

Notes

Horn Sonata

A notable twentieth-century composer and proponent of “new” music, Paul Hindemith created complex expressionist music and wrote operas, pieces for chamber ensembles, and large works for both symphony orchestra and band. Dedicated to writing a sonata for every orchestral instrument, Hindemith composed his for the horn in 1939. Its difficulty lies in its complex rhythms that clash with the work of the accompanying pianist. Despite the distinctive character of each movement, Hindemith wished that they be played at the same tempo. The first movement is broad and constantly loud, ending in a comedic coda that restates the opening theme much faster than initially stated. The second movement is littered with wide leaps but has a more delicate and somber feel. The final movement is often played overly aggressively but has a certain beauty in its rhythmically dissonant passages against the piano, the latter of which has an impressive and technically challenging part throughout the whole sonata.

I decided to choose these three pieces for their importance to horn repertoire and the influence their composers had on how the horn functions as a solo and ensemble instrument. As the horn was born in modern-day Germany, it was only fitting that I chose three German composers. Beethoven, a household name, used the horn to great extent in his symphonies and helped legitimize it as a lyrical instrument, even early in its development. Strauss used the horn to a similar extent and utilized the instrument to great effect. Hindemith, arguably the most prolific 20th-century German composer, helped to supply more modern work for the horn. Each of these three pieces has its difficulties with lyricism, technique, and endurance, and have been a challenge to undertake in my final full semester at ECU.

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music in Music Education, as well as in partial fulfillment of the Signature Honors Project for the East Carolina University Honors College



presents

Jacob Hartman, horn

in senior recital

with

Alisa Gilliam, Piano

Sunday, October 30, 2022 • 7:00PM
A.J. Fletcher Recital Hall

Program

Horn Sonata in F major, Op. 17 (1800) I. Allegro Moderato	Ludwig van Beethoven (1770–1827)
Horn Concerto No. 1, Op. 11 (1883) I. Allegro Molto	Richard Strauss (1864–1949)
<i>intermission</i>	
Horn Sonata (1939) Mäßig bewegt Ruhig bewegt Lebhaft	Paul Hindemith (1895–1963)

Notes

Horn Sonata in F Major, Op. 17

During the year 1800, Ludwig van Beethoven was a fairly unknown composer outside of Vienna at the time of this piece's composition. The piece was written for virtuosic horn player Giovanni Punto, who had known Mozart, and was even written into the composer's *Sinfonia Concertante* for Oboe, Clarinet, Bassoon, Horn, and Strings (1779). His reputation reached Beethoven in early 1800 after visiting Vienna; there, he quickly invited Beethoven to compose a sonata for horn and piano, and it was premiered on April 18, 1800, with a dedication to Beethoven's friend Baroness Josefine von Braun. The piece was written with Punto's knowledge of extended unvalved horn techniques in mind, as there are several fast arpeggios, agile hand stopping, and notes that must be lipped down due to their lack of existence within the normal harmonic series. This first movement is in standard sonata form and features a fanfare-like opening with no stopped notes, to not impede the horn's natural power and usage of the overtone series.

Horn Concerto No. 1, Op. 11

Richard Strauss was the son of famous horn player Franz Strauss, so it was only fitting that the former wrote for his father a concerto to reflect his skill. Premiered in Munich, 1883, this first concerto was originally accompanied by piano and performed by one of Franz Strauss' students. An orchestral arrangement was later premiered in 1885, although the horn part is the same for both; this orchestral arrangement was dedicated not to Strauss' father but to the influential horn player Oscar Franz (1843-1886). Despite this piece being late in the unvalved horn's usages in ensembles and solo work, this piece's performance practice is originally for the valveless horn; Strauss' father Franz struggled with performing this piece on a high B-flat crook, calling it "too treacherous for public performance." The first movement, while typically in sonata form for a conventional concerto, avoids sonata form and instead leans toward a rondo form. This piece (especially the first movement) has since become a standard of the horn repertoire.