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Daniel Paul Horn, Piano

Cedarville University

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THE CEDARVILLE UNIVERSITY
DEPARTMENT OF MUSIC AND WORSHIP

PRESENTS

DANIEL PAUL HORN, PIANO

THURSDAY, MARCH 22, 2018, 7:30 P.M.

PROGRAM

Transformations: Piano Music of Ludwig van Beethoven (1770-1827)

Rondo in G Major, Op. 51, No. 2

Piano Sonata No. 26 in E-flat Major, Op. 81a "Lebewohl, Abwesenheit, und Wiederseh'n"

Das Lebewohl: Adagio -- Allegro

Abwesenheit: Andante espressivo (In gehender Bewegung doch mit viel Ausdruck)

Das Wiederseh'n: Vivacissimamente (In lebhaftesten Zeitmasse)

INTERMISSION

33 Variations on a Waltz by Anton Diabelli, Op. 120

Theme: Vivace

Variation 1: Alla marcia maestoso

Variation 2: Poco allegro

Variation 3: L'istesso tempo

Variation 4: Un poco più vivace

Variation 5: Allegro vivace

Variation 6: Allegro ma non troppo e
serioso

Variation 7: Un poco più allegro

Variation 8: Poco vivace

Variation 9: Allegro pesante e risoluto

Variation 10: Presto

Variation 11: Allegretto

Variation 12: Un poco più moto

Variation 13: Vivace

Variation 14: Grave e maestoso

Variation 15: Presto scherzando

Variation 16: Allegro

Variation 17: Allegro

Variation 18: Poco moderato

Variation 19: Presto

Variation 20: Andante

Variation 21: Allegro con brio

Variation 22: Allegro molto (alla
"Notte e giorno faticar" di
Mozart)

Variation 23: Allegro assai

Variation 24: Fughetta: Andante

Variation 25: Allegro

Variation 26: Piacevole

Variation 27: Vivace

Variation 28: Allegro

Variation 29: Adagio ma non troppo

Variation 30: Andante, sempre
cantabile

Variation 31: Largo, molto espressivo

Variation 32: Fuga: Allegro

Variation 33: Tempo di menuetto
moderato (ma non tirarsi
dietro)

ABOUT THE ARTIST



An active and versatile pianist, DANIEL PAUL HORN is Professor of Music and Keyboard Chair at the Wheaton College Conservatory of Music, where he has taught since 1984, and was honored with a 2009 Senior Academic Achievement Award for sustained excellence in scholarship. As a solo recitalist, he has appeared at colleges and universities throughout North America, at the American Liszt Society Festival, and in live broadcasts over WFMT-FM, on its Pianoforte Foundation Fazioli Salon Series and 2010 Beethoven Piano Sonata series; he has also appeared with various Midwestern orchestras, including the Detroit Symphony Orchestra, and made his European debut in April 2015 with the Sarajevo Philharmonic, playing *Lumen* by Wheaton alumnus Jacob Bancks. An avid chamber musician, he regularly collaborates with members of the Chicago Symphony Orchestra. With the MasterWorks Ensemble, he has played in Bermuda and at the Beijing Modern Music Festival; in addition, he has performed with the Ying String Quartet, Midsummer's Music in Door County, cellist Stephen Balderston, pianists Alexander Djordjevic and

Caroline Hong, and Guarneri Quartet violinist John Dalley. He also works with noted singers, including sopranos Michelle Areyzaga and Sylvia McNair, baritone Gerard Sundberg, and bass Stephen Morscheck; with soprano Carolyn Hart and mezzo-soprano Denise Gamez, he has performed recitals in Chicago, New York, and Paris. Working with living composers, he has premiered music by Jacob Bancks, Jacob Beranek, Delvyn Case, David M. Gordon, Patrick Kavanaugh, Daniel Kellogg, Shawn Okpebholo, and Max Raimi. As an early keyboardist, he was harpsichordist in performances of Handel's *Messiah* and Haydn's *Creation* under the baton of John Nelson, and has twice performed on the Historical Piano Concert series at the Frederick Collection in Ashburnham, Massachusetts. In 1997, he recorded the critically praised disc "Wanderings" for Titanic Records on an 1829 Graf fortepiano, and in 2010 released *Sehnsucht: Music of Robert Schumann*; he also recorded for the Centaur label with CSO cellist Donald Moline, and for the Canadian Music Centre with soprano Carolyn Hart. Earlier this season, he made his theatrical debut as pianist in a production of Moisés Kaufman's *33 Variations* presented by Wheaton College's Arena Theater under the direction of Mark Lewis. A Detroit native, Horn studied at Peabody with Walter Hautzig, and at Juilliard, where he studied with Martin Canin and Felix Galimir, and earned his doctorate. He has also coached with Jerome Lowenthal, Ann Schein, Joseph Bloch, Roy Howat, and Menahem Pressler, for whom he twice served as a guest assistant at Indiana University. In addition to his duties at Wheaton, he is treasurer of the American Liszt Society, and has been a faculty artist at the Sewanee, Adamant, Blue Mountain, MasterWorks, and Dakota Sky summer festivals.

NOTES ON THE PROGRAM

Daniel Paul Horn

On the title page of Ludwig van Beethoven's panoramic Op. 120, one finds not the word *variationen* (German for *variations*), but instead *33 Veränderungen über einen Waltzer*. *Veränderungen* can be translated as *changes, mutations, or transformations*. It is even the word used for piano pedal attachments like the *una corda* or "soft" pedal, which alter the tonal color of the instrument. This recital explores the remarkable transformations, changes, and shifting colors one finds in exploring the development of Beethoven's piano music.

We begin with the early, unjustifiably neglected Rondo in G, Op. 51, No. 2, published along with the far better-known Rondo in C that piano students often encounter as they progress out of the world of sonatinas towards more substantial fare. Written sometime before the composer's thirtieth birthday, during his first decade in Vienna, the Rondo explores an elegant, genteel theme decorated by graceful running figures, which is contrasted with a quicker, more virtuosic idea in E major, punctuated by off-beat accents. It is music for the true *amateur* of Beethoven's time -- members of the aristocracy, often women like the work's dedicatee, Countess Henriette Lichnowsky, whose study of music was typically more than casual, and sometimes remarkably accomplished. (According to Felix Mendelssohn, Beethoven's friend Baroness Dorothea von Ertmann was one of the finest interpreters anywhere of Beethoven's imposing Sonata in A, Op. 101.) The Rondo is predominantly lyrical, reminding us just how much of Beethoven's music is NOT loud; though it is very much a classically proportioned work of its time, it already sings with Beethoven's own distinctive voice, and can't be mistaken for a work by Haydn, Mozart, or any other composer of the day.

Written just over a decade later, the Sonata in E-flat Major ("*Das Lebewohl*"), Op. 81 is one of the finest solo piano works of Beethoven's maturity. Though somewhat smaller in scale than the "Waldstein" and "Appassionata" sonatas, the grandeur and nobility of its style makes it very much a close relative of those two great works, and its brilliance is very much akin to the contemporaneous "Emperor" Concerto in the same heroic key. It is also Beethoven's only sonata with an explicit program: it concerns the temporary forced departure from Vienna of Beethoven's friend, pupil, and generous patron, Archduke Rudolph, brother of Austrian emperor Franz II, in the face of Napoleon's military assault on the city in May of 1809. The sonata's first movement, written at the time of the attack, is permeated with posthorn calls from the carriage in which the Archduke flees to safety; over the opening measure, Beethoven writes the word "lebewohl" (farewell) to leave no doubt about the horns' significance. (I have avoided using the Sonata's familiar French nickname, "Les Adieux," which Beethoven despised, ostensibly because it conveys a different meaning than the German original, though the fact that the cannonballs raining down on the Austrian capital were French must have had something to do with his reaction to it.) The harmonic language of the movement is tinged with uneasiness and instability, while the expansive coda, longer than the main bodies of the exposition and development sections combined, lingers over the melancholy of watching and listening as harmonies blur and a friend vanishes over the horizon. Like both the "Waldstein" and "Appassionata," the second movement of *Das Lebewohl* is not independent, but linked without pause to the finale. (Both movements were written later than the first, but may have been completed before the Archduke's return early in 1810.) Though notated in C minor, the uncertainty of absence is mirrored in the movement's homeless wanderings from one tonal center to another, until an unanticipated burst of exuberant activity sweeps us into the sonata's finale, with its joyful depiction of return and reunion. Strongly reminiscent of the "Emperor" Concerto's final movement, the spirit of rustic Austrian dance fills the air with expressions of public rejoicing; before racing to a final conclusion, Beethoven pauses for a moment in a gesture of intimate, personal friendship.

The years following 1809 were increasingly difficult for Beethoven. His hearing and overall health continued to deteriorate, his always troubled family life was marred by his contentious struggle to wrest custody of his nephew Karl from the boy's mother, and his quixotic quest for marriage met with endless frustration. In the midst of this, his musical output declined both in quantity and quality. In 1815, in the wake of Napoleon's defeat at Waterloo, he reached a high-point of celebrity during the Congress of Vienna, for which he ironically wrote one of his least accomplished mature works, the pot-boiling battle-symphony *Wellington's Victory*. Out of this slump came new signs of energy, coupled with the emergence of a completely new manner of writing. After the 1818 publication of the unprecedented "Hammerklavier" Sonata, Op. 106, Beethoven began working concurrently on a number of remarkable projects, including his last three piano sonatas, the *Missa Solemnis*, the Ninth Symphony, and the 33 *Veränderungen über einen Waltzer*, commonly known as the Diabelli Variations, Op. 120, begun in 1819 and completed nearly four years later. All of these works explore new musical, psychological, and spiritual worlds, digging more deeply into the soul's interior while simultaneously reaching further towards the infinite. Op. 120's genesis has been dramatized in Moisés Kaufman's recent play, *33 Variations*, in which I performed last month as a collaboration with Wheaton College's Arena Theater. Music publisher Anton Diabelli's invitation for Beethoven to join 50 other then-prominent Austrian composers in contributing one variation to an anthology of variations on his own waltz resulted in a vast canvas which takes between 45 and 60 minutes to perform (this evening's version should last about 50 minutes), traversing a kaleidoscopic array of moods along the way. In Op. 120, Beethoven totally abandons conventional eighteenth-century variation structure in favor of something freer and more intuitive, in which surprise, contrast, and bumptious humor all play crucial roles. (William Kinderman goes so far as to suggest that the cycle could almost be heard as a series of musical puns.) There are many different ways to understand how it progresses. I find it helpful to think of it as being in four sections: the first gradually unfolding until it ends with the quicksilver Variation 10; the second ending with Variation 20, the gnomic still point around which the entire edifice turns; the third, a series of serious parodies (to use Kinderman's terminology) on Mozart (Variation 22), piano technique studies (Variation 23), the organ preludes of Bach (Variation 24), and German country dancing (Variation 25), culminating with the raucously accented chords of Variation 28. The final section begins with a brooding series of three minor-key variations, the third of which is a sublime homage to the Bach of the *Goldberg* Variations, leading in turn to a vigorous fugue à la Handel, which would ordinarily seem an appropriate ending for such a grand undertaking. However, the fugue does not provide the last word; instead, a mystical modulation leads to a nostalgic minuet -- a culmination of all that has come before, borrowing material from the final Piano Sonata in C Minor, Op. 111, finished by Beethoven before he returned to completing the transformations on Diabelli's waltz.

It would be misleading to suggest that a performance of the Diabelli Variations is an easy-listening experience. Its length and complexity are likely to prove challenging for anyone. Before learning it had become an obsession and a labor of love for me, I would have said that I had more respect than affection for Op. 120. That said, working through these 33 Beethovenian microcosms has convinced me that treating it as a monumental *MASTERPIECE* is one sure way to miss what it has to offer. As Moisés Kaufman suggests, it is in connecting with its abundant humor, humanity, shared suffering, and shared reaching for something beyond itself and ourselves that one finds something deeply nourishing and truly inspirational.