

for Horn and Orchestra

FOLLAS, RONALD WILLIAM. INTERFACE I for Horn and Orchestra. (1975) Directed by: Dr. Jack M. Jarrett. Pp. 27.

INTERFACE I is a composition for solo French Horn and orchestra. The single movement is divided into two large sections or periods, and each period into smaller sections or phrases.

The first period consists of an upbeat (measures 1-96), a downbeat or climax (measures 97-96), and an afterbeat (measures 99-125). The second phrase consists of upbeat (measures 126-158), and downbeat (measures 159 to the end). Each period contains a group of phrases which become increasingly more complex during the period through the means either of instrumentation, texture, or melodic and contrapuntal movement leading to the downbeat. The first period also includes an afterbeat in which the phrases become gradually less complex and the tempo slows.

A period - phrase breakdown follows:

Period 1

Phrase 1 (mm 1-20): slow, glissando basses with occassional interuptions by brasses or winds; solo generally legate and lyrical; ends with full orchestra cross-rhythms

Phrase 2 (mm 21-41): sustained pitches in orchestra;

introduction of cluster units; more activity in solo followed by increased activity in winds; ends with rapid passages in winds

Phrase 3 (mm 42-55): cross-rhythmic tapping in strings and winds, rapid percussion; very rapid movement in

farrett

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for Horn and Orchestra

solo with upward movement to next phrase	
Phrase 4 (nm 56-81): fast; textural complexity in winds	
and brass, rhythmic activity in percussion and	
strings; string cluster, glissandi in trombones	
and timpani leading to cadenza	
Phrase 5 (mm 82-96): textural buildup by adding instruments	
individually and in small groups; solo line is	
choppy and moves upward	
Phrase 6 (mm 97-98): climax of the first period; great	
textural density	
Phrase 7 (mm 99-115): sustained notes and glissandi in	
orchestra; slow motion in solo	
Phrase 8 (mm 116-125): tempo slows; increased activity in	
solo and strings; ends with violin 1 arpeggio	
deriod 2	
Phrase 9 (mm 126-146): slow; similar to phrase 1; activity	
in solo increases; strings build texturally and	
, crescendo	
Phrase 10 (nm 147-158): moderate tempo; textural buildup,	
entrances by individual instruments and small	
groups increasing to m 159; solo tacet	
Phrase 11 (mm 159-168): full orchestra accents staccato	
clusters; solo sustains pitches then suddenly	
increases activity	

Phrase 12 (mm 169-172): orchestra tacet; solo ascends with glissando to highest note possible at end.

farrett

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for Horn and Orchestra

by Ronald W. Follas

A Thesis Submitted to the Faculty of the Graduate School at The University of North Carolina at Greensboro in Partial Fulfillment of the Requirements for the Degree Master of Fine Arts

> Greensboro 1975

> > Approved by

nett

This thesis has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

Thesis Adviser Jack M. Jourett

Committee Members Arthur B. Hunkins Eddie C. Bas

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Dec. 9, 1975 Date of Acceptance by Committee

INSTRUMENTATION

Solo Horn in F

Piccolo

Flute

Alto Flute

Oboe

Alto Saxophone

E^b Clarinet

B^b Clarinet

Bass Clarinet

Bassoon

Contrabassoon

2 Horns in F 2 Trumpets (in C) Tenor Trombone Bass Trombone Tuba

abu

Percussion (2 players) Timpani Snare Drum Bass Drum Suspended Cymbal Temple Blocks Tom-toms (4) Vibraphone

Violin 1

Violin 2

Viola

Cello

Bass

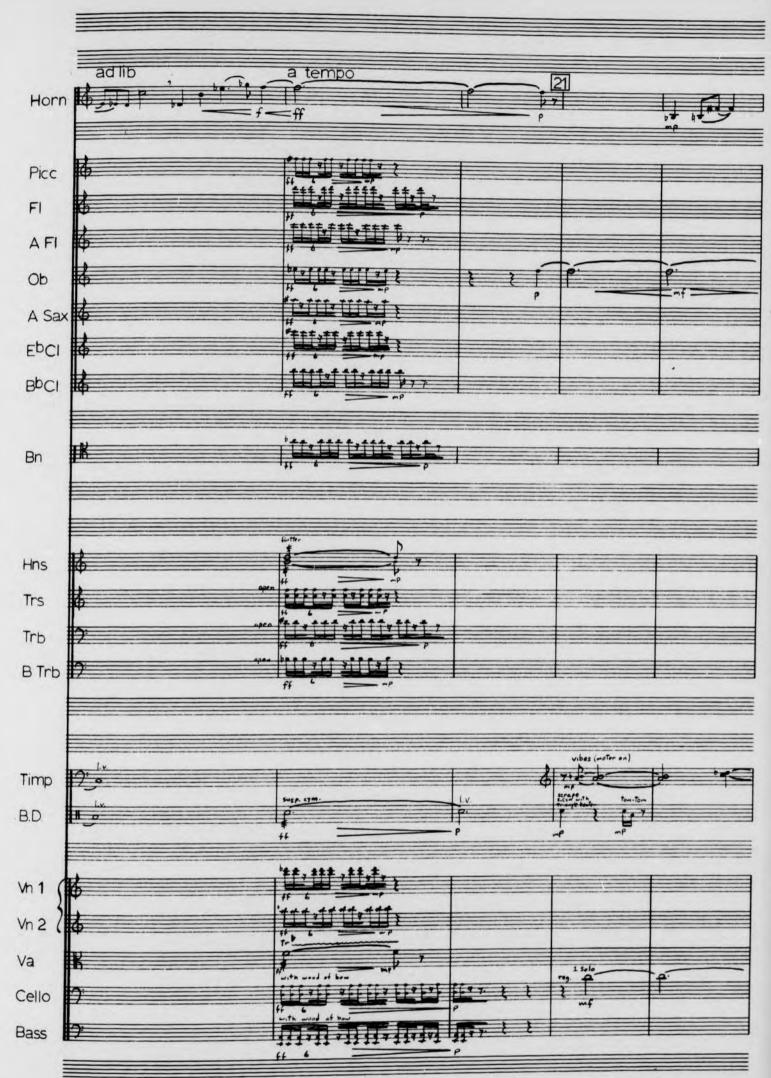
Duration: approx. 10 minutes

for Horn and Orchestra



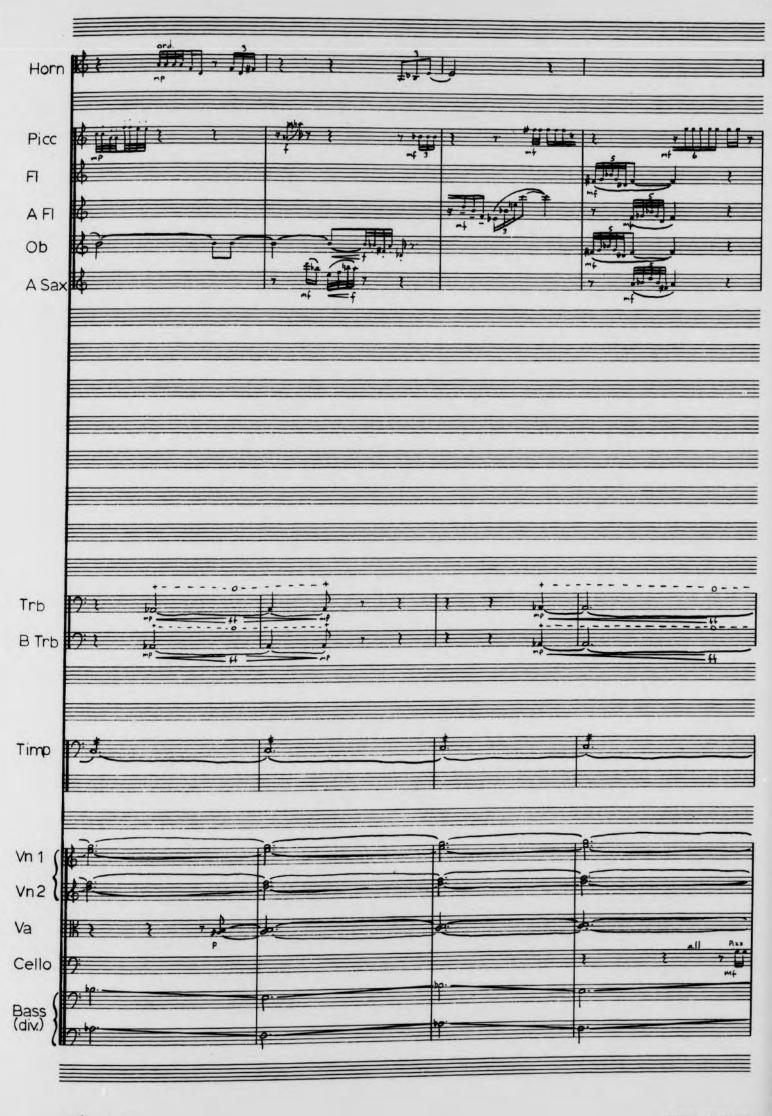
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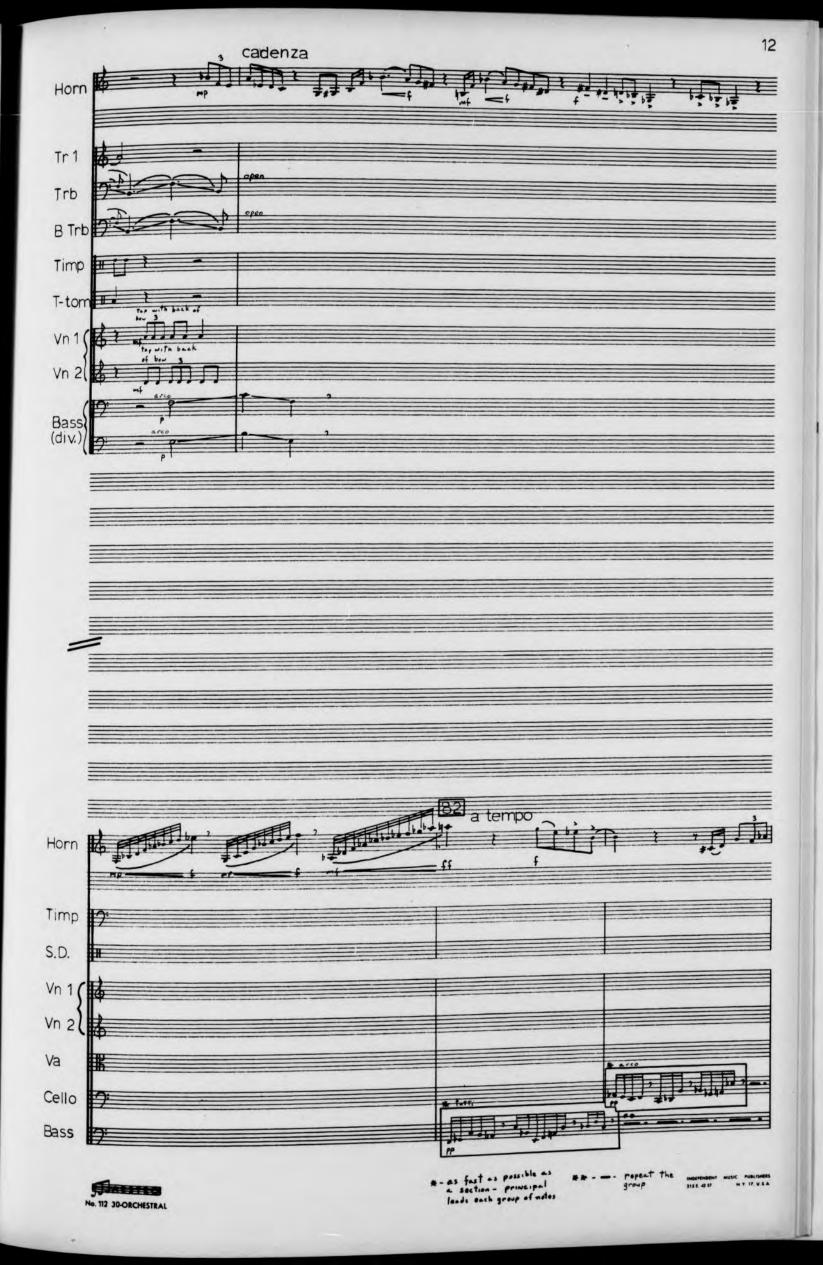
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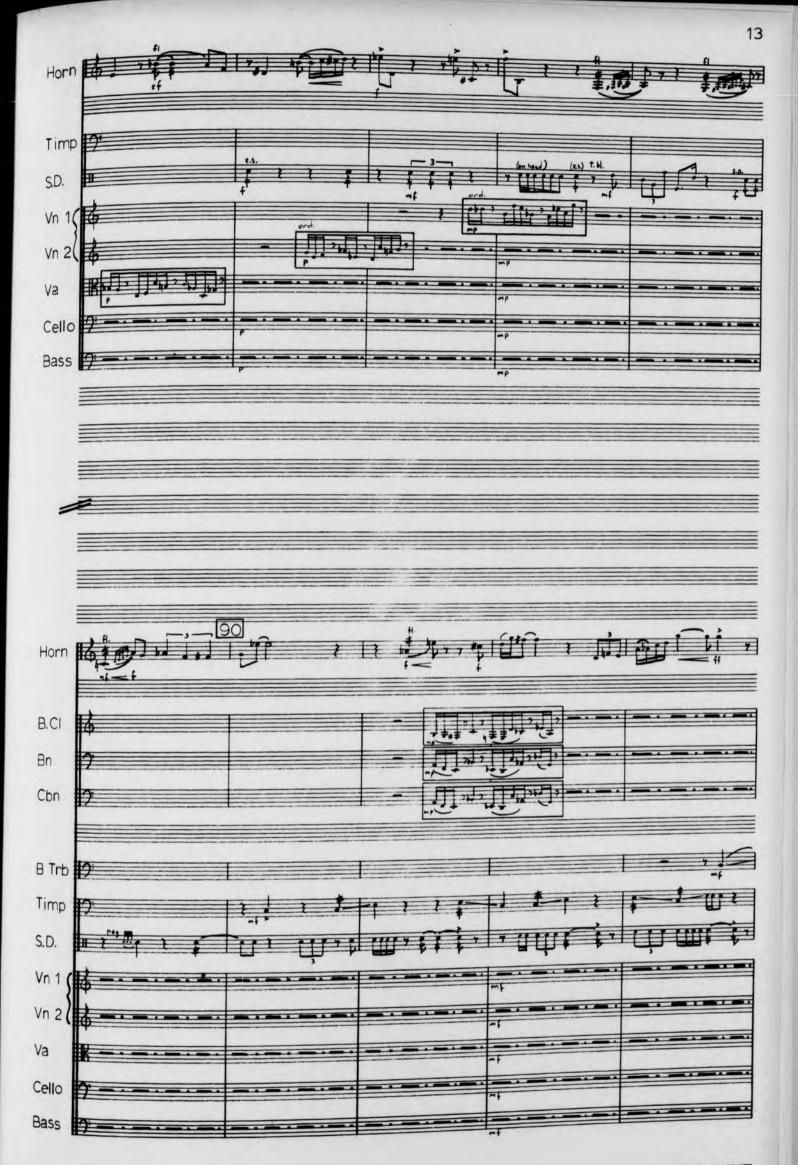
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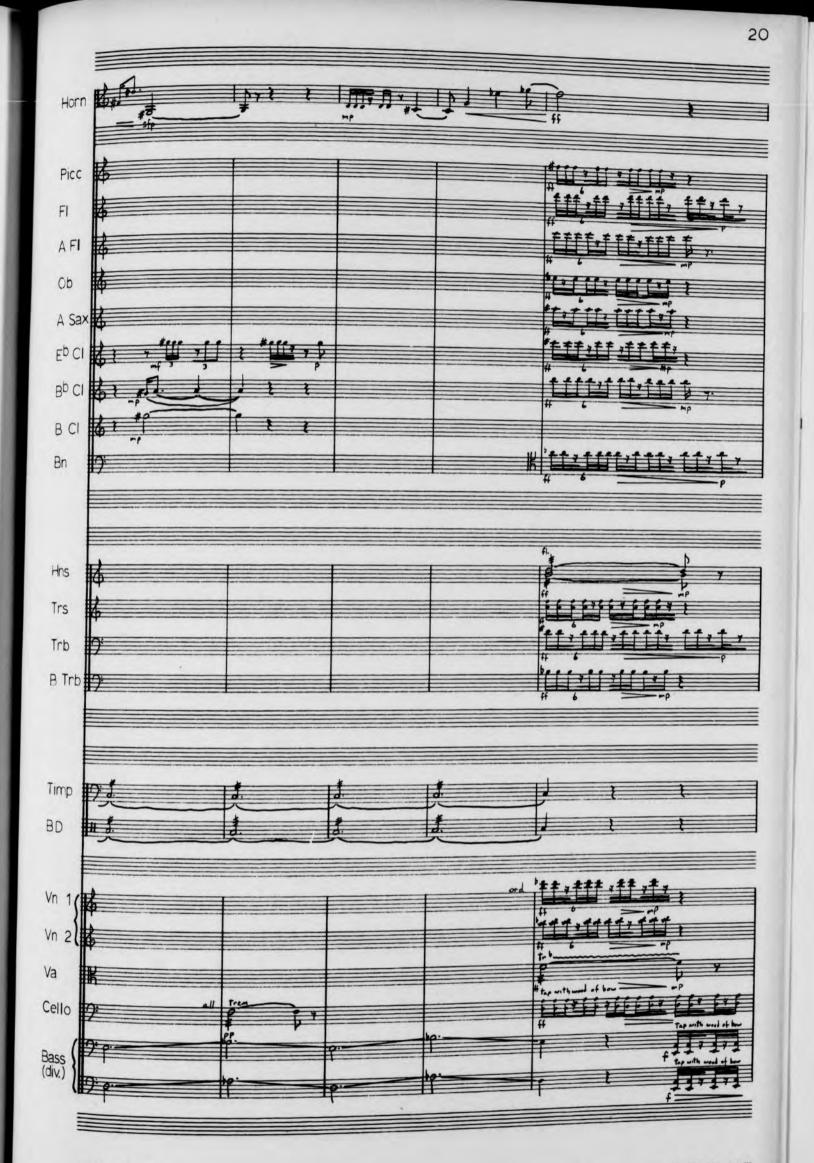






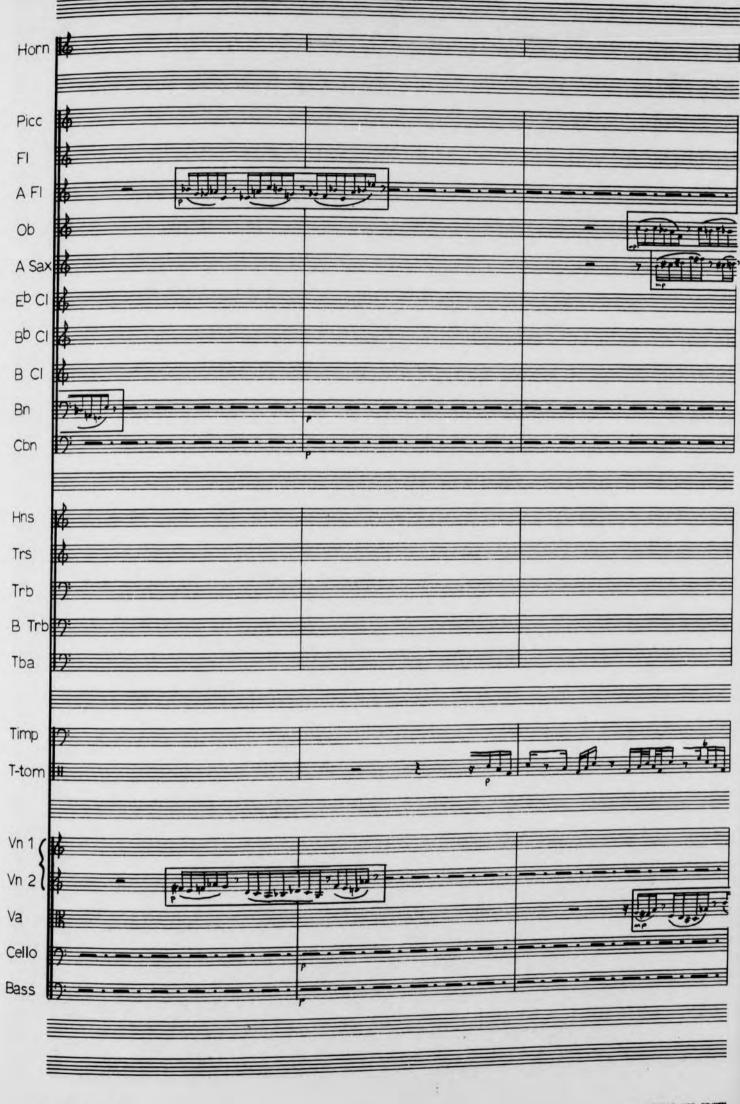
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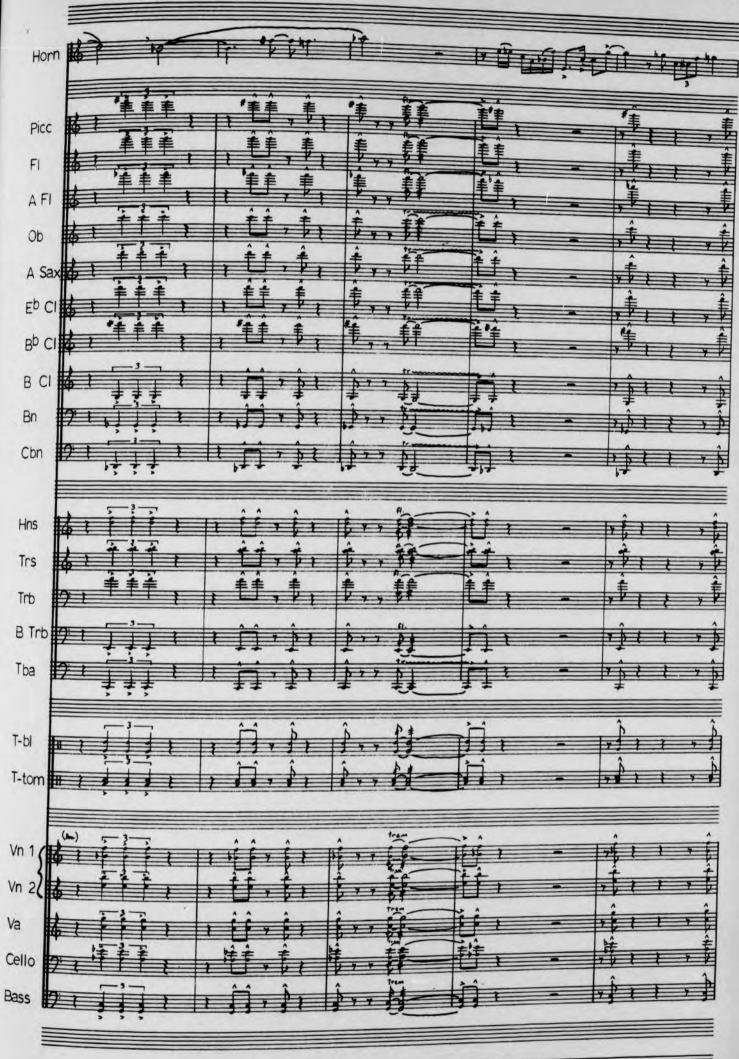
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