

Spring 4-12-2013

Research Paper for a Master's Recital of Horn: Anthony Plog's Three Miniatures, Vitaly Buyanovsky's "Espana", Franz Schubert's Auf Dem Strom, Richard Strauss's Second Horn Concerto, and Vaclav Nelhybel's Scherzo Concertante

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RESEARCH PAPER FOR A MASTER'S RECITAL OF HORN: ANTHONY PLOG'S *THREE MINIATURES*, VITALY BUYANOVSKY'S "ESPAÑA", FRANZ SCHUBERT'S *AUF DEM STROM*, RICHARD STRAUSS'S SECOND HORN CONCERTO, AND VACLAV NELHYBEL'S *SCHERZO CONCERTANTE*.

by

Melissa Rachelle Fultz

B.M., Kennesaw State University, 2010

A Research Paper
Submitted in Partial Fulfillment of the Requirements for the
Master of Music Degree.

School of Music
in the Graduate School
Southern Illinois University Carbondale
April 2013

RESEARCH PAPER APPROVAL

RESEARCH PAPER FOR A MASTER'S RECITAL OF HORN: PLOG, BUYANOVSKY,
SCHUBERT, STRAUSS, AND NELHYBEL

By

Melissa R. Fultz

A Research Paper Submitted in Partial

Fulfillment of the Requirements

for the Degree of

Master of Music

in the field of Horn Performance

Approved by:

Dr. Melissa Mackey, Chair

Professor Jennifer Presar

Dr. Christopher Morehouse

Graduate School
Southern Illinois University Carbondale
April 12, 2013

AN ABSTRACT OF THE RESEARCH PAPER OF

MELISSA RACHELLE FULTZ, for the Master of Music degree in PERFORMANCE,
presented on APRIL 12, 2013, at Southern Illinois University Carbondale.

TITLE: RESEARCH PAPER FOR A MASTER'S RECITAL OF HORN: ANTHONY PLOG'S
THREE MINIATURES, VITALY BUYANOVSKY'S "ESPAÑA", FRANZ SCHUBERT'S *AUF
DEM STROM*, RICHARD STRAUSS'S SECOND HORN CONCERTO, AND VACLAV
NELHYBEL'S *SCHERZO CONCERTANTE*.

MAJOR PROFESSOR: Professor Jennifer Presar

The purpose of this research paper is to accompany the condensed program notes for the author's Master's recital on Horn given March 23, 2013. The program included works from Vitaly Buyanovsky, Anthony Plog, Franz Schubert, Richard Strauss, and Valcav Nelhybel. Historical perspective, performance practice and techniques, and analysis of each piece are given where possible.

ACKNOWLEDGMENTS

I would like to thank my committee members, Dr. Melissa Mackey, Dr. Christopher Morehouse, and Professor Jennifer Presar for the time and effort they put into this paper. Their expertise not only enhanced my writing, but increased my understanding of how to tackle a project of this magnitude. To my friends, Thomas Richardson, Madalyn Mentor, and Abigail Simoneau, for helping me during the hard times and having faith in me to finish strong, thank you. We made it. Onward.

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CHAPTER 1

VITALY BUYANOVSKY: ESPAÑA

Vitaly Mikhailovich Buyanovsky, also Bujanovsky or Buyanovskii, was born in Leningrad, in 1928 to a musical family. His grandfather was a violinist to the Czar and his father, Michael, served as principal horn of the Kirov Opera and taught at the Rimsky-Korsakov Leningrad Conservatory. Buyanovsky began horn lessons with his father and soon joined him in the Kirov Opera.

Buyanovsky was considered a leader in the Russian school of wind playing. He served as principal of the Leningrad Philharmonic, performed as both a soloist and chamber musician, and was a composer for horn. His playing career was highlighted by one particular concert where he played and recorded all four Mozart horn concerti, the Concert Rondo, and the E major fragment in just one session. He taught at what is now called the Rimsky-Korsakov Saint Petersburg State Conservatory. His teaching style emphasized the composer's intent, the national characteristics that influenced his works, and the human voice as a model for interpretation. A student of Buyanovsky's and renowned horn player and pedagogue Frøydis Ree Werke echoes: "Through his interpretive style one realizes that the horn has as many artistic possibilities as any of the traditional solo instruments."¹

More expressive techniques became available when the horn began maturing into the instrument it is today with the addition of valves. Like the violoncello, the horn has been likened to the human voice in certain qualities because of its tenor range and sound. As each person's

¹ International Horn Society, "Vitaly Bujanovksy." International Horn Society, <http://www.hornsociety.org/ihs-people/honoraries/44-vitaly-bujanovsky-1928-1993> (accessed February 13, 2013).

voice is unique “the horn is [also] personal in nature.”² It is capable of a range of sounds from lyrical to heroic due to its tone color and wide dynamic ranges. Verne Reynolds writes that the horn was well suited for unaccompanied solos due to its “range of colors, dramatic potential, and ability to portray everything from despair to jubilation.”³

Choosing a recital program with an unaccompanied piece gives a nice change of pace and variety. Because the horn is essentially its own ensemble with this particular genre, it can be played in a variety of ways such as performing on or off stage, with lighting, paired with another art form, or even in costume. This piece can be challenging as there are few practical texts on how to execute extended techniques on the horn. The soloist is left to figure out how to execute these techniques to produce the effect the composer intended. This can be aided by listening to quality recordings to understand how the piece is supposed to sound.

“España” is part of a larger setting of unaccompanied solos for horn titled *Pieces for Horn Solo: Four Improvisations (from traveling impressions)*. The set also includes “Scandinavia,” “Italy,” and “Japan” with an additional piece titled “Russian Song” at the very end. Out of this setting, “España” proves to be the most popular with the widest range of recordings and written material available. This piece paints scenes of bull fighting, flamenco dancing, and overall Spanish flair. To achieve this, Buyanovsky incorporates extended techniques such as lip trills, stopped or covered horn, and triple tonguing. Dr. Carol Jean Deats defines extended techniques as “unfamiliar, unconventional, nontraditional, novel effects and

² Carol Jean Deats, “Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Perchetti’s *Parable for Solo Horn*, Opus 120” (PhD diss., Texas Tech University, 2001), <http://repositories.tdl.org/ttu-ir/bitstream/handle/2346/19101/31295017968800.pdf?sequence=1> (accessed March 12, 2013).

³ Verne Reynolds, *The Horn Handbook* (Hong Kong: Amadeus Press, 2003), 117.

extra musical sounds occurring in contemporary music beginning approximately 1970.”⁴ In his book *Extended Techniques for Horn*, Douglas Hill describes extended techniques as range, mutes, hand muting, tounging/articulations, trills and tremolos, glissandos, half-valved effects, varied timbral potentials, vibrato, quarter-tones, vocalizations, air sounds, mouthpiece effects, miscellaneous, and combinations.⁵ Deats goes on to say that extended techniques make the performance and that they are part of the piece, not just ornamentation. These techniques,

function as musical gestures, special effects or expressive entities unto themselves...Likewise, trills become extended techniques when they are unconventionally long in duration, non-ornamental, wild, uncontrolled, or percussive.⁶

For example, at the end of the introduction of “España,” the last seven measures require the soloist to play a lip trill from B-natural to C-sharp. Because of the style of this piece, these trills are not controlled but allowed to be played slightly agitated. Were these trills not present, the piece would sound completely different and the Spanish flavor would be lost.

The form of this piece is through-composed and includes two cadenzas. It begins with bell tones or church bells, approximately three or four different ones sounding simultaneously, on an E and as described above, the section ends with explosive trills. The next section gives way to a percussive, stopped horn that mimics castanets. Buyanovsky gives the expression marking *molto expressive, spagnuolo* in the first of the two cadenzas. *Spagnuolo* is a conjugated form of *Spangnoletta*, a sixteenth century Italian dance that includes a pair of dancers, one male

⁴ Deats, “Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Persichetti’s *Parable for Solo Horn*, Opus 120,” iv.

⁵ Douglas Hill, “Extended Techniques for the Horn: A Practical Handbook for Students, Performers, and Composers,” (Alfred Publishing, 1996).

⁶ Deats, “Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Perchetti’s *Parable for Solo Horn*, Opus 120,” 7.

and one female, with sections of soloistic dancing for each. It seems Buyanovsky plays on this idea throughout the piece. The masculine solo sections are represented by the flamenco style while the feminine ideas are represented with the slower sections and stopped horn. At times, there are sections that seem to intertwine the two. The second cadenza serves to segue into the final, Spanish guitar section. The descending, arpeggiated, sixteenth note triplet figures are intrinsic to this style of music and create a perpetual motion that makes this piece end with an enormous amount of energy and bravado.

CHAPTER 2

ANTHONY PLOG: *THREE MINIATURES FOR HORN AND PIANO*

Contemporary American composer Anthony Plog (b. 1947) is a renowned trumpet player who has performed in many countries around the world soloing with several ensembles. Plog began playing trumpet at the age of ten and in just nine years he was serving as a substitute with the Los Angeles Philharmonic. In his late twenties, he published his first piece and continued to compose mainly for brass. Currently, Plog is teaching at the Hochschule für Musik Freiburg in Germany as Professor of Trumpet.

Plog has written a set of three miniatures for each brass instrument. He intends this to be a part of a larger brass project which will include a solo piece titled *Postcards*, a Concerto, and a Nocturne with strings.⁷ Plog's *Three Miniatures for Horn and Piano* was composed in 1997, is approximately eight minutes in length and cyclical in form. Each of these short movements are unified by heavy chromaticism, perfect fourths and fifths, tritones, and double chromatic neighbors. The subdivision of the beat throughout the piece modulates from sixteenth notes all the way down to half notes and then back to sixteenth notes.

The first movement is a rondo, ABABA, and is marked *allegro moderato*. The horn plays with the bell into the piano for the first four bars with the pedal depressed. A double chromatic neighbor centered around D is played followed by a grand pause causing the piano to ring due to sympathetic vibrations of the sound waves. This results in a shimmering effect that immediately gets the listener's attention. This is followed by two groups of two eighth notes. The first group contains C and F while the second one contains F-sharp and C-sharp. Both of these groups are

⁷ Anthony Plog, email with the composer, January 31, 2013.

intervals of a perfect fifth while the relationship between the two groups is a tritone. The process is repeated in the next two bars to end the introduction.

The A sections of the rondo have running sixteenth notes, while the B sections can be identified by the changes in the key area and a shift to running triplets. The first A section begins centering around the note G, a fifth below the opening note area. This section continues the sixteenth chromatic double neighbor figure from the opening until the B section in measure 27. This B section begins on the note C-sharp, a tritone below the previous section. The next A section moves a fourth to the key area F-sharp and another B section is presented before a fragment of an A section returns with a *ritardando* and moves *attacca* to the second movement.

Returning to the home key area of G, this lyrical second movement begins with a perfect fifth of C and G in the bass. Not only does the tempo slow but the rhythmic motion does as well between subdivisions of triplets to eighths. The subdivision of beat throughout the movement continues to expand until the end.

The third and final movement evokes Stravinsky's "Infernal Dance" with modulating meters and hemiolas. This movement speeds up the subdivision of the beat from triplets back to sixteenth notes. In the final section, the cyclical form is finally completed by the return of the double chromatic neighbor figure from the beginning of the first movement.

CHAPTER 3

FRANZ SCHUBERT: *AUF DEM STROM*

Born on January 31, 1797, Franz Schubert lived in Vienna with his school teacher father. His musical training started early, taking lessons on piano, voice, and eventually violin. At eight, Schubert was also taking lessons in counterpoint, figured bass, and organ from the organist of his parish where he excelled and, at times, moved faster in his studies than his teacher was prepared to take him. There are also accounts of Schubert composing sketches of songs, string quartets, and piano pieces around this time. Schubert's singing endeavors led him to Antonio Salieri where he passed an audition for the Hofkapelle choir, a highly competitive ensemble for young boys.

Living in a modest home, Schubert proved his intelligence by being accepted to the Imperial and Royal City College—with free tuition and board—the top boarding school for those who were not fortunate enough to be endowed with riches. The principal of this school made music the main extracurricular focus which allowed Schubert to grow as both musician and composer. He also played second violin in the school orchestra where he was introduced to the music of the Haydn, Mozart, and early Beethoven. While at the College, Schubert continued to take composition lessons with Salieri who preferred the more conventional Italian operas. However, Schubert was more taken by Mozart and German poetry. He used this as material for songs and would attend German operas every chance he could.

In his fifth year at the College, as his interests and studies became more intense, his academic grades began to suffer. The school offered him an additional year of scholarship funds on the condition that he raise his grades as music was considered a secondary hobby by his

teachers. Schubert declined and went on his way. However, instead of continuing his studies as a composer, and understanding that composition alone would not be a good way to make a living, he moved back in with his father and enrolled to become a certified teacher at the St. Anna Normalhauptschule. As his father and brothers were teachers, it made sense that he would gravitate to that profession. After he passed his certification courses, he joined his father as assistant at the school he attended as a child.

In 1814, an extremely productive year for Schubert, he used the text of German poets such as Matthison, Goethe, Kosegarten, and Baumberg by composing 150 songs before the age of eighteen, the equivalent to one song every three days. Through his association with poet Mayrhofer, he joined a Viennese branch of a ‘circle of friends,’ a self-improvement group, or ‘Bildung Circle.’ This group primarily met to discuss German literature and poetry which no doubt served to feed Schubert’s songs. He was averaging sixty-five measures of music per day, half of which were orchestral. Some of his works were thought to have been lost so this average could be very conservative. This is also not taking into account that he was a full-time, year-round school teacher, taking twice weekly composition lessons, attending concerts and operas, and teaching privately all while having time to socialize.

As a result of this explosion of works, Schubert began to hold private concerts in his home to premiere his works, sometimes lasting until the early morning hours. These meetings would eventually be coined “Schubertiads” by 1821 and would serve favorably for the young composer to gain popularity and exposure. His music received many public performances, earned him an opera commission, and increased his income by a factor of five. However, Schubertiads were more than a get-together for his music. He was also entangled in an alternative political group. With strict censoring from the current Viennese government, many

political riff raff were known to be at these meetings and discuss sensitive topics. While music was the main entertainment, it was not the sole purpose and served as a cover for other prohibited events.⁸

At the same time, Schubert's health was declining. The stress of long hours composing, extensive smoking and drinking, and his Schubertiads, which no doubt served to fuel the former, were slowly bogging him down. His irritability, antisocial behavior, and severe mood swings were starting to gain his friend's attention and concern. A confirmed diagnosis of syphilis served as no surprise to some of his friends who remembered that he "honoured both women and wine" and was also rumored to engage in homosexual activity.⁹ At the peak of his career and popularity, he would have to decline social invitations and was forced to stay at home. Schubert would be in and out of the hospital with his disease. While it still progressed, he did have moments where he was well enough to attend an occasional Schubertiad. However, he still remained rather reclusive.

Schubert's influences were great in number, but only one composer would capture his undivided attention, Beethoven. Both Beethoven and Schubert lived in Vienna at the same time, yet the only accounts of them actually meeting are hearsay. There is one account of them possibly meeting that is often called into question. Ernst Hilmar writes about the meeting:

That courage which he had exhibited until he reached the house left him completely when he was confronted by the king of artists. And when Beethoven expressed the wish that Schubert himself write down the answers to his questions, his hand seemed paralyzed. Beethoven ran through the copy of the music handed

⁸ Ernst Hilmar and Franz Schubert, *Franz Schubert in His Time* (Portland, OR: Amadeus, 1988), 27.

⁹ Robert Winter, "Schubert, Franz." Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25109> (accessed March 18, 2013).

him and came across an harmonic error. In a kindly way he called the young man's attention to it, at the same time adding that it was not a deadly sin. But Schubert, perhaps as a result of this very propitiatory remark, completely lost his self-possession. Not until he was out of the house could he regain it and give himself a rude scolding. He never again had the courage to present himself to the Master.¹⁰

Schubert's telling of the event says that while he did go to Beethoven's residence, he was not home and instead left the music with a servant. While it remains unclear if Beethoven did in fact meet Schubert, there is no doubt that Beethoven was aware of Schubert saying that "[t]ruly in Schubert there dwells a divine spark."¹¹ Schubert often felt the pressures of living at the same time as a superstar such as Beethoven. He expressed the sentiment felt by generations after Beethoven saying, "At times I think to myself I may amount to something – and yet, coming after Beethoven, who will still be able to do much?"¹² He attended the premiere of Beethoven's Ninth Symphony and this undoubtedly served to inspire him during his flood of instrumental compositions.

Schubert's *Auf dem Strom* was composed in 1827 and written specifically for a concert put on by Schubert to showcase his works in a hall in Vienna. The date of this concert proved difficult to schedule and the final date of March 26th could have been two fold. The first was that Paganini was in Vienna at the time and performing on March 29th so it was crucial that they did not perform too close to such a large event. Rufus Hallmark describes the second reason in detail:

¹⁰ Walther Nohl and Frederick H. Martens, "Beethoven's and Schubert's Personal Relations," *The Musical Quarterly*, Vol. 14, issue 4 (Oct., 1928), <http://www.jstor.org/stable/738519> (accessed March 18, 2013).

¹¹ Hilmar, "Schubert, Franz."

¹² Walther Nohl and Frederick H. Martens. "Beethoven's and Schubert's Personal Relations."

On the basis of the foregoing musical and biographical evidence, it looks as though Schubert may have composed 'Auf dem Strom' in memory of Beethoven. He wrote it for the concert on the anniversary of Beethoven's death, selected a genre which he knew had won Beethoven's hearty approval, chose an appropriate text by a writer whose poems had been intended for Beethoven to set, and paid homage to Beethoven by imitation and quoting his music.¹³

Hallmark would show that the anniversary date to be more likely. Other pieces on the program included a String Quartet in G major, songs *Der Kreuzzug*, *Die Sterne*, and *Fischerweise*, the choral work *Städchen*, *E-flat Piano Trio*, *Die Allmacht*, and *Schlachtgesang*.¹⁴ The concert was a huge success and many were calling for repeat performances but Schubert's ailing health would not have permitted him to do so. A woman at the concert recalls the event overshadowing Beethoven's death:

Enough of graves and death; I must tell you about fresh and blossoming life, which prevailed at a concert given by Schubert on 26 March. Only compositions by *himself* were given, and *gloriously*. Everybody was lost in a frenzy of admiration and rapture.¹⁵

Schubert netted some 800 florins, enough to hold a civil servant for several months and he started receiving requests for his works from German publishers.

German poet and music critic Ludwig Rellstab served as the writer for the text of *Auf dem Strom* and had been using Schubert to set his text to music since 1821, around the beginning of the Schubertiad era. Rellstab worked as an editor and music critic for thirty years for *Vossische Zeitung* in Berlin as well as editor of his own music journal, *Iris im Gebiete der Tonkunst* for eleven years. A purist by nature, he preferred the music of Mozart and early Beethoven. Through

¹³ Rufus Hallmark, *Schubert Studies: Problems of Style and Chronology* (Great Britain: Cambridge University Press, 1982), 45.

¹⁴ John Reed, *Schubert: The Final Years* (London: Faber and Faber Limited, 1972), 208.

¹⁵ *Ibid.*, 209.

his and Schubert's connection with Beethoven, Schubert came into possession of Rellstab's poems via Schindler, Beethoven's secretary and early biographer. Rufus Hallmark writes,

I frequently had the pleasure, in the summer of 1827, of seeing [Schubert] at my home... During these visits, certain portions of Beethoven's literary estate had engaged his very special attention, among them once more the lyric poems of all kinds which had been sent to the great master. A collection of perhaps twenty items absorbed his attention, because I was able to tell him that Beethoven had ear-marked several of them to compose himself. The question as to the poet of this collection—which still exists in its entirety—I could not answer with certainty; I thought it was Herr L. Rellstab or Varnhagen von Ense. Schubert put these poems in his pocket. Only two days later he brought me 'Liebesbotschaft,' 'Kriegers Ahnung' and 'Aufenthalt' set to music. These, together with four others from that collection, form the major part of the contents of 'Schwanengesang,' the name of 'Rellstab' being added.¹⁶

Rellstab himself confirms this:

I had taken with me not only manuscripts of my operatic poems, but also – since at that time almost nothing of mine was printed – those of my little lyrical products that I considered the best ones to lay before Beethoven . . . I did not yet send him copies of the opera texts, but chose about eight or ten of the lyric poems, each neatly written on a separate sheet . . . The poems moved in different moods; perhaps one of theirs might happily coincide with his and inspire him to breath into eternal tones the transitory emotion of his breast! . . . So I carefully packed up the sheets of paper, wrote a few lines to Beethoven . . . and then carried both to his dwelling myself, for I would entrust such an important matter to no other hand. These scraps of paper have not been lost; Professor Schindler returned them to me from Beethoven's estate years ago. Some had pencil marks in Beethoven's very own handwriting; they were the ones he liked best and the ones he had given Schubert to compose at the time, because he himself felt too unwell. Moreover they are to be found among Schubert's vocal works and some of them have become generally well known.¹⁷

While it is not known which poems of Rellstab's were in that collection, or even if *Auf dem Strom* specifically was a part of it, what is certain is that Schubert became familiar with the poet via Beethoven.

¹⁶ Rufus Hallmark, *Schubert Studies: Problems of Style and Chronology*, 43.

¹⁷ *Ibid.*, 43-44.

The horn player to premiere *Auf dem Strom* was Josef Randolf (J. R.) Lewy. Around 1835, valves were beginning to make an appearance on the horn. Lewy was one of the first valved horn virtuosos and he had a close relationship with Schubert. John Ericson, professor of horn at the Arizona State University states:

This work has been cited as the first work by a major composer for the valved horn (for example, Morely-Peggee, 2nd ed., 106), but no contemporary source indicates that this work was composed specifically for the valved horn.¹⁸

For the time, this piece was very demanding on the horn and was much more melodic than what would typically be written for a natural horn of the time. The range is also wider than would be expected so the horn player would have to have a rather solid range to play this piece well. *Auf dem Strom* was written with J. R. Lewy in mind and based on etudes written by Lewy he was primarily a high horn player but he obviously had no problem playing in both registers. In measures 129-35, lower notes are presented that are very difficult to produce on a natural horn. These notes are required to be stopped and can be tricky in this lower register. Schubert helps this by making the more difficult stopped notes *pianissimo* and doubled in the vocal line making projection easier for the horn.

Lewy was playing on a valved horn as early as 1826, one year before the piece was composed and two years before the premiere. Professor Ericson suggests that rather than a natural horn, Lewy could have used a two valved horn easily on this piece. However, it still could have been played on the natural horn. Ericson explains:

While everything in this 1828 work is playable on the natural horn, it has already been noted that J. R. Lewy was performing on the valved horn by 1826. *Auf dem Strom* lies very well for the valved horn crooked in E, the same instrument that Schubert had called for in *Nachtgesang im Walde*. It is not known whether J. R. Lewy performed this work on the valved horn or the natural horn, but it seems

¹⁸ Arizona State University, "Schubert and the Lewy Brothers," John Ericson, http://www.public.asu.edu/~jqerics/schubert_lewy.htm (accessed March 17, 2013).

likely that he would use the new instrument in performances of this new work. It would appear, however, that Schubert did not want to commit himself to the new instrument, and wrote *Auf dem Strom* in a way that it would still be playable on the natural horn. So while perhaps easier to perform on the valved horn crooked in E, it has been demonstrated by modern natural horn artists that *Auf dem Strom* can be performed very successfully on the natural horn.¹⁹

Schubert also kept the horn player in mind when one looks at the edits in his original manuscript. For example, in measure 40, at the end of the first phrase, the piano begins the interlude on beat four and the horn continues the idea to measure 44 into the second stanza. However, Schubert initially wrote for the horn to play the entire interlude. This was changed, putting the triplet note, or water, figure in the bass for those few bars, and solidifies the ensemble sound while giving the horn player a fair rest.²⁰

Auf dem Strom is in a modified strophic form, has five stanzas and speaks of a beloved on a ship out to sea, never to be seen again.

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüße,
Die ich noch ans Ufer sende,
Eh' dein Fuß sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!

Take the last parting kiss,
and the wavy greeting
that I'm still sending ashore
before you turn your feet and leave!
Already the waves of the stream
are pulling briskly at my boat,
yet my tear-dimmed gaze
keeps being tugged back by longing!

Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

And so the waves bear me forward
with unsympathetic speed.
Ah, the fields have already disappeared
where I once discovered her!
Blissful days, you are eternally past!
Hopelessly my lament echoes
around my fair homeland,
where I found her love.

¹⁹ Ericson, "Schubert and the Lewy Brothers."

²⁰ Hallmark, *Schubert Studies: Problems of Style and Chronology*, 33.

Sieh, wie flieht der Strand vorüber,
 Und wie drängt es mich hinüber,
 Zieht mit unnennbaren Banden,
 An der Hütte dort zu landen,
 In der Laube dort zu weilen;
 Doch des Stromes Wellen eilen
 Weiter ohne Rast und Ruh,
 Führen mich dem Weltmeer zu!

See how the shore dashes past;
 yet how drawn I am to cross:
 I'm pulled by unnameable bonds
 to land there by that little hut
 and to linger there beneath the foliage;
 but the waves of the river
 hurry me onward without rest,
 leading me out to the sea!

Ach, vor jener dunklen Wüste,
 Fern von jeder heitern Küste,
 Wo kein Eiland zu erschauen,
 O, wie faßt mich zitternd Grauen!
 Wehmutstränen sanft zu bringen,
 Kann kein Lied vom Ufer dringen;
 Nur der Sturm weht kalt daher
 Durch das grau gehobne Meer!

Ah, before that dark wasteland
 far from every smiling coast,
 where no island can be seen -
 oh how I'm gripped with trembling horror!
 Gently bringing tears of grief,
 songs from the shore can no longer reach me;
 only a storm, blowing coldly from there,
 can cross the grey, heaving sea!

Kann des Auges sehndend Schweifen
 Keine Ufer mehr ergreifen,
 Nun so schau' ich zu den Sternen
 Auf in jenen heil'gen Fernen!
 Ach, bei ihrem milden Scheine
 Nannt' ich sie zuerst die Meine;
 Dort vielleicht, o tröstend Glück!
 Dort begeben' ich ihrem Blick.

If my longing eyes, surveying the shore,
 can no longer glimpse it,
 then I will gaze upward to the stars
 into that sacred distance!
 Ah, beneath their placid light
 I once called her mine;
 there perhaps, o comforting future!
 there perhaps I shall meet her gaze.²¹

The odd numbered stanzas are in E major and fondly remember the beloved and the country that has been left behind. The even numbered stanzas conceive of a life without them, describe the water, and are in the relative minor key.²² Also, the even stanzas sound strikingly similar to Beethoven's Funeral March in his 'Eroica' Symphony and is a nod to the great composer. The text possibly hints that Beethoven is the beloved who has left.

It is a shame this prolific composer passed away some eight months after the premiere of

²¹ Emily Ezust, "Auf dem Strom," The Lied, Art Song, and Choral Text Archive, http://www.recmusic.org/lieder/get_text.html?TextId=13382, (accessed February 13, 2013).

²² Hallmark, *Schubert Studies: Problems of Style and Chronology*, 28.

this piece. At the age of 31, Schubert was laid to rest near his idol, Beethoven. A benefit concert was held to erect a monument in his honor where *Auf dem Strom* was performed once again with tenor, cello, and piano.

CHAPTER 4

RICHARD STRAUSS: *SECOND HORN CONCERTO*

Munich born Richard Strauss, 1864-1949, was born into a musical family and his father would be the reigning influence on his early musical life. He started taking music and composition lessons at the age of six. Richard's father, Franz, brought his son up with the classical masters Haydn, Mozart, Beethoven, and Schubert. Franz served as the primary horn player to be called on by Wagner and premiered several of his major operatic works. It is possible that in this setting Franz met J. R. Lewy, who was closely tied to Schubert. Franz was passionate about the First Viennese School and taught his son everything about them. Richard's early works show this upbringing with very little of the romanticism richly seen in the decades to come.

Strauss started taking an interest in orchestral music during the late 1870s around the time his father started conducting the amateur orchestra "Wilde Gung'l". Because of his father's influences, Richard had his early compositions played by this orchestra and his First Horn Concerto was possibly composed in this environment. Also around this time Strauss met the esteemed conductor Hans von Bülow who took a liking to the young composer by playing and commissioning several of Strauss' works. In 1885, Strauss was taken in by Bülow as his conducting assistant. This post required Strauss to travel extensively and took him away from his classically purist father. During these trips Strauss began absorbing Wagner along with popular

German literature which would pave the way and influence his tone poems, notably *Ein Heldenleben*.²³

Written in 1898, *Ein Heldenleben*, “A Hero’s Life” or “A Heroic Life,” is a musical self-portrait. Strauss comments on his piece: “I do not see why I should not compose a symphony about myself; I find myself quite as interesting as Napoleon or Alexander.”²⁴ Like Schubert, even Strauss could not resist Beethoven’s “Eroica” as *Ein Heldenleben* was considered his reaction to the Napoleon-inspired symphony.²⁵

Strauss’s compositional style takes the “invention of themes and their elaboration into large complexes...over a period of nearly fifty years he advised composers to invent “Classical” themes with periodic metric structures.”²⁶ Strauss took simple thematic ideas and turned them into accompaniment and vice versa, as is the case with his Second Horn Concerto. This piece was composed in 1942 and premiered August 11, 1943 by the Vienna Philharmonic Orchestra with Karl Böhm conducting, and featuring principal horn Gottfried von Freiburg as soloist.²⁷ Freiburg performed on a Vienna horn, a type of single F horn. Playing such a piece on this particular horn today is almost unheard of as accuracy on this instrument is extremely

²³ Bryan Gilliam and Charles Youmans, “Strauss, Richard,” Oxford Music Online, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40117> (accessed March 8, 2013).

²⁴ Phillip Huscher, “Program: One Hundred Twenty-First Season,” Chicago Symphony Orchestra, http://cso.org/uploadedFiles/1_Tickets_and_Events/Program_Notes/ProgramNotes_Strauss_Ein_Heldenleben.pdf (accessed February 12, 2013).

²⁵ Ibid.

²⁶ Charles Youmans, ed., *The Cambridge Companion to Richard Strauss* (New York: Cambridge University Press, 2010), 23.

²⁷ Alan Jefferson, *Richard Strauss* (London: Macmillan, 1975), 109.

unpredictable. In fact, Frieburg's recording of this performance has many missed notes.²⁸ The American premiere in 1948 did not fare any better. Despite the horn having modern valves at this point, Strauss still puts the horn in E-flat while in the original orchestration, the ensemble horns are pitched in F. Gary Greene speculates:

In contrast with the First Concerto, the ensemble horns here are in F and the Solo Horn is in E-flat. The former situation is likely based on the same considerations in the earlier work; that is, Strauss put the ensembles horns into a setting in which they would be most at ease. In 1883, that meant hand horn parts and, in 1942, that meant non-transposing parts. In the latter situation, Strauss may be attempting to recall the hand horn sound, although the opening four measures alone are not for hand horn. Strauss was, of course, a master of horn player psychology, as well as horn orchestration. He apparently realized the impact this mental transposition would have on the thoughtful performer.²⁹

The first movement is marked *allegro* and opens with the solo horn sounding an E-flat major triad augmented by octaves. This is followed by B-flat, A-flat, G, F, and E-flat major chords spelled out in triplet figures by the soloist. Establishing the key of B-flat major, Strauss spells out the V-I progression via the mentioned following chords. This same progress is spelled out very clearly at the end of the introduction. Strauss also presents five motives that will be used through the entire movement. In measure 171, the piece has a flavor of *Ein Heldenleben* and the hero's sound. Gary Greene writes, "The composer accomplishes this by having a strong

²⁸ Gary A. Greene, "Richard Strauss: The Two Concertos for Horn and Orchestra," (Masters thesis, Butler University, 1978), http://digitalcommons.butler.edu/cgi/viewcontent.cgi?article=1033&context=grtheses&a=bi&pagenumber=1&w=100&sei-redir=1&referer=http%3A%2F%2Fscholar.google.com%2Fscholar%3Fq%3DStrauss%2Bhorn%2Bconcerto%2B Greene%26btnG%3D%26hl%3Den%26as_sdt%3D0%252C14#search=%22Strauss%20horn%20concerto%20Greene%22 (accessed March 3, 2013).

²⁹ Ibid.

restatement of the opening fanfare in one-half of the orchestra over and a C minor triad in the other half.”³⁰

This movement is not in sonata form which is what makes this different from the typical classical concerto form. Instead, because Strauss uses these five melodic fragments and expands on them, it is more likely a sort of theme and variations. Greene again writes, “Strauss made a career of stretching forms into nearly unrecognizable conditions.”³¹ However, there are still classical references such as horn fifths, descending arpeggios, and certain cadential styles.

The second movement, *andante con moto*, is in a ternary form and begins with the melody in the orchestra. The soloist does not enter again for quite some time giving a much needed and well deserved rest. Greene describes this movement as a “stately dance” that is pitched in the key of A-flat.³² Strikingly, Strauss modulates this movement a tritone away to D major in the B section. This sharp harmonic shift, along with a more flowing triplet figure almost gives the listener the sense of a new piece. In measure 50, the music transitions back to the A section that is stated immediately by the horn and accompanied by the theme from the B section.

The final, third movement is a rondo that starts in the home key of E-flat major while the alternating sections are in the keys of E-flat, B-flat, and A-flat major. This movement opens similarly to the first as the solo horn opens with a triplet, arpeggiated outline of an E-flat major chord. This triplet figure sounded by the horn is peppered throughout the orchestra during the rest of the movement. Strauss also brings back a fragment from the first movement and presents it as an intricate exchange between soloist and orchestra. The coda opens with a very heroic horn

³⁰ Greene, “Richard Strauss: The Two Concertos for Horn and Orchestra”.

³¹ Ibid.

³² Ibid.

call and quickly recalls all the motives from earlier in the movement. The home key of E-flat major returns and ends with a triplet, arpeggiated E-flat major chord like the beginning of the whole piece.

CHAPTER 5

VACLAV NELHYBEL: *SCHERZO CONCERTANTE*

Vaclav Nelhybel was born September 24, 1919 in Polanka, Czechoslovakia. He received his musical training in classics and musicology from the Prague University and studied conducting and composition at the Prague Conservatory. He also studied musicology and taught theory at the University of Fribourg. Nelhybel came to the United States in 1957 and became a citizen in 1962 where he taught at the University of Massachusetts Lowell and served as the composer-in-residence at the University of Scranton in Pennsylvania.

Instead of using traditional harmonic devices, Nelhybel tends to incorporate pandiatonicism and a “linear-modal orientation in which functional tonality does not apply.”³³ He also uses a motor rhythm, or constant ostinato. His biography on the University of Scranton website states:

His concern with the autonomy of melodic lines leads to the second, and equally important characteristic, that of movement and pulsation, or rhythm and meter. The interplay between these dual aspects of motion and time, and their coordinated organization, results in the vigorous drive so typical of Nelhybel’s music.³⁴

Although some of his works were written for professional performers, Nelhybel also enjoyed writing original, student works. *Scherzo Concertante* was one of those student works written in 1966. This piece is not difficult in terms of range or technicality. What is challenging is keeping ensemble together and keeping rhythmic integrity throughout the

³³ University of Scranton, “Vaclav Nelhybel Biography,” University of Scranton, <http://www.scranton.edu/academics/performance-music/nelhybel/bio.shtml> (accessed March 25, 2013).

³⁴ Ibid.

piece. Horn soloist Gregory Hustis mentions in the liner notes of his CD that this piece “features a strong rhythmic pulse, motivic construction, and melodic simplicity.”³⁵ Rather than using the horn as a more lyrical or heroic instrument, Nelhybel facilitates a more percussive effect. The work is in D minor and “relentlessly develops two motifs: an ascending half-step and a descending arpeggio of a major seventh chord.”³⁶

The ascending half-step, concert D to E-flat, is the first thing to be heard followed by the mentioned arpeggiated major seventh chord. The first note is sounded with a forte-piano, followed by an explosive crescendo landing on the next note. This dynamic trait will also be presented throughout the piece. The motor rhythm is presented at the beginning by the piano with consistently moving sixteenth notes. Nelhybel takes this motor rhythm and arranges a fragmented call and response between horn and piano. This constant motion serves to build energy that is not released until the last two bars using the same D to E-flat motion and explosive dynamics.

³⁵ Gregory Hustis, liner notes for *Lyrical Gems for the Horn*, by Vaclav Nelhybel, Crystal Records CD770, 2002, compact disc.

³⁶ Ibid.

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Research Paper Title:

RESEARCH PAPER FOR A MASTER'S RECITAL OF HORN: ANTHONY PLOG'S
THREE MINIATURES, VITALY BUYANOVSKY'S "ESPAÑA", FRANZ SCHUBERT'S *AUF
DEM STROM*, RICHARD STRAUSS'S SECOND HORN CONCERTO, AND VACLAV
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Major Professor: Professor Jennifer Presar