

AUSTRO-GERMAN CLASSICAL ERA HORN WORKS: A STUDY IN STYLE  
AND PERFORMANCE PRACTICE

By

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## ABSTRACT

Title of Document: AUSTRO-GERMAN CLASSICAL ERA HORN WORKS: A STUDY IN STYLE AND PERFORMANCE PRACTICE

Bradley Alan Tatum, 2010, Doctor of Musical Arts

Directed By: Associate Professor, Horn, Gregory Miller,  
School of Music, Wind and Percussion Division

The horn has a long history in Western music that began in the Baroque Era and has progressed through several incarnations into the instrument we know today. The Classical Era in particular produced an enormous body of solo literature for the horn that is still in high demand today. Specifically, Mozart's concertos are performed on every professional audition and have been recorded on numerous CDs. Every hornist attempts to perform these works in a musically satisfying way, but modern performers often neglect studying this music in context. This dissertation seeks to bring musicians a thorough approach to Classical works for horn by Austro-German composers.

The lack of recordings from the late 18<sup>th</sup> and early 19<sup>th</sup> centuries makes it difficult to emulate performances of the Classical Era, and only through reading books written slightly before, during, and after this time period can modern musicians achieve an approximation of authentic historical performance. This, combined with a

thorough study of the natural horn and its capabilities, can lead to musically satisfying and classically enlightened performances of these works on modern instruments.

The natural horn was seen as an instrument full of color and versatility during its time. Today, it is viewed as a limited instrument with an uneven timbre when compared to the wide range, even tone color, and chromatic ability of the valve horn. These two views must be reconciled to incorporate the strengths of both instruments when playing Classical works on today's modern instruments. Classical composers knew the natural horn's strengths and wrote melodies specifically designed to utilize its inherent changes in tone color and dynamics to influence musical phrasing and contrast.

The project is composed of three performances: two traditional recitals presenting works from Austro-German composers that chronologically span the Classical era, and one recital with a lecture presenting a portion of the research and ideas that have influenced the author's musical decisions. This dissertation combines an understanding of period notation, performance, and instruments of the Classical Era into educational and entertaining performances modern audiences can enjoy.

## Dedication

This dissertation is dedicated to my wife Julie for her patience and encouragement as I continue to pursue greater skill and understanding in the realm of music. This work is also dedicated to God, to whom I owe all that I have: my skills, my wife, my family, and my opportunities.

## Acknowledgements

I would like to acknowledge the many people who have contributed to the success of this project. To my parents, I want to thank them for their assistance and constant trips to the DC area to hear me play. I would also like to acknowledge my wife's assistance in bearing with me through every practiced note, question, frustration, and joy.

I also want to thank the hornists who have been with me through this project: Greg Miller, who gave me constant encouragement and inspired me to question and explore anything I didn't understand about the horn; Darian Washington and Brett Miller for their regular insight and friendship; the UMD Horn studio for listening to three full hours of Classical Era horn music; and to Paul Hopkins for the lessons and insight into the natural horn.

Finally, I wish to thank my dissertation committee and accompanist Matthew Bachman who have followed my journey through this research topic and brought it to fruition.

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Chapter 1: Recital #1 Program

# Bradley Tatum

Horn

Austro-German Classical Era Horn Works: A Study in  
Style and Performance Practice (1767-1787)

ACCOMPANIED BY:

Matthew Bachman, Piano

Tommy Atkinson, Violin

Alyssa Moquin, Cello

Lauren McCarty, Horn

NOVEMBER 16, 2009. 8PM

GILDENHORN RECITAL HALL  
CLARICE SMITH PERFORMING ARTS CENTER

Joseph Haydn (1732-1809)

Divertimento à tre (1767)

- I. Moderato Assai
- II. Finale: Allegro di molto

Johann Michael Haydn (1737-1806)

Concertino in D for Horn and Orchestra (c. 1775)

- I. Larghetto
- II. Allegro non troppo
- III. Menuet

Intermission

Anton Rösler (Antonio Rosetti) (1750-1792)

Concerto in E flat for Two Horns and Orchestra (c. 1780)

- I. Allegro con brio
- II. Romance, Adagio non troppo
- III. Rondeau, Allegro

Wolfgang Amadeus Mozart (1756-1791)

Concerto No. 3 in E flat for Horn and Orchestra K. 447 (1787)

- I. Allegro
- II. Romance, Larghetto
- III. Allegro



## Chapter 2: Recital #1 Program Notes

### Austro-German Classical Era Horn Works: 1767-1787

Tonight's recital contains works for horn from the first half of the Classical Era. My goal in presenting this recital tonight has been to discover entertaining and musical aspects of the Classical Era that we often miss in modern performances. You could consider tonight's performance an educated experiment in blending old and new styles through a synthesis of natural horn, Classical Era embellishments, modern chromatic horn technique, and pianistic styles.

These works were originally written for the natural horn (that is a horn without valves) and featured the nearly chromatic technique called hand-stopping. The natural horn contained a limited series of notes known as the harmonic series. Conveniently, the harmonic series is the same system of tonality that our major scale is based on; indeed, the first seven notes of the harmonic series outline a major chord. As the harmonic series progresses higher, notes are closer together and more opportunities for melody appear. In the 1750s, Hampel (a Bohemian hornist in Dresden) is credited with discovering the technique of hand-stopping. Hand-stopping allows the hornist access to other notes a half step lower than those available to the natural harmonic series. However, it also allowed for constant changes in timbre which is now seen as crude and distracting.

Today, the natural horn is seen as a limited instrument due to its inequality of sounds, limited low register, and difficulty in changing keys during a piece. However, there is a reason that the valve horn took nearly a hundred years to achieve

dominance; hornists and composers loved the tone color qualities of the natural horn. Composers were very aware of these tone color possibilities, much like modern composers use the mute and stopped horn for unique textures today.

My first work tonight, Haydn's *Divertimento à tre*, is a very high work with an unusual instrumentation, written during the infancy of hand-stopping. The upper range contains scalar melodies and the low range contains wide leaps. It is an excellent and unique example of an early virtuoso work for natural horn. The cadenza was written by the Haydn expert H.C. Robbins Landon.

The second work is Michael Haydn's *Concertino in D* for horn. This work, though an early example of hand stopping, is still an impressive work. It has Baroque elegance and classical form. Early examples of sonata form, minuet, and trio are represented. This work was a prime opportunity to experiment with classical embellishment because of the repeats in the trio, recapitulations, and simpler sections. On the recapitulations of melodies, small embellishments were made, cadenzas were written with regard to a modern horn's capability, and new sections were added where M. Haydn wrote only half notes because of the natural horn's limited ability. These sections are almost always in minor; here Haydn probably felt that the horn could only play open long tones until the harmony returned to major. The cadenzas are all by the performer.

The third work is by Anton Rosler. A Bohemian by birth, he spent his entire professional career in Germany where he was influenced by Haydn, and in turn he is believed to have influenced Mozart. He wrote as many as sixteen concertos for solo horn and seven for two horns, perhaps the most of any Classical composer. One of

the most unique aspects of this concerto is his use of minor keys. In the Michael Haydn piece, the horn was limited to half notes on whatever open note was available to it (until I edited it), but Rosler writes long lyrical melodies in E flat minor. These melodies would have been almost entirely covered and had a dark muted sound quality (due to hand-stopping). This shows a composer interested in tone color just as much as melody. It would not have been just in minor, but would have had a dark and mysterious color as well. In the spirit of this idea, I am going to use stopped horn in a quiet, harmonically-dissonant section in the first movement and mutes for the minor sections of the second and third movements. The recapitulation of the main theme of the second movement will be unmuted, this could give a brighter and happier character to the movement citing the influence of the beautiful major development section. The Cadenza was provided by James Chambers.

The final work is Mozart's 3<sup>rd</sup> Horn Concerto, K. 447. This work includes many of the virtuoso qualities of the Rosetti, but for a much smaller range and in a more lyrical style. Mozart's genius is evident in his use of the hand-stopping: sometimes it just allows access to a note of a melody, sometimes it can help instruct dynamic phrasing, and elsewhere it served as a dramatic effect. I have adjusted my dynamics and phrasing in accordance with Classical style and phrasing, plus natural horn technique. Finally, I have added a few stopped notes which I believe would have served both Mozart's humor and dramatic effect to sections of the work. The cadenzas were written by the performer, as are the embellishments in the second movement.

I hope you enjoy the recital. All changes, embellishments, and unusual timbres have been added with the goal of creating an enjoyable performance experience. In the end, I hope you can ignore these program notes and simply enjoy the music. If not, these should provide some basic insight into my motivations in performing Classical music this way. It has all been done in a way that I hope can be true to the spirit of the music.

I hope you can join me for my next recital on Feb 22 at 8 PM. The recital will feature first sonatas for horn and piano by Beethoven, Danzi, and Krufft. At least one of these works will be performed on natural horn.

Chapter 3: Recital #2 Program

# Bradley Tatum

Horn

Austro-German Classical Era Horn Works: A Study in  
Style and Performance Practice (1800-1812)

ACCOMPANIED BY:  
Matthew Bachman, Piano

FEBRUARY 22, 2010. 8:00 PM

GILDENHORN RECITAL HALL  
CLARICE SMITH PERFORMING ARTS CENTER

Ludwig van Beethoven (1770-1827)

Sonata in F for Piano with Horn (1800)

- I. Allegro Moderato
- II. Poco Adagio, quasi Andante
- III. Rondo: Allegro Moderato

Natural Horn and Fortepiano

Intermission

Franz Danzi (1764-1826)

Sonata in E flat Major, Op. 28 for Horn and Piano (1805)

- I. Adagio-Allegro
- II. Larghetto
- III. Allegretto

Nikolaus von Krufft (1779-1818)

Sonata in E major for Horn and Piano (1812)

- I. Allegro Moderato
- II. Andante Espressivo
- III. Rondo Alla Polacca: Moderato

Valve Horn and Piano

## Chapter 4: Recital #2 Program Notes

### Early 19<sup>th</sup> Century Piano Sonatas with Horn (1800-1812)

The horn as we know it did not begin to be developed until after 1812 with the invention of the valve. All of the great horn works of Haydn, Mozart, and Beethoven were written for the natural horn: an instrument of unique timbres and technique that you will experience tonight. Beethoven's Sonata for horn and piano may seem tame by today's standards; however, it was as revolutionary as his great symphonies.

Before the Beethoven Sonata, there is no record of a work for horn and piano. There is much speculation as to why, but most scholars believe it was because the horn was considered too loud to play with the fortepiano, an instrument with softer dynamics and dramatically less sustain than the modern piano.

Arguably, Beethoven chose the best hornist of his day to play this work with, Giovanni Punto. Punto was so famous at that time that reviewers of the first performances wondered who the unknown pianist was performing with this famous musician. Today's audiences and reviewers would have a completely different view of this pairing. Legend has it that Beethoven wrote the horn part on his way to the first performance while improvising and composing the piano part in his head at the concert. Tonight will be an "authentic" performance of Beethoven's Sonata for horn and piano. The hornist will play on a copy of a Bohemian Natural horn from 1820 and the pianist will play a replica of a fortepiano from the early 19<sup>th</sup> century as well.

Franz Danzi and Nikolaus von Krufft were contemporaries of Beethoven and followed suit soon after Beethoven's innovative work. These earliest works for horn

and piano feature virtuoso piano writing and intelligent writing for the natural horn. The performer has attempted to take into consideration the natural horn's abilities and allowed it to inform his musical decisions in regard to interpretation, dynamics, and articulation while performing the pieces on a modern valve horn.

These works have paved the way for the most important recital genre for hornists today. There are literally hundreds of works for horn and piano today, and these three works represent the very earliest this genre has to offer.

Franz Danzi was a German cellist and composer who met and worked with Mozart and Beethoven and also taught Carl Maria von Weber over the course of his long career. He wrote several horn works for the virtuoso Cor Basso (low hornist) Turrschmidt. He is best known for his woodwind quintets. This work features incredible low horn passages, passages that would have been quite difficult on a natural horn.

Unlike Danzi, Baron Nikolaus von Krufft had a fairly short life. A virtuoso pianist, his Sonata features subtle lyricism, dramatic key changes, and highly technical passages for both horn and piano. Few of his works survive today, but the ones that do show evidence of a genius and Romanticism predating that of Schubert.

When listening to tonight's recital, please remember that the horn is not a soloist in these works. Sonatas for two instruments are chamber music works featuring both piano and horn. The piano sonata was one of the highest art forms of the early 19<sup>th</sup> century, the home of Beethoven, Hummel, Krufft, Czerny, and many other virtuoso pianists. The horn was considered an invited guest to these works and though there are many melodic lines in the horn part, the piano is more of a soloist



than the horn. The instruments will echo one another, complement one other, and each have cadenza/virtuoso moments. Please applaud the pianist as much as the hornist; the only difference between them is that the hornist was the impetus for the recital.

Please join me for my final recital on April 18<sup>th</sup> at 5:30 pm in the Tawes Building's Ulrich recital hall. On the program will be a Haydn Concerto, and Mozart's unpublished concerto for horn (his first work for horn) played first on natural horn and again on valve horn.

Chapter 5: Recital #3 Program

Bradley Tatum

Horn

Austro-German Classical Era Horn Works: A Study in  
Style and Performance Practice

ACCOMPANIED BY:  
Matthew Bachman

APRIL 18, 2010. 5:30 PM

ULRICH RECITAL HALL  
TAWES BUILDING

Joseph Haydn (1732-1809)

Concerto No. 2 in D Major, Hob VIIId:4 (1767)

- I. Allegro Moderato
- II. Adagio
- III. Allegro

Wolfgang Amadeus Mozart (1756-1791)

Concerto in E flat Major, K 370b & 371 (1781)

- I. Allegro
- II. Rondeau: Allegro

Natural Horn

5 minute Pause

Wolfgang Amadeus Mozart (1756-1791)

Concerto in E flat Major, K 370b (1781)

- I. Allegro

Valve Horn

Nikolaus von Krufft (1779-1816)

Variations for Piano and Horn (1816)

- I. Adagio Sostenuto
- II. Thema Allegretto
- III. Var. I
- IV. Var. 2
- V. Var. 3
- VI. Var. 4
- VII. Var. 5
- VIII. Var. 6
- IX. Var. 7

A lecture on developing a classical approach to these works will progress throughout the performance.

## Chapter 6: Recital #3 Lecture

Good afternoon; and thank you for coming to today's recital. Over the past year I have presented three recitals (including today's) that focused on gaining a better understanding of the Austro-German Classical works for horn. They are the core of our solo repertoire, and a proper interpretation of these works is necessary to be a well-rounded performer. In my research into interpretation, I have used the time period and location appropriate writings of CPE Bach, Quantz, Leopold Mozart, Albrechtsberger, and Hummel. In addition, I studied the modern writers Clive Brown, Badura-Skoda, Bernard Harrison, and others. All of these writers, from the Classical era to present, have endeavored to present musicians with a better understanding of notational and stylistic interpretation.

Classical notation often has little to no markings in it and does not specifically indicate nearly as much information as modern performers are used to seeing. Early Classical music in particular contains little to no slurs, very few accents, or dynamic markings. Does this mean that this music should be played without any character, dynamics, or phrasing? Absolutely not! Performers were expected to understand certain interpretational ideas, and they were also expected to add their own ornaments, articulations, dynamics, and cadenzas to the works. Modern musicians tend to focus on being faithful to the composer's desires for a piece, but during the Classical era performers were partners with the composers. Therefore, I have come to understand that all my research can only bring about a classically-informed and faithful performance, but I make no assumptions that this is exactly how the

composer imagined it. Instead, I hope to perform this music in a way that the composers might have heard contemporary musicians play them.

Before I play my first work, I want to explain one of the key principles of the Classical era. The technical term for this principle is agogic (or unwritten) accents. Agogic accents are probably the most neglected aspect of Classical music. As I mentioned earlier, Classical music (particularly early) contains little to no accents, slurs, and other markings; and when a performer learns to identify agogic accents, they will soon discover that the music is full of implied markings and character. The most common form of agogic accent comes from emphasizing the time signature. In different time signatures, certain beats gain prominence. For example, in 4/4, the first and third beats maintain precedence. In 3/4, the first beat has the most emphasis. Anyone who has ever heard or danced to a waltz understands this concept. In either time signature (also 2/4) the first beat receives an additional weight and even occasionally a little added length. This emphasis also changes with the speed of the music, as a tempo speeds up a musician will be forced to emphasize less and less of the measure until the only emphasis comes on the downbeat.

Emphasizing these big beats (or deemphasizing the small beats) can do much to bring a steady flow to the music. All of this is no different than interpreting dance music of any time period, including our own. It is important to remember that Classical music is descended from Baroque music. Concertos were nothing more than a structured and soloistic version of the dance suites of the Baroque. Baroque music strongly emphasized dance patterns, and its early secular music was primarily

influenced by the dance; therefore, understanding the importance of this pattern is critical to producing a flowing and lyrical performance.

In addition to proper interpretation of the meter, it is important to be aware of other notes that deserve accent. Chromatic notes that break or redirect the flow of the key, large leaps that interrupt the flow of the melody, and finally syncopations are examples of these notes. Chromaticism will receive more discussion when we reach the natural horn, but suffice it to say for now that emphasis of chromatic notes directs the audience's attention toward the new key and highlights harmonic contrast the composer has brought to the work.

Writing notes that are distant from the generally scalar lines of the melody was another way of bringing greater emphasis to a passage. In the Haydn Concerto, I will play several low notes that jump away from the melody, but serve to bring much weight to the primary beats of the meter.

Syncopation serves to offset the metrical feeling that has been developed by consistent emphasis of the time signature. Syncopation was fairly uncommon and would be used by composers to disrupt the metrical accents. This is often used in the development sections to bring drama and contrast before returning to the steady feel of the recapitulation.

Finally, longer notes would receive more emphasis than shorter notes. A half note intermixed with eighth and sixteenth notes would receive greater emphasis than the small notes. This served the music in at least two ways. One, it would highlight a brief cadence point or resting point to the audience, and two, it would help keep the

music moving. The extra emphasis would help to give the long note a sense of motion that leads directly into the next passage.

It is important to understand that this accent (or weight) is not accomplished with a strong attack of the tongue but instead an emphasis created by additional air, volume, or even a slight additional length to the note. Natural horns (and their mouthpieces) were not built in the same manner as a modern horn, they were softer instruments and less capable of the strong articulations and dynamic volumes we hear in modern music.

My first work, Haydn's Concerto No. 2 in D major, is representative of an early style of Classical horn concerto. Many records indicate that the Concerto was written in 1781, however, the editor Edmond Leloir and esteemed horn scholar Horace Fitzpatrick both cite it as having been written in 1767. 1767 seems more likely, because the style of the work, its lack of a strict sonata-form, and dance-like feel firmly ground the piece in the style of the Baroque era. Each movement has very little stylistic contrast. This was standard in the Baroque era, and only in the Classical era did the idea of two contrasting themes to a movement become popular. However, its use of hand technique (if played on natural horn) and the extreme low range it requires would have been more classical in nature. It makes much use of the low register of the horn, but due to the wide spacing of these low notes, they only serve to emphasize the time signature and dance-like feel of the movements. This work required a minimal amount of hand technique from the hornist, but shows great imagination in writing for the limited open notes of the natural horn. As you listen,

see if you can identify the many agogic accents that make the piece musically exciting.

## **Perform Haydn's Horn Concerto No. 2**

When approaching Classical works, my goal was to learn how best to perform these works on the modern horn. The modern horn has an impressive ability to play technical passages, a wide range of dynamics, and a uniform tone color (something we see as advantageous today). However, researching classical performance would be pointless without first gaining an understanding of the instrument for which the music was written. This inspired me to seriously undertake an exploration of the natural horn (or horn without valves). Today we primarily look at the natural horn as an imperfect instrument of a technologically simple time, but as we can see from classical works like the Haydn and Mozart Concertos, it was capable of an impressive array of virtuosity.

Natural hornists used a combination of hand motion, air, and lip movement to produce a mostly chromatic range through a variety of covered, half covered, and wide open notes in the scale. In fact, it was this variety of tone color that caused the valve horn to not be popular until late in the 19<sup>th</sup> century (despite the invention of the valve in 1815). Brahms, one of the last composers to write for the natural horn, died the same year that the first double horn (the style horn I play today) was produced, 1897. The valve took a long time to be accepted thanks to inefficient, leaky, and sticky valves and musicians' love for the tone colors with which the natural horn



presented them. Even modern composers use stopped notes on the valve horn when they desire a special effect.

The Mozart Concerto that I will be performing next (on natural horn) is full of this color thanks to his challenging use of hand technique. This work was Mozart's first attempt at writing a solo work for the natural horn. It illustrates a much more ambitious and classical approach to harmony and hand technique than the Haydn Concerto, and a greater use of the natural horn's tone colors. You will hear suspensions which merely sound pleasant on the modern horn come alive thanks to the changes in tone color that accompany it. Mozart was obviously eager to use the different sounds of the natural horn when he wrote this work. Let me demonstrate by playing a couple scales on the natural horn, each scale had its own timbres.

Here are the two scales most commonly used in natural horn music.

**Play C and G Scales.**

They contain the most open notes available to the horn. However, other scales like the F minor scale present the hornist with more challenges and the composer with different timbres.

**Play F minor scale.**

Composers used these covered (or stopped notes) in what I have classified into four different categories. First as passing tones for melodic purposes, second as accented notes for emphasis, third for color in different keys, and finally to imply a specific dynamic change.

The least necessary to discuss is passing tones. All scalar passages would require covered notes, and at a quick pace an audience would hardly notice the differences in tone quality. However, as my second category mentions, sometimes a composer would place dissonant or chromatic notes on downbeats or other places that would have received agogic emphasis. In this case, the composer very often desired that stopped or covered quality of sound to bring a certain degree of tension to that passage.

Perhaps the most fascinating aspect of hand technique comes when composers would change keys. When writing in E flat major for an E flat horn the most important notes would be open and clear. However, all Classical music inevitably changes key, and this would provide the hornist with more opportunities to play covered notes (like the minor scale I played previously). The exciting aspect of this is that the development section was no longer just in a different key but also a different timbre. In fact, Antonio Rosetti, would place entire movements in the minor key of the horn. Instead of writing in E flat, which would require only a couple of covered notes, he would write in E flat minor. This caused nearly every note to be covered except the tonic E flat. The listener would be presented with a soft, mysterious, sound quality that brought great contrast to the middle movement and made the final movement's inevitable return to open E flat major that much more pleasing to the ear.

Finally, covered (or wide open) notes are often placed strategically to guide the performer into different dynamic ranges. If a composer uses a series of covered notes, this would result not just in a change of timbre, but a change of dynamics as well. Likewise, there are two notes that require the hornist to completely remove his

hand from the bell that could be used to cause an impressive fortissimo effect. Beethoven used this effect quite comically near the end of his Horn Sonata.

As I play the Mozart Concerto, listen for Mozart's own choices of hand technique to further his musical desires. After this work there will be a brief intermission and then an opportunity to contrast the first movement of the Mozart on valve horn.

### **Perform Mozart K370b/371 on Natural Horn**

5 minute Intermission

As I repeat the Mozart movement k370b on valve horn, you will hear the contrast evident in sound quality when compared to the natural horn. I will also use what I learned from the natural horn to highlight specific notes with greater emphasis through dynamic changes, different articulations, and accent. There is no doubt that the piece is dramatically different when played on valve horn; however, I believe these works can be musically satisfying and classically appropriate on either instrument.

### **Perform Mozart K370b Valve**

We now come to the last part of the program. It would be impossible to cover all the elements of classical style in one recital, so I would like to end the lecture by discussing articulation. As I mentioned earlier, horn parts in solo works of this time were lacking in markings of any sort. Beethoven, Krufft (and other late Classical composers) were better about marking their music; but on the whole, performers were left on their own to interpret the music.

Urtext editions have been a blessing and curse to classical style. These editions try to present performers with exact reproductions of how composers had their music published. However, they have led some well-meaning performers to play the music without emphasis, dynamics, or variety in their articulations. Agogic accents can help in this area, but often the composer should adjust the markings as they see fit.

The most obvious example comes when playing fast notes. If you will recall, I did not mention fast notes when discussing agogic accents. This is because they should not be emphasized in classical music. Most urtext editions of Classical works have straight sixteenth notes that contain no slurs in the solo parts. If a musician articulates every note the music can become weighed down, punchy, and lose the lighthearted classical spirit. A musician should emphasize the primary beats of the time signature, but beyond that, slurring some of the notes can make the music far more satisfying because it deemphasizes notes that should not be agogic in nature.

These additions may seem like sacrilege to a modern performer, but it is important to understand that musicians in the Baroque and Classical periods used a great variety of articulations. Unfortunately, modern brass players tend to have only

two different articulation styles: ta and da. The late Baroque author Johann Joachim Quantz (who was a flute player) mentions articulations like ti, di, tiri, and did'll in his book "On Playing the Flute." The last two of these articulations would have produced a much lighter sound than what we hear when a modern wind player tries to tongue every sixteenth note. Tiri would have had the apparent sound of slurring every other note.

Another useful tool that can provide insight into appropriate articulations is to study the string parts from the score. Particularly in concertos, the strings will always have an exact quotation of the first theme that the soloist will play. String parts are almost always marked with slurs and bowings for the logical reason that the orchestra needs to play the theme uniformly. These markings can give the soloist a better idea of what the composer may have had in mind, though as the soloist, they do not have to exactly follow what is written in the other parts.

As I mentioned earlier, Classical performers were partners with the composer. Virtuoso hornists of the era would articulate the music in a way that played to their own strengths. Individuality of interpretation was a celebrated aspect of performance in the Classical era and there is no more obvious evidence than the prevalence of the cadenza in solo works of this time.

The work by Krufft I am about to play follows another common classical style of notation. He notates the first phrase of each variation with markings, and then marks nothing else leaving the performer to deduce how to play the similar parts that follow.

This work is a set of variations using a melody from an opera entitled “The Optometrist” by Adalbert Gyrowetz. This opera had hundreds of performances in the early 19<sup>th</sup> century but is largely forgotten today. This particular melody could be considered the one hit wonder of the opera, even Giacomo Meyerbeer wrote the melody down in his diary. Taking a popular song and turning it into a set of variations was an easy and popular way for composers to sell music to the general public. This type of music would be known as “salon music” or music for the home. Do not think of it as a deep work or virtuosic showpiece, instead consider it as a pleasant way one might pass an evening at home with friends.

After the recital, there will be a reception where I will be glad to answer any questions. Thank you for coming and I hope you have found this performance informative and entertaining. Please enjoy my final piece.

### **Perform Krufft Variations**

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