5-1964

Graduate Recital

Arlan Randall Baird
Utah State University

Follow this and additional works at: https://digitalcommons.usu.edu/gradreports

Part of the Music Education Commons

Recommended Citation
Baird, Arlan Randall, "Graduate Recital" (1964). All Graduate Plan B and other Reports. 552.
https://digitalcommons.usu.edu/gradreports/552

This Report is brought to you for free and open access by the Graduate Studies at DigitalCommons@USU. It has been accepted for inclusion in All Graduate Plan B and other Reports by an authorized administrator of DigitalCommons@USU. For more information, please contact rebecca.nelson@usu.edu.
GRADUATE RECITAL

by

Arlan Randall Baird

A report of a recital performed in partial fulfillment
of the requirements for the degree

of

MASTER OF SCIENCE

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1964
ACKNOWLEDGMENTS

The author wishes to express his keen appreciation to the members of his committee, for their help and instruction has been indispensable. Dr. Max F. Dalby, the committee chairman, has given much helpful advice and assistance; Dr. Alma Dittmer has given expert vocal instruction and other valuable aid; and Dr. David Stone has been most cooperative.

Professor Alvin Wardle, while not on the author's committee, has been invaluable as an instructor on the French horn.

This writer is particularly grateful to Vicky Haderlie, his accompanist, who accompanied the performer with sensitivity and a high degree of artistry. She also gave willingly of her own precious time, thinking only of making the recital a success.

Arlan R. Baird
UTAH STATE UNIVERSITY
DEPARTMENT OF FINE ARTS

presents

ARLAN R. BAIRD

in a

Graduate Recital

Vicky Haderlie, Accompanist

Edith Bowen Auditorium

Thursday, November 14, 1963

8:00 P.M.

— PROGRAM —

Concerto No. 4 ........................................ W. A. Mozart

Romanza

Rondo

French Horn Solo

Vittoria, mio core! ........................................ Giacomo Carissimi

Amarilli, mia bella ......................................... Giulio Caccini

Danza, danza, fanciulla gentile .................. Francesco Durante

Vocal Solos

Morceau de Concert .................................. Camille Saint-Saens

French Horn Solo

Chaccone .................................................. Leo Sowerby

Tuba Solo

Wohin? ...................................................... Franz Schubert

In der Frühe ............................................... Hugo Wolf

Zueignung ................................................ Richard Strauss

Vocal Solos

iii
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>ANALYSIS OF THE LITERATURE PERFORMED</td>
<td>4</td>
</tr>
<tr>
<td>Instrumental Solos</td>
<td>4</td>
</tr>
<tr>
<td>Mozart's Fourth French Horn Concerto</td>
<td>4</td>
</tr>
<tr>
<td>Morceau de Concert</td>
<td>8</td>
</tr>
<tr>
<td>Chaconne</td>
<td>11</td>
</tr>
<tr>
<td>Vocal Solos</td>
<td>13</td>
</tr>
<tr>
<td>Vittoria, mio core</td>
<td>13</td>
</tr>
<tr>
<td>Amarilli, mia bella</td>
<td>15</td>
</tr>
<tr>
<td>Danza, danza, fanciulla gentille</td>
<td>17</td>
</tr>
<tr>
<td>Wohin</td>
<td>18</td>
</tr>
<tr>
<td>Die Allmacht</td>
<td>22</td>
</tr>
<tr>
<td>In der Frühe</td>
<td>23</td>
</tr>
<tr>
<td>Zueignung</td>
<td>27</td>
</tr>
<tr>
<td>PREPARATION FOR THE RECITAL</td>
<td>30</td>
</tr>
<tr>
<td>Preparation for the French Horn Solos</td>
<td>30</td>
</tr>
<tr>
<td>Embouchure</td>
<td>30</td>
</tr>
<tr>
<td>Range</td>
<td>33</td>
</tr>
<tr>
<td>Technique</td>
<td>36</td>
</tr>
<tr>
<td>Preparation for the Tuba Solo</td>
<td>37</td>
</tr>
<tr>
<td>Preparation for the Vocal Solos</td>
<td>39</td>
</tr>
<tr>
<td>Singing in foreign languages</td>
<td>39</td>
</tr>
<tr>
<td>Tone production</td>
<td>40</td>
</tr>
<tr>
<td>RESULTS OF THE RECITAL</td>
<td>42</td>
</tr>
<tr>
<td>LITERATURE CITED</td>
<td>44</td>
</tr>
</tbody>
</table>
INTRODUCTION

When the author commenced his Master's program in the summer of 1959, it was decided that a lecture-recital project would be more desirable in his case than the alternative procedure of doing original research and writing a thesis. The writer has never regretted the decision, but it must be confessed he felt more than once that a thesis would have been the easier project. (Naturally, those who have written theses do not usually agree with this statement.) In fulfillment of all expectations, and despite the difficulties encountered, or rather because of them, the performance of the recital and the necessary preparation for it brought about richly meaningful and beneficial results. The author feels he has grown technically in all of the performing mediums engaged in and also realized significant development in his musicianship. The recital experience will undoubtedly be long regarded by this student as one of the most valuable phases of his continuing quest for real music maturity.

The original plan called for numbers to be performed on the French horn, tuba, and clarinet, and also for the performance of several vocal selections. However, it was decided in the committee meeting that it would be difficult to bring the clarinet solo up to the level of performance expected in a Master's recital—a level which could be expected in the other mediums. In addition, the inclusion of a clarinet solo would have greatly complicated the already difficult problem of
adaptation which always exists in a mixed-medium recital. It was agreed that the final plan should include vocal solos, solos on the French horn, and a solo on the tuba.

There was some apprehension about a recital that included more than one performing medium, particularly since the mediums did not seem closely related at first glance. There are, however, certain factors which need to be considered.

First, it must be remembered that, in addition to the obvious and vital aesthetic elements that should be apparent in any musical performance, this recital had the function of increasing the performer's teaching ability. The writer has had to work with choruses and bands in all of the three teaching positions he has held, so it is a matter of practical necessity that he be able to commit himself with credit both vocally and in his major area of the brass instruments.

Second, the difference between the two mediums is not as great as one might as first suppose. To be sure, singing has unique problems, notably those connected with the proper execution of the words, an aspect of performance that does not concern an instrumentalist at all. Also, a performer on a brass instrument has such problems as embouchure formation, fingering, and tonguing, activities that do not enter into singing.

But there are some marked similarities, such as breathing, tone production, and phrasing. Indeed, there may be a greater likeness between singing and playing a brass instrument than between the playing of a brass instrument and a woodwind instrument, although they also have certain similarities. To illustrate, music composed for brass instruments is often more like vocal music than woodwind literature.
It is even possible to transcribe many vocal pieces for brass ensembles with surprising effectiveness. The great sixteenth-century choral composition by Jacob Handl, *O Admirabile Commercium* (10), has been transcribed for two antiphonal brass choirs by Mac Stratford, a former music student at Utah State University. The writer has performed both versions, and they are both artistic and effective.

There is a third reason why a recital involving both singing and playing seemed advisable to this performer. Since his major instrument is the French horn, singing is vital to develop a keen sense of pitch, an absolute requisite of a good horn player. Indeed, this writer has never known a good horn player who could not sing reasonably well. A person who cannot sing has little hope of ever playing many correct notes on this most difficult instrument.

Of course it is necessary when performing a mixed-medium recital to make sure that no ludicrous contrasts occur to dampen the artistic effect. In this case, it was most important that an appropriate Sousaphone solo be chosen, because a cheap number (a common commodity in the Sousaphone literature) would sound even more ridiculous than usual when compared with the noble literature of the horn and voice. A bad number would also detract from the good numbers performed. The author feels that careful planning avoided serious problems of this nature.

The writer is grateful the recital assumed the shape it did, for it allowed him to perfect many important skills and also demonstrate his particular strengths.

As stated at the beginning, the presentation of this particular concert has truly been a memorable experience.
ANALYSIS OF THE LITERATURE PERFORMED

In analyzing the music selected and performed, the order of performance on the recital will not be followed. The instrumental and vocal numbers were interspersed throughout the program, both to ease the problem of endurance and to add variety. The numbers will be discussed here according to the performing medium to which they belong.

Instrumental Solos

Mozart's Fourth French Horn Concerto

This number is one of the giants of the horn literature. To appreciate this statement, one must be aware of the great understanding Mozart had of the various wind instruments and the tremendous contributions he made to the wind instrument literature, including some important contributions he made to the concerto form.

Mozart understood the horn better than virtually any composer before or since his time, and he unfailingly wrote with great feeling for the tonal color and other characteristics of the instrument, which was also true of the other instruments for which he composed. This was true both in his orchestral writing and his solo writing. Speaking of his orchestral scoring, Frederick Fennell has said:

Mozart's idea of scoring differed greatly from those of his predecessors. To such illustrious men as Handel, Lully, or Bach, one instrument was generally as acceptable as the next for the performance of an instrumental line, save of course, for the well-known solo passages
in their music. For the most part their scoring was neutral in shade compared to the many colors which Mozart employed. Mozart selected each wind instrument with great care for its true musical identity and tone color, mixing the colors of his instrumental palette for the proper illumination of those voicings he wished to stress, both in tutti and solo scoring. (6, p. 10)

The same is true of his concertos for the various instruments, such as the horn and clarinet. Indeed, his clarinet concerto is regarded by some as the basis of modern clarinet playing (9, p. 950). Of more importance here, it could also be said that his concertos for the horn are the foundation of modern solo work on that instrument.

Mozart's keen sense of solo writing caused him to contribute much to the development of the concerto as we know it today. Grove's Dictionary of Music and Musicians comments as follows about this feat:

Equal in historical interest (with his treatment of the orchestra and orchestral forms) is Mozart's treatment of the concerto, which can be justly regarded as his chief contribution to the growth of the instrumental forms. Up to the middle of the century the concerto was not distinguished in essential structure from the current types of orchestral or chamber music, and indeed only differed from the overture and the concerted sonata in the opportunity which it afforded for contrasted masses or timbres. Even in the concertos of Handel and Johann Sebastian Bach the solo instruments are only primi inter pares; the distinction of protagonist and chorus is not fully felt. The first to perceive the real aesthetic value of this contrast was Carl Phillip Emanuel Bach, whose clavier concertos definitely modify the symphonic texture, and his tentative suggestions were developed by Mozart with a richer invention, a wider melodic range and a far greater command of orchestral effect. (9, Vol. V, p. 950)

When Mozart's knowledge of instrumental tone color, his command of the technical capacities and limitations of the various instruments, and contributions both to the concerto form and concerto literature are realized, it becomes readily apparent that Frederick Fennell spoke
accurately when he said, "Mozart did more for the development of a true literature for wind instruments than any composer before or after him (6, p. 10)."

As would be expected, all of the Mozart horn concertos are extremely difficult pieces to perform, being true virtuoso compositions. French horn playing is always difficult, being a precarious experience at best, but it seems even more difficult when playing Mozart. With the exception of the first concerto, great demands are made on range, and all the concertos require flawless technique and excellent musicianship. The music is so pure and refined that any inadequacies are magnified. When practicing this composition the writer had cause more than once to ponder these words by Wallace Brockway (2) about horn players and horn playing: "Horn players are intrepid people, for the horn has the reputation of being the most difficult of all instruments—after painful acquisition of the technique, music itself may conceivably be produced." That the horn concertos were intended as virtuoso pieces can be more fully appreciated when it is remembered that they were written in a day when the French horn had no valves. The concerto performed in this recital was written in 1786 (11, p. 1195), and valves were not generally used until about 1835, possibly having been invented a few years earlier (8, p. 74). Mosco Carner (3) says: "... the concertos are certainly virtuoso pieces. Though written for the *Waldhorn* or 'natural' horn (valves having not yet been invented) they constitute an exacting test even for a player on the modern instrument." As difficult as the concertos are to play today, one can only imagine with horror what it must have been like to play them on a valveless horn.
That they were performed in Mozart's time attests to the great virtuosity of the horn players of that day.

It is more than worth a player's time and effort, however, to overcome the technical difficulties of the concertos, for their musical value is typical of Mozart at his best. The second and third movements of the Fourth Concerto, the ones performed in the recital, are wonderful examples of Mozart's ability to make music sparkle with brightness and gaiety, as the third movement does, and to convey a feeling of refinement and serenity, so magnificently demonstrated in the second movement. The performer tried to achieve this contrast in mood when he played the two movements of this great work.

An amazing fact about these horn concertos is that they were evidently written as a jest, at least three of them being written for Ignaz Leutgeb, an intimate friend of the composer's who was a proficient horn player. He was, however, an uneducated fellow and "something of a simpleton" who was the constant butt of Mozart's practical jokes (3). Commenting on the lighthearted and humorous character of the compositions, Grove's Dictionary states:

The horn concertos were evidently intended as a jest; they are written at break-neck speed, and the Rondo of the first (K. 412) is scrawled over with extravagant mock-directions; the Concerto for clarinet (K. 622) is, on the other hand, a careful study of one of Mozart's favourite instruments . . . .(9, Vol. V, p. 950)

Mosco Carner writes of the personality of Leutgeb and the spirit in which the concertos were written as follows:

Leutgeb was a proficient player, but otherwise an uneducated fellow . . . who would allow himself to serve as a butt for Mozart's somewhat Boetian sense of humor. He was frequently made the object of practical jokes for, as Mozart once confessed, "I can never resist
making a fool of Leutgeb." The spirit in which the concerto was written is reflected in the various remarks adorning the autograph scores. Thus K. 417 bears the inscription "W. A. Mozart took pity on Leutgeb, ass, ox and fool, in Vienna on March 27, 1783." The score of K. 495 is written in different inks, red, black, blue and green, and that of the Rondo of K. 412 shows a drawing of Leutgeb in action . . . . (3)

There was also a great deal of ironic comment about the player's deficiencies (3).

It was somewhat difficult for the performer to approach the concerto he played in such a lighthearted manner, for he had always taken it very seriously until he learned the information detailed above. However, more enjoyment was gained when the piece was approached in the less serious manner intended by the composer.

Surely, only one of music's greatest geniuses could have written such noble, sparkling, and sublime music and be joking when he did it. This writer knows of no other collection of jokes which become virtually the foundation of the technique of a musical instrument.

Morceau de Concert

This piece was written in 1893 (9, Vol. VII, p. 369), about the same time Saint-Saëns, the composer, received an honorary doctorate of music from Cambridge University (11, p. 1607). Since the work is rather typical of Saint-Saëns's other compositions, let us examine the qualities for which he was noted.

Saint-Saëns was a virtuoso on both the piano and organ, and he gave his first recital at age eleven (9, Vol. VII, p. 365). According to Grove's Dictionary (9, Vol. VII, pp. 365-366), "His playing was, and
always remained, remarkable for its purity, perspicuity and ease; the only qualities not displayed by him were poetic intensity and fervour."

The qualities present in his playing, as well as those that were lacking, would seem to indicate the personality of the man in this instance; for it is interesting to note that his compositions followed the same trend as his playing. That is to say, his work was noted for facility and purity of line and style, but it was lacking in emotional fire. The International Cyclopedia of Music and Musicians says:

Saint-Saens lived to be 86, and from his sixth year he composed almost incessantly, in every category of music; his output is consequently enormous. But comparatively few of his works have stood the test of time. His very facility, combined with a dogmatic conception of music which seems to us distressingly narrow and limited, tended to make mechanical fluency replace genuine inspiration in much of his production. He denied, indeed, the value of emotion and inspiration in musical creation. He declared that he wrote music "as an apple-tree produces apples". Composition, that is, was for him a natural function rather than an emotional experience. He regarded music as a formal combination of pleasing sounds; what he sought was purity of style and perfection of form. (11, p. 1608)

This does not mean, however, that Saint-Saens was not a gifted composer. True, his goals and methods of composition may have differed from Schubert's or Tchaikovsky's, but he definitely realized his goals, just as they realized theirs. Louis Biancolli has stated that the composer was "satisfied with less" emotionally and spiritually than some other composers, adding:

His is the joy of finished and thorough workmanship, a delight in crisp delicacies and sure blandishments. There are no recondite areas, and no puzzles for him to solve other than the absorbing game of finding new ways to captivate the ear. That he does so with unfailing success is no small accomplishment. (1, p. 10)

Two other characteristics of Saint-Saens as a composer were his
ability and shrewdness in building climaxes and his reliance on the
virtuosity of the performer to give a feeling of action to the piece
(1, p. 10).

The piece played on this recital has the characteristics of
Saint-Saens's compositions just described. It shows careful attention
to form, there being a medium-fast movement, a slow movement, and a
fast movement, even though the movements have no actual breaks between
them, being bridged by the piano part. These bridges are skillful
enough that many people would not immediately think of it as a three-
movement work when they first heard it played.

In the first movement the composer has employed the interesting
device of stating the theme in eighth notes, then putting in a variation
in triplets, which is followed by another variation in sixteenth notes.
This gives the effect of a gradual acceleration of movement, although
the tempo remains roughly the same.

The second movement is a lyric section of great beauty, there
being much interesting counterplay between the horn and the piano. The
slow tempo makes it extremely difficult to play. Extremes of range and
wide skips make it doubly hard to execute.

The third movement contains most of the really florid passages
in the piece. The finale is very effective, much of the melody being
based on a statement derived from the natural harmonic series of the
horn.

Saint-Saens demonstrated in this composition a good knowledge of
the instrument, for he not only employed its natural harmonic series, but
he recognized its lyric qualities. He also understood its inherent
nobility, for the opening notes of the piece are an extremely hornistic
fanfare. Further, all of the melodic material in the first movement is based on this original statement.

This performer did feel that Mr. Biancolli was correct when he said Saint-Saens expected the performer to supply most of the excitement. The performer needed to "let himself go" and play with a real flair for the characteristics of the instrument. He did no other piece on his recital which was so dependent on the capabilities of the artist to convey the intent of the music.

The writer is particularly indebted to Professor Alvin Wardle, who helped him greatly in the interpretation of this piece. He pointed out many of the distinctly hornistic features and helped him play the number with the proper concept.

Because of the lack of excitement inherent in the composition, it took a little time to grow on the writer, but he now realizes it is a prime example of Saint-Saens's ability to "set high standards in form, style, and workmanship (9, Vol. VII, p. 366)."

Chaconne

This piece, by Leo Sowerby, is an original composition written for the tuba rather than a transcription initially written for some other instrument, something common with tuba solos.

The composer showed eminently good sense in choosing the musical form he did, since a chaconne is based on a broad, fairly simple theme that begins as a ground bass. This is exactly the kind of music a bass instrument would normally be given if the piece were written for band or orchestra, and the melodic characteristics are such that they adapt themselves well to the relatively limited technical capacities of the
tuba. (This is not to say the tuba cannot be played rapidly, or even lyrically. But certainly the instrument is limited in comparison to the flute or clarinet, instruments which are much smaller and respond easier.)

Since in this case the term "chaconne" stands for both the title of the selection and a musical form, the nature of the chaconne as a form should be briefly discussed. The chaconne is one of four basic variation forms, the others being the basso ostinato, the passacaglia, and the theme and variations. Although they are considered to be separate forms, actually, the passacaglia and the chaconne are quite similar. Aaron Copeland says:

The chaconne is the third type of variation form. It is very closely related to the passacaglia. In fact, the differences are so slight, that at times there has been considerable argument among theorists as to whether to label a piece a passacaglia or a chaconne, if the composer himself neglected to do so . . . .

In any case, the chaconne, like the passacaglia, was in all likelihood originally a slow dance form in three-quarter time. It still retains its stately, sober character. But unlike the passacaglia, it does not begin with an unaccompanied bass theme. Instead, the bass theme is heard from the start with accompanying harmonies. This means that the bass theme is not given the exclusively important role to play that it occupies in the passacaglia; for the accompanying harmonies are also varied in the chaconne, so that the chaconne is a kind of stepping stone between the passacaglia and the theme and variations . . . . (4, pp. 90-91)

This particular chaconne follows the traditional approach of repeating the bass theme to varied harmonic and contrapuntal accompaniment, but the harmonies employed are quite modern. It is definitely a contemporary composition.

The performing challenges of the work lie in the long, sustained phrases typical of a chaconne but difficult to execute on the tuba and
in some passages in the extremely high register of the instrument.

Since Leo Sowerby is not well known, certain biographical facts may be in order. All the following information comes from Grove's Dictionary of Music and Musicians, Vol. VII, p. 1015, and the International Cyclopedia of Music and Musicians, p. 1774.

He was born in 1895 in Grand Rapids, Michigan, of English and Canadian parentage. He began to study the piano at seven because of a stepmother; he also took up the study of composition at age eleven and began the study of the organ in 1910. He was a bandmaster in the United States Army during World War One, but after the war he devoted his time to composition. He studied under Percy Grainger and others. He has written many varieties of choral works, symphonies, concertos, chamber music, and solos for various instruments. He won the award for the Society for the Publication of American Music in 1916 and the first American Prix de Rome in 1921. At the present time, he is a member of the American Institute of Arts and Letters and an honorary member of the American Bandmasters' Association.

Vocal Solos

Vittoria, mio core

Giacomo Carissimi, the composer, had a definite influence on seventeenth-century music in Italy, being an important figure in the early history of the oratorio and the cantata. He contributed substantially to the development of recitative and showed enough musical artistry to cause Alessandro Scarlatti to gravitate to him as a disciple (11, p. 285).
Carissimi had an excellent knowledge of the voice and its timbres, both as a solo instrument and in various combinations. *Grove's Dictionary* states:

> It is on the voice that the task of communication rests in his music, and in the longer works, like the oratorios, his knowledge of the range of timbre and inflection possessed by voices alone and in combination is a sure guarantee against monotony of tone-color. *(9, Vol. II, p. 73)*

This writer was struck by the eminently vocal technique of this song, as he was by all of the Italian selections he performed. He felt the song was excellent for the development of breath control and an easy, lyric style. It was much better music, and therefore more enjoyable, than most vocalises, but it was eminently valuable as one.

Besides his knowledge of voice, Carissimi had a sense of harmony that was well-developed, possibly even in advance of his time. The same source quoted above says:

> Carissimi's clear sense of harmonic direction, coupled with his instinct for a strong bass, enabled him to produce long phrases that are neither faltering nor inconsequent. This is an important achievement in an age when the indefinite nature of certain types of transitional harmony was apt to be reflected in a weak and aimless melodic line. *(9, Vol. II, p. 72)*

But the greatest contribution Carissimi made was achieved through his advanced ability to employ good structure in his compositions. Our same learned source *(9, Vol. II, p. 71)* makes these comments about his structural designs: "Carissimi had a remarkable capacity for design on a broad scale that was one of his most valuable contributions to seventeenth-century music."

Notwithstanding Carissimi's fine vocal technique, the music of this epoch had more urgent need of his structural gifts, through which he exerted the most important and lasting influence on his contemporaries,
and on which, in the final analysis, the fullest achievement of his art depends. (9, Vol. II, p. 73)

Carissimi's vocal declamation was in the tradition of Monteverdi and followed Monteverdi's example of using the widest possible range of methods and treatments to be faithful to the words. He guarded against an improper design, and he used everything from recitatives and ariosos to formal lyrical melodies to effect his desired ends. He was especially skillful in passing from one style to another (9, Vol. II, p. 71).

The composition sung on this program is the story of a happy bachelor who has been in love but has managed to shake off the shackles of this inconvenient situation and return to his free, carefree life.

The work is well-structured, based on a long, flowing melody, and is, as mentioned before, extremely vocal.

Theodore M. Finney offers an admirable summation of Carissimi as a composer and of the song performed:

As a composer, Carissimi evinced a remarkable instinct for orderliness, with regard both to harmonic propriety and musical form. In his music the tonality of key, at least in its diatonic implications, became a realized fact, and the doom of the old ecclesiastic modes was sealed. The principle which is fundamental to all monophonic form—repetition after contrast, of which we have had hints from as far back as the rondet di carol of the Troubadours, finally became the accepted basis for structure . . . . The well-known Vittoria, mio core is a concise A-B-A-B-A form. It exhibits, too, Carissimi's interest in florid vocal passages and his absolutely clear understanding of key. All of these factors produce a vocal line which is decidedly modern in contrast both to the music of the sixteenth-century polyphonists and the early seventeenth-century operatic reformers. (7, pp. 257-258)

Amarilli, mia bella

The composer, Giulio Caccini, gained much of his fame from this one song (9, Vol. II, p. 7). He is also remembered as being a member
of the Camerata, which Finney describes thus:

During the last ten or twelve years of the sixteenth century, a group of literati and musicians gathered at the palace of Count Bardi in Florence, with the purpose of rediscovering the manner in which the Greeks had used music with the drama. This group is known as the Camerata, and its work was destined to have a most profound influence. In their attempts to re-create the Greek drama, these men began by discarding the whole polyphonic method. The sense of the drama depended upon the words being audible to the hearers, and the early experiments of the Camerata were directed toward the discovery of a style of music which would make that possible. (7, p. 228)

In Amarilli, mia bella, then, we have one of the earliest monodic songs ever written that is still popular today. Indeed, Caccini was extolled by his pupils as the inventor of monody. This is not true, but he did, following the lead of Vincenzo Galilei, give increased importance to music for a single voice (9, Vol. II, p. 6).

Caccini was a leader in the development of early opera, a natural outgrowth of his work with the Camerata. "At first he contented himself with writing recitatives . . . but he soon progressed to compose detached scenes with texts by Bardi (11, p. 270)."

There is evidence that there was much rivalry between Caccini and Peri, the two earliest composers of their form of opera, and Caccini was evidently very jealous of Peri because of his greater influence. However, Caccini's own influence lasted longer than most of his other contemporaries (9, Vol. II, pp. 6-7). He is remembered today as the composer of the opera, Euridice, which was the first opera to come off a printing press (9, Vol. II, p. 7). He is also remembered for his most important work, Le Nuove musiche (11, p. 270). Besides containing a collection of madrigals and canzone, it is the source of much of our
information concerning the Camerata and also one of the first treatises on methods of singing (7, p. 229).

The song under discussion here is interesting not only for its place in the early development of monody but also for the emotional content it has. The text deals with a young man who is trying to convince his sweetheart that his love for her is genuine, she evidently having some doubts about it. The climax of the text is when he states that if she could open his bosom she would see her name written on his heart. Caccini has succeeded in making the song sound pleading without losing its noble character. In English the words sound trite, possibly because of a poor translation; but the same words are dignified and profound in Italian, and the musical material conveys the idea that the lover is sincere. It is a dignified and artistic song.

This number is not impressive-sounding from a technical standpoint unless the listener understands to some degree the vocal art, but it was one of the most demanding ones on the whole program. It had to be sung almost mezzo-voce throughout, except for a few climactic moments, and it was a real test of the singer's ability to sing without physical tension of any kind except in the muscles controlling the breathing. Its relatively slow tempo and long phrases added to the number's difficulties.

_Danza, danza, fanciulla gentille_

This song is commonly attributed to Francesco Durante, the eighteenth-century Italian composer. But Grove's Dictionary (9, Vol. II, p. 821) says: "The songs _Danza, fanciulla_ and _Preghiera_ are nineteenth-century fabrications from _Two Solfeggi_ by Durante, to
which new words and more elaborate accompaniments were added." This seems to be the more scholarly opinion, but unfortunately it does not solve the ensuing riddle of who made the fabrications. In all likelihood we shall never know.

The number is based on a simple textual idea, that of a minstrel singing a song, to which a lovely young maiden dances gracefully. She is enticed to continue her dance by the words of the minstrel.

The song is unusual in that it is written in a minor key but is intended to leave a feeling of exhilaration and gaiety. This is done successfully, disproving the conception that the minor mode must always express sadness or solemnity.

This song, like all the other Italian numbers discussed here, is well-suited for the human voice. There are some rather rapid runs that require good facility on the part of the singer, but they are not overwhelming. All in all, it is a captivating number featuring lively rhythms and excellent interplay between the voice and the piano that gave this singer an opportunity for some joyous expression.

Wohin

Franz Schubert, the composer of this song, was a product of the great Viennese school of music, which also produced such pre-eminent composers as Haydn, Mozart, and Beethoven. Interestingly, he was the only one of these men who was actually born in Vienna (9, Vol. VII, p. 536). He studied under Salieri, from whom he learned much about the idiom of the human voice. However, his own experience helped him greatly in this regard (11, p. 1651). His talent was such, however, that his teachers had relatively easy work. Finney says (7, p. 444), "... he
learned music as a mother tongue, and his teachers had very little to do but to guide his genius."

To properly understand Schubert's contribution to music one must realize that he was one of the first and greatest composers (if not the first) to write what is now called the art song, in which the romantic composer achieved a psychological and emotional union of text and music that had eluded all previous composers. This is not to say that earlier composers had not sought for this union. Indeed, they had done so for two centuries. But all these men had been required to choose between being faithful to the meaning and clarity of the text (declamatory truth, as they called it) or being faithful to the formal structure of the music, which inevitably meant that one had to be subordinate to the other. It was the romantic composers who achieved such affinity of expression between the text and the music that the two became one and inseparable, creating the new form. On this point Finney says:

The composer of the new style of romantic song did not dispense with truth of declamation; with the wealth of lyric poetry from the hands of the romantic poets and the better understanding of the expressive capacity inherent in musical materials, he created a new form, the art song, in which neither the text nor the music had a separate existence. The lyric-romantic quality of the poem is mirrored, in this new form, by a musical quality of the same or a complementary or supplementary mood. No arbitrary attempt is made to carry out a pre-conceived musical plan; the music obeys its own laws only to achieve a psychological unity with the poem. To all of the older song forms the romantic composer brought the idea of the psychological affinity of text and music, and in so doing he created a new ideal of song which could occur only as a phenomenon of romanticism in both poetry and music. (7, p. 448)

The art song was definitely a product of the Romantic Age and was therefore unique. Schubert, being one of the first true composers of art songs, wrote pieces which were without precedent in musical
history. Grove's Dictionary comments:

From the first the Schubert song was practically without ancestry. Even before Gretchen am Spinnrade he was writing passages which have no precedent . . . . The miracle he achieved was to match with a reality of music poetry whose depth of human emotion would have appeared to the older masters as rendering it unsuitable for song. (9, Vol. VII, p. 564)

That Schubert was a master at combining words with music cannot be doubted. The same author quoted above says:

The way in which he absorbed the quality of a poem and produced that exact quality in music can be appreciated when one turns the pages of his poets, of Goethe or Heine for instance; the swift lyricism and movement of the one, the pith and imagery of the other, are perfectly embodied in his music. (9, Vol. VII, pp. 564-565)

He was even able to go beyond a mere reflection of the mood and actually illuminate it (9, Vol. VII, p. 565).

Schubert was fortunate to live in the age he did. Grove's Dictionary says:

Two factors helped Schubert: the late eighteenth-century outburst of German lyric poetry, whose outstanding exponent is Goethe, and the establishment of the pianoforte with its inexhaustible possibilities of picturesque comment. (9, Vol. II, p. 564)

His music would have been impossible without either of these constituents.

Of course Schubert had other qualities than the ability to unify text and music. He was one of the greatest melodists of all time, and he also could employ a type theme fragment development that was typical of his "symphonic" era. The following comments are illustrative:

Schubert's melodies, particularly in his songs, are the most individual and revealing of all the factors in his work. Of infinite variety and grace, they have a quality of pathos, of direct appeal, which
is a reflection of the sweetness and sensitivity of his own nature. (9, Vol. VII, p. 565)

One reason for the abiding popularity of the Schubert songs is simple: whatever other elements may or may not be present in them, the primary essential, the melodic element—or, to put it plainly, an attractive and singable tune—is rarely absent. A second and deeper reason for their appeal is that they are firmly grounded, in idiom and procedure, in the "symphonic" period of music, say from 1770 to 1830. One has only to think of such songs as Halt!, Auf dem Flusse or Der Zwerg, with their exposition and development of thematic fragments, to realize that as long as this period remains the most congenial to the majority of listeners, so will his songs with it. (9, Vol. VII, pp. 560-561)

The song under discussion here comes from the song cycle Die schöne Milleron, and it tells the story of a young peasant girl who follows a mountain stream, wondering where it will lead her. The melody is based on a juxtaposition of tonic and dominant chords, and the accompaniment recreates the sound of the brook by using rapid arpeggiated triplet figures. As Finney (7, p. 450) states: "Schubert was great enough in artistic simplicity to realize . . . that the imitated motion of a brook would serve to create just the uncertain and slightly excited mood of the poem." The girl's moods change from lighthearted gaiety to uncertainty and then to feelings of mystery and agitation. Schubert captured these moods through his judicious use of harmony, often accomplishing the desired result with a single chord. That he did this while continuing the constant imitation of the brook is, in the opinion of this writer, no small attestation to his greatness.

Wohin was a difficult song to sing for several reasons. The melodic line moves rapidly, and the mood changes are delicate and subtle. But the most difficult problem for this singer was the diction, the German text being quite demanding. There were many difficult words,
and the rapid movement of the melody compounded the textual problems. Nevertheless, Schubert's artistry was readily apparent, and it was a most rewarding number to perform.

**Die Allmacht**

This song, also by Schubert, expresses the simple theme that God is great. The text says the greatness of Jehovah is proclaimed in Heaven and Earth; that it can be heard in the wild raging of storms and seen in the fields and forests. But according to the text, the greatest affirmation of Jehovah's greatness is the feeling in the inner reaches of the heart.

The song expresses majesty and grandeur in certain sections and serenity and repose in others, the melody possessing rare sweetness and lyricism in these spots. As in all of Schubert's songs, the music agrees impeccably with the text, mirroring and illuminating each and every textual idea.

The accompaniment is particularly interesting in this song. There are recurring triplet figures, as in the number previously discussed. In both compositions they serve as a constant, unifying element. But in **Die Allmacht** the triplets convey a feeling of turbulence as well as excitement. This turbulent feeling is heightened by rapid runs in the bass that are reminiscent of thunder and lightning.

**Die Allmacht** was a tremendously difficult song to sing, having a high tezzatura but making demands on the low register as well. Its length, coupled with the extreme demands of register, made it hard to sing without straining. This problem was made even worse by the volume requirements, it being necessary for the performer to produce loud,
resonant sounds and then sing a strenuous passage pianissimo. This necessitated a great deal of work on the part of the writer to learn to sing with more relaxation and freedom.

Of course confronting the problems presented by this song, as well as the other Schubert selection, proved extremely beneficial to the recitalist. After working on this composition he found he could not only sing the song without nearly as much strain, but that his new-found freedom of vocal production made it possible to get through his entire program more efficiently. He also found his tone quality had improved in the process.

In der Frühe

Hugo Wolf, the composer of this song, was a great writer of art songs, ranking in the class of Schubert and Schumann according to most authorities. Unlike many of the other famous romantic composers, who wrote in many different mediums, most of Wolf's fame is due to his songs. Ernest Newman states:

. . . it is chiefly as a song writer that he takes his place in the history of music. And the bulk of his work in that field is a matter of the most intense concentration during a mere four years, from the commencement of the Mörike volume in February, 1888, to the completion of the first book of the Italian Lieder in December, 1891. (11, p. 2065)

During this period he once wrote 207 songs in 170 days of actual composing (11, p. 2065), an amazing feat reminiscent of Schubert's inspirational flashes. Speaking of his greatness, Finney comments:

Wolf's genius found its true outlet in the art song. The "through-composed" song, the product of Romanticism, found in Wolf one of its greatest exponents. His fine discernment of the psychological values of the texts, and his genius in translating those values into poignant
music place Wolf with Schubert, Schumann, and Brahms as a truly great composer of songs, many of which might be called "music dramas in miniature."
(7, p. 547)

What is the "through-composed" song of which Finney speaks which was typical of Romanticism and of which Wolf was such a leading genius?

Let us allow Mr. Finney to answer the question himself. He says:

It is characteristic of the art song that each individual song develops and prescribes its own musical treatment. No convention, such as grew up around the operatic aria, could exist. Consequently it is futile to speak of a "musical form" for the art song as a structural shape that can be subtracted from its materials and viewed as an abstraction. The form of the art song is a method of treatment, through which each song makes its own formal laws. In this aspect of the art song is to be discovered another ingredient of Romanticism: the willingness and necessity not to dispense with musical form but to create a new form to meet the expressive necessity of each new work. The "through-composed" song was a direct result of this aspect of Romanticism.
(7, p. 448-449)

The "through-composed" song, then, is a song which follows no established form, but which derives its form from the text. There is no repetition of thematic material or other structural elements that earlier composers would have deemed necessary.

It was the great attention Wolf paid to the natural accent and phrasing of the words which led him to write "through-composed" songs. In an attempt to make the music fit the words he often broke up the old formal balance and repetition of phrases. He would secure formal unity by the lay-out of the piano part, which might have a repeated rhythmic figure. He would allow the voice "to have free play above and in and out of the instrumental tissue, ignoring both the poetic line-lengths and any symmetry of musical phrase (11, p. 2066)." This led to an employment of a wide variety of styles and forms that few composers could
equal (9, Vol. IX, p. 339). These practices enabled Wolf to achieve the kind of textual fidelity which Eric Blom, in a tribute to Wolf, describes:

The supreme art of the vocal writing is less a matter of declamation, as ordinarily understood, than of catching, in the rise and fall of the phrases, the very inflections of the speaking-voice, in the most sensitive reading of the poem imaginable. (9, Vol. IX, p. 341)

Wolf was so sensitive to the texts of his songs, that he seemed to reach into the inner reaches of the poets' minds. Ernest Newman says:

He had an astonishing faculty not only for expressing in music every conceivable variety and shade of emotion, character, or scene suggested in this poem or that, but for reproducing the general cast of mind of a particular poet. (11, p. 2065)

In der Frühe is from the Mörike Lieder, the group of 43 songs in which Wolf is generally conceded to have found himself as a composer (9, Vol. IX, p. 339). It tells of a man who has lain awake all night suffering the tribulations of a troubled insomniac. He is finally relieved by the sight of the rising sun, which announces to him that he can get up and go about his day's activities, forgetting the torments of the night. The weariness, the torment, and the eventual peace are all caught magnificently in this song, an achievement which is all the more remarkable because of its brevity.

The composition is, typically, "through-composed." There is no repetition of melodic material, and no formal structure is apparent. Many key changes are also present. The melody follows the inflections of the words very carefully, seeming to disregard the accompaniment completely. But in actuality the piano part is an essential and integral part of the whole. The repeated accompaniment figure of two
eighth notes and a quarter note gives the piece unity, and much of the expressive power of the number comes from the accompaniment. As the song is studied, it becomes clear that this is not a song with piano accompaniment. Rather, it is a song for voice and piano. To ascertain this, all one must do is carefully listen to either part separately and then hear them together.

As with any great work, this song has problems for the performer. The tempo is extremely slow, requiring great breath and tone control. Also, the seeming independence of the melody from the accompaniment makes the melody hard to sing with the piano at first, there being many dissonances. It was only after repeated practices that the recitalist discovered that despite all the dissonances every entrance of the soloist is prepared very carefully so he can find his pitch.

The song offers problems for the accompanist also. They are not caused by a multiplicity of rapid notes, as is often the case, but they are partly caused by the extremely slow tempo. It is difficult to obtain the necessary smooth, sustained feeling from the piano, and many changes of key, with the resultant prolific use of accidentals, add to the difficulties. Wolf carried nineteenth-century harmonic chromaticism further than Wagner (11, p. 2066), a fact which is easy to believe by one who has played the piece.

But if *In der Frühe* has the problems inherent in great works, it also has the rewards contained in superior music. This is one song which was done originally at the behest of the performer's vocal instructor, Doctor Alma Dittmer. It had to grow on the recitalist slowly, but it eventually became one of his favorite numbers.
Richard Strauss, the composer of this song, has been one of the truly famous and outstanding composers of the twentieth century. However, his background connects him strongly with the nineteenth century (7, p. 548).

Strauss was much more than a writer of songs, composing symphonic poems, operas, and chamber music. In order to understand him as a composer a few general observations must be made, but his characteristics as a songwriter are the main concern of this paper.

Strauss was an intensely expressive composer, as the following quotations illustrate: "Strauss characterized himself as 'a composer of expression,' and his colorful orchestration and intense emotionalism bear this out (12, p. 728)."

The fundamental principle on which he worked ... may be summed up briefly thus: he refused to recognize the distinction between abstract music and programme music; the only two categories he recognized are good music and bad music, and he defined good music as that which expresses most. (9, Vol. VIII, p. 127)

Strauss was originally influenced by Brahms, but he was converted to the music of Wagner. He finally went beyond Wagner in his style of composition. But he felt his progress should be based soundly in the past. "Strauss was influenced by Brahms in his early works, but soon he was 'struck by the lightning' of Richard Wagner's music dramas (12, p. 728)."

As a young man Strauss was strongly opposed to Wagner, but in 1885, through his friendship with the poet Alexander Ritter, he became convinced of the validity of the methods and ideals of Berlioz, Liszt, and Wagner. ... Strauss later expressed that the desire to begin where Wagner stopped must be buttressed by a profound acquaintance with all of pre-Wagnerian
music. Thus Strauss was at home with the art song and the many forms of chamber music. (7, p. 548)

In going beyond the composers mentioned, Strauss entered the artistic domain known as realism (7, p. 549), in which he tried to picture not only emotions but actual events, such as the bleating of sheep and the whistling of the wind around windmills, two particular incidents pictured in his symphonic poem *Don Quixote* (7, p. 549).

But Strauss did not feel that the realistic description of events was the ultimate goal to be achieved in musical composition. *Grove's Dictionary* (9, Vol. VIII, p. 127) defines his feeling on this point: "Music, he contends, can do more than merely describe outward occurrences; it can express inner states of mind and more than that, can arouse in the hearer the same emotions as the thing described."

Strauss seemed to have a unique ability to convey and inspire the emotion of ecstasy. Concerning this fact Eric Blom says: "The quality of ecstasy is undoubtedly what has distinguished the best of Strauss's songs from those of any other composer (11, p. 1814)." Mr. Blom contends that *Zueignung* is one of those songs (11, p. 1814). Indeed, it is one of the most famous examples of this attribute.

*Zueignung* is part of opus 10, a group of eight songs which also includes *Allerseelen*, another famous example of Strauss's artistry in the vocal idiom (11, p. 1815). The song tells of a man who always prized the freedom of bachelorhood, but who has fallen deeply and hopelessly in love. He is now in anguish when away from his beloved, and he prizes the joy of their association together.

Strauss accomplished his ultimate goal in this song and, interestingly, used traditional materials in doing it. The piece is in strophic
form, and the harmonies are very traditional, with the exception of a few measures. One of the unanswered mysteries of music is how great composers can achieve exemplary results with simple materials, but this song is certainly an example of the mystery. The emotional content was definitely transferred to the singer and his accompanist, and the resultant emotional experience caused them both to enjoy this number as much as any on the recital. Finney (7, p. 548) was correct when he said: "In the field of art song, Strauss's more than 100 songs convey an emotional intensity which ranks them with the great songs of earlier composers."
PREPARATION FOR THE RECITAL

This preparation involved a long period of time, partly because it was difficult to keep up a consistent practicing program and teach full time too. But the most difficult aspect of the preparation was to realize that, contrary to what the writer may have thought some time ago, he was not playing and singing as well as he could, and corrections had to be made. Some of his concepts had to be changed, while others had to be broadened. This was one of the most beneficial and long-lasting results of the recital preparation.

Preparation for the French Horn Solos

It is not easy to discuss the various aspects and components of French horn playing, because many of them are intertwined. For instance, a bad embouchure can effect a player's range, tonguing, and technique. But in order to make a discussion meaningful, the writer will discuss each of the principal problems he had to solve separately, even though each one usually had a decided effect on at least one other, and they often had to be treated together when he was actually practicing the instrument.

Embouchure

In order to point out what the writer had to do in this regard, it is necessary to define the embouchure, which is the way a player
shapes and holds the muscles of his lips, mouth, and face to blow a wind instrument.

There are at least two separate schools of thought on the correct embouchure for a brass instrument, which might be called the "smiling embouchure" and the "whistling embouchure." In this writer's opinion there is a third school which tries to incorporate the best features of both of the methods listed above. This has been called by Philip Farkas, one of this country's greatest French horn players, the "puckered smile (5, p. 20)." Let us quote Mr. Farkas about these different schools of thought and see which one he feels is correct:

One extreme is the "smiling embouchure" school, and the other is the "whistling embouchure" school. There are many players representing each school and a great number who more or less combine both methods. I believe that both extremes are wrong and that those players who combine both methods intelligently are correct.

A completely smiling embouchure is wrong because in that method the actual lip muscles are not only unused but are even required to relax so that the cheek muscles, in contracting, can stretch the lips into a smile. This will, of course, make the lips resilient enough to buzz in much the same manner that a stretched rubber band can be made to twang. But other than merely producing a vibration, I see no other good feature in this method. The lips are stretched thin and are completely vulnerable to fatigue or actual injury from the slightest pressure between teeth and mouthpiece. The resulting tone is inevitably thin and hard. High notes respond only with abnormal effort and pressure, and the dynamic range is limited. In fact, if forming an embouchure consists of making a strong, resilient, vibrating opening with the lips, the smiling method might then truly be called anti-embouchure.

Contrast this with the "whistling embouchure," which I consider much more correct. "Whistling" does not quite accurately describe the feeling of the lips, for it indicates rather too much of a puckering in the corners of the mouth. Still, the cheek and lip muscles are formed much the same in whistling and horn playing, the difference being one of degree. Instead of making a visible pucker, as in whistling, the lips should be
contracted so that they actually pucker very little in appearance and yet the sensation of muscle contraction is definitely felt. In other words, the muscles surrounding the mouth contract, not so much as to change the natural shape of the mouth, but more to strengthen and make firm the flesh of the lips.

This contraction is so slight playing in the middle and low registers that it is negligible and one might almost say that these notes are produced with a natural, normal, unsmiling mouth. It is only as you begin to reach the upper register that the muscles come into play until they reach a very definite contraction for the highest notes. Were this contraction to take place as in whistling, that is, with the lip corners brought very tightly inward, the resulting tone would undoubtedly be quite thick and unclear. So it is at this point that we must guard against too much exaggeration in this "whistling embouchure." Therefore the corners are kept slightly out, as in the suggestion of a smile. To this extent we do use the "smiling embouchure." Perhaps the most apt description of the completely formed embouchure would be a "puckered smile." (5, pp. 19–20)

This writer found he was playing with too much of a smile, and he had the resultant problems usually associated with this fault, such as lack of range and a thin tone in the high register.

The corrective procedures were started by playing long tones in the middle register while trying to form the embouchure correctly. When this could be done consistently, scales and arpeggios were added, the range gradually being extended in both directions. (The scales and arpeggios will be described in greater detail in the section on range development.) It was difficult to avoid smiling after having done so for many years. Indeed, the writer probably still smiles at least as much as Mr. Farkas would deem desirable, but he now comes much closer to the "puckered smile" ideal.

The author fell into one pitfall while working to improve his embouchure. In an attempt to avoid smiling, he over-compensated and
began to play with too much pucker, eventually playing with the flat, dead tone and the fuzzy attacks characteristic of this embouchure fault. When progress did not seem to be commensurate with the effort, Mr. Farkas's comments about the embouchure in *The Art of French Horn Playing* were studied again and applied. Soon the embouchure began to feel better, and the results rapidly improved.

**Range**

This was perhaps the most difficult of all the problems the recitalist had to solve; for while his abilities were sufficient in some aspects of his playing, it was necessary for him to build his range on the instrument, particularly in the upper register. And building an upper register is one of the really slow and drudgerous tasks of most horn players, although certain exceptional ones develop an upper register easily and have to work hard on the low one.

There are certain requirements for building a good range, such as the proper embouchure and good breathing habits. Therefore, the elements discussed in the last section were of particular importance to this author. Assuming, however, that a player plays correctly, he still might not have a good upper register, because a certain amount of muscular development is necessary to play high notes with good tone quality, without undue pressure of the mouthpiece on the lips, and over a long period of time. To paraphrase Mr. Farkas, the proper muscular development to build a good high register can be obtained only by playing high enough, long enough, and often enough (5, p. 57). In doing this, care must be taken that premature advancement is not made, for this can
cause incorrect playing habits to develop; and they in turn will prevent the player from reaching his desired goal.

In building his upper register this player used several procedures. The first was to play long tones, beginning in the middle register and gradually progressing upwards, but no further than the player could go without resorting to an incorrect, smiling embouchure. Building up the strength to play one note made it possible in time to progress to the next note, a process followed all the way up to high "C" and beyond.

Following this, the next step was to develop the ability to set the embouchure for the note in advance, or to develop what a musician calls "embouchure memory." This is necessary to avoid missing the note when making the attack and to avoid scooping up into the note, a most unpleasant sound. This was done by starting again in the comfortable middle register and slowly working up to the high notes by tonguing each note, taking the mouthpiece away, resetting the mouthpiece, and tonguing it again. The goal was to tongue each note six or seven times in succession without a bad attack. Only when this was done would the author allow himself to go on to the next note.

When the notes could be produced with reasonable accuracy and good tone, it was then time to move to scales and arpeggios. They were slurred at first, because it was much easier for this performer to slur in the upper register than to tongue when he began his practice. (This was partly due to a tonguing fault which will be discussed in the section on technique.) When the slurred passages came easily, it was then time to tongue them. This was more difficult, because the tonguing action had a disturbing effect on the embouchure that slurring did not. But
as the embouchure muscles strengthened and the tonguing became more efficient, this problem ceased to exist.

One lesson this player had to learn the hard way is that no amount of playing scales, arpeggios, and warm-ups will substitute for playing a great deal of music, principally because one can stop at any time he becomes fatigued when he is just playing a scale. But music has phrases which must be played whether they are long or short, and a player cannot stop in the middle of a long phrase just because he feels tired unless he is willing to settle for unmusical effects. Also, a technical problem is often harder when in actual music because of the context around it. This introduces the last step of the range-building process, which was to play the solos to be performed plus etudes of similar character over and over. This meant playing the entire pieces without stopping many times and also heavy work on the isolated sections that were high and strenuous. This had beneficient effects on the player's endurance as well as his range, which it helped considerably. In fact, it was only the long, steady application of this last step that really fulfilled Mr. Farkas's admonition to play high enough, long enough, and often enough.

While working through the procedures mentioned above, the writer tried to develop two particular embouchure traits that are beneficial to playing high notes. First, he tried to keep his lower jaw down and flat, which kept it from creeping up and shutting off a free flow of air. The author had this fault when he began to practice, and he owes Philip Farkas himself credit for correcting it. The recitalist had not been aware of the importance of this playing habit until he heard Mr. Farkas discuss it at length in a lecture about playing the horn on the
Utah State University campus in February of 1963. He then decided to apply it in his own playing, and the results were quick and startling. Second, he did a great deal of work to get the centers of the lips (the areas of the lips within the mouthpiece) to do most of the contraction when playing in the upper register. This was difficult after "smiling" for so long, but much improvement was also noted here.

**Technique**

Two principal problems existed in this phase of playing: missing too many notes and lack of flexibility. Lack of speed was a problem that was important in one piece, but it was not the major concern the first two listed were.

It was discovered that the player was missing notes for two reasons, which were a lack of embouchure development and the bad tonguing habit alluded to earlier. The embouchure development was mainly a matter of time and effort, being taken care of with the corrective procedures described in the embouchure section and enough playing to build up the muscles. The tonguing problem was harder; it needs to be analyzed more carefully.

Professor Alvin Wardle pointed out in a lesson that the recitalist was moving his tongue much too far when he tongued, probably moving it in a forward-and-backwards direction, rather than moving the tip of the tongue up and down in the method approved by most fine players. This excess movement was disturbing the embouchure and causing the missed notes. The author practiced assiduously trying to correct his tonguing, keeping it in mind at all times. One corrective procedure proved particularly helpful: when any note in one of the solos
was missed, the entire phrase would be played again until it could be negotiated three times in succession without a missed note. As this practice was continued, the phrases involved were deliberately made longer and longer.

To improve the player's flexibility, he turned to the exercises in *The Art of French Horn Playing*, pp. 32-42 (5). These were skillfully designed for exactly that purpose. When this player was working at these exercises under the direction of James Winter, Brass Instructor at Fresno State College, he was shown a technique that proved invaluable. This was to play them very slowly at first, taking great care to snap the lips into place for each new note firmly and instantly. This built more strength and flexibility than playing them rapidly to begin with would ever have done. It took a great deal of will-power and patience for this player to do it, but the drudgery paid handsome dividends when he later began to increase the speed, because his embouchure was then ready for it.

Of course the exercises were eventually played rapidly, and many difficult etudes were practiced. The more demanding parts of the solos were played repeatedly, first slowly and then at ever-increasing speeds. In doing this, great care was taken to synchronize the tonguing with the fingering, something this player had become careless about. It was necessary to isolate certain fingering problems and give them special attention.

**Preparation for the Tuba Solo**

Since the tuba is admittedly a minor instrument, the tuba solo chosen was not as difficult technically as the French horn numbers, but
it did have problems that needed to be overcome. One of the most difficult of these was the problem of negotiating its many long phrases in one breath, as was undoubtedly intended by the composer. The tuba has a great deal of large-bore tubing, and it is hard to play long, sustained phrases. It was necessary to study the piece carefully to determine the most advantageous way to phrase the piece for good musical effect and still take the necessary breaths. It was also imperative that the performer practice rationing his supply of air to make it go as far as possible, something that aided not only his performance on the tuba but his singing and French horn playing as well.

The most nagging problem on the tuba was the embouchure adjustment that had to be made between the tuba and the French horn. Theoretically, the principles of a good brass embouchure hold true for all brass instruments, and this is undoubtedly largely true. But the difference in size between the mouthpieces and the great disparity of the vibration speeds of the lips due to the great difference in the pitch of the instruments caused this player considerable trouble. For instance, even though the writer tried to use the same principles of correct slurring on both instruments, he found it quite difficult to slur on the tuba at first, because slightly different muscles were employed. Quite possibly, the difference was more one of feeling than any real contrast between the embouchures, but it was important for this player. There was no magic way to solve the problem; the author simply played both instruments enough to get used to playing them on the same program.

One interesting result of this problem, however, was the fact that the recital program had to be rearranged to make playing both of the instruments as easy as possible. Many different combinations of
numbers were tried, the final arrangements calling for the tuba solo to open the program with a group of songs following to give the performer's embouchure a rest before he had to play his first number on the horn.

**Preparation for the Vocal Solos**

As with the other mediums of performance, there were certain problems that had to be solved if the performer was to prepare his vocal numbers successfully. They are itemized and discussed below.

**Singing in foreign languages**

Since the author had never sung in any foreign language before, this aspect of his recital was a frightening prospect. This writer did not speak any foreign language at the time (he still does not), so he had to learn the Italian and German texts phonetically. Here he was fortunate, for his teacher, Dr. Alma Dittmer, is extremely well-grounded in languages. Much of the lesson time was consumed in learning how to say the various sounds and words in the texts to be sung. The performer would then attempt to memorize them at home after each lesson, returning to his next lesson for more help. Since it is hard to memorize words when their meaning is not known, this was a lengthy and time-consuming process.

This performer sensed that a problem existed in the task of singing in foreign languages which was potentially more serious than when singing in English. If a singer should have a temporary lapse of memory while singing an English text, it was felt that he could recover much more easily than a person singing in a language he did not understand. Indeed, a minor mental lapse could easily be disastrous, causing
the singer to break down completely. For this reason, a great deal of ever-learning was employed in the learning of these songs. The writer was quite gratified when his efforts bore fruit and he was able to render all of his songs without a single hitch of this nature, since it had been one of his greatest worries about the recital.

Tone production

This is one area in which the writer found he was not quite as good as he might have thought he was at one time, it being pointed out in his lessons that he had certain faults, such as a slightly throaty sound, not opening his mouth enough, and a little tension.

To correct the throaty sound, work had to be done to get the tone production out of the back of the throat and higher in the mouth. Many vocalises were practiced with this end in mind, but one of the most beneficial things in this regard was learning to speak Italian well enough to sing an Italian song. The very essence of this language is to speak with bright, forward sounds, and the author was able to transfer much of his training here into all of his singing with most rewarding results.

By learning to drop his jaw without tightening his jaw muscles, the performer learned to produce a greater volume of tone, something he had never been able to do as successfully as he wished before. This added ability made it possible to make loud and climactic moments in the songs much more effective for the audience and more rewarding for the singer as well. Much of the warm-up time in the performer's lessons was devoted to the strengthening of this ability, and much satisfaction was gained.
The writer also found he was allowing himself to become slightly tense when he took a large, rapid breath. This not only caused the tone to be tight but actually inhibited his intake of air. The obvious antidote was to practice breathing easily and without tension. Several spots in the songs had to be gone over many times with the intent to develop this skill.

The work this performer did on his vocal tone production had two bonus effects that helped his singing considerably. The better focusing of the sound and the better breathing habits made it possible for him to extend his effective upper register at least two or three half-steps, without which he would not have been able to sing at least two of the songs he performed on this recital. The second bonus effect was an increased ability to phrase well, a factor that was directly attributable to increased breath control. This is an aspect of performance in which the writer still needs work, but definite improvement has been made.
RESULTS OF THE RECITAL

As stated in the introductory section of this paper, the author feels that the preparation and performance of his recital has been one of the most rewarding musical experiences he has ever had.

One benefit already alluded to many times is the technical growth on the part of the performer. He had greater technical capacity in every medium of performance when the concert was over than he had ever had before. Since much of the preceding material specifies the technical growth that took place and how it was accomplished, nothing more need be said here.

Because of the demands of the recital, it was necessary that the writer study the music he performed more carefully than he had ever done before. This brought insights into the various styles and types of compositions that did much for his musicality. Some of the insights gained in this manner have already been used by the author in his teaching.

One of the most valuable results of the recital was brought about by the fact that it was a full-length program, the first this performer had done by himself. During the concert he realized that this was the first opportunity he had had as an individual performer to perform many different selections of varied type, style, and emotional content. In trying to get across to the audience the different styles of the instrumental numbers and the contrasting moods of the vocal
numbers the performer had an intimate and aesthetic experience of the highest order. Long after any technical proficiency gained in preparation for the program is lost this aspect will remain in the performer's mind and heart, for he knows he became a better musician that night in a matter of minutes, even while he was under the stress of performance. The emotional fulfillment that was his while trying to convey the essence of each piece to the audience must be classed as the most pleasant result of the recital. It was also one of the most important.

Possibly the most valuable of all the results was the author's increased appreciation, both of music and of its performance. Having gone through the pleasant but strenuous experience of putting on a full concert by himself, he now has greater knowledge of the problems concert artists are faced with and more sympathy for them, for he knows personally that their chosen occupation is as rigorous as it is artistic. But most of all, this writer has a greater appreciation for music as a source of aesthetic and emotional enrichment that makes better human beings. As a teacher, he could ask for no greater reward for his efforts than a deeper and richer knowledge of the value of music in the lives of people, for a teacher can get no one to perceive or appreciate that which he does not know himself.
LITERATURE CITED


