California State University, Northridge

GRADUATE RECITAL IN HORN

An abstract presented in partial satisfaction of the requirements for the degree of Master of Arts in Music

by

David Edwin Hoover

January, 1982
The abstract of David Edwin Hoover is approved:

California State University, Northridge
ABSTRACT

GRADUATE RECITAL IN HORN

By

David Edwin Hoover

Concerto in Eb Major, K. V. 417 ........ W. A. Mozart (1756-1791)
I. Allegro maestoso
II. Andante
III. Rondo. Allegro

Andantino cantabile

Canto Serioso ................. Carl Nielsen (1865-1931)
Andante sostenuto

Canon in Octave ............. Jean Françaix (1912-)
Allegro vivo

"Prelude in Ab" ........... Jacques François Gallay (1795-1864)
"Prelude in C" .............. J. F. Gallay
"Caprice in F" .............. J. F. Gallay

Sonata (1939) ................. Paul Hindemith (1895-1963)
I. Nässig bewegt
II. Ruhig bewegt

iii
III. Lebhaft

The present recital program has been formulated with a twofold purpose in mind. As with any program, the first and most obvious consideration is to sustain the interest of the listener and, in the case of a recital, to do so while demonstrating the accomplishments of the performer. While it is hoped that the selection of pieces fulfills this first goal, there is a second which is concerned with more academic matters and which contributes to the uniqueness of this particular artistic performance.

This second consideration has been to select from a cross section of horn music of diverse composers extending from the second half of the 18th century (when the horn became a distinct instrument from other brasses) on into the present century. The logic of this selection is to demonstrate that, while the horn has undergone numerous changes in the past 200 years as regards design and mechanisms as well as specifics of technique, the relative difficulty of the music written for the instrument has not changed, nor has the quality. Thus, the music written for the simple valveless hand-horn is no less sophisticated or complex than that written in modern times for our more sophisticated and complex mechanized horns. It is therefore interesting to compare these works in chronological sequence,
although they are not so arranged on the program for the sake of interest and variety.

The Concerto in Eb Major, K.V. 417, was composed by Mozart in 1783. Written decades before the first valved horns appeared, it remains to this day as one of the most demanding concerti of any era in both technique and interpretation. The deft craftsmanship displayed in this work in no way betrays the simplicity of the instrument for which it was designed.

Jacques F. Gallay (1795-1864), who wrote the three pieces for unaccompanied horn, was the last great virtuoso to perform exclusively upon the hand-horn (that is, the valveless instrument employing only the hand in the bell as an external pitch modifier). Gallay's career spanned three decades ending in the middle of the 19th century, at a time when the valve-horn was steadily replacing the natural instrument outside of his native France.

Both Gliere's Intermezzo, Op. 35, No. 11, and Nielsen's Canto Serioso, are fine examples of horn music from the early 20th century, by which time the valve-horn had completely superseded the old instrument. It is interesting to note that these pieces are paradoxically simpler and more straightforward technically than the previous examples for the valveless-horn.

The remaining two pieces on the program,
Hindemith's Sonata, and the miniature Canon in Octave, by JeanFrançois, are some of the most recent works to have earned a place in the standard repertoire of the horn. Both are worthy and demanding compositions which are a credit to the art in modern times.
CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
MUSIC DEPARTMENT

presents

David Hoover

in his

*Graduate Recital in Horn

Assisted by Julia Smith, Piano

Thursday, October 1, 1981  Recital Hall  8:00 P.M.

PROGRAM

CONCERTO IN E♭ MAJOR K.V.417† ............ W. A. MOZART
(1756-1791)

I. Allegro maestoso
II. Andante
III. Rondo. Allegro

Gary Pratt, conductor

INTERMEZZO OP. 35, NO. 11 ............ REINHOLD GLIÈRE
(1875-1956)

Andantino cantabile

CANTO SERIOSO............................ CARL NIELSEN
(1865-1931)

Andante sostenuto

CANON IN OCTAVE......................... JEAN FRANÇAIX
(1912-)

Allegro vivo

INTERMISSION

THREE PIECES FOR SOLO HORN................. JACQUES FRANÇOIS GALLAY
(1795-1864)

I. Prelude in A♭
II. Prelude in C
III. Caprice in F
SONATA (1939) ................................ PAUL HINDEMITH
(1895-1963)

I. Massig bewegt
II. Ruhig bewegt
III. Lebhaft

*ORCHESTRA PERSONNEL*

<table>
<thead>
<tr>
<th>First Violins</th>
<th>Violoncellos</th>
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<tbody>
<tr>
<td>Lisa Jobe, concertmistress</td>
<td>Stefanie Fife</td>
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<tr>
<td>Shih-ian Liu</td>
<td>Dana Willumsen</td>
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<td>Betsy Simons</td>
<td>Double Bass</td>
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<td>Eric Herdan</td>
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<tr>
<th>Second Violins</th>
<th>Oboes</th>
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<tr>
<td>Ann Mize</td>
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<td>Judy Diamond</td>
<td>Bonnie Boals</td>
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<tr>
<td>Virginia Starling</td>
<td>Fred Beerstein</td>
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<td>Pat VanDerVeer</td>
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<tr>
<th>Violas</th>
<th>Horns</th>
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<tr>
<td>Katie Wreede</td>
<td>Gregg Huchison</td>
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<td>Anna Rogers</td>
<td>Todd Greer</td>
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*In partial fulfillment of the requirements for the Master of Arts Degree*