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A Historical and Analytical Discussion of Reinhold Glière's *Concerto for Horn and Orchestra*, Op. 91

Approved by
Dissertation Committee:

Carroll L. Gonzo, Co-Supervisor

Wayne R. Barrington, Co-Supervisor

Raymond Crisara

Steven L. Bryant

Donald J. Grantham

Margaret Robinson

A Historical and Analytical Discussion of Reinhold Glière's *Concerto for Horn and Orchestra*, Op. 91

by

Michael Shawn Misner, B.M.E., M.M.

Treatise

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

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Dedication

This treatise is dedicated to my loving parents, Gary and Joyce Misner. They have given me much love and support in all my endeavors.

Acknowledgements

Much of the biographical information about Glière was obtained from Mr. Joerg Schnadt of Potsdam, Germany. This project was greatly enhanced due to his generosity in sharing information, photographs, and the family genealogy of the Glier family. Mr. Schnadt's relation to the Glier family comes by marriage, as his mother-in-law, Elena Köller (Glier), was the niece of Reinhold Glier. She gave testimony about the family history to her husband, Herbert Köller, which he chronicled. Joerg Schnadt created a Web site and published her testimony in it. Without his help, the biography of Glière would not have been possible.

A special thanks to Ms. Ulrike Steck of Rödersheim-Gronau, Germany for her translations of Mr. Schnadt's Web site.

I would also like to thank Dr. Carroll Gonzo, Mr. Wayne Barrington, and Dr. Don Grantham for all their help in guiding me in the writing of this treatise. Another special thanks goes to Mr. Hans Pizka of Kirchheim, Germany for the use of his publications of the *Concerto,* Op. 91 and photographs.

Finally, a heartfelt thanks to Dr. Kevin Mooney, the LaCour family, and Tom and Liesel Remp for their unending support and friendship during my time here in Austin. Thank you all.

A Historical and Analytical Discussion of Reinhold Glière's *Concerto for Horn and Orchestra*, Op. 91

Publication No._____

Michael Shawn Misner, D.M.A.

The University of Texas at Austin, 2001

Supervisors: Carroll Gonzo, Wayne Barrington

Reinhold Moritzevich Glière (1875-1956) was a prominent composer of the Soviet Union. Educated in the compositional styles of Rimsky-Korsakov, Borodin, Glazunov, and Tchaikowsky, Glière composed in the Romantic tradition. He composed in a wide variety of genres, including operas, ballets, symphonies, symphonic poems, overtures, concertos, chamber music, songs, and piano pieces. Although officially honored by the Soviet government, western modernists have criticized Glière's Romantic tendencies. A staple of the horn concerto repertoire, Glière's *Concerto*, Op. 91, presents a fitting context in which to study Glière's compositional style. Because of its technical difficulties and expressive melodic lines, the *Concerto* is one of the prominent pieces in the horn repertoire.

The premise of this treatise is to discuss Glière's musical background and compositional style in his writing of the *Concerto*, Op. 91. The author sought to determine if Glière was a composer writing in the expressionistic or neo-classic trends exhibited by Schoenberg, Stravinsky, and Boulez, or one who remained steadfast in the traditions of the Romantic era in the areas of form, melody, and harmonic development.

Accordingly, an investigation of Reinhold Glière's *Concerto* Op. 91 was conducted by exploring two main avenues. First, the historical background and the significance of the work were examined, especially in regard to Glière's compositional output and the place of his *Concerto* in the horn repertoire and the influence Valery Polekh had in the writing of the work. Second was a harmonic analysis, which suggests that other composers influenced Glière's compositional style. The biographical information provided in this treatise was greatly enhanced by the correspondence with Joerg Schnadt of Potsdam, Germany – a living relative of Reinhold Glière.

The results of this study suggest that Glière continued to compose in the Romanic-era style in his writing of the *Concerto*. He did not explore new forms or harmonies, but remained in the Romantic tradition, basing his forms and melodic ideas on the *Concerto for Violin and Orchestra* of Tchaikowsky and the virtuosic abilities of hornist, Valery Polekh, to whom the work was dedicated.

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INTRODUCTION

The twentieth century revealed new compositional techniques ranging from the existing Romantic style from the late nineteenth century to the dodecaphonic style exhibited by the Schoenberg circle to the Neo Classic style of Prokofiev and Stravinsky. However, some composers, due to their training and accomplished styles of composition, remained in the genre of the Romantic era. Reinhold Moritsevich Glière was one of these composers. He is considered to be the grandfather of Soviet composition. His style of writing remained in the traditional Romantic Russian style throughout his career. Why he did not move to the new style of composition of the twentieth century can be traced to his training as a performer and composer. Educated by late Romantic-era composers, Glière's style of writing predominantly used the elements of Germanic and Russian nationalism. His works ardently held fast to the traditions of Borodin, Rimsky-Korsakov, Glazunov, and Tchaikowsky. The main feature of his works was expressive melody.

Glière composed over five hundred works in a wide variety of the standard forms. For his efforts as composer, educator, and propagandist, he received many of the highest awards of the Soviet state; he is one of the chief figures in the Union of Soviet Composers.[1] During his time, he was a popular composer in Russia. However, many of his works are rarely performed outside of the country. One is inclined to surmise that Glière has succumbed to the glamour of such

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[1] Richard Anthony Leonard, *A History of Russian Music,* (New York: The Macmillan Company, 1957), 351.

success as has been attained by Arensky, whose style of treatment is reflected in his work, and to conjecture that under a different influence he might have proved capable of more significant things.[2] Because of his compositional style, Glière was one of the few composers to escape indictment by the Committee of the Communist Party. In 1948, it launched a campaign against dissonance makers and decadent formalists.

The premise of this treatise was to discuss Glière's musical background and compositional style in his writing of the *Concerto*, Op. 91. It is the intent of the author to prove Glière was not a composer writing in the newer expressionistic or neo-classic trends exhibited by Schoenberg, Stravinsky, and Boulez, but one who remained steadfast in the traditions of the Romantic era in the areas of form, melodic development and harmonies.

The purpose of this treatise is to gain an understanding of Glière and his compositional style through a study of his *Concerto for Horn and Orchestra,* Op. 91. This will be achieved through discussions of the history of the Glier family and Reinhold Glière's musical training, history of the concerto form and the *Concerto*, Op. 91, compositional techniques and styles, and a formal analysis of each movement of the *Concerto.*

The first chapter will consist of a background of the Glier[3] family including information about Reinhold's immediate family and his grandfathers who were involved in the trade and making of musical instruments. Following the

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[2] M. Montagu-Nathan, A *History of Russian Music*, 2nd Edition (London: William Reeves, 1918), 287.

[3] The name "Glier" is the true German surname. The name "Glière" is the surname Reinhold used for artistic purposes.

history of the Glier family, a general biographical sketch of Reinhold Glière will be presented, including information of his true nationality and religious heritage. In addition, a discussion of his musical training and life as a composer will also be given. In chapter two, a history of the concerto form is presented to show how Glière developed his ideas for the *Concerto*, Op. 91. The third chapter will give a history of the birth of the *Concerto*, Op. 91 discussing Glière's relationship with the solo hornist, Valery Polekh and his contributions to the writing of the *Concerto*. A brief biographical sketch of Polekh is also presented in this chapter. In chapter four, a discussion of Glière's compositional styles and brief descriptions of his other concertos will be given and, if any, his contributions to the development of the concerto form. The formal analysis of the first movement of the *Concerto* will be given in chapter five, the second movement in chapter six, and the third movement in chapter seven. In these formal analyses, the elements of form, harmony and melody are discussed and corrections to the printed solo horn part pertaining to each movement are given. The final chapter will consist of a conclusion about Glière's contribution to the French horn literature as well as a summary of Glière's compositional style found in the *Concerto*.

CHAPTER ONE

BIOGRAPHY OF REINHOLD GLIERE AND FAMILY

INTRODUCTION

The name "Glière" (Belgian spelling) is the surname commonly associated with the composer. However, it is believed Reinhold used the Belgian spelling of the surname for artistic purposes. Despite the spelling of the surname, Reinhold Glière's true spelling of his surname is Glier.

The Glier family can be traced to the sixteenth century to Hans Gluer, a beer brewer in Saxony in 1547. Other relatives, Andreas and Martin Glier were councilors in 1625. Lorenz Glier was mayor from 1703 to 1715. Christian Gottfried Glier was the town bailiff from 1777 to 1792. His son, Christian Gottfried Glier Jr. was a town councilor from 1792 to 1828, bailiff from 1812 to 1828 and mayor in 1829. The Glier family held these positions in Neukirchen, which later became Markneukirchen.[4]

The Glier family, already prominent in the towns of Markneukirchen and Klingenthal, also began a trade of making and selling musical instruments. In the beginning of the nineteenth century, the family spread over half the world due to economic conditions and the arising business of trading and manufacturing instruments. The one family member who started the trade was Johann Gottlieb Glier, the great grandfather of Reinhold Glière (see Table 1 on p. 5).

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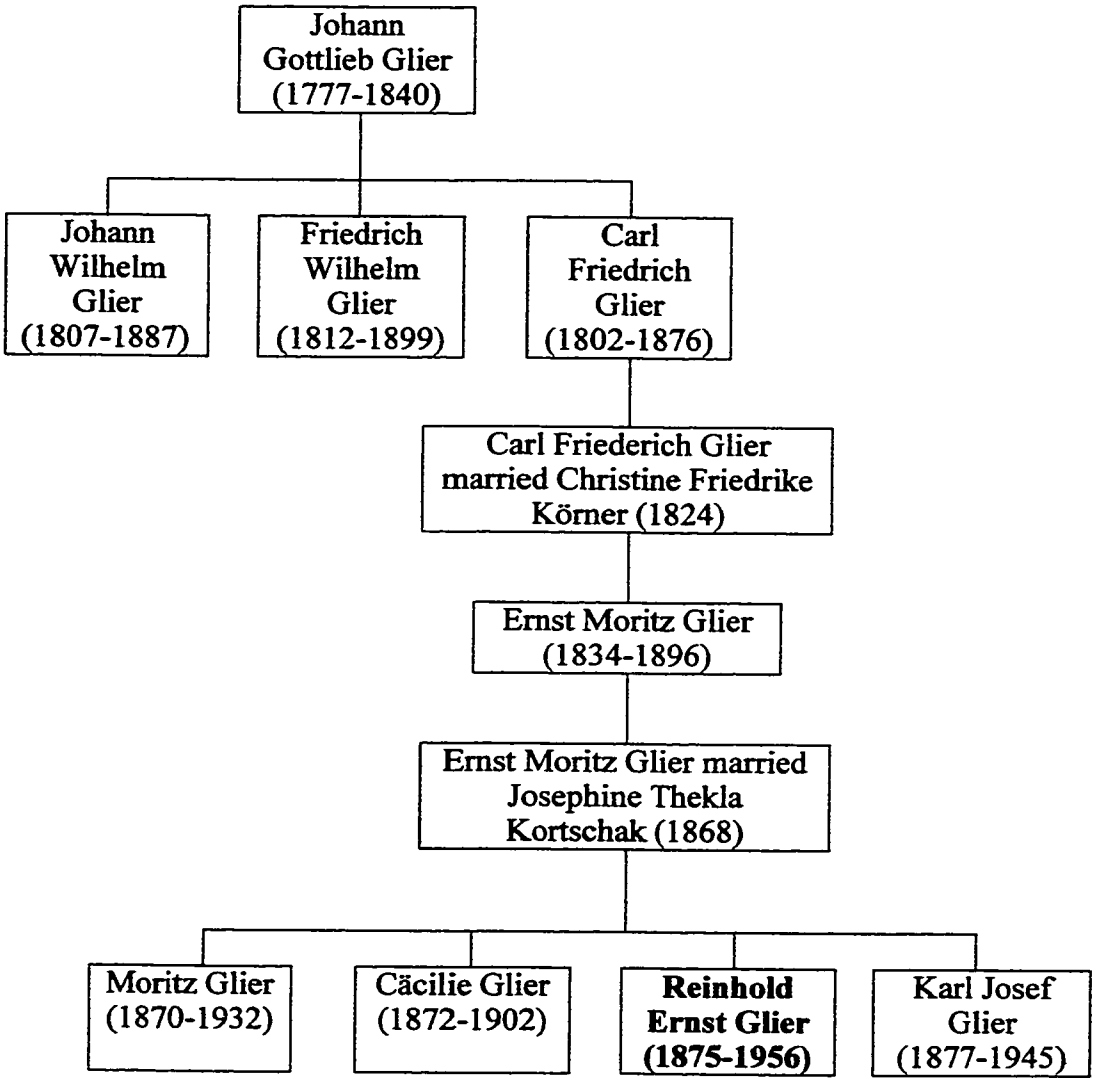
[4] Mr. Joerg Schnadt of Potsdam, Germany provided the Glier family history to the author. He has published the information on his Web site, <http://home.t-online.de/home/joerg.schnadt/glier0.htm.

Table 1: Family tree of Reinhold Glière.



The musical side of the Glier family can be traced to Johann Gottlieb Glier (1777-1840); a brass instrument maker in Markneukirchen. He set up residence in the town of Untersachsenberg, which later became part of Klingenthal in 1799. Johann Gottlieb had three sons: Johann Wilhelm; Friedrich Wilhelm; and Carl Friedrich, which followed in the family tradition of instrument making. Friedrich Wilhelm opened an instrument-making shop in Warsaw and helped establish the Polish connection of the family. Carl Friedrich was a horn maker, but his main attention was the actual selling of the instruments. He set out on foot and traded instruments from his wheelbarrow. It is known that he traveled over four hundred miles selling his instruments from the Vogtland to the city of Stralsund, which is on the southern edge of the Baltic Sea. On June 24, 1824, Carl Friedrich married Christine Friederike Körner.[5]

Together, they had six children. Their third child, Ernst Moritz, grew up in Untersachsenberg and learned the trade of horn making with his father. As a journeyman in 1854, he went to Warsaw to work in the instrument making company of his Uncle Friedrich Wilhelm. After becoming a horn-making master, he went to Kiev and worked in the company of Vincent Kortschak. In 1868, he married Vincent's daughter, Josephine Thekla Kortschak. As a wedding gift, Vincent Kortschak gave the newlywed couple two houses in Kiev as well as the instrument factory where Ernst Mortiz had worked. They had four children, Moritz (1870), Cäcilie (1872), Reinhold Ernst (1875), and Karl Josef (1877).

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[5] Information of the Glier family heritage was provided by Joerg Schnadt from his Web site.

Illustration 1: Portraits of Carl Friedrich Glier and his second wife, Elena Krauss. Carl Friedrich Glier was the grandfather of Reinhold Glier. Used with permission from Heinz Glier, the great grandson of Carl Friedrich Glier.

Illustration 2: Ernst Moritz Glier and Josephine Thekla Kortschak.[6] Copyright by Muzyka, 1986. Used by permission.

Illustration 3: Mortiz, Cäcilie and Reinhold Glier. Copyright by Muzyka, 1986. Used by permission.

[6] S.K. Gulinskaja, *Reinhold Moritzewitch Glier* (Moscow, Muzyka, 1986).

The Glier family lived and worked in Kiev. The father, Ernst Moritz, ran the instrument factory and the sons attended the Kiev Gymnasium. The eldest son, Moritz, studied cello at the Kiev music school and performed concerts. When the father, Ernst Moritz, passed away in 1896, Moritz, the son, took over the instrument factory. He was a poor manager and had other interests besides running the family business. The factory would have failed if it had not been for the initiative of his mother, Josephine Thekla. She managed to save the factory and gave it to the youngest brother, Karl Josef. To maintain the factory, Karl Josef was forced to leave the Saxon army.[7]

Moritz married a dramatic actress Warwara (Warja) Nikolajewna Parchomenks and became a manager for one of the Singer sewing machine company subsidiaries. As a result of World War I, Moritz, along with his younger brother Karl, were arrested in 1914 and imprisoned. Reinhold avoided this arrest because he changed his nationality to Russian; thus his name was "Russified" to Reinhold Moritzevich Glière. In November of 1914, Moritz and Karl were sent in sealed cattle cars to Orenburg, a town at the base of the Ural Mountains. While in this area, they were allowed to move about freely in town, but had to check in daily with the police; they were not allowed to gain employment.

In a chronicle written by Herbert Köller, his wife, Elena (Glier), described the plight of her family when Moritz and her father, Karl Josef, were arrested at the end of World War I.

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[7] All Glier family history is from Joerg Schnadt.

"Due to his German nationality my father (Karl) was arrested like all other Germans in September, 1914. At night he was locked in a large prison with strict guarding in a single cell. Uncle Moritz didn't fare differently. In November, 1914 my father was then transported in a transport guarded sharply in sealed cattle freight cars to Orenburg in the Ural mountains with many other Germans. My mother needed more than eight days to learn where my father had been brought. It was difficult to believe what happened there after arrival of the train. It was in a so glaring contradiction to the measures taken first, that one actually couldn't believe. At first the treatment was like a criminal, toughest guarding, single cell, sealed train freight cars. Now all German civilian prisoners could move freely after opening of the freight car doors within the municipal area of Orenburg. However, they had to get in touch with the police daily and were not allowed to accept any occupation by threat of a high punishment. Now no more guards stood next to my father and he went to town and rented an apartment. My mother, due to her good relations, managed to obtain forged identity papers for us so that we could follow my father to Orenburg unhinderedly where we met him in the middle of November, 1914."[8]

In 1920, Moritz, along with Karl Josef and his family, managed to flee Siberia and made their way to Germany. Moritz's wife could not live in Germany due to political reasons; therefore, she moved back to Kiev and lived with Josephine Thekla. When or where Warwara died is unknown.[9]

Cäcilie, the only daughter, married a Russian army officer (Stregunowski) in 1890. He was a widower and already had five children. Together, they had four sons: Boris, Sergei, Vladimir, and Dmitri. In 1901, Cäcilie left her husband because of his gambling addiction and mounting debts. She and her four sons moved back into her mother's house (Josephine Thekla). Cäcilie's husband, Stregunowski, out of jealousy, tracked her down and murdered her by shooting

[8] Text from Herbert Köller's chronicle of Elena Köller's (Glier) family provided to this author via e-mail correspondence from Joerg Schnadt. Elena Köller was the mother-in-law of Joerg Schandt. Used by permission.

[9] Ibid.

her in the head. She was pregnant with their fifth child. Stegunowski was arrested and condemned for murder and sent to Siberia where he died. Their grandmother, Josephine Thekla, raised the four sons. She raised the four boys only to see them all die during the years 1917 and 1918. Sergei was killed in World War I and Boris and Vladimir were captured by the Bolsheviks and executed. The youngest, Dmitri, wanted to become an artist and while at the art academy, he contracted typhus and died. Cäcilie's entire family (Stregunowski) was dead by the end of 1918.[10]

Illustration 4: Private family photo of Elena Köller. Picture of Karl Josef Glier and family with Moritz Glier. Pictured from left to right: Alexandra Bogdanowitch (wife of Karl), Karl Josef, Galina, Elena, (married surname Köller), Moritz, and Eugenie Glier. Galina, Elena, and Eugenie are the daughters of Karl Josef. This photograph was taken in 1928 in Cottbus, Germany.[11] Used by permission from Joerg Schnadt.

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[10] Family history from Joerg Schnadt.

[11] Picture and commentary obtained from Joerg Schnadt's Web site.

REINHOLD GLIERE: LIFE AND TIMES

The only child of Ernst Moritz that seemed to carry on the musical tradition of the family was Reinhold. He was the second son of Ernst Moritz and Josephine Thekla Kortschak on December 30, 1874 (old calendar) January 11, 1875 (new calendar) and was baptized as Reinhold Ernst Glier on January 19, 1875 in the Protestant Lutheran church in Kiev by pastor Koenigsfelt. His father was a successful instrument maker, specializing in wind instruments. The senior Glier played French horn, trumpet, flute, clarinet, and other instruments with varying degrees of ability, and the entire family seems to have absorbed the father's gift.[12] Because his father was a wind instrument maker, Reinhold was exposed to music from birth. At the Glier household, local musicians would frequently gather and perform works in small domestic concerts. As a result, Reinhold began studying violin with A. Weinberg and was soon performing in the concerts held in his own and the Weinberg's home.

Despite Reinhold's talents, or because of it, Glière's parents were not enthusiastic about their children's following musical careers. They knew well the shortcomings of a musical vocation for a Jew in the Ukraine.[13] According to some musical lexicons, books, and descriptions found in notes with records and compact discs of Reinhold's music, he is said to be of Belgian and Jewish descent. According to birth and christening certificates, provided to this author

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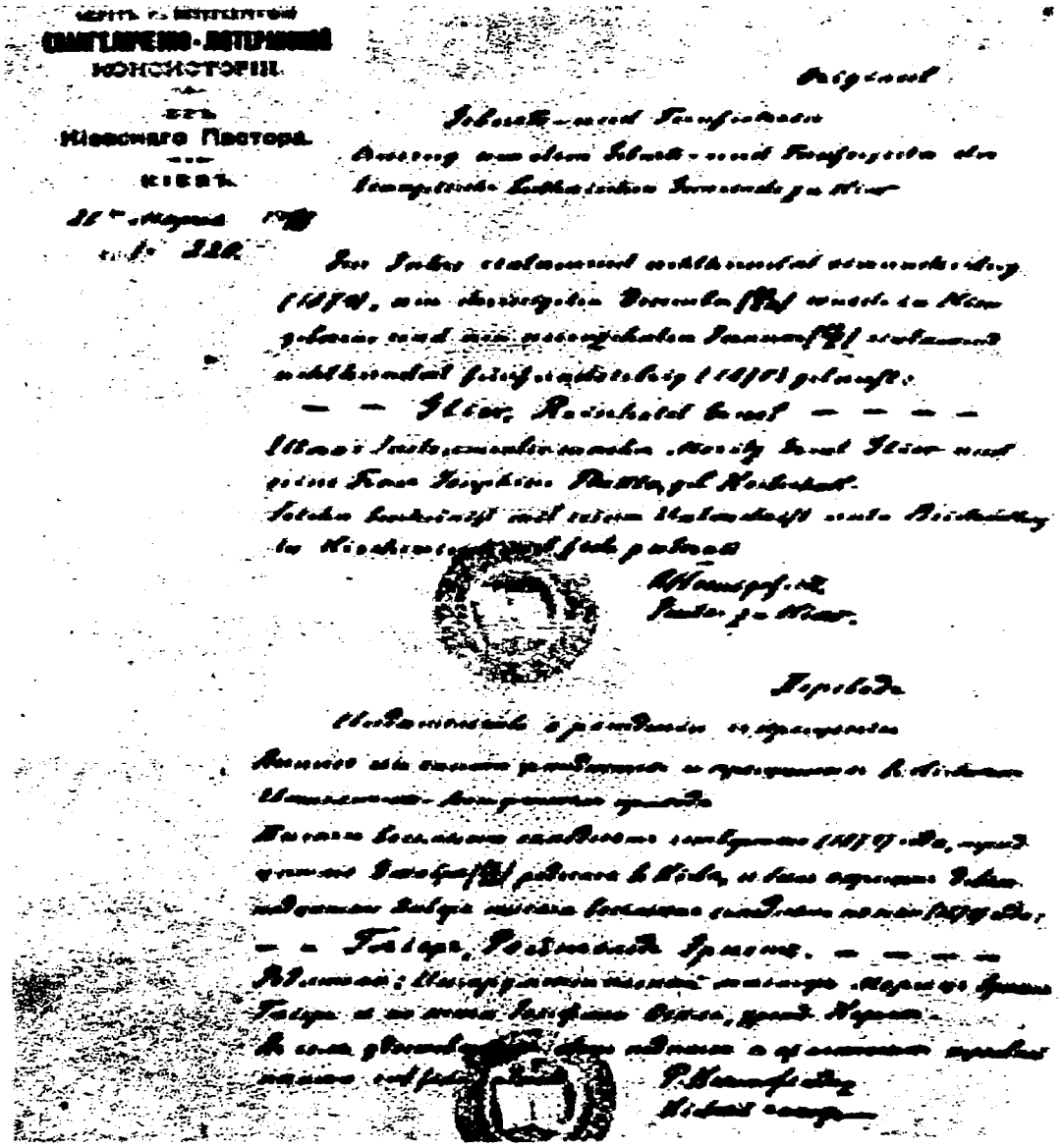
[12] Stanley D. Krebs, *Soviet Composers and the Development of Soviet Music* (New York: W.W. Norton & Company, 1970), 70.

[13] Ibid.

from Mr. Joerg Schnadt of Potsdam, Germany (a living relative of Reinhold Glière), the Glier family was predominantly Evangelical Lutheran.

The following image (p. 13) is a copy of the Christening certificate of Reinhold Ernst Glier (later Glière). It is proof that Reinhold was not of Belgian or Jewish descent. The christening certificate is from the Evangelical Lutheran church in Kiev and it shows Glière's true nationality and religious heritage.

Moreover, from previous history of the family, these claims can be safely argued that his family was neither Belgian nor Jewish. His father's side of the family (Glier) was from the southern section of the Vogtland known as Saxony in and around the far eastern border of Germany. The entire Glier family was christened as Evangelical Lutheran and Reinhold's mother, Josephine Thekla Kortschak, came from Poland and was Roman Catholic. Therefore the claims that Reinhold Glière was Belgian and Jewish is speculative. The Belgian heritage idea could be explained based upon the spelling of the family surname, Glière, a spelling that Reinhold adopted for artistic purposes. However, the true German spelling of the surname is Glier. In regards to the idea that Reinhold was Jewish, the author found no evidence of a conversion to that religion either as a child or as an adult. Reinhold's name was changed after he became a Russian citizen. In the Russian tradition, the father's first name follows the son's first name. On the christening certificate, the pastor listed Reinhold's father as Moritz Ernst Glier (the middle name was listed as the first). The name, Moritz, was "Russified" to Moritzevich, meaning, "son of Moritz." From then, he was known as Reinhold Moritzevich Glière.



Свидетельство о рождении Глиэра, получившего при крещении имя Рейнгольд Эрнест

Illustration 5: Copy of Christening Certificate of Reinhold Ernst Glier.[14] Copyright by Muzyka, 1986. Used by permission.

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[14] S.K. Gulinskaja, *Reinhold Moritzewitch Glier* (Moscow, Muzyka, 1986).

The translation of the certificate is as follows:

> Original Certificate of Birth and Baptism. Extract from birth and baptism registration of the Evangelisch Lutherisch Gemeinde zu Kiev (Lutheran Protestant parish of Kiev).
>
> In the year one thousand eight hundred and seventy four (1874), on thirty of December (30/12) was born and baptized on nineteenth of January (19/01) one thousand eight hundred and seventy five (1875)
>
> Glier, Reinhold Ernst
>
> Parents: Moritz Ernst Glier and his wife Josephine Thekla, born as Kortschak. This is hereby certified with his signature and church seal fide pastorali, Koenigsfeldt. Pastor at Kiev.[15]

At the age of ten, Reinhold entered the Kiev Gymnasium and then the music school in 1890. When he was fifteen, he began his first efforts at composition. During this time, he took classes in theory and composition with E.A. Ryb, a former student of Rimsky-Korsakov.[16] He became successful in his violin playing, which soon led him to Moscow. In 1894, he entered the Moscow Conservatory and studied violin with Jan Hrimaly, Sokolovsky, and Grgimali. His harmony studies were with Arensky and Konius, counterpoint under Taneyev, and composition and instrumentation under the composer, Ippolitov-Ivanov.[17] His main influence in composition was from Taneyev.

From these teachers, Glière developed his nationalistic and traditional Romantic style. Taneyev saw the potential as a teacher and composer in Reinhold

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[15] Translation by Joerg Schnadt.

[16] Ibid.

[17] Igor Boelza, Handbook of Soviet Musicians (Westport, Connecticut, Greenwood Press, 1971), 9.

Glière and gave him two pupils, Prokofiev and Myaskovsky. Taneyev provided these pupils because they could not attend the Moscow Conservatory. Prokofiev could not enter because of his youth and Myaskovsky due to his military obligation. In 1900, Glière graduated with a gold medal, the highest award given at the Moscow Conservatory, for his compositional work. By this time he had already written an opera, *Earth and Heaven*, his first quartet, octet, and his *Symphony No. 1 in E♭*, Op. 8. He was immediately hired to teach at the Gnessin School of Music in Moscow.[18]

On April 21, 1904 Reinhold married Maria Renkwist in Kiev. Their first children, born in 1905, were twin daughters, Lia and Nina; in 1907, a son Robert, and in February 1913, another set of twins, Leonid, a boy, and Walja, a girl.[19]

In 1905, shortly after the massacre of peaceful demonstrators in front of the Winter Palace in St. Petersburg, a manifesto signed by twenty-nine prominent Moscow musicians was published in the Moscow paper *Nashi Dni.* This letter, signed by musicians such as Rachmaninov, Chaliapin, Taneyev, Grechaninov, and Glière protested the governmental cruelty and condemnation of art during that year's uprisings.[20] Due to opposition from the government in reaction to his signing of the manifesto, Glière left Russia for a period of two years to study conducting with Oscar Fried in Berlin. In Berlin, he was well received and completed and premièred his second symphony. Glière returned to Moscow in 1907 and began his short-lived conducting career. His training, talents, and

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[18] Ibid.

[19] Family information provided by Joerg Schnadt.

[20] Boris Schwarz, *Music and Musical Life in Soviet Russia, 1917-1981* (Bloomington, Indiana: Indiana University Press, 1983), 3-4.

especially his conducting, gave him (at the time) the aspect of the 'big' Russian musician like Ippolitov-Ivanov, Koussevitsky, Safonov and others. However due to his financial backing, unlike those mentioned, was not up to sustaining the image. It may have been his style of conducting, which has been described as "not flamboyant in the respected manner of the time, but placid and thorough."[21]

The first decade of the twentieth century for Glière proved compositionally to be prolific. In 1906, his Symphony No. 1 was first performed in England in the Queens Hall promenade. He also composed a Byron-inspired opera, three piano concertos, string quartets, sextets, and an octet. In 1906, his symphonic poem, *The Sirens*, a work influenced by Franz Liszt was premièred and his second symphony, dedicated to the renowned conductor Sergei Kussevitsky, was premièred in 1908.[22] In 1911, he completed his most important work, his Symphony No. 3, *Ila Mourometz.* This work was premièred in Moscow on March 23, 1912 and garnered the Glinka Prize.[23]

In 1913, he returned to Kiev to teach composition at the music school. At this time, the Kiev music school became a full conservatory under the auspices of the Imperial Russian Musical Society (IRMS). Glière was a member of the composition staff and was named director in 1914. He is credited as the one who raised the Kiev music school to conservatory status and from being under the IRMS to a Soviet institution. Most people consider Glière as one of the first significant composers that answered the call of the Soviet ruler and had a role in

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[21] Krebs, *Soviet Composers*, 72.

[22] David Ewen, *Composers Since 1900* (New York: The H.W. Wilson Company, 1969), 239.

[23] Ibid.

the nurturing of the Soviet musical culture. In reality, Glière was apolitical and traditional.[24]

The following years were of great turmoil in Russia. Civil war broke out and Kiev, caught in wars between the White Guards of the old regime and the Red Army of the revolutionaries, suffered greatly. Caught in the middle, Glière thought he would never again be able to compose. He was now stranded in war-gripped Kiev, which was changing hands in rapid succession.[25] Being the director of the local Conservatory, all Glière did was look for firewood, maintain the instruments, put tuition back on track, and made sure his students had something to eat. "It's easier to write a dozen symphonies," he said, "than run a conservatory in the time of war."[26] Later in 1920, Glière was offered the position of professor of composition at the Moscow Conservatory. He immediately accepted the job so he could leave the war-ravaged area of Kiev. Soon after his move to Moscow, he was writing new music — a ballet for the fall season.

Glière's composition productivity increased after this latest appointment. In the 1920s, he composed three ballets; *Komedianty* (1922), *Cleopatra* (1925), and *The Red Poppy* (1926-27). *The Red Poppy,* Glière's most famous piece, was the first Soviet ballet with a heroic revolutionary theme. Although set in China, it is a model of Soviet Socialist Realism, with a traditional harmonic idiom, clean poster-paint colours tinged with Eastern exoticisms, and a suitable touch of

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[24] Information from Joerg Schnadt.

[25] Olga Fyodorowa, *The Russian Musical Highlights of the 20th Century.* <www.vor.ru/century/1920m.html >.

[26] Ibid.

sentimentality in the tunes; the 'Scene and Dance with Goldfingers' will particularly appeal to devotees of epic Hollywood film scores.[27]

In 1923, he was invited to the country of Azerbaijan to assist in the Soviet development of that country. While there, he composed an opera, *Shakh/Senem*, which used some native Azerbaijan folklore and folk music. The première of this work was in 1925 in Baku, but in the Russian language. A second version of this work was performed in 1934 in the Azerbaijan language. In 1938, it was mounted at a festival of Azerbaijan art in Moscow. In the score, the composer makes remarkable use of Caucasian folk songs, and particularly the demoniac rhythms of barbaric Caucasian dances.[28]

In 1932, the Communist Party and the Soviet state dissolved all independent cultural organizations. Glière was elected chairman of the management committee of the Moscow Union of Composers in 1937, and two years later he was made chairman of the organizing committee of the Union of Soviet Composers. During the 1930s, Glière received numerous honors from the various state governments. In 1934, he was named Artist of the Nation several times. He received this honor in the Azerbaijan SSR in 1934, the Russian SFSR in 1936, the Uzbekistan SSR in 1937, and in the USSR in 1938. His other honors included the Red Banner of Work in 1937, along with the Medal of Honor in 1938. He also received three Order of Lenin Medals in 1945, 1950, and 1955.

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[27] Mark Morris, *A Guide to Twentieth Century Composers* (London: Methuen, 1996), 314.

[28] David Ewen, *Composers Since 1900* , 239.

These medals were routinely given as birthday honors. In 1940, the degree of Doctor of Sciences was conferred on him for his research.[29]

In the 1930s, Glière stopped composing operas and ballets and focused his attention on music for the stage and screen and to the more socialized music of the USSR. In 1937, he composed the *Fest Overture*, a work written in memoriam of the twentieth anniversary of the revolution. He also composed the *Heroic March* for the Buriatiken Mongolian Autonomic Republic.[30]

At the beginning of World War II, Glière's teaching was disrupted at the Moscow Conservatory and he never returned. He left the Moscow Conservatory in 1941 and began to compose music that interpreted or extolled the war effort. As he wrote in an appeal to American musicians on July 6, 1941: "We Soviet composers, together with the people, are employing the medium of our art to help the Red Army wage its struggle against the brutal enemy."[31] In tribute to the collaborative effort of the Allies, he composed an overture titled *The Friendship of All Nations*, during the Fergana Fest dedicated to the progress of the Fergana canal. In this overture, he used Uzbekistan and Tadzhikistan themes. The overture was also performed to celebrate the fifth anniversary of the establishment of Josef Stalin. He also wrote other pieces; the *War Overture*, a patriotic song titled, *Hitler's End Will Come*, and *Victory Overture* composed to celebrate the defeat of the Nazis.[32]

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[29] Ibid., 240.
[30] Krebs, *Soviet Composers*, 75.
[31] David Ewen, *Composers Since 1900*, 240.
[32] Ibid.

At that time, Glière was one of the most revered composers of the Soviet Union and did not suffer the oppression from the state as other composers such as Shostakovich and Prokofiev. During the years 1939 through 1951, he composed four concertos that had some noticeable influence on Soviet music. These concertos were the *Concerto for Harp and Orchestra*, Op. 74 (1939), *Concerto for Coloratura Soprano*, Op. 82 (1942-43), *Concerto for Cello*, Op. 87 (1947) and *Concerto for Horn*, Op. 91 (1951).[33] His concertos are unique because no concertos had ever been written for these instruments in the Soviet Union. In 1946, he received the Stalin Prize for the *Concerto for Coloratura Soprano*, in 1948 for the Fourth String Quartet, and in 1950 for his ballet *The Bronze Horseman.*

In the 1940s, Glière returned to the genre of opera and ballet. Working as co-author with Talib Sadykov, Glière's student at the conservatory Uzbek Studio, he wrote two operas: *Leili and Medzhnun* and a "beefed-up Russified" version of *Guil'Sara.*[34] Glière later wrote an opera titled *Rachel*, which was based on de Maupassant's *Madame Fifi.*

In his last eight years, Glière's output dwindled due to his declining health. From 1948 to 1956, he spent much of his time in Ivanowo at the recreation village of the Moscow Union of Moscow Composers. It was there he frequently visited with his two students, Myaskovsky and Prokofiev before they died in 1950 and 1953 respectively. In 1948-49, he composed one of his more prominent ballets, *The Bronze Horseman*, and in 1951-52, *Taras Bul'ba.* His last

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[33] Krebs, *Soviet Composers*, 75.
[34] Ibid, 77.

ballet was *The Daughter of Castilian* (1955). Shortly thereafter, Reinhold Glière died on June 23, 1956 and was buried in the Moscow Nowodewitsch Cemetery.

Glière was one of the most respected composers and teachers of music in Russia; however, because of his compositional style, his music is rarely performed. His works virtually go unnoticed due to his conformity to the style of his teachers and his unwillingness to explore and compose in the avant-guard style of his contemporaries. Because of his pronounced Romantic tendencies as a composer, and his strong national spirit, Glière was one of the few outstanding composers to escape indictment by the Central Committee of the Communist Party when, in 1948, it launched its violent attack on "dissonance makers" and "decadent formalists."[35] Even though he was a composer born in the same year as Schoenberg, he composed in the traditionalist style. Glière's success occasionally transcended the fact that most of his 500 compositions are in the language and mold of the late nineteenth century.[36]

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[35] David Ewen, *Composers Since 1900,* 240.

[36] David Mason Greene, *Greene's Biographical Encyclopedia of Composers* (Garden City, New York: Doubleday and Company, Inc., 1985), 945.

Illustration 6: Glière with his granddaughters, Senta and Lolita Krilow, 1937. Private family photo of Elena Köller . Used by permission.

Illustration 7: Grave of Reinhold Glière in the Moscow Nowodewitsch Cemetery. Copyright by Muzyka, 1986. Used by permission.

CHAPTER TWO

HISTORY OF THE CONCERTO FORM

In his composition of the *Concerto*, Op. 91, Glière followed the standard three-movement form as first established from concertos in the Baroque era. In this chapter, the origin of the concerto form and how it developed through the Baroque, Classical and Romantic eras are discussed

Arthur Hutchings, in his article in *The New Grove Dictionary of Music and Musicians* indicates that the concerto is: "An instrumental work that maintains contrast between an orchestral ensemble and a smaller group or a solo instrument, or among various groups of an undivided orchestra."[37] The term "concerto" is one that is often applied to ensemble music of the seventeenth century for voices or instruments. Since then it is usually denoted as a work in which a solo instrument (or instrumental group) contrasts with an orchestral ensemble.[38] It was first used for vocal compositions with instrumental or organ accompaniment in order to distinguish these pieces from *a cappella* music. They were classified as *Concerti Ecclesiastici* [church concertos]. Composers such as Andrea and Giovanni Gabrieli wrote church concertos. The first significant impetus toward the creation of the modern solo concerto came from Italy. In its most rudimentary form, as exemplified by Tomasso Albinoni (1674-1745), episodes for the solo violin were simply momentary interruptions of the dominant

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[37] Arthur Hutchings, "Concerto," *The New Grove Dictionary of Music and Musicians*, Vol. 3, ed. Stanley Sadie (London: MacMillan Publishers Ltd., 1980), 626.

[38] Stanley Sadie, ed., "Concerto," *The Norton Grove Concise Encyclopedia of Music* (New York: W.W. Norton & Company, 1994), 178.

orchestral texture, a brief variation in tone color and tone mass.[39] Because he was an opera composer, he may have been the first composer to introduce to the concerto with musical effects and other practices commonly found in opera. These facets give the concerto a spectacular quality to the concerto form. Albinoni and others in the *Bologna* school established the *concerto grosso* and the solo concerto. Patterned after the *sonata da chiesa* and *sonata da camera*, Torelli established the standard form of the Baroque concerto, in three movements, fast-slow-fast, with the first movement in *ritornello* form.[40] This idea appears to have come from the Italian opera overture, known as the sinfonia, which was typically cast in three movements, or large sections, in a fast-slow-fast order.[41] Torelli wanted to clarify the difference between solo and orchestra.[42] In Torelli's works the orchestral sections and the solo sections are blocked from one another. There is no fusion of the orchestra and soloist together. The solo does not intrude while the orchestra is on stage, and the orchestra in turn respects the soloist's right to undistracted and unabbreviated utterance.[43] In large part, the soloist was accompanied by the *cembalo*.

The most influential composer in the history of the Baroque concerto was indisputably Vivaldi, who was the first to fully develop the formal and stylistic potentialities of the Torellian model.[44] His contributions to the development of

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[39] Abraham Veinus, *The Concerto* (Garden City, New York: Doubleday, Doran and Company, Inc., 1944), 37

[40] Ibid.

[41] Michael Thomas Roeder, *A History of the Concerto* (Portland, Oregon: Amadeus Press, 1994), 38.

[42] Ibid, 37.

[43] Ibid, 37.

[44] Hutchings, "Concerto" *The New Grove Dictionary of Music and Musicians*, 630.

the form had a profound influence on future concertos. Hutchings describes Vivaldi's influences:

> Vivaldi's contributions may be summarized under seven headings: the establishment of three-movement form; the introduction of brilliant or impassioned solo parts; the romantic turn of expression (attested by contemporary witnesses of his performances); the perspicuity of his style and memorability of his themes; the organization of his ritornellos, which were unprecedentedly elaborate and often included contrasted but organically connected ideas; the pathetic character of his slow movements (often very lightly scored); and the use of wind instruments, of which a wide variety of combinations was available to him through his post at a Venetian girls' orphanage, the Ospedale della Pietà.[45]

Vivaldi's concertos represent the culmination of past developments and crystallize the form and practice of the Baroque concerto.[46] He followed the traditions of Torelli and Albinoni in their scheme for internal and external structural plans; however, his concertos are structurally more defined. In Vivaldi's concertos, the quick movements are written in *ritornello* form.[47] The initial *ritornello* clearly and resolutely defines the tonic key through the use of simple, precise motives that are most often triadic, scalar or a combination of the two.[48] This function of the ritornello became a standard compositional feature of future concertos. An essential characteristic of such works is the contrast between passages dominated by the soloist (usually requiring some display of virtuosity) and passages (called *tutti*) for the orchestra alone.[49] Vivaldi's concertos are

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[45] Ibid.

[46] Veinus, *The Concerto*, 48.

[47] Ritornello form refers to the alternation between solo and tutti sections. The tutti sections consisted of returning thematic material whereas the solo lines varied.

[48] Roeder, *A History of the Concerto*, 49-50.

[49] Don Michael Randel, comp., "Concerto," *The Harvard Concise Dictionary of Music* (Cambridge, Massachusetts: The Belknap Press of Harvard University Press, 1978), 113.

different than the concertos composed earlier; the solo lines are more decorative and more lightly accompanied. With these ornamented lines, the soloist is given a more dramatic role in the piece.

Along with the increase in popularity of these skillful performances, came the significance of improvised embellishment. Therefore, the composer allowed the soloist to perform cadenzas. The cadenza, an unaccompanied solo passage in which a prominent cadence near the end of the movement is embellished, grew in size and importance during this period.[50] The cadenza was inserted before the final statement of the ritornello and was used as an adornment of the dominant to tonic cadence. The cadenza's length was probably determined by the often-cited rule of the time: that it be limited to what could be sung or played in one breath.[51]

The Venetian composers (such as Vivaldi) gave the middle movement a more important role in the concerto. The middle movement was considered merely as a transition between the first and last movements. The Venetians drew upon the dramatic music of opera and intensified the slow movement, which made the second movement seem like the high point of a work. In contrast with the last movements, the slow, middle movement is not generally in *ritornello* form. No standard form was devised, but many middle movements are built on long *cantabile*, or song-like, lines in the manner of an *adagio* operatic aria.[52]

The instrumental concerto attained new heights in the late seventeenth and early eighteenth centuries. The main advance over the previous period was the

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[50] Roeder, *A History of the Concerto*, 52.
[51] Ibid.
[52] Ibid, 53.

establishment of a form in three or four different movements, and the adoption of a fuller, more homophonic style, with increasing melodic emphasis on the upper parts.[53]

Johann Sebastian Bach (1685-1750) was one of the most influential figures in Germany in the development of the concerto. Although he composed very few concertos, they are of historic importance. Heavily influenced by the Italians (specifically Vivaldi), Bach adopted their design and accustomed himself to the genre by transcribing concertos for organ and harpsichord (BWV 592-7, 972-87), including several by Vivaldi.[54] Bach's concertos showed the impact of the Italian model. This influence can be found in his solo, double, and *Brandenburg Concertos*, and in his adaptation of the *ritornello* design and concerto style to media other than the orchestra (as in the Italian Concerto for harpsichord, BWV 971) and to forms other than that of the concerto proper (e.g. choral movements of cantatas and preludes for organ).[55] The *Brandenburg Concertos* are considered to be Bach's most important contribution. These concertos are a great compendium of the concerto practices that display different ways to achieve musical contrast. Three of the *Brandenburgs* are orchestral concertos and three are *concerti grossi*.[56]

In the Classical era, the concerto shared some of the same features of the sonata. The first movements were composed in an adapted sonata form. The theme is presented in an abbreviated manner in the tonic key and is only

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[53] Ibid.
[54] Hutchings, "Concerto" *The New Grove Dictionary of Music and Musicians*, 631.
[55] Ibid.
[56] Roeder, *A History of the Concerto*, 83.

performed by the orchestra. After the introduction, the main theme is presented in its entirety in the solo line with the orchestra as accompaniment. With the two parts together, they modulate from the dominant to the tonic, where the secondary theme(s) are stated, which are found in the development and in the recapitulation. Near the end of the recapitulation, it became common practice to allow a cadenza for the performer.[57]

One of the most influential composers in the development of this Classical style of concerto was W.A. Mozart (1756-1791). As a boy, Mozart came under the influence of J.C. Bach. Mozart's concertos, of which there are about fifty exhibit in their first movements the same basic structural plan found in those concertos of J.C. Bach.[58] Douglass M. Green, in his book, *Form in Tonal Music*, gives the structure of J.C. Bach used in his concertos[59] (see structure, p. 29):

	R1	S1	R2	S2	R3	S3	R4
Major mode:	I	x	V	x	vi or I	x	I
Minor mode:	i	x	III	x	v or i	x	i

Mozart's most important concertos were his mature piano concertos. They were formed by the same musical sensibilities as those of his symphonic and other instrumental music, but also show Mozart's dramatic genius sparked by that duality and contrast inherent in the concerto idiom.[60] Mozart composed these

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[57] Randel, "Concerto," *The Harvard Concise Dictionary of Music*, 113.

[58] Douglass M. Green, *Form in Tonal Music, An Introduction to Analysis* 2nd edition (New York: Holt, Rinehart and Winston, 1979), 240.

[59] Example taken from *Form and Tonal Music*, 241.

[60] Roeder, *A History of the Concerto*, 127-128.

concertos primarily with his own playing ability in mind, a high level of musical and technical competence. Virtuosity seemed to be one of his main focuses because it was used to increase dramatic content. However, the concertos were not designed to be a medium exclusively for the soloist. Although the works are thoroughly virtuosic, the expressiveness of the music never suffers.[61] Mozart also gave the orchestra a more important role in the concerto. The orchestra presents essential thematic material and defines formal divisions and adds color. In addition to this, Mozart combined his love of contrast (between soloist and orchestra) with an astonishing opulence of melodic material. According to Michael Thomas Roeder in his *A History of the Concerto*, Mozart composed his concertos along the following structures:[62]

> In the first movements of his concertos, he used the following structure:
>
> *Tutti* 1 (*Ritornello* 1), Solo 1 (Exposition), *Tutti* 2 (*Ritornello* 2), Solo 2 (Development), *Tutti* 3 and Solo 3 (*Ritornello* 3 and Recapitulation), and *Tutti* 4 (final *Ritornello*).

His second or slow movements were in a variety of forms:

> Concerto-sonata on a smaller scale, simple sonata-allegro form with little or no development; ternary form; theme and variations; and romanza in a rondo form.

The final movements used a rondo element, mixed with some features of sonata-allegro form:

> Refrain 1, Episode 1, Refrain 2, Episode 2, Refrain 3, Episode 3, Refrain 4.

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[61] Ibid, 128.

[62] All examples are taken from Roeder, *A History of the Concerto*, 129-131.

Mozart's form of the concerto was widely used in the Classical era and as a model for concertos in the Romantic era and the Twentieth Century.

The Romantic era concertos continued to follow the structure set in the Classical era. Louis Spohr was one of the composers of the early Romantic era composers to make some changes to the Classical concerto form. In his concertos, the influence of Mozart is prevalent. Spohr followed the traditions of *ritornello* form but did use some different techniques. He used the following:[63]

Linking of movements
Serious, meditative Adagios
Discarding of the sonata-form movement
Slow introductions
Exotic dance-rhythm finales
Written-out cadenzas
Absence of cadenzas
Free recitatives
Avoidance of improvised ornamentation,
writing elaborately decorated slow movements.

One of the major composers who helped change the structure to fit the Romantic idiom was Felix Mendelssohn. In his *Concerto* No. 1 in G minor, Op. 26, he did away with the traditional Classical division of *tutti* and solo sections, and shared the material between soloist and orchestra. He kept the exposition, development, and the recapitulation, but did away with the *tutti ritornellos* and grand rhetorical melody.[64] Mendelssohn set forth in his piano concertos a satisfactory solution to structural problems, which had bedeviled the earlier Romantic composers of virtuoso concertos.[65] His solution was to do away with

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[63] Ibid., 211.
[64] Ibid.
[65] Roeder, *A History of the Concerto*, 232.

the obligatory opening *tutti* section. The first movements were arranged in sonata-allegro form without reference to a *ritornello* structure.[66] Therefore, the soloist was the first to state main thematic material and to play from opening to close and the orchestra was given a predominantly accompanimental role.[67] He unified the concerto by binding two or three movements together. This was done by moving from one movement to another without pause or restating thematic material from an earlier movement or a later one, resulting in cyclical form.[68] Historically, these changes are important; however, from a musical substance standpoint, Mendelssohn's piano concertos are considered to be lacking in originality and flair. His violin concerto is unlike his piano concertos. In this concerto, he also took a fresh approach to the problem of the concerto form. Hutchings describes Mendelssohn's violin concerto in the following:

> The soloist begins immediately with the singing, characteristic violin theme, played softly without bravura; the ensuing passage-work is dramatic and recitative-like rather than merely virtuoso. The development, like the coda, is a series of confrontations between soloist and orchestra; and the written-out cadenza, placed at the joining of development and recapitulation, is woven into the structure. The novel last movement in sonata-rondo form suggests the atmosphere of his *A Midsummer Night's Dream* music.[69]

These influences helped shape the concerto of the late Romantic era. Composers such as Paganini and Chopin delved into making the concerto a vehicle to display incredible virtuosity. They made the concerto into an extended

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[66] Ibid., 228.
[67] Ibid.
[68] Ibid.
[69] Hutchings, "Concerto," *The New Grove Dictionary of Music and Musicians*, 635.

solo display with orchestral accompaniment. Despite their virtuosic melodic lines, they still retained the *ritornello* design as a framework.

Liszt, another virtuoso on the piano, treated the form more freely and introduced an element of passionate rivalry between the soloist and orchestra. This rivalry is evident in the later Russian Romantic concertos of Tchaikowsky, Rachmaninov, Glazunov.

Tchaikowsky (1840-1893) was one of the most influential composers in Russia. Although he lacked mastery of the sonata-allegro form, he relied heavily on repetition and sequence. His use of the orchestra to create marvelously varied repetitions and his wonderfully voluptuous melodic style more than compensated for this weakness.[70] With these compositional methods, Tchaikowsky combined his virtuosic writing and made the *Piano Concerto in B♭ Minor* and the *Violin Concerto in D Major* classics in the concerto literature. It is in Tchaikowsky's compositional style that Glière modeled his *Concerto*, Op. 91 for horn and orchestra.

In conclusion, the form of the concerto developed from the Renaissance's early sonatas and evolved into one of the most prominent mediums for solo instrumentalists. From the early church concertos of Andrei and Giovanni Gabrieli, the concerto began to take its early forms. Under the Gabrieli's, the concerto became established as a form to distinguish accompanied vocal compositions from the *a cappella* music. The Italians of the Bologna school; Albinoni and Torelli further developed these early concertos by introducing solo

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[70] Roeder, *A History of the Concerto*, 293.

violin episodes as interruptions of a dominant orchestral texture and employing the use of musical effects and other practices associated with opera giving the concerto a spectacular quality. Using the already established forms of the sonata da chiesa and sonata da camera, Torelli established the form of the concerto that is commonly followed; a three-movement form (fast-slow-fast). Torelli's concertos were composed in a manner where the soloist and the orchestra were blocked from one another. There was no fusion of the soloist and the orchestra.

Vivaldi was the next major figure who had a profound impact on the development of the concerto. He helped further establish the three-movement form, introduced passionate solo lines, developed and intensified the pathetic character of the slow movement, and used wind instruments. He is also credited as being one of the first to use the cadenza, an unaccompanied solo passage that allows the soloist to display his virtuosity on his instrument.

In the late Baroque era, the concerto was developed further in the works of J.S. Bach. He adapted the Italian form to his concertos but also to other works as well, such as choral movements in cantatas and preludes for organ. In his *Brandenburg Concertos*, he put together a compendium of the practices of concerto writing as well as showing different ways to achieve musical contrast. J.S. Bach's were carried on through his sons, particularly J.C. Bach, who was a great influence upon Mozart in his settings of the concerto structure. Mozart further developed the concerto by establishing the standard form of concerto writing, which was followed by the Romantic era composers.

Louis Spohr was the next influential figure in the development of the concerto form because of his use of different techniques in opposition to the traditions of the Classical era. He used ideas such as linking movements together, eliminating cadenzas, discarding of the sonata-form movement, and exotic dance-rhythm finales.

In the concertos of Mendelssohn, the traditional Classical division of *tutti* and solo sections was done away with and he shared the material between soloist and orchestra. However, he did away with the obligatory opening *tutti* section and the *ritornello* framework allowing the soloist to be the first to state thematic material. He also unified the concerto form by binding the second and third movements together.

The late Romantic composers, such as Chopin, Liszt, and Paganini, used the concerto primarily as a vehicle to display the virtuosity of their own talents. They did not take great aims to develop the form any further as they retained the ritornello framework. However, Liszt treated the form more freely causing a rivalry between soloist and orchestra therefore, the orchestra was given important thematic material. Tchaikowsky treated the concerto in a similar manner with the exception that he was not a master of the sonata-allegro form. He relied heavily upon repetition and sequence. Tchaikowsky's style of concerto writing was influential on Glière.

CHAPTER THREE

HISTORY OF THE CONCERTO, OP. 91

INTRODUCTION

In this chapter, the history of the *Concerto*, Glière's relationship with Polekh, and how the *Concerto* was conceived will be discussed. A short biography of the hornist, Valery Polekh, is also given as well as an account of the première of the *Concerto*.

The *Concerto*, Op. 91 has earned a prominent place in the literature for solo horn. Although this work was completed in 1951, it is not reminiscent of the works found during the post-war years. In his composition of this concerto, Glière, unlike his contemporaries, did not try to write music in the avant-garde style. His works follow along the same lines as previous Russian composers: Borodin, Rimsky-Korsakov, Tchaikowsky, and Glazunov. Glière designed his works based upon the idea of expressive melody.

The *Concerto* was Glière's last completed work for solo instrument. It is the last of four concertos written in the last twenty years of his life. According to Stanley D. Krebs, "The work for French horn and orchestra is the least significant, musically."[71] However, from the horn player's point of view, the *Concerto* is one of the most demanding ever written for the instrument. Glière decided to write for the horn as he would the violin. He composed a concerto that pushes the limits of the horn's technical aspects, but allows the performer to play

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[71] Krebs, *Soviet Composers and the Development of Soviet Music*, 75.

expressively. No other composers who had written concertos for the horn used such expressive melodies comparable to violin writing. There are many passages that are similar stylistically to late Romantic Russian violin concertos. The *Concerto* Op. 91 is seen by many to be modeled after the *Concerto in D major*, Op. 35 for violin and orchestra by Tchaikowsky. Many facets of Glière's *Concerto* seem to derive from it. Valery Polekh, the hornist to whom the *Concerto* was dedicated, stated "Glière had the idea of treating the horn as a virtuoso instrument, almost like the violin; the model is Tchaikovsky's violin concerto."[72]

Horn players have a special fondness for his short pieces for horn and piano, which include an intermezzo, nocturne, and romance. His horn concerto is a work that is most favored by advanced high school and college players.[73] The concerto itself is of considerable length, a full twenty-five minutes. It employs a large number of players in the orchestra and allows the solo performer to exploit his or her virtuosity on the instrument. The work is based on full, long, romantic melodic lines. Its technical moments have the virtue of sounding both dazzling and difficult.[74]

Written for the famous Russian hornist, Valery Polekh, the *Concerto* is technically demanding. It requires a player with great skill and agility in both the high and low ranges of the instrument. The *Concerto* also demands great

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[72] Quote by Valery Polekh taken from the liner notes from a recording by Hermann Baumann of the Concerto, Op. 91. Phillips 416 380-2.

[73] Verne Reynolds, *The Horn Handbook* (Portland, Oregon: Amadeus Press, 1997), 172.

[74] Ibid.

endurance for nonstop playing as found in passages in the first movement and also to have a refreshed embouchure after a reasonable amount of rest.[75]

HISTORY OF THE *CONCERTO*, OP. 91

Glière wrote the *Concerto* for the hornist, Valery Polekh, the Principal Horn of the Bolshoi Theater Orchestra. Polekh described Glière as a modest, reserved, and refined person. He met Glière for the first time at the Bolshoi Theater during a rehearsal of his ballet, *The Bronze Horseman*. His initial impression of Glière was that of him being very modest and understanding. Glière asked questions and valued the opinions of the musicians and always considered them. He was not one to interrupt rehearsals of his music. During the rehearsal, Glière noted the expressive playing of the wind instruments and stated that it was a pity that composers rarely wrote solo works for them. It was then that Polekh took the chance to ask if he would write a concerto for the horn. At that time, Glière stated that he was very busy but promised that he would work on it in his spare time.[76]

Later, Glière invited Polekh to his home to discuss the details of the *Concerto*. During their discussion, Glière asked Polekh various questions concerning his range and technical capabilities and all of Polekh's answers in a thick notebook. After the talk, Glière asked Polekh to play something and he sat at the piano. Polekh began playing Glière's *Nocturno,* from his Opus 35 and

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[75] Ibid., 173.

[76] Valery Polekh "The Birth of the Gliere Concerto," *The Horn Call*. Vol. 23, No. 3, (May 1999): 39.

Glière began to play along. Polekh stated, "I always included the *Nocturno* in my concerts, but I don't recall any other occasion when I played with such inspiration as that time with the composer himself."[77] Polekh then played other concertos by Mozart and Richard Strauss followed by orchestral solos, instrumental miniatures, and his own arrangements. After hearing Polekh perform, Glière was profoundly impressed. He claimed that what he had heard was an instrument that was new to him, an instrument for both solo and concerts. He said that he would have to take a new approach in writing for the horn.

After a year, Glière telephoned Polekh late one evening saying "Valery, I wrote a concerto for you. Will you please come to my place?"[78] Polekh was very excited. In that winter of 1951, Polekh performed the just-completed *Concerto* from the manuscript. "I could feel with my entire self that the *Concerto* was a success. The composer put his whole heart, soul, talent, and great love for the instrument into it. I felt that the *Concerto* would become a horn player's favorite."[79] Polekh was so enthralled and ecstatic with the *Concerto* that Glière did not even ask him of his opinions of the work. He could tell by Polekh's reaction and enthusiastic attitude what he really thought of the piece.

Polekh did not touch or practice the *Concerto* for a few days after that meeting. He wanted to continue to live through the birth of the work. After his emotions had calmed down, Polekh started to thoroughly study and develop his own perceptions of the *Concerto*. When he had a clear idea of his final edition, he

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[77] Ibid.
[78] Ibid., 40
[79] Ibid.

presented it to Glière. Polekh played much to Glière's satisfaction, and the composer set out to make some final changes. Much the traditionalist, Glière let Polekh develop his own cadenza. Glière soon made the piano reduction and Polekh then started to learn the *Concerto*. He gave Polekh a very short time to prepare the work, because the scheduled performance date was May 10, 1951 in Leningrad.[80]

The *Concerto* was premièred in the Grand Hall of the Leningrad Philharmonic Society with Glière conducting the Leningrad Radio Symphony Orchestra. There was some apprehension expressed both by Glière and Polekh. Polekh recalls that night:

> "In the evening we met again. The orchestra was preparing to enter the stage. Everyone was a bit nervous. I looked at the hall — it was full. The bell rang for the third time. Glière took me by the hand and said, "God help us! Come on!" I played with inspiration, and everything went as I hoped it would. It was a success. We took bows several times. The audience would not let us go. Glière was very pleased. It was after that first performance that Glière made an inscription for me on the score."[81]

The inscription on the score was a dedication of the *Concerto* to Valery Polekh. In 1952, Polekh made the first recording of the concerto with the Bolshoi Orchestra, conducted by Glière.[82] This medium was sold to the United States and soon a record was produced. Since then, the *Concerto* has become a huge staple in the horn repertoire. The edition that is most used today is the one with Polekh's cadenza.

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[80] Ibid.
[81] Ibid.
[82] Ibid.

Since that time, the *Concerto* has been recorded numerous times and performed throughout the world. Most notably the recordings by Polekh and Hermann Baumann have become the models from which today's performances are fashioned.

Illustration 8: Picture of Glière (left) and Polekh (right) at the premiere performance of the *Concerto* on May 10, 1951.

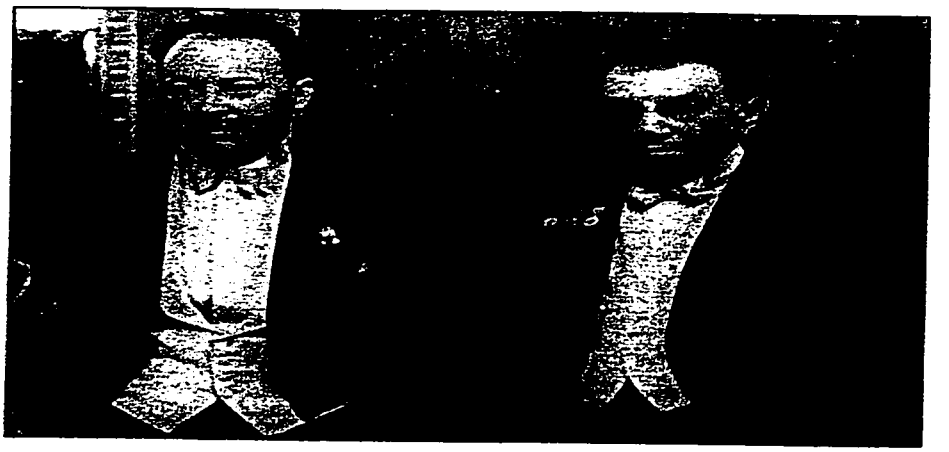

Illustration 9: Photograph of Valery Polekh (left) and Reinhold Glière (right) taken on May 10, 1951. The pictures are the property of Hans Pizka of Kirchheim, Germany.[83] Used with permission.

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[83] Photographs taken from article by Valery Polekh, "The Birth of the Glière Concerto." 39-40.

VALERY POLEKH

Valery Vladimirovich Polekh was born on July 5, 1918 in Moscow. He came from a very well educated family acquainted with classical and modern-day music. His father, Vladimir Vasilievich, and mother, Vera Alekseevna were well-educated, intelligent people.[84] Vera Alekseevna made sure her children were exposed to the arts on a regular basis. Valery's father also contributed to the children's musical training. He played the balalaika and would sing with their mother, Vera. His father was his first music teacher as he taught Valery to play the balalaika. Valery remembers that his father had a lifelong habit of inviting people to thrilling musical parties in his home.[85]

Valery was exposed to brass playing at a very young age when his cousin, Vasily, had him attend an organizational meeting for a wind orchestra formed by the factory "Krazny Proletari." A professional trombonist named Yuri Yurievich Gubarev directed the orchestra. Because his orchestra mainly consisted of beginners, he had to teach the basics of music and compose his own arrangements accordingly. The young Valery first played an alto horn and then a French horn in E♭. "Gubarev noticed Valery's talent and recommended him for further study at a music school.[86]

Valery entered the October Revolution Music School in 1933 and began studying with the horn soloist of the Bolshoi, Vasily Nickolaevich Solodov. At first, studying with Solodov was difficult. Solodov made Polekh change his

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[84] Information found on Hans Pizka's Web site. <www.pizka.de/Polekh.htm>
[85] Ibid.
[86] Ibid.

embouchure from a trumpet style to one of a horn. This made Valery virtually learn the horn all over again; however, he did what his teacher instructed him to do and before long was able to perform simple concertos.[87]

In 1935, Solodov left the school and Valery was left without a teacher. He practiced five hours a day and became an excellent player. He learned to play effortlessly with a beautiful tone. Because of his determination to achieve higher goals, his excessive practice soon turned to tragedy. He seemed to wear out the muscles in his lips; he tried to play but couldn't. After a long rest of almost a year, Polekh was able to resume playing. At that time, a new horn teacher arrived at the October Revolution Music School, Anton Aleksandrovich Shetnikov, the new horn soloist with the Bolshoi Theatre.[88]

Although he was not a student there, Polekh began to develop his skill as an orchestral player performing in the symphony of the Moscow Conservatory. His professional engagements began in 1936 in the chamber theatre and soon led him to more public performances with more regional orchestras and professional theatre companies. In 1937, Polekh was accepted into the Moscow Conservatory to study with Ferdinand Eckert who decided to combine Polekh's studies with practical experience. He became the first horn in a thirty-two-member salon orchestra for the cinema. In 1938, Polekh auditioned for the first horn position in with the radio orchestra. He performed Eckert's horn *Concerto* and was chosen as an assistant to soloist A.I. Yusov.[89] The conductor of the radio symphony

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[87] Ibid.
[88] Ibid.
[89] Ibid.

noticed Polekh's talent and encouraged him to audition for the Bolshoi Theatre orchestra. In 1938, he successfully auditioned for the Bolshoi orchestra.[90]

Being a young player, Polekh did not know the repertoire and the traditional approach to performing. He learned the practices of professional performance standards from his colleagues in the Bolshoi Orchestra by studying their playing. He was soon entrusted with the position of third horn and later became the primary player for that part. Later in 1938, he was appointed as the principal horn. In 1939, he began his compulsory service in the Red Army. He played in the Red Army orchestra, which was headquartered in Moscow. During his army service, his days were filled with rehearsals, practice and military exercises.[91]

In 1941, he won a prize at the Moscow competition by performing the *Variations Brillantes* by Henry Gottwald and *Les Dernieres Pensèes* by Weber. Although he was an accomplished orchestral player, his sound was not that of a soloist. He had full command of the instrument, but his colleagues reproached him for the insufficient care for the beauty of his sound.[92] Therefore, Polekh went to work on improving his sound. In his article, "The Birth of the Glière Concerto," Polekh describes his work toward his soloistic sound:

> Because I wanted to become a solo performer, I had to learn how to sing on the horn. So I began taking vocal lessons. I mastered *bel canto* and strong breath, and then applied all that to the horn. I was awarded first prize at the 1949 International Competition in Budapest. By that time I had a fairly broad repertoire, but today it seems to have been just a prelude

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[90] Ibid.

[91] Ibid.

[92] Valery Polekh, "The Birth of the Gliere Horn Concerto," 39.

to a great composition-that superb concerto which Glière wrote for the horn.[93]

After meeting Glière and performing the concerto, he made numerous recordings of the Glière *Concerto* and other works. He also edited a performance edition of the Mozart Horn Concertos. In addition to his recording career, he continued to play in the Bolshoi orchestra for thirty-five years.[94] He currently lives in Moscow.

Illustration 10: Valery Polekh in 1968.[95] The picture is the property of Hans Pizka of Kirchheim, Germany. Used with permission.

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[93] Ibid.

[94] Ibid.

[95] Photograph taken from article by Valery Polekh, "The Birth of the Gliere Concerto", 40.

Illustration 11: Ivan Kozlovsky, tenor and Polekh. Picture of the Soviet premiere of Benjamin Britten's *Serenade for Tenor, Horn and Strings*, Op. 31 in Moscow, 1965. The picture is the property of Hans Pizka. Used by permission.

CHAPTER FOUR

COMPOSITIONAL TECHNIQUES AND STYLES

INTRODUCTION

The compositional output of Reinhold Glière is believed to number over five hundred works. However, only one hundred of these works were given opus numbers. Most of these pieces were written for chamber performances and were written in the style of the late nineteenth century. In his development, he is organically related to the Russian Five on one side and Tchaikowsky and Taneyev on the other. He engaged the best traditions of Russian music and handed them on to his students.[96] This chapter discusses Glière's compositional techniques he used in his works and concertos and his relation to the traditionalist Russian composers.

During Glière's life, there were three main groups of Soviet composers. The first was the creative opposition. It was these composers whom official Soviet critics characterize as "formalists" or as "those who are unable in their creative work to answer the democratic requirements of the masses of the Soviet people." To this group belong, the "underground artists," a group of first-rate composers whose creative work during the twenties was a major component of Russian music. Tolerating no control from anyone and standing in open opposition to the Soviet aesthetics of "socialist realism," these men by the mid

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[96] Igor Boelza, *Handbook of Soviet Musicians* (Westport, Conneticut: Greenwood Press Publishers, 1971), 10.

thirties had either ceased to compose music or carefully concealed what they composed from the Soviet musical public.[97] These composers rarely wrote and published works that did not share anything with their innovative qualities. Composers belonging to this group were Shostakovich, Prokofiev, and Myaskovsky. Another cluster of Soviet composers, the traditionalists, consisted mainly of representatives of an older generation: Gnesin, Krein, Shteinberg, Glière, Goedicke, Vasilenk, Ippolitov-Ivanov, Glazunov, and Shaporin. These men, mostly former pupils of Rimsky-Korsakov and Lyadov or of Tchaikovsky and Taneyev, show a close relationship to their teachers in their creative aims. They followed a moderate line, combining the stylistic features of The Five with those of the Moscow school.[98]

Glière's works easily fall into this category of this compositional style. He, along with the aforementioned composers, consistently composed in the compositional styles of their teachers. Possessing considerable mastery within the limits of the Classical/Romantic tradition but lacking the necessary originality for creative individuality, Glière found it easier to follow the Party line in aesthetics than did other composers of the senior generation. More than other composers, his music appeals, if not to "socialist realism," at least to "traditional realism." All of his compositions remain within the circle of the well-tested in form and theme.[99] The works of these composers, in form and spirit, are the survivals and breadth of development. Essentially in the development of the classical traditions

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[97] Andrey Olkhovsky, *Music Under the Soviets, The Agony of an Art* (New York: Frederick A. Praeger, 1955), 187.

[98] Ibid. 225.

[99] Ibid. 228-229.

of Russian music, the works of several of them show traces of the influence of pre-Soviet Russian Modernism.[100] The third avant-garde were the orthodox composers. These composers were the most numerous because they were part of the great majority who were educated under the auspices of Soviet veracity. The great majority of representatives of the new generation of Soviet composers detested everything connected with the musical culture of the past, and they are particularly outspoken in their disdain for the contemporary art of the West.[101]

Being a traditionalist composer, Glière wrote in the style of his former teachers. He did not venture into new forms and ideas in his compositions. His works show the definite Romantic tendencies of Rimsky-Korsakov and Tchaikowsky and are considered to be middle of the road in terms of harmonic and form development. He was not considered to be revolutionary or even somewhat original in his compositions. The Communist Party honored the traditionalist composers more perhaps than any other group. Most of its members were professors at the conservatories and had received various honorary titles and prizes.[102]

Glière was a direct heir to the Russian Romantic tradition, working predominantly on a grand scale in the large forms (opera, ballet, symphony, symphonic poem, etc). The most important facet of his work is expressive melody.[103] He modeled his works upon the styles of Borodin and Glazunov. His

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[100] Ibid., 226.

[101] Ibid., 230.

[102] Ibid., 225-226.

[103] Galina Grigor'yeva, "Glier, Reyngol'd Moritsevich" *The New Grove Dictionary of Music and Musicians*, Vol. 3, ed. Stanley Sadie (London: MacMillan Publishers Ltd., 1980), 433.

works are considered to be lacking in innovation in the development of forms and harmonic progressions. His melodic ideas, especially in his concertos, seem to be taken from those of Tchaikowsky. The concertos combine some of the features so characteristic of Glière as a composer: broad lyricism and gay cheerfulness.[104]

M. Montagu-Nathan describes in his book, *History of Russian Music*, the compositional style of Glière in his solo works:

> As a composer of solo instrumental music he is perhaps seen at his weakest. His piano pieces reveal a preoccupation with the merely pedagogic, and those written for the orchestral instruments have hardly strong claim to our notice beyond their value as items in the curriculum.[105]

His solo works are considered to be somewhat uninventive. They are based on traditional forms and harmonies, unlike the solo pieces of his contemporaries. The genre Glière is most noted for is his symphonic works.

Folk themes seem to be one of Glière's characteristic traits. He used them in some of his concertos as well as in his opera, *Shakh Senem*. Glière, invited to Azerbaijan by arrangement between Narkompros Moscow and Narkompros Azerbaijan, wrote *Shakh Senem* using over thirty Azerbaijan songs, mugams, and ashugs' tunes, recorded by folk song collectors. By his using these folk tunes, he established symphonism into Azerbaijani music.[106] Russian folk tunes are also prevalent in the second movement of his *Concerto for Cello*.

The first concerto Glière composed was the *Concerto for Harp,* Op. 74 (1939). This particular concerto is unique in that the choice for solo instrument is

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[104] Waldo Lyman, *Glière: Concerto, Op. 91* (New York: International Music Company, 1958), 2.

[105] M. Montagu-Nathan, *History of Russian Music*, 288.

[106] Lyudmila Polyakova, *Soviet Music* (Moscow: Foreign Languages Publishing House, 1961), 105.

quite unusual. It is also different in that it uses an orchestra similar to chamber proportions, quite unlike the grand scale orchestras he used in his other symphonic works.[107] The opening of the piece uses rich harp chords in a lush, broad theme. Tchaikovsky's assertion (in a letter to Mme von Meck) that the harp was "suitable only for accompaniments" is effectively rebutted, though inevitably in this, as in all harp concertos, busy arpeggio patterns occupy much of the soloist's time. The solo harp begins the second movement with a simple melody, which is hard pressed to support a large family of variations. There is a hint of heroism in the opening of the last movement, but it quickly gives way to the amiable and unargumentative quality, which infuses most of his work.[108] When composing the *Concerto for Harp*, Glière consulted harpist, Ksenia Erdeli. In tribute to her, Glière wanted to have both their names as joint composers. She refused his offer and asked that she be specified as editor. When an edition was released in the West, the publisher incorrectly listed her niece Olga (a prominent harpist, but was a child when the *Concerto* was written), therefore not giving Knesia her credit.[109] The *Concerto for Harp and Orchestra* and the *Concerto for Horn and Orchestra* were premièred on the same concert, May 10, 1951.[110]

Glière's second concerto was the *Concerto for Coloratura Soprano and Orchestra,* Op. 82 (1942-43). This concerto is the most widely known and performed, and has become a summarizing reference on how to write a Soviet

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[107] Krebs, *Soviet Composers and the Development of Soviet Music*, 76.

[108] Liner notes by John Marson on a compact disc for *Concerto for Harp and Coloratura Soprano.* Chandos, CHAN 9094.

[109] Ibid.

[110] Information found on Hans Pizka's Web site. <www.pizka.de/Polekh.htm>

concerto.[111] In it, the voice is treated as an instrument, a kind of pure-toned and expressive flute, performing its part without words.[112] The selection of the solo voice is also unique. He treated the soloist much like he would an instrumentalist, particularly a string player; therefore, he did not provide the soloist with intermittent breaths. Glière treats the voice as an instrument with unending potential. The first of two movements is *Andante,* based on two simple, contrasting, but rhythmically related themes.[113] The second movement is similar to a rondo form; it has three principal themes. The first is declamatory, the second more lyrical with a touch of chromaticism, and the third is a waltz in the compelling, kinesthetic sense of a ball.[114] The work is considered to be a in a substandard concerto form. There is no real development of form; the classic opposition and juxtaposition are ignored for coloratura display; the statements are laconic; and the accompaniment never goes beyond pianistic figurations.[115]

One aspect of Glière's concerto writing is that it set the standard for future concerto writing in the Soviet Union. The *Concerto for Cello*, Op. 87 (1947) was commissioned by Mstislav Rostropovich. Rostropovich approached Glière first about writing the concerto, which led to a large number of other Soviet cello concertos by 1960. The cello concerto, although it too is uninteresting and seems to indicate Glière's declining compositional powers, was a milestone of a significant sort: this is not only the first Soviet cello concerto,

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[111] Krebs, *Soviet Composers*, 76.
[112] Lyudmila Polyakova, *Soviet Music,* 56.
[113] Krebs, *Soviet Composers*, 76.
[114] Ibid., 77.
[115] Ibid.

but also the first Russian cello concerto.[116] The cello concerto is of great length: forty-seven minutes. In the *Concerto*, Op. 87, one can easily feel many of Glière's characteristic features, his tie to the traditions of the great Russian composers-classicists: a basis in folk music intonations, breadth and songfulness of melodies, richness of harmonic, and orchestral colours.[117] The first movement is presented in sonata-allegro form. It begins with a short introduction followed by an impulsive, broadly developed first theme, which is replaced by a pastoral second theme. The third theme is reminiscent of a march. In the development, the music takes on a dramatic intensity that leads to a virtuosic cadenza.[118]

The second movement is presented in a lyrical fashion. Its form could be compared to that of a nocturne. In this movement, Glière uses his talent of creating orchestral color by using the timbres of muted strings and English horn. These facets set up a background so that the solo cello flows broadly. At the end of the movement, the colors become lucid and transparent (harp, flute, bells, and, cello harmonics.)[119]

The third movement uses a more festive and folk-like quality with the main theme. The secondary part is a type of Russian folk song and dance.[120] The climax section is based on this part, which leads to a bravura and virtuoso-brilliant coda.

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[116] Ibid., 75.

[117] Alesky Bykov, *Concerto for Violoncello and Orchestra*, Op. 87 (Moscow: State Music Publishers, 1960), 5.

[118] Ibid., 6.

[119] Ibid.

[120] Ibid.

The use of orchestral color is another characteristic of Glière's compositional style. In his *Concerto*, Op. 91, the solo horn part is written in such a way that it avoids the extreme high register. It is predominantly written in the middle and lower range so the horn can produce its best color together with the orchestra's sound.[121] There is only one instance where the horn soloist ventures into the extreme high register. This is found at the end of the second movement, where the soloist plays a stopped high B. This note is used to imitate a flageolet on the violin. The horn solo however does move into the lower register. Upon examination of the *Concerto for Cello* and the *Concerto for Coloratura Soprano*, the solo parts also stay within their practical ranges. In the *Concerto for Cello*, the solo stays within the middle to mid-high register. This is particularly evident in the first movement. The solo lines rarely venture into the low range and occasionally venture into the extreme upper range. In the *Concerto for Coloratura Soprano*, the highest note the soloist sings is a D♭ just above the treble staff. It is this author's opinion that Glière purposely wrote these solo lines in these ranges for orchestral color.

In conclusion, Glière followed the teachings of his predecessors. He is considered to be a minor composer because of his compositional style. Belonging to the traditionalist group of composers, he strictly followed in the Romantic fashion. To Soviet musical orthodoxy, the work of this group of composers

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[121] Hans Pizka, biographical notes, *Concerto for Horn and Orchestra*, Op. 91 (Kirchheim, Germany: Hans Pizka Edition, 1988.)

represents the limit of the creative quest and a model of tradition.[122] M. Montagu-Nathan in his book, *Contemporary Russian Composers*, best describes Glière:

> Glière, a successful teacher, has yet to find his musical individuality; like Tcherepnin, he is a master of orchestral effect, but his harmonic conceptions exhibit no great originality.[123]

Upon further study of the compositional influences Gliere's and his works for solo instruments, the author concludes that Gliere is neglected in most history lexicons and books due to his writing. In his pieces, Glière used traditional forms and harmonies. Many of his works have fallen under substantial criticism because his music is considered unimaginative and unoriginal. He composed his music according to the way he was educated. He did not explore the newer trends being exhibited by his students and colleagues of the twentieth century.

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[122] Andrey Olkhovsky, *Music Under the Soviets, The Agony of an Art*, 229.

[123] M. Montagu-Nathan, *Contemporary Russian Composers* (London: Cecil, Palmer, and Hayward, 1917), 293.

CHAPTER FIVE

ANALYSIS OF MOVEMENT I

The musical language of the *Concerto,* Op. 91 is typical of Glière's compositional style. It was composed for a large orchestra with a dynamic solo horn part. The following chapter provides an analysis of the first movement by discussing form, harmony, and melodic development and corrections to the printed solo horn part.

The form and harmonic structure of the *Concerto* are representative of Glière's compositional style. The harmony functions tonally with some elements of chromaticism leading to secondary key areas and modulations. In the Romantic-era style, he uses these chromaticisms to increase dramatic tensions, a feature typical of this era.

FORM

The first movement is in a sonata form, beginning with a twenty-one measure introduction and ending with a thirty-three measure coda (Table 2, page 56). The introduction begins with an immediate statement of the bold first theme performed by the orchestra in the key of B♭ (m. 1-6) then leads to a dramatic change to the parallel minor (G minor) established in m. 9 with the D major chord (V/vi). This idea comes from the Romantic idiom most notably the *Concerto for Violin and Orchestra in D major* of Tchaikowsky. Although Tchaikowsky draws his introduction out longer than Glière, the structure is basically the same. The

key of G minor sets up the dramatic flourish-style entrance for the horn. The first part, A, is comprised of the first theme and a transition to the key of F. The first theme, mm. 22-39, is presented in the horn and firmly re-establishes the key of B♭. On the second beat of m. 39, a transition immediately begins. This transition, marked with hints of Theme 1, begins a modulation to the key of F.

Table 2: Structure of *Concerto*, Op. 91, Movement I.

Form	Theme	Predominant Key Area	Measures	Comments
Introduction	Theme 1	B♭	1-21	Orchestra melody
A	Theme 1	B♭	22-39	Horn melody
	Transition	B♭ →F	39-62	Orchestral, hints of the first theme in the bass line
B	Theme 2	F	63-78	Lyrical melody
	Variation on Theme 2	F	79-84	Transition to IV of B♭.
	Theme 2	E♭→F	90-102	Horn melody
	Orchestral interlude	F	102-126	Orchestral interlude reaffirms the key of F
	Theme 1	F→B	129-139	Horn melody leading to B
	Theme 3	Tonal center of E major	140-170	Serves as a transition
	Cadenza		175	Leads to the original key B♭
A	Theme 1	B♭→D	183-199	Orchestra
	Theme 2	G♭→D	200-221	Horn melody
	Transition	D→B♭	222-229	Repeat of clarinet melody from m. 85
Coda	Closing theme	B♭	230-239	Horn closing melody
	Closing theme	B♭	239-263	Orchestra

The second section, B, begins with the second theme played in mm. 63-78. Theme 2, much more lyrical than theme 1, begins in m. 63 and is established in the key of F major. In m. 79, a variation of theme 2 is played in the horn part. The variation is a repeat of a counter melody performed in the accompaniment during the first statement of theme 2. This variation, mm. 79-84, leads to a secondary key area of E♭ in which the beginning of theme 2 is restated. Theme 2 builds to m. 93 and leads to a grandiose ending leading back to the key of F major in m. 102. Measures 102-126 are an orchestra interlude that reaffirms the key of F major. In m. 127, Theme 1 is presented again only this time in the key of F. The theme continues until m. 137, where the key centers on the dominant of E major.

Theme 3, established in the tonal center of E major, is presented in mm. 140-154. In m. 156, a short melodic idea is presented and repeated to begin a modulatory transition to the cadenza. The cadenza leads back to the original key of B♭.

In m. 182, the orchestra performs Theme 1 in the original key. This is the beginning of the third section, A. Theme 1 is almost an exact restatement, except Glière begins to modulate to the key of G♭ with once again a repetitive rhythmic idea changing its tonality in m. 196. In the key of G♭, Theme 2 is restated until m. 222 where the key changes to D major with a melody presented earlier in the first movement. The key of D then modulates to B♭ in m. 230, where a closing idea (earlier stated in the first movement) is stated to re-establish the original key of B♭ and close the movement.

MELODY

The first movement begins with a fifteen-measure bold, immediate statement of the main theme by the orchestra, which sets up a virtuosic, unaccompanied introduction of the solo instrument. The horn solo enters on a concert pitch of D (A in the horn part), leading to a final destination of V (concert F, the dominant of the key of B♭. This solo introduction of the horn gives it a dramatic and brilliant entrance.

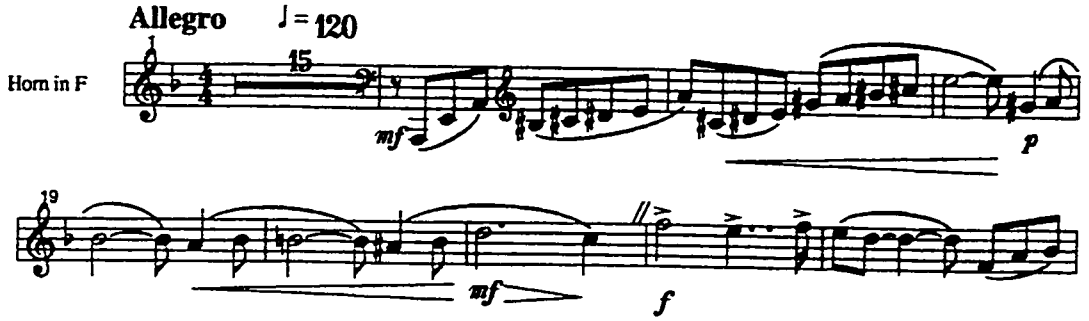

Figure 1: *Concerto*, Op. 91, Movement I, horn part, mm 1-23. Introduction is mm. 16-21.

The introduction of the solo horn could be considered a flourish. Mozart used the flourish, an introductory solo passage used to establish the key, and reinforce thematic material in his piano concertos. From the influences of his teachers and composers before him, it can be assumed that Glière adopted this idea from the opening of the *Concerto in D Major for Violin and Orchestra* by Tchaikowsky. The passages that follow are typical of late Romantic solo violin writing. He follows Tchaikowsky's idea of continual solo playing without breaks

for the soloist to rest. Therefore, the performer needs to master an employment of enormous command of the instrument and sustained air support in order to achieve the same kind of lyricism that a violinist can accomplish. This style of writing for the solo horn was not typical of other composers. It seems Glière was not one to write what one might consider being 'conservatively' for the instrument. His horn concerto was really his first and only attempt for writing a large solo work for a wind instrument. He had written four other shorter chamber works for the horn but nothing close to this magnitude. It must be taken into consideration that Glière, when writing the concerto, was basing his ideas of the capabilities of the instrument were those he heard from the virtuosi hornist, Valery Polekh. Following this introduction, the full main theme is heard in its entirety in the solo voice in the key of B♭. This first theme begins in m. 22 and lasts until the first beat of m. 39 (see Figure 2, p. 60).

In developing his melodic lines, Glière also follows the ideas of Tchaikowsky. He composes a short thematic idea and then lengthens it by using a repetitive rhythmic idea. It appears that Glière used the repetition of a rhythmic idea to give a sense of building the theme as well as using it for modulation to another key (see figure 2, p. 60, circled sections). Evidence of this repetition is found throughout the *Concerto* in all themes. The first instance occurs in the opening theme stated by the horn solo. It is built on a short, thematic idea and further developed using repetitive rhythmic ideas. Also in his themes and

repetitive rhythmic ideas, he heavily used the appoggiatura. The appoggiaturas were used to develop the theme and are placed on the first and third beats of the measure. The appoggiaturas are the individually circled notes in Figure 2.

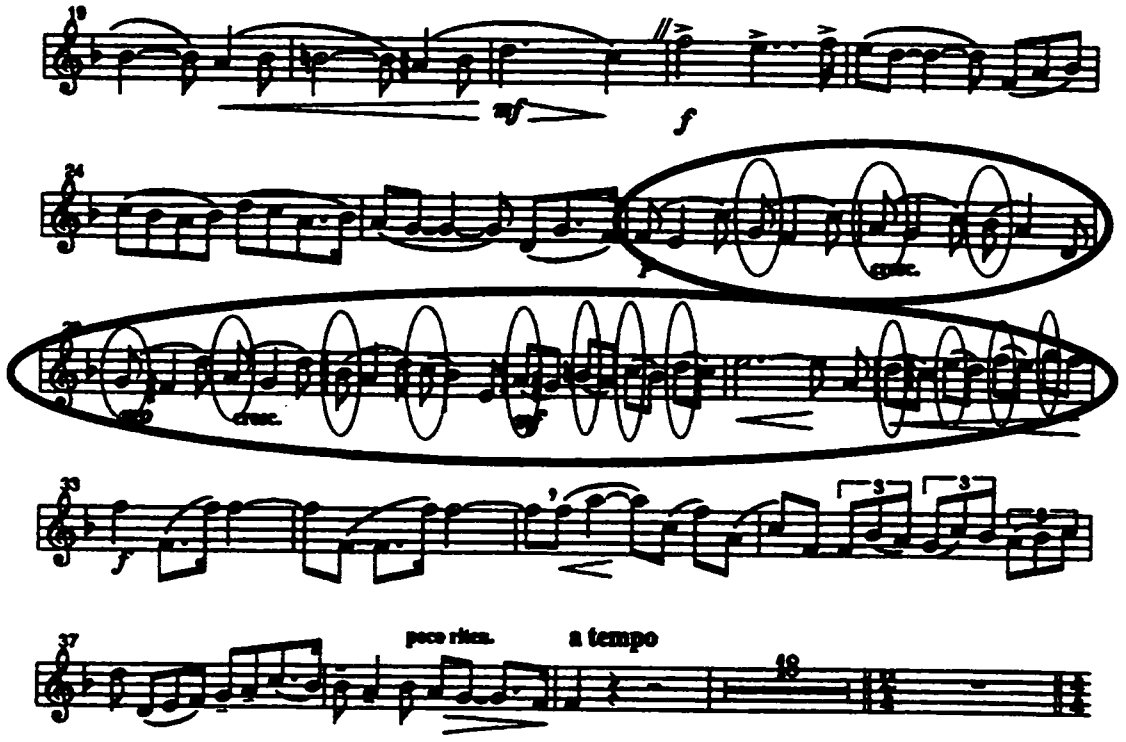

Figure 2: *Concerto*, Op. 91, Movement I, horn part. Theme 1. Opening theme is mm. 22-39.

Glière's structures for his themes are also not based in a traditional manner with an antecedent and consequent. In m. 39, a transition begins leading to hints of G minor, then to F minor (harmonic), and continues to move toward the modulation to F major. When this key is established, the second theme is stated in the solo horn line (see Figure 3, p. 61).

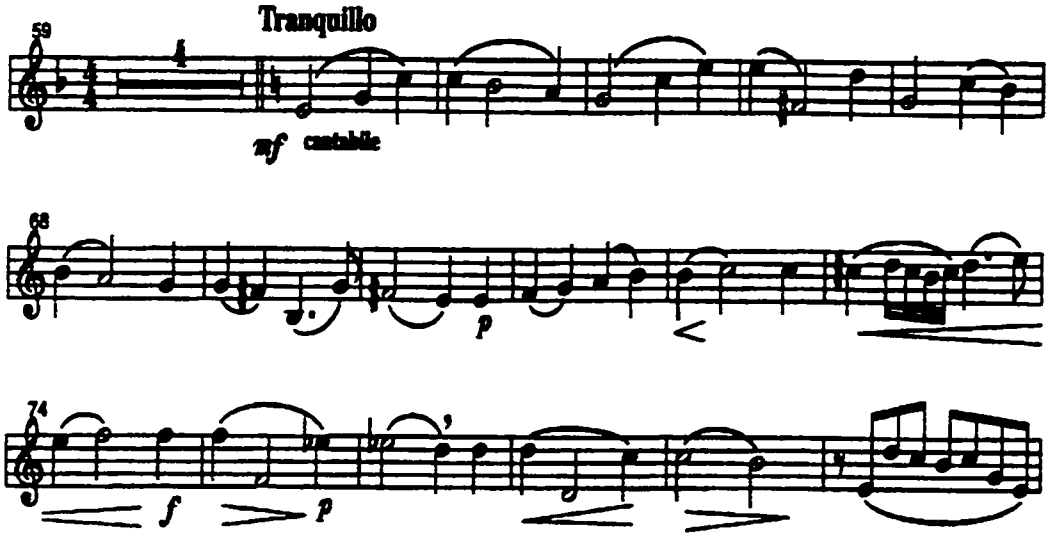

Figure 3: Concerto, Op. 91, Movement I, horn part, mm 63-84. Second theme is mm. 63-78.

The second theme is in sharp contrast to the first. It is much more sedate and lyrical similar to violin writing. It consists of a long drawn out legato, impassioned melody without any breaks.

After the second theme begins, another melodic line is presented in m. 71. It is here that the interchange of melodies is evident. In the orchestral accompaniment, Glière gives a foreshadowing of what is to come in the solo horn line. In mm. 71-78, the orchestra plays a counter melody to the melodic line (see Figure 4, p. 62).

In m. 79, the melodies are switched. The horn now plays the melody presented earlier in the orchestral part, while the orchestra plays the second theme underneath it. In this instance, Gliere treats the soloist and accompaniment as

equals. There is a definite exchange and repetition of melodic ideas expressed in both parts.

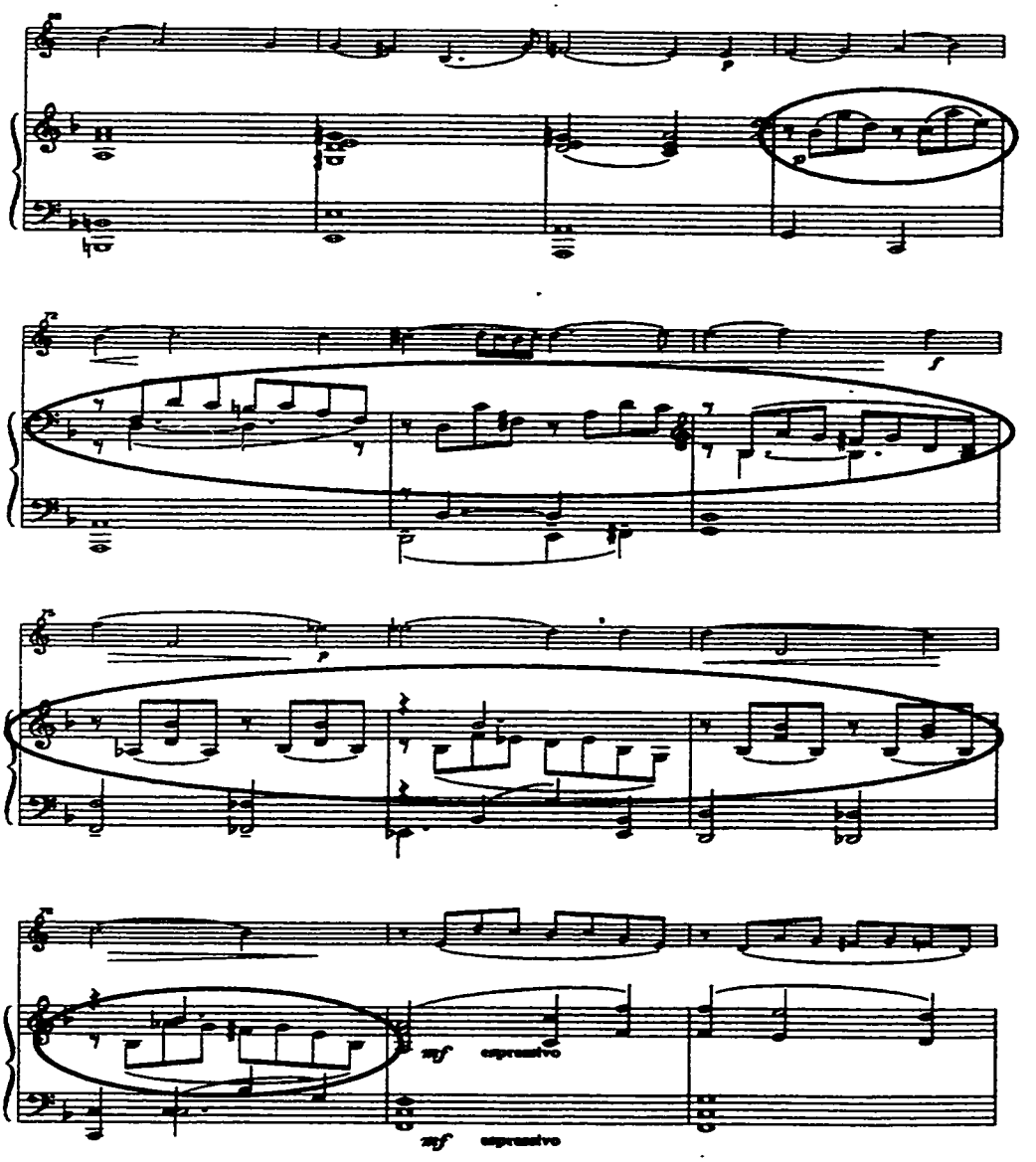

Figure 4: Concerto, Op. 91, Movement I, piano reduction, m. 68-80. Copyright by Hans Pizka Editions, 1998. Used by permission.

Under the restatement of the second theme, a counter melody, played by the clarinet, begins in m. 85. This melody will later be stated in the horn part.

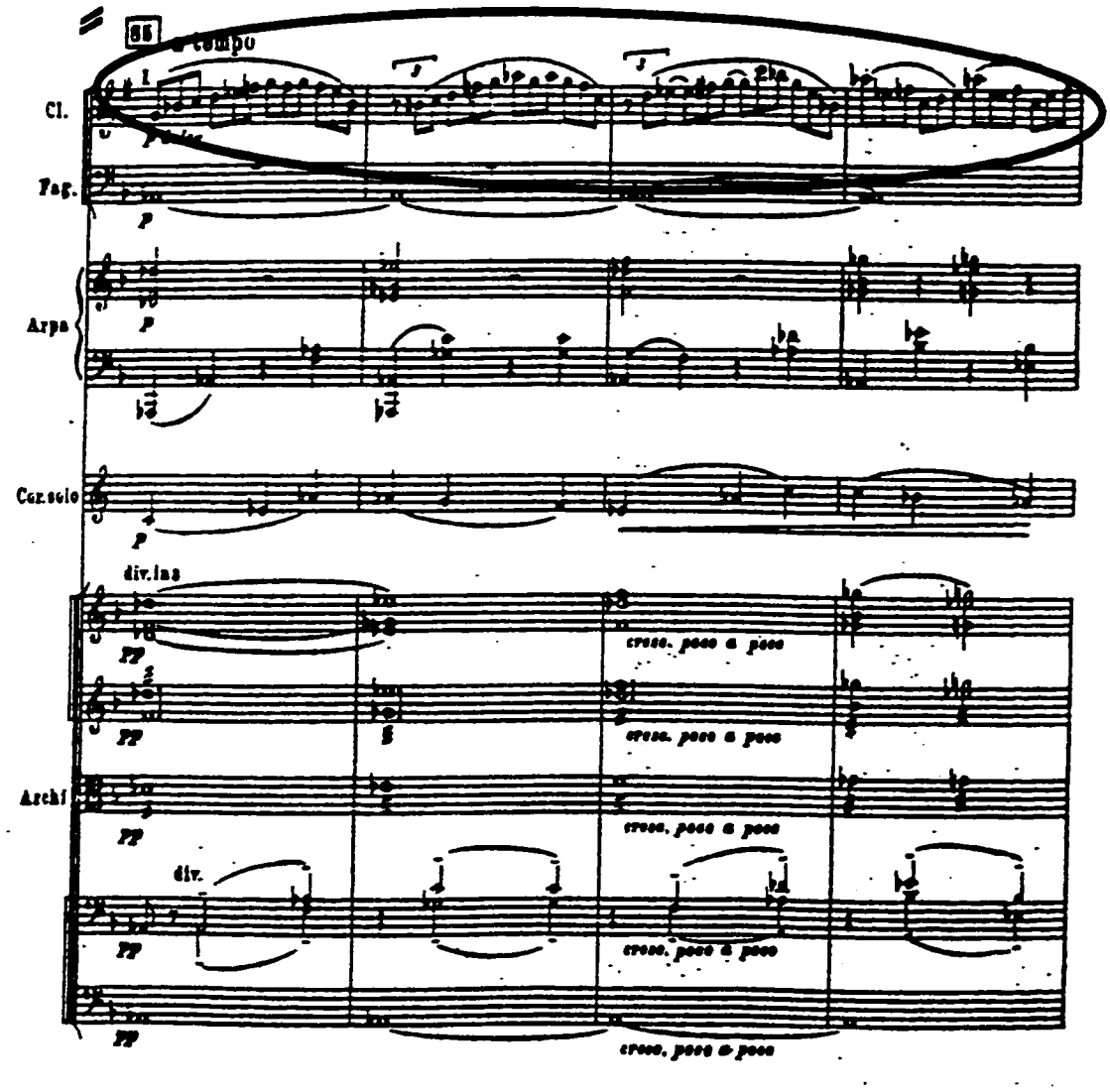

Figure 5: *Concerto*, Op. 91, Movement I, orchestral score, mm. 85-88. Example of counter melody. Copyright by Hans Pizka Editions, 1998. Used by permission.

By observing Glière's lyrical style of writing of these melodies or themes, it is quite evident that he had the idea of writing for the horn in a manner similar to that of a violin. In m. 85, the second theme is briefly stated again, only this time in the key of D♭ where it dramatically builds to a grandiose finish in m. 97. It finally comes back to the tonality of F major in m. 102. Measures 102-126 reaffirm the key of F.

In m. 127, the bold first theme is stated again only this time in the key of F (Figure 6). It is an exact restatement of Theme 1 until m. 136, where it takes an interesting turn to the key of E (Figure 7, p. 65). Here again, Glière used appoggiaturas to develop his themes.

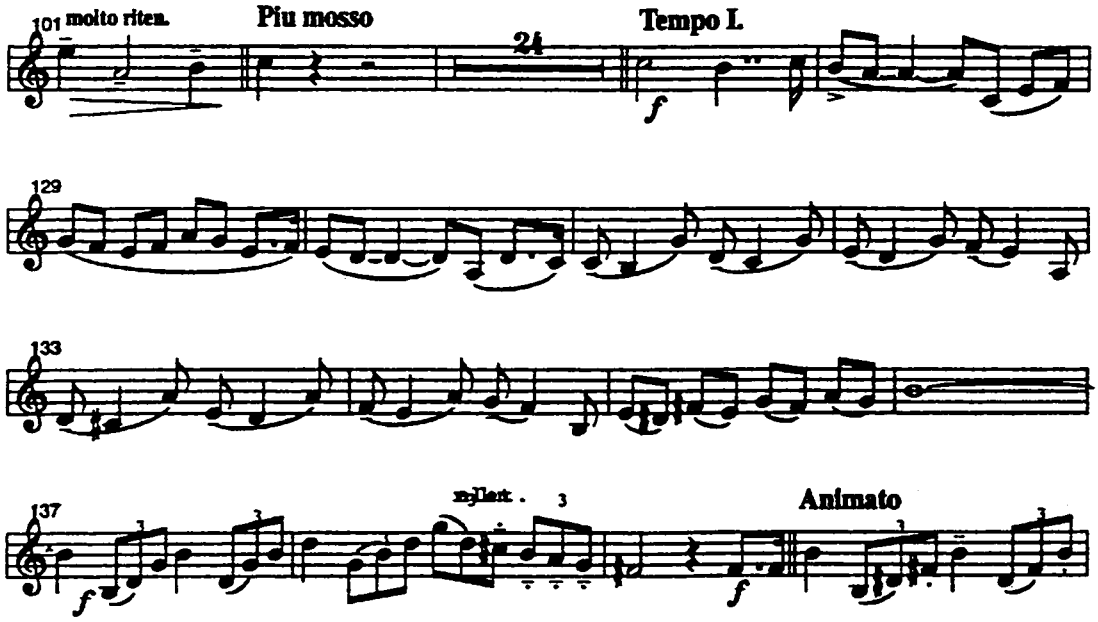

Figure 6: *Concerto*, Op. 91, Movement I, horn part, mm. 101-140. Theme 1 presented in mm. 127-139. Copyright by Hans Pizka Editions, 1998. Used by permission.

In this instance, Glière uses a melodic line consisting of triplets and arpeggios that lead to secondary key areas. The repetitive use of sequential rhythmic patterns is used to develop themes, leading to modulations (see Figure 7).

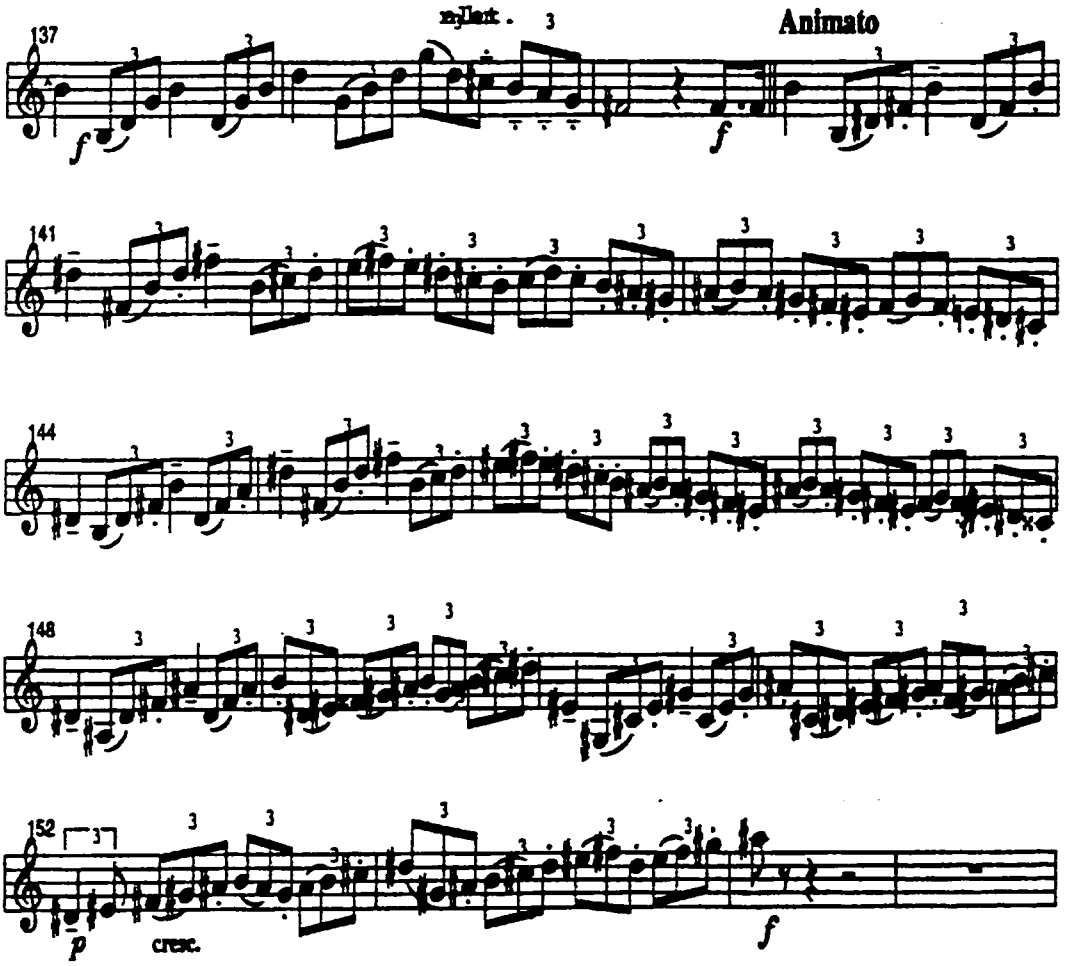

Figure 7: *Concerto*, Op. 91, Movement I, horn part, mm 137-155. Copyright by Hans Pizka Editions, 1998. Used by permission.

In mm. 156-170, the melody presented in the horn part is merely a repeated rhythmic figure that evolves to the dominant of the key of E♭. It moves in a chromatic fashion to the point where the cadenza begins.

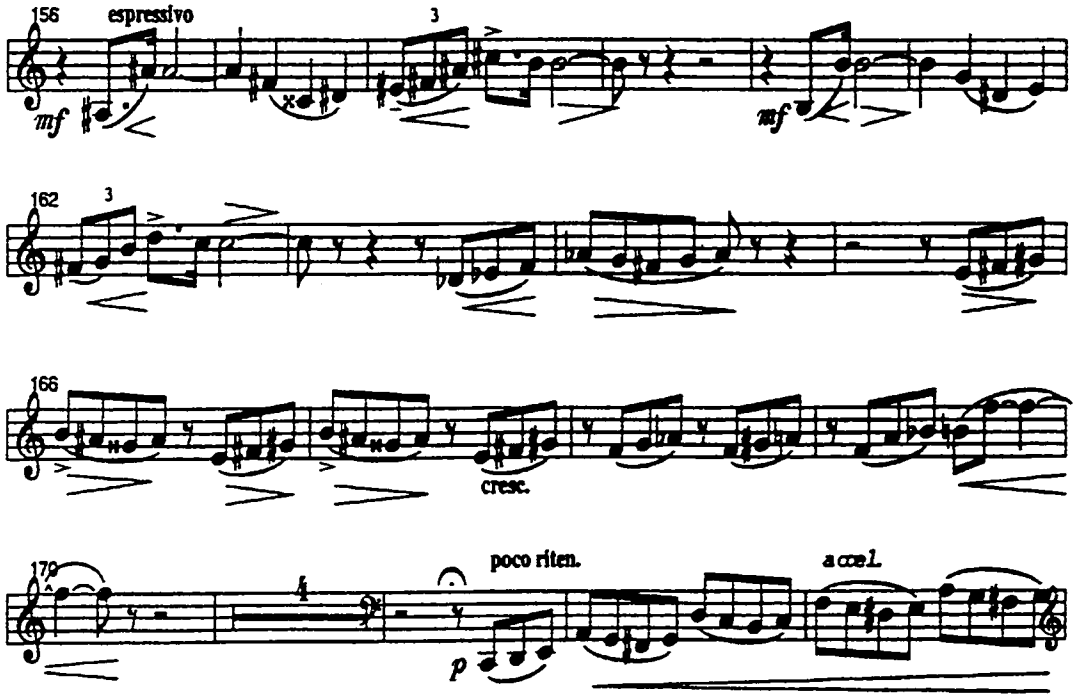

Figure 8: *Concerto*, Op. 91, Movement I, horn part, mm. 156-174. Measures 175-177 is a beginning of the cadenza if the performer wishes to use it. Copyright by Hans Pizka Editions, 1998. Used by permission.

Theme 2 reappears in an almost exact restatement in mm. 200-221, except it is presented in the key of G♭. Following these measures (m. 222-226), the lyrical clarinet melody, presented earlier in mm. 85-92, is now featured in the horn solo part (see Figure 9, p. 67).

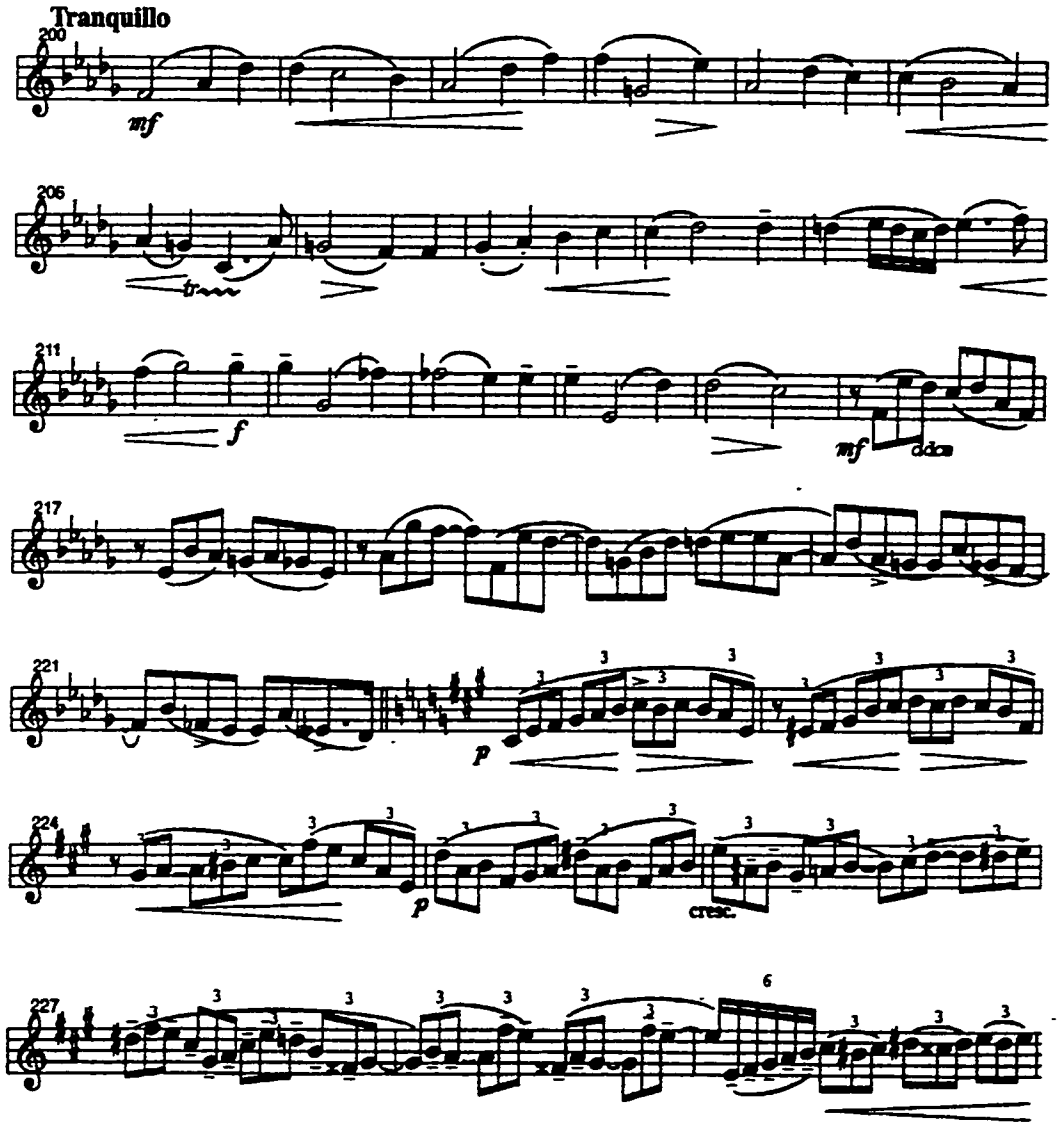

Figure 9: *Concerto*, Op. 91, Movement I, horn part, mm. 200-229. Copyright by Hans Pizka Editions, 1998. Used by permission.

The horn solo ends with a stately melody continuing in the key of E♭.

CORRECTIONS TO THE PRINTED SOLO HORN PART

In the Hans Pizka Edition of the *Concerto*, Op. 91 there are some omissions. The first is an articulation marking: a slur that was omitted in m. 101. According to the orchestral score, the slur should begin at the beginning of m. 101 and extend through beat four.

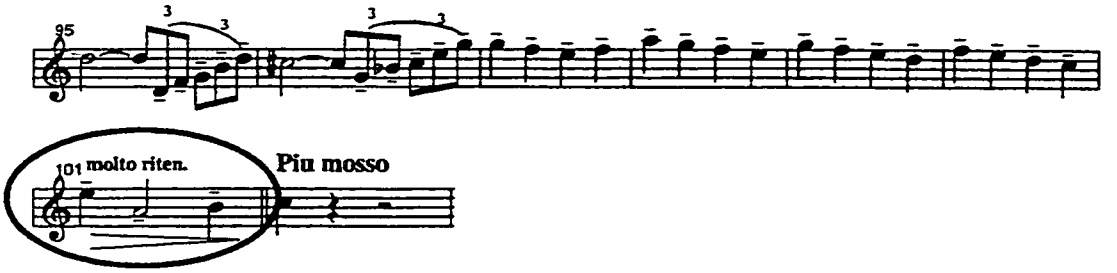

Figure 10: *Concerto*, Op. 91, Movement I, horn part, mm. 95-102. Copyright by Hans Pizka Editions, 1998. Used by permission.

The next mistake in the Hans Pizka Edition is the adding of a trill in m. 208. According to the orchestral score, the trill is not present. It appears that the adding of the trill is a printing error.

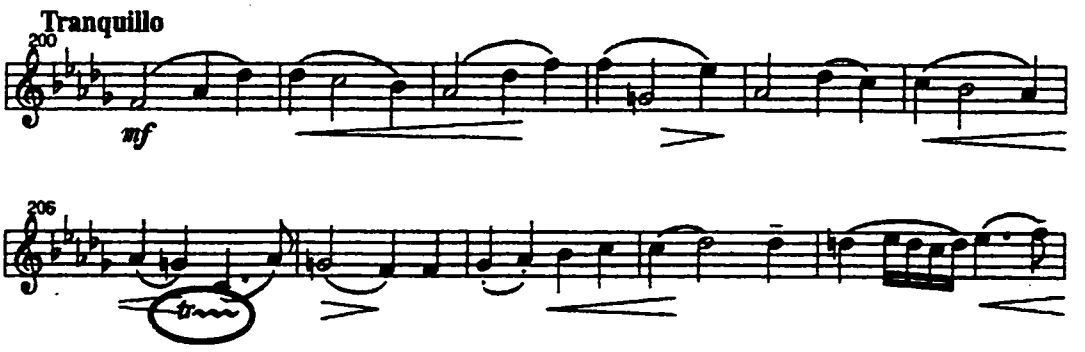

Figure 11: *Concerto*, Op. 91, Movement I, horn part, mm. 200-212. Copyright by Hans Pizka Editions, 1998. Used by permission.

CHAPTER SIX

ANALYSIS OF MOVEMENT II

The second movement of the *Concerto* is an example of Glière's lyrical writing. It follows a sonata form and uses Romantic harmonic progressions. The following chapter provides an analysis of the second movement, focusing on form, harmony, and melodic development and corrections to the printed solo horn part. Following is a table showing the scheme of the second movement:

Table 3: Structure of *Concerto*, Op. 91, Movement II.

Form	Theme	Predominant Key Area	Measures	Comments
Introduction	Intro. theme	E♭	1-10	Orchestral
A	Theme 1	E♭→B♭	10-31	Horn melody
	Codetta	B♭	31-39	Orchestral melody
B	Theme 2	Gm →F♯m	40-57	Repetitive rhythmic idea in the horn solo
	Transition theme	F♯m→ Bm	58-71	Horn solo ascends by thirds
	Mini cadenza	Ends on V of E♭	72-78	Mini cadenza by the horn.
A	Theme 1	E♭	78-89	Orchestral
	Continuation	B♭	90-101	Orchestral
	Theme 2	E♭	102-110	Horn melody
	Intro. theme	E♭	111-120	Orchestral
Coda	Coda theme	E♭	121-127	Horn melody

FORM

The form of the second movement is in sonata form. It begins with a ten-measure introduction and ends with an eight-measure coda in the key of E♭. This introduction consists of a simple melodic line with a repetitive rhythmic sequence. Part A begins in m. 10 where the key of E♭ is finally established in the accompaniment and the solo horn begins. The horn melody begins on a concert B♭ (the dominant of E♭) and is played in a legato, lyrical style. It too consists of repetitive rhythmic sequences. The melody continues until m. 31, where there is a change of key. The accompaniment changes to the key of B♭ with the appearance of an A♮ in m. 30. This change makes the tonality of B♭, established at the beginning of the horn melody in m. 10, clear. The key of B♭ is then affirmed in the transition in m. 31-39.

The second section, part B, is in sudden contrast to part A. In m. 40, there is an abrupt change to the key of G minor. Beginning in m. 40, the horn melody, with an energetic rhythmic character, begins its move toward modulation. It begins with a four-bar phrase, which the accompaniment repeats in its first two bars but then moves toward a tonality of B♭ minor. In mm. 48-49, the horn restates the melody beginning on a concert F. The tonality descends to a tonal centering of A♭ minor in m. 51, ascending chromatically through mm. 53-57 to the key of F♯ minor.

At the *piu mosso*, m. 58, the tonality of F♯ is clearly established. The movement leading back to the original key of E♭ is through the moving of the

melodic line by minor thirds. The following table shows the movement toward the re-establishment of E♭.

Table 4: Movement II, Harmonic movement of mm. 58-78.

Measure	Tonality
58-60	F♯ minor
61-63	A minor
64-66	C minor
67-77	B minor
78	Re-establishment of E♭

The next section, part A, begins in m. 78 with a restatement of theme 1 by the orchestra in the original key of E♭. Beginning in m. 90, there is a repeat of the rhythmic figure in m. 89. This rhythm is repeated in mm. 90-92, building up toward the tonality of E♭ and a grandiose entrance of the horn in m. 95. The melody in the solo horn part in m. 95 is preceded in m. 94 in the accompaniment. The accompaniment and the horn solo exchange in playing the melody. This exchange is used in mm. 94-102.

In m. 102, the return of the transition melody, originally performed in mm. 31-39, is presented in the solo horn part. This melody extends from mm. 102-110. In mm. 111-120, the melody found in the introduction is restated. The melody leads to the horn entrance in m. 121, where a restatement of theme 2 is only slightly altered to achieve closure for the movement. The melody is played

in a tranquil manner in mm. 121-124. The movement ends with an E♭ arpeggio in the horn solo.

MELODY

In the second movement, the melodic lines are lyrical in nature similar to violin writing. After a short ten-measure introduction by the orchestra, the horn soloist enters with the lyrical first theme (Figure 12).

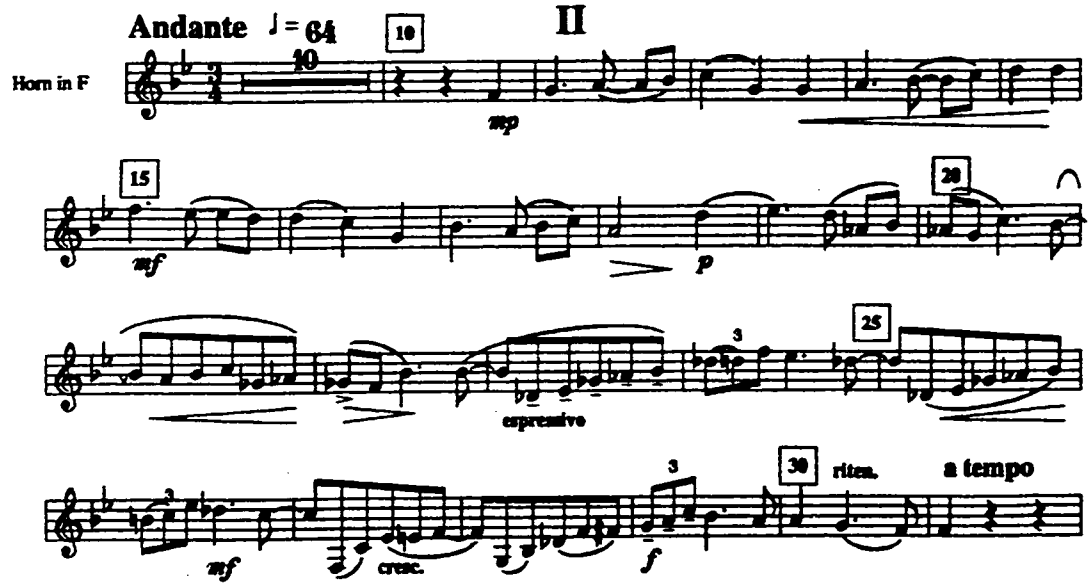

Figure 12: *Concerto*, Op. 91, Movement II, horn part, mm. 1-31, Theme 1. Copyright by Hans Pizka Editions, 1998. Used by permission.

As in the first movement, Glière foreshadows future melodic lines for the solo horn in the orchestral accompaniment. In m. 31-39, the orchestra plays a lyrical melodic line, which reaffirms the key of E♭.

In m. 40, the second theme is stated in the horn solo after a sudden dramatic change to the key of G minor. This melodic line is in sharp contrast from the first theme. It is bold, energetic, and passionate. Here Glière wrote for the horn in what could be construed as violin writing found in the gypsy airs written by composers such as Sarasate. This section suddenly changes from a lyrical style to one of agitation. The opening rhythms are designated with *tenuto* markings that could be emulated as a violinist using the full-bow technique to emphasize the passion of the Slavic style.

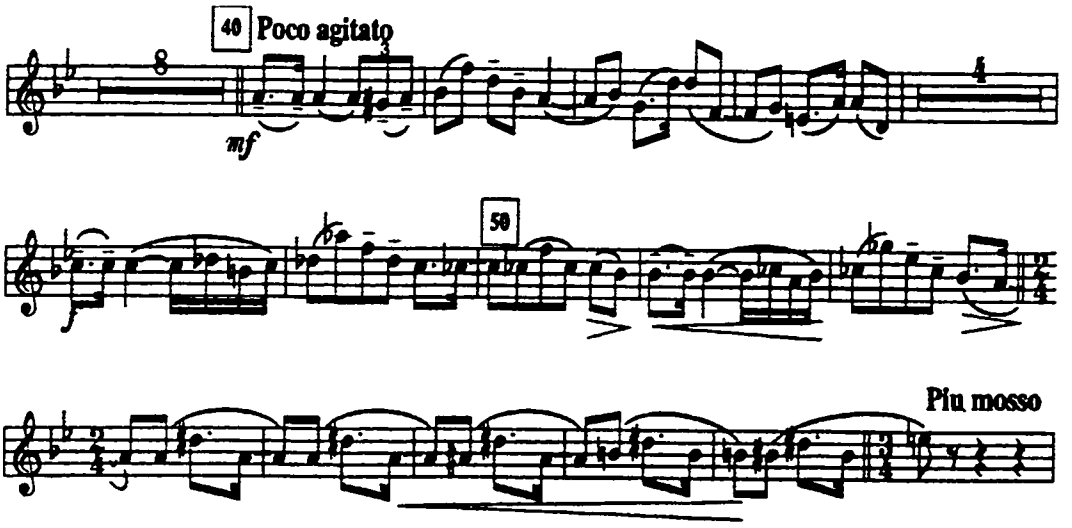

Figure 13: *Concerto*, Op. 91, horn part, mm. 32-58. Second theme is mm. 40-53. Copyright by Hans Pizka Editions, 1998. Used by permission.

Here again, the orchestra plays an integral role in the development of this theme. After the beginning of the second theme is stated, the orchestra repeats the solo horn line, only to lead to a secondary key of F minor, (see Figure 14, p. 74).

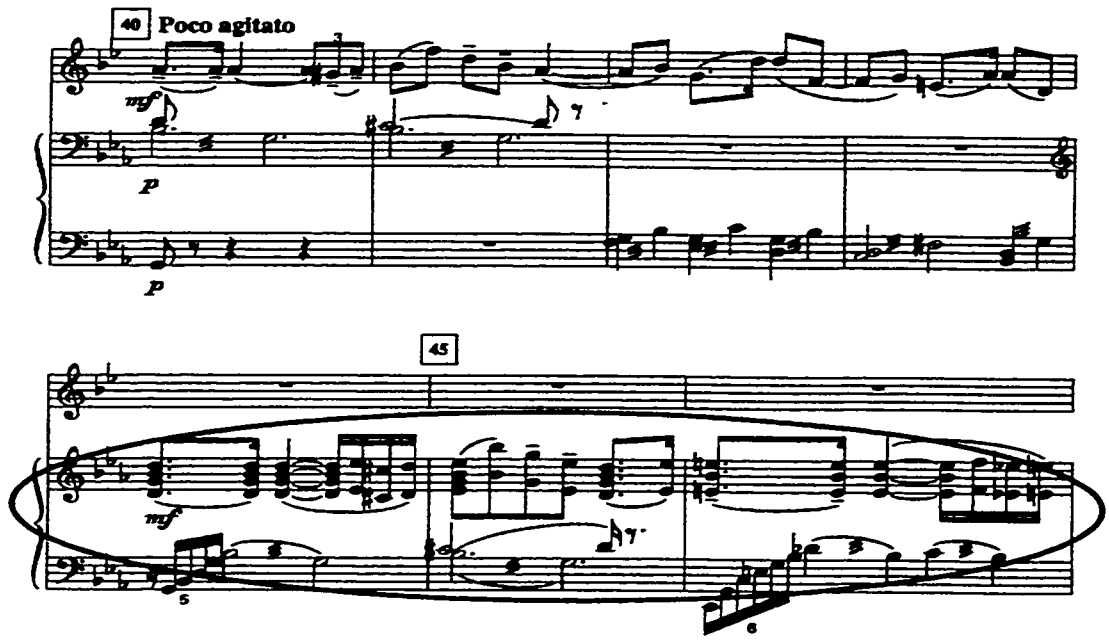

Figure 14: Concerto, Op. 91, Movement II, piano reduction, mm. 40-46. Circled section is the repeated solo melodic line found in the accompaniment. Copyright by Hans Pizka Editions, 1998. Used by permission.

The accelerando and chromatic movement upward found in m. 55 emphasizes the violin-like melodic idea. The horn solo begins a dramatic push to the tonality of E♭. Similar to mm. 140-170 in the first movement, Glière treats the horn solo melody with repetitive rhythmic sequences beginning in m. 59 that continues to m. 71. In m. 58, Glière wrote in *piu mosso* and leads the melodic line in a chromatically upward fashion to a climax on a high G and a cadential chord after which the hornist is left alone to make use of the *ad lib* tempo section, which is in chromatic style writing leading back to theme 1 stated by the orchestra in measure 78 (see Figure 15). This *piu mosso* is also reminiscent of the dramatic Slavic violin writing.

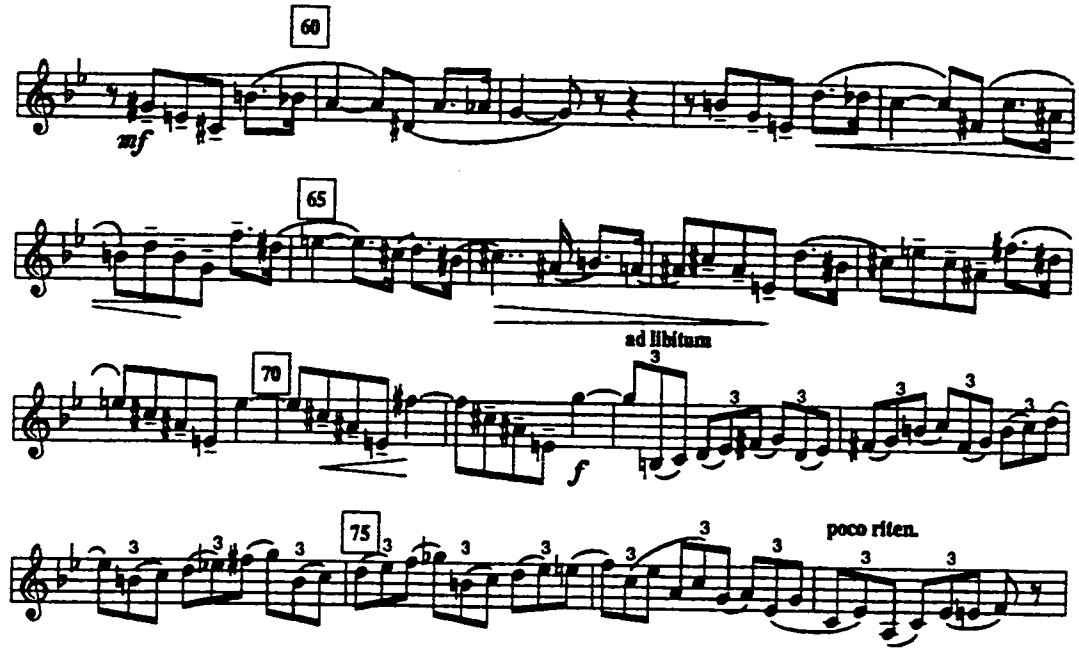

Figure 15: *Concerto*, Op. 91, Movement II, horn part, mm. 59-77. Copyright by Hans Pizka Editions, 1998. Used by permission.

In mm. 90-101, there is a repeat of a rhythmic idea that builds to a climatic entrance for the horn in m. 95.

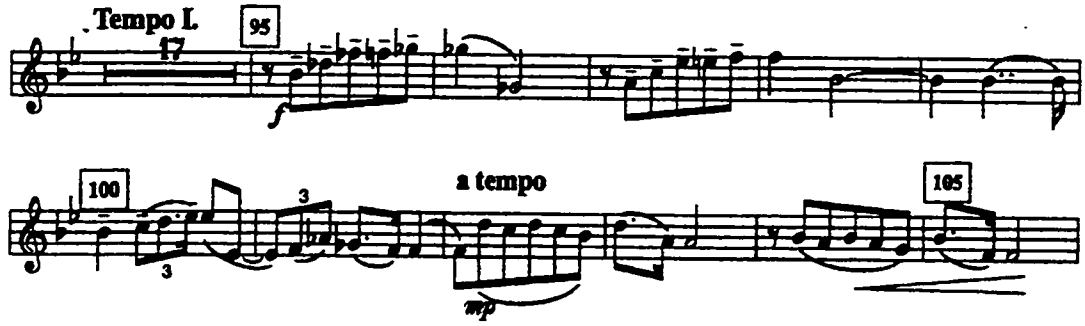

Figure 16: *Concerto*, Op. 91, Movement II, horn part, mm. 78-105. Copyright by Hans Pizka Editions, 1998. Used by permission.

In measure 102, Glière returns to the lyrical writing style and leads to the end of the movement. The melody here in m. 102 is a restatement of a melodic idea originally found in m. 31-39.

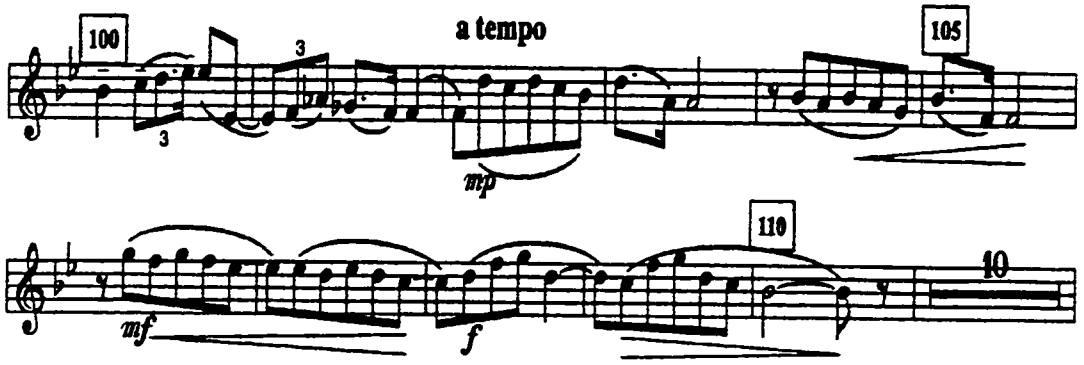

Figure 17: *Concerto*, Op. 91, Movement II, horn part, mm. 100-120. Restatement of melody is found beginning in m. 102. Copyright by Hans Pizka Editions, 1998. Used by permission.

One of the most convincing evidences of violin-like writing can be found in the final seven measures. Here the horn part is played in a *tranquillo* manner with a restatement of the theme found in the *poco agitato*. In m. 121, the secondary theme is played a third lower. It is followed by a muted (commonly performed stopped) repeat of the same measures. This is to help the horn lower the dynamic level to emulate the technique violins can achieve. The very end of the second movement ends on a sustained stopped high concert E♭. This effect is similar to that of a flageolet (see Figure 18, p. 77).

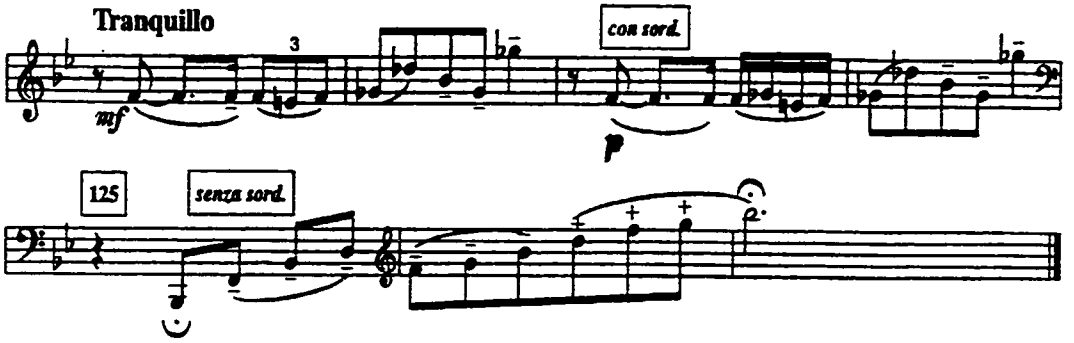

Figure 18: *Concerto*, Op.91, Movement II, horn part, mm. 121-127. Copyright by Hans Pizka Editions, 1998. Used by permission.

CORRECTIONS TO THE PRINTED SOLO HORN PART

In the Hans Pizka Edition, 1997 of the *Concerto*, Op. 91 there are two omissions in the second movement. The first is an omission of an accidental in m. 69. The E (circled) should be an E♯ to continue the ascending chromatic movement.

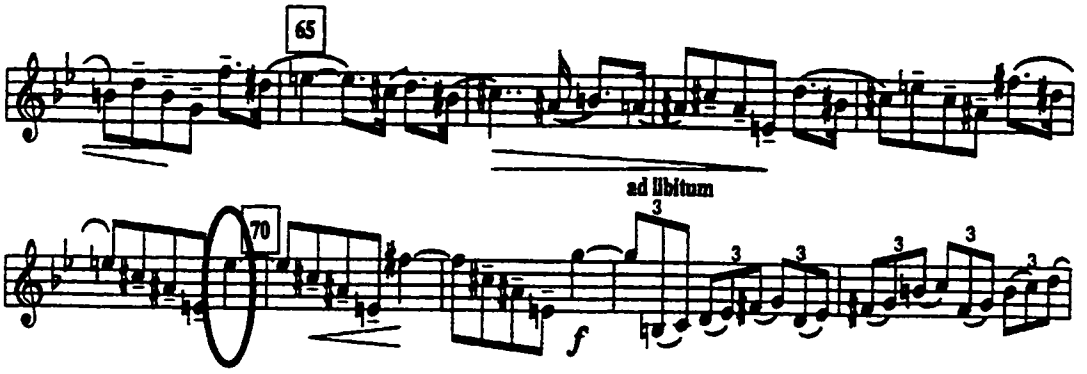

Figure 19: *Concerto*, Op. 91, Movement II, horn part, mm. 64-73. Copyright by Hans Pizka Editions, 1998. Used by permission.

The second omission is found on the last note of the second movement. The final note, B (E concert), should be played stopped.

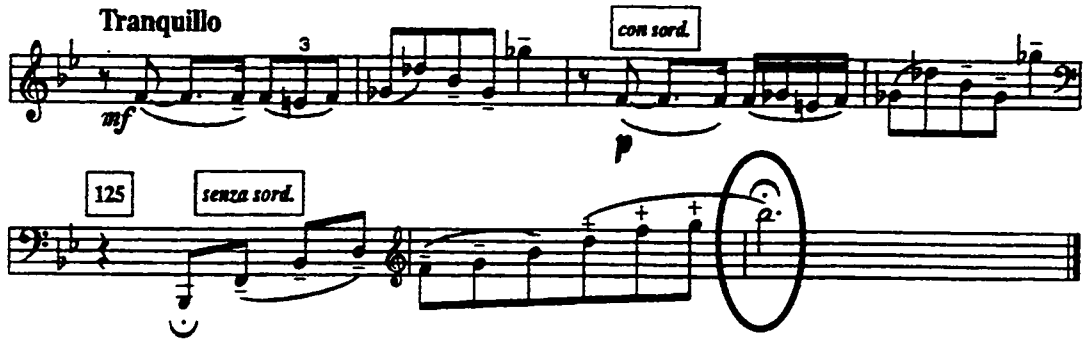

Figure 20: *Concerto*, Op. 91, Movement II, horn part, mm. 121-127. Copyright by Hans Pizka Editions, 1998. Used by permission.

CHAPTER SEVEN

ANALYSIS OF MOVEMENT III

The following chapter provides an analysis of the third movement by discussing form, harmony, and melodic development and corrections to the printed solo horn part. Tchaikowsky's compositional influence is readily apparent in the third movement of this concerto.

Table 5: Structure of Concerto, Op. 91, Movement III.

Form	Theme	Predominant Key Area	Measures	Comments
Introduction	Intro. theme	G minor	1-19	Bassoon and clarinet solos
	Theme 1	Gm →B♭	20-52	Transition to B♭
A	Theme 1	B♭	53-69	Horn melody
	Theme 1	B♭	70-85	Orchestra
	Theme 1	Cm→B♭m→F	86-121	Horn melody
B	Theme 2	F	122-140	C♯ leading tone
	Theme 2	D	141-166	Orchestra
	Intro. theme	Am	167-185	Horn melody
	Theme 1	Am	186-229	Horn melody
A	Theme 1	D♭	230-241	Orchestra
	Theme 1	G♭→G→A♭→B♭ Tonality through pedal points	242-265	Transitional section leading to E♭
	Theme 2	E♭	266-284	Horn melody
	Theme 2	C	299-308	Orchestra
Coda	Intro. theme	B♭m	309-317	Horn melody
	Intro. theme	B♭m	318-326	Orchestra
	Coda theme	B♭	327-361	Horn melody

The third movement is in a modified sonata form. Once again, the movement begins with an introduction, which is in two parts. The first part (mm. 1-19) is a melody played first by the bassoons and clarinets and then brass chords in the key of G minor. The second part (mm. 20-53) consists of presenting the rhythmic motive found in the first theme. Theme 1 is presented in the key of G minor, which leads to a secondary key of E♭ minor (m. 28). The second part continues to modulate to the opening of Part A, which finally establishes the key of B♭ major.

Part A begins in m. 54 in B♭ with theme 1 presented in the horn solo. The melodic line, as found in the other two movements, is based on the development of repetitive rhythmic patterns. After the horn melody, there is a repeat of theme 1 in mm. 70-85 by the accompaniment. Beginning in m. 86, a modulation to the key of the second theme takes place. Based upon theme 1, this section, leading to Part B, first begins in C minor in m. 86-91. The melody then changes to B♭ minor in m. 92 and continues in that key until m. 108 where a C major chord is presented (the dominant of the key of F).

Part B begins with theme 2 (mm. 122-140) presented in the horn part in the key of F major. In mm. 139-140, there is a modulation to the key of D major, in which the orchestra repeats theme 2. There is a strong cadence in m. 166, which gives the listener the idea that the key of D major would continue on. However, the key suddenly and unexpectedly modulates to the key of A minor in which the introduction is once again presented (mm. 167-230). Instead of the bassoon presenting the melody, it is presented in the solo horn part. Again the

introduction is in two parts. The first, mm. 167-185, consists of the introduction melody, and the brass chords that follow it. The second begins with theme 1 presented in the horn, however it is not an exact restatement of theme 1 originally presented in mm. 20-52. In mm. 186-193, theme 1 is presented in the key of A minor. In m. 193, an F♯ appears leading to the key of E minor. From this key the modulations move in a step-wise manner. The following table shows the tonalities achieved by these modulations.

Table 6: Movement III: Harmonic movement of mm. 194-229.

Measures	Tonality
194-205	E minor
206-211	F minor
212-215	G♭ minor
216-217	A♭ minor
218-225	Chromatic movement upward to D♭
226-229	D♭

Part A begins in m. 230 with a restatement of theme 1, however the key is D♭ major. The establishment of the A section is by theme only; there is no repeat of the original key of B♭. In mm. 242-265, another statement of the rhythmic motive from theme 1 is presented. In this instance, the theme is used as a transition to the new key of E♭ where theme 2 is presented. The melody, using the repetitive rhythmic motive, moves upward in a step-wise manner increasing in dynamic, thus creating dramatic tensions. The restatement of theme 1 ends in m.

265 and theme 2 is presented in m. 266 in the key of E♭. Theme 2, mm. 266-284, is played by the solo horn. In mm. 283-284, there is a sudden change to the new key of C with the presence of A♮ and B♮ in the bass line. Beginning in m. 285, theme 2 is presented again by the orchestra in the key of C major. This restatement of theme 2 lasts until m. 309, where there is another key change to B♭ major. The establishment of B♭ major is short-lived as it moves to B♭ minor in m. 309 with the recurrence of the introduction section. It is here that the coda section begins.

The coda (mm. 309-361) begins with the recurrence of the introduction in B♭ minor. In this instance, only the first part of the introduction is given with the melody presented in the horn part. The brass chords (mm. 318-326) that normally follow the introduction melody are enhanced by tremolos on B♭ by the violins and violas. The tempo is changed to *vivace* in m. 327, and a new theme is presented in the horn part. The new theme (mm. 327-334) appears to have no reference to any theme presented earlier in the *Concerto*. As in the presentations of other themes, the coda theme is repeated in the accompaniment after it is performed in the horn part. In m. 343, there is a *piu mosso,* which heightens the excitement of the end of the movement. Here the horn melody consists of arpeggios in four-bar phrases in the key of B♭, and is repeated in mm. 347-351. In mm. 351-358, there is a very short-lived tonality of G♭ major while the horn part presents a fast, sixteenth-note melody to give a rousing finish. The tonality of B♭ is reaffirmed in m. 359, and the movement is somewhat abruptly ended with the horn and accompaniment playing unison B♭.

MELODY

In the area of melody, the third movement consists of three main themes. The first is a theme presented in the introduction; however, this theme is not theme 1. This introduction theme is a carryover (in style and lyricism), from the second movement. It has a haunting and vocal-like character. It is first performed by the bassoons and clarinets and later played by the solo horn.

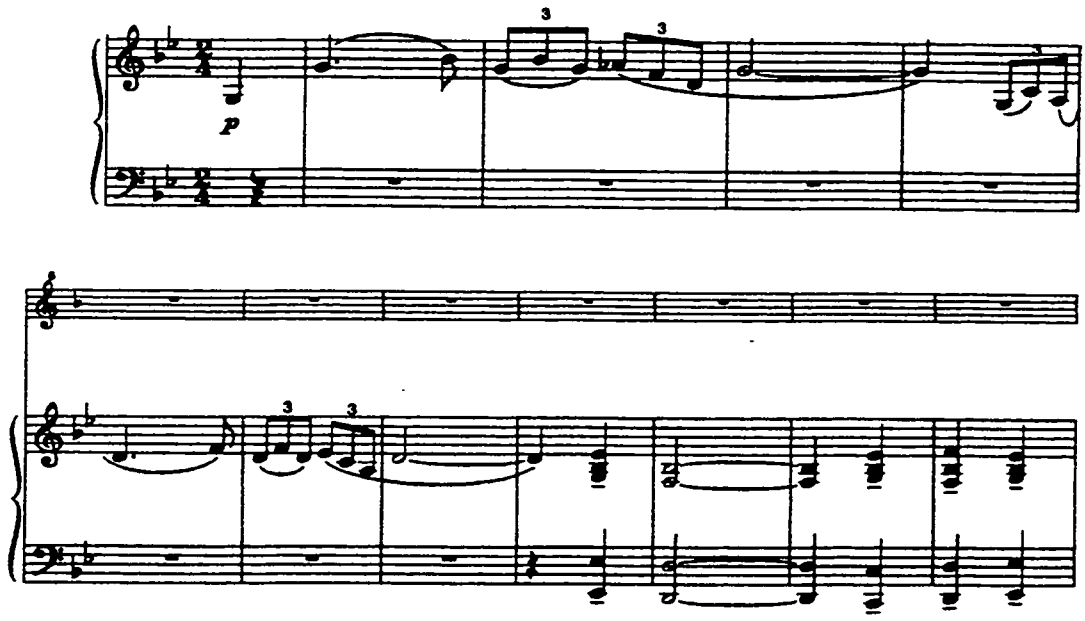

Figure 21: *Concerto*, Op. 91, Movement III, piano reduction, mm. 1-11. Introduction theme is mm. 1-8. Copyright by Hans Pizka Editions, 1998. Used by permission.

Theme 1 of the third movement is first presented by the accompaniment in the second part of the introduction. This dance-like and festive theme is repeated many times by both the soloist and the accompaniment throughout the third

movement. The main facet of theme 1 that is repeated is the opening rhythmic motive, which opens the theme.

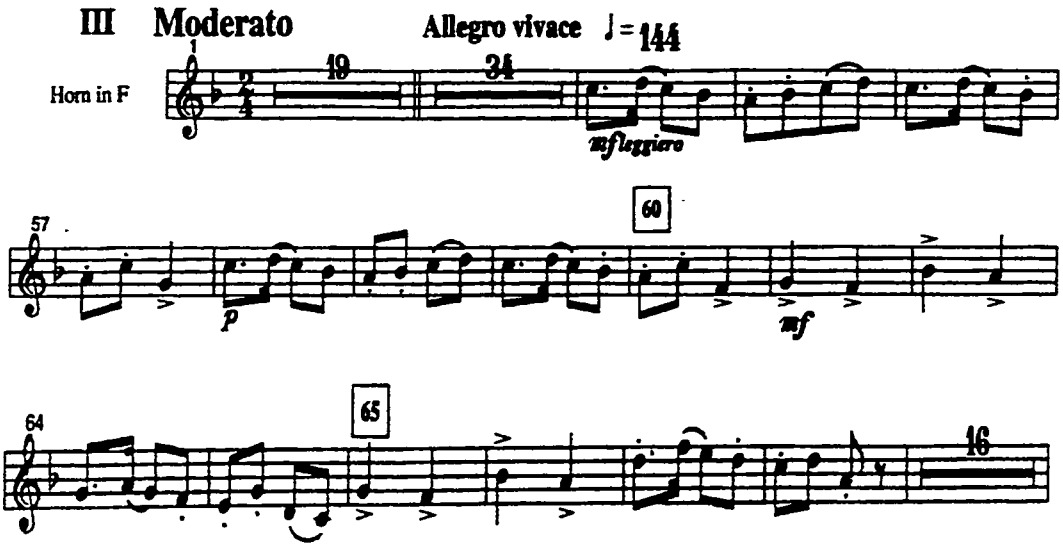

Figure 22: *Concerto*, Op. 91, Movement III, horn part, mm. 1-82. Theme 1 is mm. 54-68. Copyright by Hans Pizka Editions, 1998. Used by permission.

Theme 2 appears in m. 121 and is in sharp contrast to theme 1. The sharp contrast in themes is related to theme 1 and 2 in the first movement. The first theme is bold and stately and the second theme is lyrical and legato (see Figure 23, p. 85).

In m. 167-174, there is a restatement of the introduction theme. In this instance, the theme is presented in the horn solo line and is played one whole step higher than the previous time it was played. Glière uses the introduction theme to unify the third movement and to establish a minor key contrast to the major (see Figure 24, p. 85).

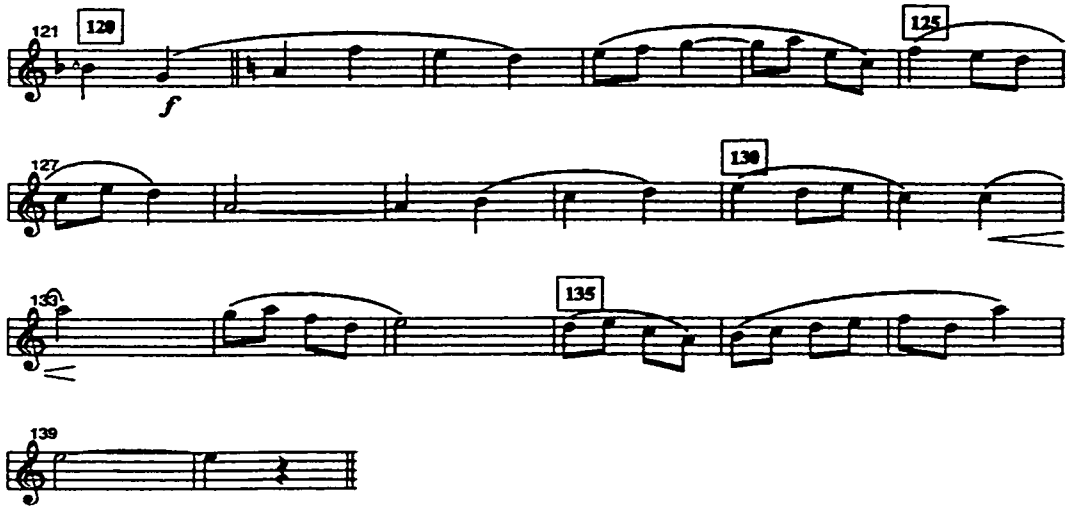

Figure 23: *Concerto*, Op. 91, Movement III, horn part, mm. 120-140. Copyright by Hans Pizka Editions, 1998. Used by permission.

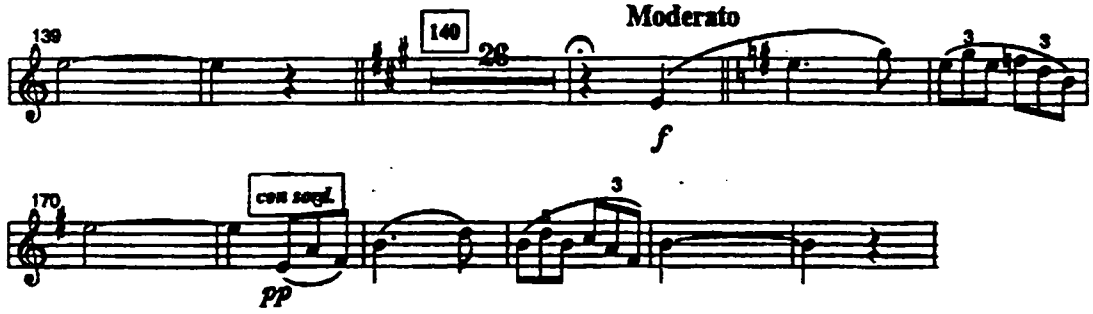

Figure 24: *Concerto*, Op. 91, Movement III, horn part, mm. 139-174. Introduction theme is mm. 167-174. Copyright by Hans Pizka Editions, 1998. Used by permission.

In m. 185-230, a transition begins, using the prominent rhythmic motive of theme 1. A melodic line develops in the horn solo by the repetition of the rhythmic motive (see Figure 25, p. 86).

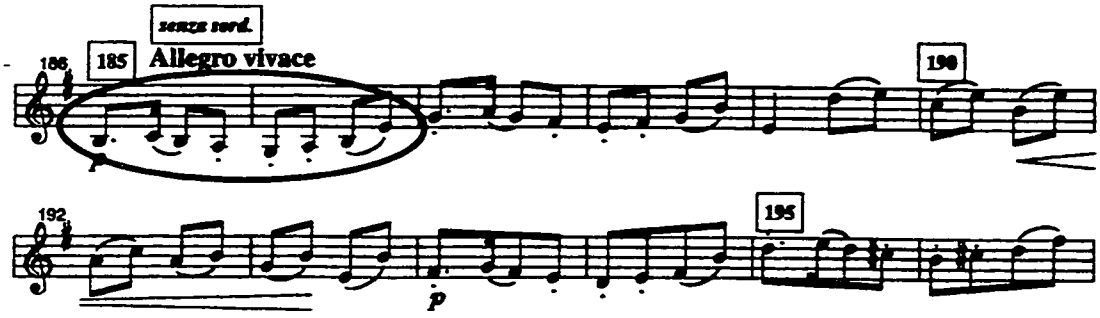

Figure 25: *Concerto*, Op. 91, Movement III, horn part, mm. 185-196. The rhythmic motive is circled. Copyright by Hans Pizka Editions, 1998. Used by permission.

Beginning in m. 265, theme 2 appears a full step lower than its previous statement. After the statement of theme 2 by the horn, the orchestra once again repeats the theme in the key of C major beginning in m. 285. In. m. 300, the key changes to B♭.

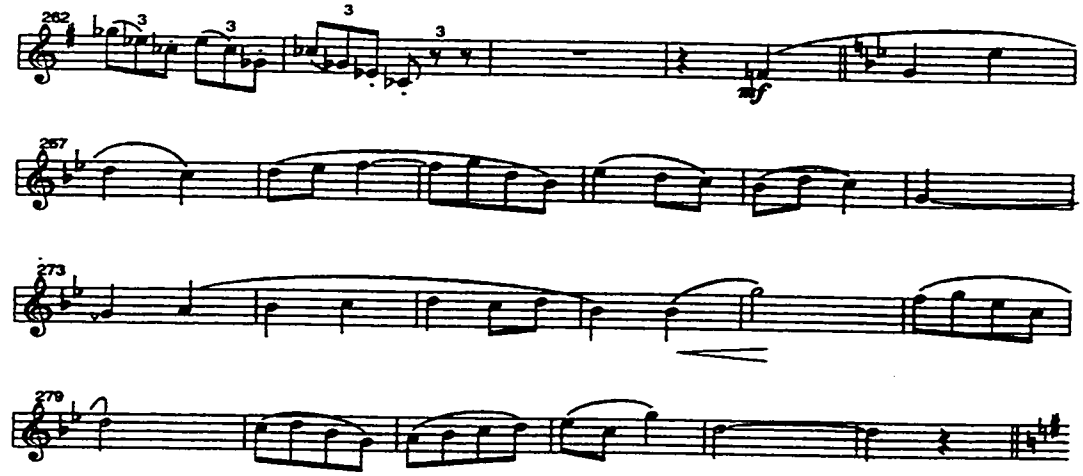

Figure 26: *Concerto*, Op. 91, Movement III, horn part, mm. 265-284. Theme 2 is mm. 265-284. Copyright by Hans Pizka Editions, 1998. Used by permission.

Once again to unify the third movement, the first part of the introduction is presented again. The key of B♭ minor is suddenly and unexpectedly established in m. 309, which sets up the introduction theme.

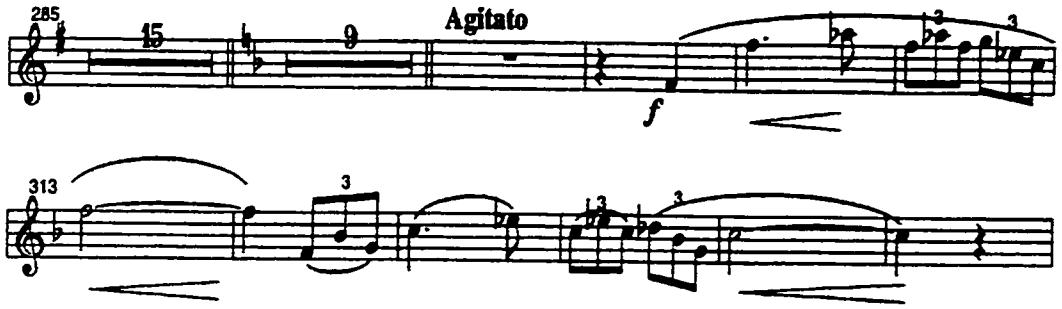

Figure 27: *Concerto*, Op. 91, Movement III, horn part, mm. 285-318. Introduction theme is mm. 310-318. Copyright by Hans Pizka Editions, 1998. Used by permission.

Just as quickly as the change from B♭ major to B♭ minor in m. 309, the key returns to B♭ major in m. 327. The third movement closes with a coda theme. This theme, not related to any previous theme presented, begins in a *vivace* tempo with a simple eighth-note rhythm. In mm. 343-350, the horn plays continual repetitive triplet patterns, which leads to repetitive sixteenth notes until m. 359, where the tonic notes are performed to end the movement (see Figure 28, p. 87). This solo passage gives the ending of the *Concerto* an exciting finish. It also promotes the virtuosity of the performer by allowing an opportunity to demonstrate his control over the range of the horn as well as exhibiting the ability to play at fast speeds. The melody here was apparently written for Polekh to display his technical mastery of the horn.

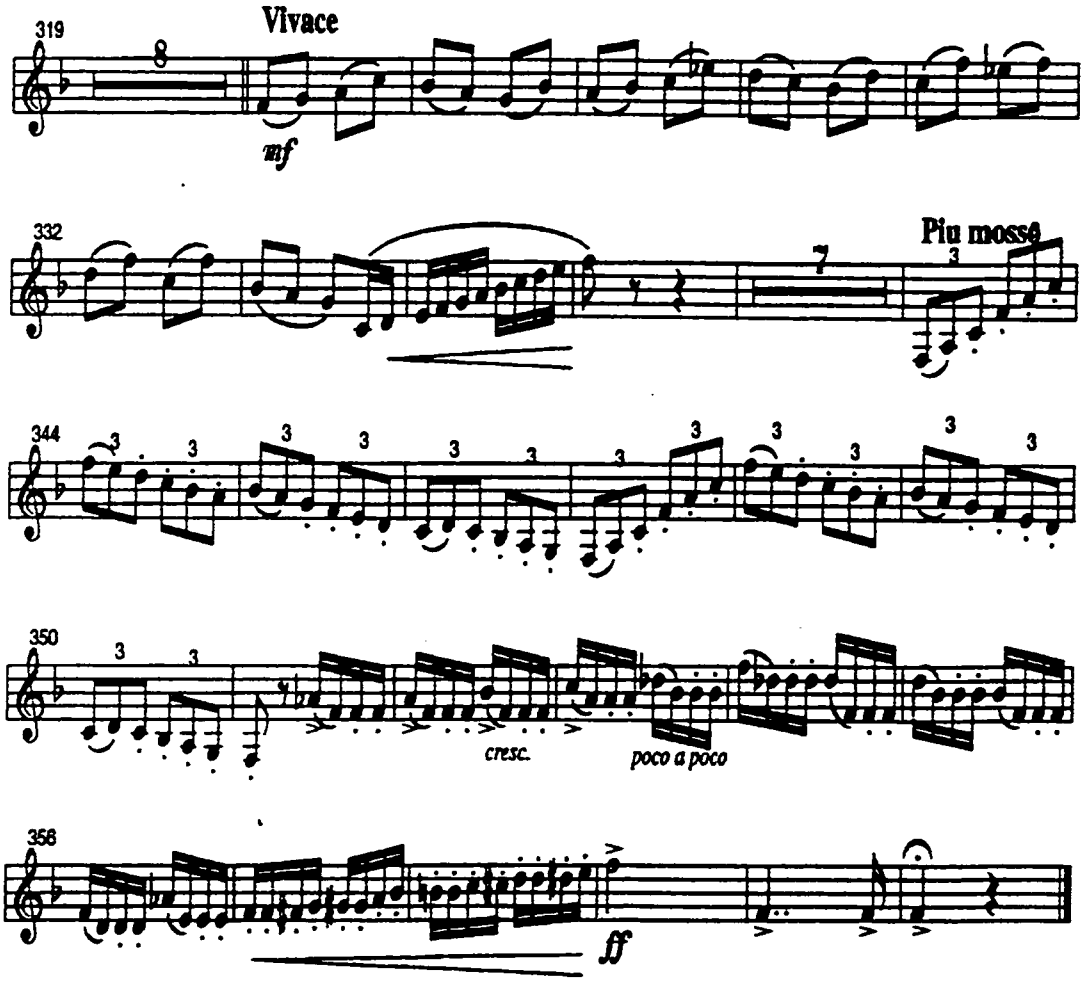

Figure 28: *Concerto*, Op. 91, Movement III, horn part, mm. 319-361. Coda theme is mm. 327-361. Copyright by Hans Pizka Editions, 1998. Used by permission.

The melody in mm. 343-351 is an exact restatement of the melody found in the first oboe part of the fourth movement of the *Trio for Two Oboes and English horn*, Op. 87 of Ludwig von Beethoven.

CORRECTIONS TO THE SOLO HORN PART

In the Hans Pizka Edition of the *Concerto*, Op. 91, there is one printed error in the third movement. In m. 215, the last note is printed as a sixteenth note. The note should be an eighth note (see circled note in Figure 29).

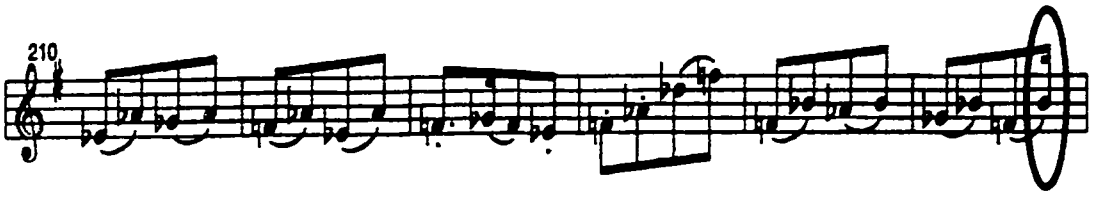

Figure 29: *Concerto*, Op. 91, Movement III, horn part, mm. 210-215. Copyright by Hans Pizka Editions, 1998. Used by permission.

CHAPTER EIGHT

SUMMARY AND CONCLUSIONS

The premise of this treatise was to discuss Glière's musical background and compositional style in his writing of the *Concerto*, Op. 91. The author sought to determine if Glière was a composer writing in the newer expressionistic or neo-classic trends exhibited by Schoenberg, Stravinsky, and Boulez, or one who remained steadfast in the traditions of the Romantic era in the areas of form, melodic and harmonic development.

Accordingly, an investigation of Reinhold Glière's *Concerto for Horn and Orchestra*, Op. 91 was conducted by exploring two main avenues. First, the historical background and the significance of the work were examined, especially in regard to Gliere's compositional output and the place of the *Concerto* in the horn repertoire. The influence Valery Polekh had in the writing of the *Concerto* was also discussed. Second was a harmonic analysis, which gives an insight that other composers had influences on Glière's compositional style.

The purpose of this treatise was to gain an understanding of Glière and his compositional style through a study of his *Concerto for Horn and Orchestra*, Op. 91. This was achieved through discussions of the history of the Glier family and Glière's musical training, history of the concerto form and the *Concerto*, Op. 91, compositional techniques and styles, and a formal analysis of each movement of the *Concerto*. It is hoped that this treatise will benefit hornists in their study of the *Concerto* and other chamber works that Glière wrote for the solo horn.

Upon researching the history of the Glier family, it is easy to see how Reinhold Glière received his musical background. Coming from a family of instrument makers and musicians, Glière was exposed to music at an early age. He began his studies in violin, which later led to his acceptance into the Kiev and Moscow Conservatories. From the teachers there, he learned composition from Taneyev, and other pupils of Tchaikowsky, Rimsky Korsakov, and Glazunov. Since his education came primarily from late Romantic era composers, he continued to compose in that style. He also composed in the Romantic style due to the political situation of the time in the Soviet Union. The Communist Party launched a campaign against "decadent" formalists and composers of the *avant-garde* style. Therefore, Glière belonged to the group of composers known as the traditionalists. This particular group, consisting mostly of the older generation, conformed to the ideas of their teachers and followed a moderate line in the areas of innovation and development of form and harmony. As a composer, Glière was highly regarded by the Soviet government and received various awards and citations because his works were neither controversial nor revolutionary. However, in the western world, Glière is considered by most to be a minor composer because of his Romantic practices in the twentieth century.

In his development of the *Concerto*, Glière followed traditional sonata forms established by previous composers as well as the traditional three-movement, fast-slow-fast, form. He did not try to change the concerto form or develop it further. His *Concerto* contains stylistic influences from Romantic era composers, especially Tchaikowsky in the structure of the work. Glière followed

Tchaikowsky's ideas of using repetitive rhythmic figures and appoggiaturas to develop his melodies and establish form. It has been stated that the *Concerto*, Op. 91 was modeled after Tchaikowsky's *Concerto for Violin and Orchestra* in D major. The melodic lines written by Glière are similar to violin-like writing. The melodies are presented in a long, drawn-out, manner without giving the soloist time to rest. This technique was also used in the solo lines of the *Concerto for Coloratura Soprano and Orchestra.* The technique of orchestral color was also a major component of his writing. In the *Concerto,* Glière wrote most of the melodic lines for the horn in the middle range. He did this so the horn would blend in well with the orchestra to achieve a more homogenous sound. He did not write in the extreme high register for the horn so that the horn solo would not be presented as a dominating voice. He used this technique in the *Concerto for Coloratura Soprano* and the *Concerto for Cello.*

Another aspect that should be considered is the influence Valery Polekh had in the writing of Glière's *Concerto.* It was Polekh who showed Glière the performance possibilities for the horn. He influenced Glière in the writing of the melodic lines, making them more lyrical and virtuosic in nature. According to Polekh, after he performed solo works for Glière, Glière said that he had heard an instrument that was new to him. At that time, he did not know of the true sounds and colors that the horn could produce, especially performed by a virtuoso such as Polekh.

In researching this topic, the author realized the true nature of Glière's music. Glière was the type of composer who seemed to adhere strictly to the

traditions and compositional styles of his teachers. Even though he wrote the *Concerto* in the mid-twentieth century, it is Romantic in nature. This style of composition was in complete contrast to the trends explored at that time. It is easy to see why Glière's music is considered to be uninventive and lacking in originality. He did not venture or follow in the trends of his contemporaries such as Stravinsky, Shostakovich, Messiaen and Boulez in the development of new harmonies and forms. He could have composed music in the *avant-garde* style, however, due to the persecution of such composers in the Soviet Union and his compositional training, he remained in the Romantic style. Because of his compositional traits, his works are considered by some to be insipid.

Despite the criticisms of Glière's compositional style, his music does have an aesthetic beauty. What makes the *Concerto* a beautiful work are the melodic themes. His melodies also are based after the melodic style of Tchaikowsky. They are energetic and lyrical, yet passionate. The themes alternate between long, dazzling, technical passages and broad vocal-like lines. Also, there is an equal exchange of melodic material between the soloist and orchestra, giving the work a sense of homogeneity. He treated the horn as a virtuosic solo instrument. He did not base his melodies on the natural tones of the horn but composed the *Concerto* without consideration of the instrument's technical limitations. His blending of the horn solo with the accompaniment is masterful in achieving orchestral color.

It is this author's opinion that Glière's *Concerto*, Op. 91 is one of the pinnacle pieces found in the horn repertoire. It is one of the longest and most

demanding concertos written for the horn. In this work, the horn player's technical limits and abilities to play expressively are challenged. Due to the long melodic lines, the hornist needs to have great physical endurance and breath support so that there is enough strength to play the lyrical cantabile passages in an expressive manner. Written for a large orchestra, the *Concerto* has a lush texture, which adds to the aesthetic qualities of the melodic lines.

It is the hope of the author that this study has given some insight into Glière's *Concerto for Horn and Orchestra*, Op. 91 and heightened the interest in studying some of his other works for solo horn. Topics for further study could encompass a study of all of Glière's works written for solo horn and those works written by the Russian composers, who had a profound influence on his compositions. Another topic would be to study the solo horn works written by Russian composers both before and after the composition of the *Concerto*, Op. 91, as well as horn playing in Russia in the late nineteenth and twentieth centuries.

Appendix

February 20, 2001

Music
Neglinna 14
103031 Moscow, Russia

Dear Sir or Madam:

Greetings. My name is Michael Misner and I am a Doctoral student at the University of Texas at Austin. I am writing my thesis about Reinhold Glier specifically his Horn Concerto Op. 91. There was a book written by S.K. or E.K. Gulinskaja titled, *Reinhold Moritzewitch Glier* published by your company in 1986.

I am hereby asking permission to use some of the photographs in my dissertation. My dissertation will not be used for commercial or monetary gain. It will be strictly an academic document.

If I do not receive a response from you by March 20, 2001, I will assume permission is given and the use of the pictures is permitted.

Thank you,

Michael S. Misner
10707 Lake Creek Pkwy #321
Austin, TX 78750 USA
(512) 335-4119
mmisner@worldnet.att.net

E-mail sent to muzyka@insar.ru on March 13, 2001.

Dear Sir or Madame,

Greetings. My name is Michael S. Misner and I am a Doctoral French Horn candidate at the University of Texas at Austin. I am writing to you concerning a book that your company published in 1986 by S.K. or E.K. Gulinskaja titled *Reinhold Moritzewitch Glier.* I am currently writing a treatise about Glier's horn concerto. In it, I am including a chapter of biographical information about the composer and the pictures I found in Gulinskaja's book would greatly enhance it.

I would like to have the permission of your company to reproduce pictures found in Gulinskaja's book to use in my thesis so that I am not in violation of copyright. The thesis will be used for academic purposes only and not for monetary or commercial gain.

If I do not receive a response from you by March 20 concerning this matter, I will assume permission for reproduction of the pictures is given.

Thank you very much for your time and I am looking forward to hearing from you.

Sincerely,

Michael S. Misner
10707 Lake Creek Pkwy #321
Austin, TX 78750 USA
(512) 335-4119
mmisner@worldnet.att.net
msmaus68@yahoo.com

E-mail sent to muzyka@insar.ru on March 13, 2001

(Russian text)

Сэр or madame

Приветствия. Мое имя Михаил S. 4 4 огом кандидат при theuniversity Texaca при Остин. our компания опубликованная в 1986 S. . Или E. . Gulinskaja titled *Reinhold Moritzewitch Glier. Я в настоящее время пишу тезис aboutglier рог концерт. В нем я включаю главу biographical information о композиторе и картинах я нашел в Gulinskaja bookwould сильно усиливаю это.*

I бы liketo имею разрешение вашей компании воспроизвести картины найденная ingulinskaja книга использовать в моем тезисе так чтобы я не не в нарушении ofcopyright. 4 х намерений только а

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Я извиняюсь за мой русский в качестве я использую программу перевода написать эту электронную почту.

благодарите youvery много за ваше время и я жду ответа от вас.

Искренне

Михаил S. Misner

10707 Lakecreek Pkwy 321

Austin TX 78750

США 512 335 4119

mmisner@worldnet.att.net

msmaus68@yahoo.com.

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Vita

Michael Shawn Misner was born on September 16, 1968 in Enid, Oklahoma, the son of Delphene Joyce Misner and Gary Lee Misner. Upon graduating from Enid High School in May of 1986, he attended Southwestern Oklahoma State University in Weatherford, Oklahoma. In August of 1988, he transferred to Oklahoma State University where he was awarded the Bachelor of Music Education degree in May of 1991. He entered the Graduate School of the University of Texas at Austin in August of 1991 and was awarded the Master of Music degree in May of 1993. He continued his studies toward the Doctor of Musical Arts degree at the University of Texas at Austin in August of 1993. He is currently a private horn instructor for the Round Rock and Leander, Texas Independent School Districts and a freelance hornist in the Austin area.

Permanent address: 501 Greg Dr., Enid, OK 73703

This dissertation was typed by the author.