth movement is both faster and more playful than each of the previous three. The main melodic idea is really only two measures long, though it is repeated to create a four-measure phrase. Each of these short pieces is tuneful and interesting while the simplicity of Koechlin's style is still evident.

The Voice of the Coelacanth: Rhapsodic Variations for violin, horn and piano (1981)
William Bergsma

William Bergsma (1921-1994) was an American composer who had a rather conservative compositional reputation among his 20th Century contemporaries. The *New Grove Dictionary* describes his style as "Predominately lyrical in nature, his music is resourceful and imaginative, employing long lines and transparent textures." He was not given to outright abandonment of tonality, though he was certainly not conventional in his compositional choices. Listeners will notice obvious melodic units in this piece, especially in the early movements, as well as a tonal harmonic sound throughout. The term "rhapsody" comes from Greek language describing epic poetry. Perhaps Bergsma viewed the story of the Coelacanth as an epic tale worthy of telling musically in this piece. The Coelacanth is a species of fish, long thought to be extinct, that was found alive in 1938 (More information about the Coelacanth is available at www.dinofish.com). This piece, commissioned by the Chamber Music Society of Lincoln Center, opens with a short 22-measure statement followed by a series of ten variations. In Variation VII, the horn and violin play a canon displaced by one beat. The violin begins the movement followed by the horn one beat later on the same melody. This is an interesting effect, and very challenging to play together. Variation X is perhaps the most intense movement of the piece, very fast and rhythmically energetic. Bergsma reviews each theme in this final variation before a final phrase which recalls the articulated endings of previous movements. The excitement of this piece provides for a fitting end to the first half of the recital.

Trio in E-flat, Op. 40 for piano, violin and horn (1865)
Johannes Brahms

Johannes Brahms (1833-1897) wrote five trios for three different ensembles: three piano trios (Op. 8, 87, 101), one clarinet trio (with piano and cello, Op. 114), and the horn trio (Op. 40). The Op. 40 is the pinnacle of the literature for horn trio. The entire piece contains hints of Brahms' childhood, primarily seen in the many references to "In der

Weiden steht ein Haus" (In the meadow there stands a house), the composer's favorite German folk song. Brahms supposedly became enamored with the sound of the horn as a young student, and here substitutes it for the cello in the standard piano trio instrumentation. The publisher, however, wanted to sell the piece to piano trio performers, so arrangements of the horn part were prepared by Brahms for both the cello and viola. He intended the piece for the natural horn or Waldhorn, rather than the valve horn, but the piece has been performed on valve horn since its composition. Brahms was very intentional, not only asking for natural horn, but also in the ordering of instruments in the title: "piano, violin and horn." Brahms gave the piano the primary role in the piece, followed by the violin, and finally the horn. The horn often plays an accompanying role along with the violin for the piano. Sometimes the horn accompanies both the other instruments; rarely is it the most important voice. The first movement is the only instance in Brahms' chamber music where a first movement is not in sonata-allegro form. Instead, he chose to compose in divertimento form (ABABA). In it, the violin begins with a long lyrical phrase which is then joined by the piano and picked up in the horn. This initial phrase presents a particular challenge in that its direction is difficult to discern, and it is rather lengthy. The rest of the first section (A) is built around this phrase. The second section (B) is in triple meter, highlighting some virtuosic work in the piano, and is followed by a shortened repeat of A in its original key. This is followed by another time through B (this time up a minor third) and again through A (also transposed up). Finally a coda ends the first movement. The second movement is in traditional scherzo form. The movement is far more active and uplifting than the first. Horn calls in the opening and closing provide solid contrast to the more lyrical trio section. The third movement, *adagio mesto* (slow and sad, sorrowful, dejected) is clearly the most emotional of the piece. Brahms started the work in 1865, just months after the death of his mother, which might account for the rather somber mood of this movement. There are moments of anticipated happiness marked by accelerations of tempo and major tonalities, but these quickly give way to the somber, minor sounds of the opening theme. The final movement of this enormous work is in sharp contrast to the previous movement. The composer asks for a happy, brilliant and dashing mood in this *Allegro con brio*. Certainly this movement is dashing in its incessant forward push and fiery moments. The opening melody in the violin and later the horn is an augmented version of a melody from the third movement, providing a connection between these movements in opposite moods. The piece ends in an exciting flourish of arpeggios, horn calls and tonic-dominant harmony.

I hope that this performance is enjoyable to musicians and nonmusicians alike. It has been a challenging task to put such a recital together, and I could not have done it on my own. First in any acknowledgement must be the Lord who has graciously given me such enjoyment in music, may He receive praise in this performance. Also, my parents Greg and Jan, brothers John and Will and extended family, whom I love dearly. Holly and David, thank you for your hard work and patience in rehearsal. It was an incredible experience to play with such fine musicians. Kent, thank you for your teaching this year and your knowledge of these works. Dr. Ehnes, without your instruction in previous years this would not have been possible. To my friends in the studio: Happy Horn Day! Thank you all for coming.