

ABSTRACT

Title of Dissertation: **HORN WORKS FROM THE LATE 20TH AND
EARLY 21ST CENTURY BY AMERICAN HORN
PROFESSORS, PEDAGOGUES, AND PERFORMERS**

Darian K. Washington, Doctor of Musical Arts, 2009

Dissertation Chair: **Professor Gregory Miller
Chair, Wind and Percussion Department**

This performance dissertation consists of three recitals that feature works for the horn written or published in the late 20th and early 21st centuries by the following American composers: David Amram, Paul Basler, Randall Faust, Randy Gardner, Douglas Hill, Verne Reynolds, Gunther Schuller, and Kerry Turner, who are all either performers, professors, and/or pedagogues of the horn. The recitals include works written for unaccompanied horn, horn and piano, two horns and piano, and horn quartet. The following is an alphabetical listing of the pieces performed on this recital: David Amram's *Blues and Variations for Monk*; Paul Basler's *Canciones, Folksongs From The British Isles, Serenade, Reflections* and *Three Pieces for Horn Quartet*; Randall Faust's *Call And Response* and *Scherzo for Horn and Piano*; Randy Gardner's *Why?!*; Douglas Hill's *Reflections for Horn Alone*; Gunther Schuller's *Nocturne* and *Trois Hommages*; Kerry Turner's *Sonata for Horn and Piano, Fanfare for Barcs*, and *Horn Quartet No. 1*; and Verne Reynolds *Elegy*. The written portion of this dissertation includes program notes for each piece performed, in addition to biographies and a complete list of works written for the horn by each of the eight composers. The purpose of this dissertation is to familiarize both professors and performers of the horn with more recent, non-standard

literature that can be used to augment traditional teaching material, or be used in addition to standard literature in amateur, student and professional performances.

HORN WORKS FROM THE LATE 20TH AND EARLY 21ST CENTURY
BY AMERICAN HORN PROFESSORS, PEDAGOGUES AND PERFORMERS

By

Darian K. Washington

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2009

Advisory Committee:
Professor Gregory Miller, Chair
Professor Carmen Balthrop
Professor Peter Beicken
Professor James Fry
Professor Michael Votta

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Darian Washington

2009

PREFACE

Throughout the majority of my musical career, I have trained to be a performer, beginning as a young instrumentalist playing in high school bands and orchestras, continuing by earning my bachelor's and master's of music degrees, and finally, by pursuing a doctorate of musical arts in horn performance. As an educator, I began teaching horn privately while finishing my bachelor's degree in music education. Since that time I have regularly maintained a studio of middle and high school horn and brass students, in addition to serving as an adjunct instructor of horn at various institutions. My interest in horn pedagogy originated out of necessity, in that much of my recent performing career has been spent correcting improper playing habits learned through lack of private instruction as a young hornist. I realize that much of my present abilities are largely due to the knowledge I have gained through the various pedagogical approaches of my horn professors, as well as from notable pedagogues of the instrument, whose works and writings for the horn have greatly influenced my own teaching philosophy.

Because I have an enormous interest in the teaching, performance and pedagogy of the horn, I chose a dissertation project that incorporates all three of these disciplines, and also has relevance to the present society of horn players. It is my hope that this dissertation can serve as an educational reference for those who are teachers of the horn, or for students who as I once was, and still am, trying to find their identity as a horn player.

ACKNOWLEDGEMENTS

I would like to extend many thanks to the members of my dissertation committee:

Professor Carmen Balthrop, Dr. James Fry, and Dr. Michael Votta for their knowledge, support, and professionalism throughout this entire process. Thanks also to Dr. Peter Beicken, Professor and Chair of Germanic Studies, for serving as the Dean's representative on my committee.

To Greg Miller, Committee Chair and my mentor over the past four years; I cannot put into words how appreciative I am of everything that you have done for me. You taught me how to be a better horn player, teacher and performer. I will forever be grateful to you and cherish the experience I received as your student.

I would like to say thank you to the performers who dedicated their time assisting me on my dissertation: Brad Tatum, Justin Drew, my good friend Chris Brown, John Troxel, and my wonderful accompanist on all three recitals, Matthew Bachman. Thank you all for contributing your musical talents to this project.

Many thanks to present and former members of the University of Maryland Horn Studio: Lauren McCarty, Jenny Lang, Heidi Littman, Douglas Quinzi, Mark Wakefield, and Richard Williams, for their encouragement and honesty.

Finally, I would like to thank my wife Erin, who served as performer, editor, and proof reader of this dissertation, but most importantly believed in me when I didn't believe in myself. I love you Erin and could not have done this without you.

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**Dissertation Recital # 1:
Horn Works from the Late 20th and Early 21st Century
by American Horn Professors, Pedagogues and Performers**

By

Darian Washington

10/22/2008

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The Clarice Smith Performing Arts Center at the University of Maryland, opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, rehearsal spaces and classrooms under one roof.

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The University of Maryland School of Music presents

Darian Washington horn

ACCOMPANIED BY:

Matthew Bachman, piano

DISSERTATION TITLE :

HORN WORKS FROM THE LATE 20TH AND EARLY 21ST
CENTURY BY AMERICAN HORN PROFESSORS,
PEDAGOGUES AND PERFORMERS, PART 1

OCTOBER 22, 2008 . 5:30PM

JOSEPH AND ALMA GILDENHORN RECITAL HALL
CLARICE SMITH PERFORMING ARTS CENTER

PROGRAM

GUNTHER SCHULLER (1925-)
Nocturne for Horn and Piano (pub. 1985)

RANDALL FAUST (1947-)
Call and Response (1997)

PAUL BASLER (1963-)
Canciones for Horn and Piano (2004)

INTERMISSION

VERNE REYNOLDS (1926-)
Elegy (1986)

PAUL BASLER
Serenade for Horn and Piano (1997)

PAUL BASLER
Folksongs from the British Isles for Horn and Piano (2004)
I. Suo Gan
II. Admiral Benbow
III. The Minstrel Boy
IV. The Campbells Are Coming

This recital is being presented in partial fulfillment of the requirements of
the Doctor of Musical Arts Degree.

Darian Washington is a student of Gregory Miller.

***Nocturne* by Gunther Schuller**

Gunther Schuller's *Nocturne* was composed for horn and orchestra in 1943 and a year later became the second movement of Schuller's horn concerto. This revised version for horn and piano was published in 1985 by Margun Music.¹ The nocturne originated as a 19th century form, characterized as having "a slow and dreamy nature in which a graceful, highly embellished melody in the right hand is accompanied by a broken-chord pattern in the left."² Schuller's nocturne is characteristic of both 20th century music and Schuller's personal style, containing jazz chords, syncopation, polytonality, and a preference for half-step intervals. The piece has two contrasting sections, which are presented in an overall ABA form: The opening theme and rhythm dominate the entirety of the piece. For both instruments, there are frequent rubatos, tremolos, fermatas, and ad-lib sections. These and the previously discussed elements evoke an overall feeling of mysteriousness.

***Call and Response* by Randall Faust**

This work for solo horn was composed in 1997 at the request of John Heilman, then acting dean of the College of Liberal Arts at Auburn University, for a program celebrating the achievements of Auburn scholars in history and the humanities. Faust performed the work after Heilman gave a speech for the Auburn University Research

¹ Gunther Schuller, "Program Notes," in *Nocturne for Horn and Piano* (Newton Centre : Margun Music, 1985).

² Jane Bellingham, "Nocturne," *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4743> (accessed 20 October, 2008).

Council members.³ *Call and Response* is a set of variations on a theme from a very familiar hymn tune, “Amazing Grace.” The hymn is presented in fragments throughout the piece, and stated fully at the conclusion. Composed in two sections, the first “call” is highlighted by intervals of thirds and fourths, with various echoes using stopped horn. The second “response” section introduces the listeners to the full hymn, ending with a multi-phonic chord.

***Canciones for Horn and Piano* by Paul Basler**

Canciones was commissioned by and written for Myrna Meeroff, associate principal horn of the Florida Classical Orchestra, and funded in part by the Meir Rimón Commissioning Assistance Program of the International Horn Society.⁴ The word “canciones” means, simply, “songs” in Spanish. The piece is one united work but contains three separate songs, which appear one after the other without any thematic material returning. Each song is in a different key — the first in F major, the second in G major, and the third in E major. They are written in the middle register and bring out the lyrical qualities of the horn. The three songs are all written with an enormous amount of rubato. The first two contain many meter and tempo changes, and are dominated by triplet rhythms. The last song has a brighter sound and a faster melodic rhythm. Many musical elements within *Canciones* place it alongside the more traditional song-like works for horn, such as Glazunov’s *Reveries* and Gliere’s four short pieces for horn and piano.

³ Alan Mattingly, “A Performance Guide to the Horn Works of Randall Edward Faust” (D.M. thesis, The Florida State University, 1998).

⁴ Paul Basler, “Program Notes” in *Canciones for Horn and Piano* (Tallahassee, FL: R.M. Williams, 2004).

***Elegy* by Verne Reynolds**

Verne Reynold's *Elegy* for solo horn was commissioned by Douglas Hill, professor of horn at the University of Wisconsin Madison. Hill premiered the work in 1982 at the International Horn Society Symposium in Avignon, France. An elegy by definition is "a setting of a poem, or an instrumental piece, lamenting the loss of someone deceased. The word is derived from the Greek *elegos*, a "poem written in ...and sung with the accompaniment of a flute."⁵ In modern usage, the term has been increasingly reserved for verses lamenting the death of a famous person or someone known intimately to the artist. Though there is no indication that Reynold's composed the piece in honor of a specific person's death, it does explore the themes of grief, despair, outrage, hope, peace, and resignation.⁶ Dark and somber in nature, the piece is unified by a single-note theme which occurs intermittently throughout. *Elegy* is characteristic of Verne Reynolds' 20th-century compositional style, which includes atonality, large descending and ascending leaps and the use of extended techniques such as stopped horn.

***Serenade for Horn and Piano* by Paul Basler**

This piece was written for Paul Smith, a former student of Basler and horn professor of Virginia Commonwealth University. Basler says of the work: "This is a piece about flight, travel, motion, new opportunities, closing chapters, opening new doors....The surface appears light and breezy, but the piece contains deep spiritual and

⁵ Malcolm Boyd, "Elegy," *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08701> (accessed April 11, 2009).

⁶ Gordon Sly, "Notes on the Music," in *Verne Reynolds: Music for Horn*, Mark Recording, 1994, CD.

personal messages...of completion and anticipation.”⁷ *Serenade* is written in three sections with a coda at the end, giving it an overall ABA’ form. The first section is in a fast 6/8 and states the main theme, which is articulate and syncopated, staying primarily in the middle range of the horn. The second section presents a direct contrast in tempo, with many meter changes and dialog back and forth between the horn and piano. The third section appears after a gradual *accelerando* into the original tempo, and is a direct return of the theme, before giving way to the coda.

Folk Songs from the British Isles for Horn and Piano by Paul Basler

The *Folk Songs* were written for Welsh hornist Rupert Browne. It is a collection of four songs from different regions of the British Isles (which traditionally includes the countries of England, Scotland, Wales, and Ireland), each presented as its own separate movement. The gentle and beautiful “Suo Gan” is an old, popular lullaby that Welsh mothers sang to their babies, first published in 1794. The movement is in two contrasting sections, with a four-measure lullaby melody that is stated and repeated. The slightly faster B section contains a beautiful horn *obbligato* of sorts, based on the lullaby. “Admiral Benbow,” tells the story of the life of John Benbow, who died fighting the French fleet in the West Indies in 1702. The tune of this song is based on a ballad that first appeared in the 18th century. The verses, which are quite humorous, are not all reflected in Basler’s arrangement. The text of these verses can be found in the work, *One*

⁷ Paul Basler, “Program Notes,” in *Canciones for Horn and Piano* (Tallahassee, FL: R.M. Williams, 2004).

Hundred British Folksongs.⁸ The stirring and upbeat “The Minstrel Boy,” is an inspirational song written by Thomas Moore, the Irish novelist, biographer and balladeer.⁹ It is set to the song “The Moreen,” an old Irish tune. The melody is stated several times, going from lyrical, to triumphant and stately, to quietly beautiful at its conclusion. The Scottish “The Campbells are Coming” is known as a “Whig tune,” played by the vanguard of the loyalist Scottish troops of the Campbell clan, as they marched against the Jacobite rebels in 1715. The tune was composed two centuries earlier, during the time of Mary, Queen of Scots. At the outset of the song, the piano emulates the sound of the bagpipe before the horn enters with the melody.¹⁰

⁸ Cecil Sharp, editor. “Admiral Benbow,” in *One Hundred British Folksongs*, Folk Music of England, Scotland, Ireland, Wales and America, Lesley Nelson Burns, editor, <http://www.contemplator.com/sea/benbow.html> (accessed 19 October 2008).

⁹ John Warrack, “Thomas Moore,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/19067> (accessed April 11, 2009).

¹⁰ Basler, Paul. “Program Notes” in *Folksongs from the British Isles for Horn and Piano* (San Antonio, TX: Southern Music Company, 2006).

**Dissertation Recital # 2:
Horn Works from the Late 20th and Early 21st Century
by American Horn Professors, Pedagogues and Performers**

By

Darian Washington

02/16/2009

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The University of Maryland School of Music presents

Darian Washington horn

ACCOMPANIED BY:

Matt Bachman, piano

Justin Drew, horn

Brad Tatum, horn

Erin Washington, horn

HORN WORKS FROM THE LATE 20TH AND EARLY 21ST

CENTURY BY AMERICAN HORN PROFESSORS,

PEDAGOGUES AND PERFORMERS, PART 2

FEBRUARY 16, 2009 . 5:30PM

GILDENHORN RECITAL HALL
CLARICE SMITH PERFORMING ARTS CENTER

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts Degree.

Darian Washington is a student of Gregory Miller.

PROGRAM

KERRY TURNER (1960-)
Sonata for Horn and Piano (1989)

- I. Allegro
- II. Andante
- III. Allegro ma non troppo

DOUGLAS HILL (1946-)
Reflections for Horn Alone (1994)

INTERMISSION

RANDALL FAUST (1947-)
Scherzo for Horn and Piano, from the Horn Concerto (1987)

KERRY TURNER
Fanfare for Barcs (1989)

Justin Drew, Bradley Tatum, and Erin Washington, horns

PAUL BASLER (1963-)
Three Pieces for Horn Quartet (1982)

- I. Celebration
- II. Chorale
- III. Psalm

Justin Drew, Bradley Tatum, and Erin Washington, horns

***Sonata for Horn and Piano* by Kerry Turner**

By composing his *Sonata for Horn and Piano* in 1987, Kerry Turner joins composers such as Paul Hindemith, Quincy Porter, Bernhard Heiden and Eric Ewazen in contributing another significant and successful 20th-century sonata to the horn literature. This sonata is a prime example of his neo-classical style, which is typical of his earlier compositions written from 1987-1993, as well as his “Texan” harmonies, melodies and rhythms.¹¹ The work has enjoyed world-wide success despite its relative difficulty. It is often included on repertoire lists for international horn solo competitions.¹²

This sonata, composed in the traditional three-movement form, shares many characteristics with his writing for the horn quartet, requiring the hornist to play syncopated rhythms, rapid notes, and loud passages, as well as demonstrate adequate comfort in all ranges of the horn. The piano, as is the case in most sonatas, is an equal partner with the horn and used in a multitude of ways, including accompanying, presenting thematic material and serving as a secondary voice to the horn. In the first and third movements in particular, the piano often plays fast, rhythmic sections in unison with the horn, creating a very thick texture that must be carefully considered in terms of balance.

The sonata’s first movement, marked quarter note = 136 (Allegro), is fast-moving and heroic in spirit. It is in the classical sonata form, and begins and ends in g minor, going into various other keys — predominantly G major. Various motives are presented

¹¹ Kerry Turner, “Program Notes” in *Sonata for Horn and Piano*, [kerryturner.com](http://www.kerryturner.com), <http://www.kerryturner.com/node/241> (accessed 14 February 2009).

¹² Turner, *Sonata*.

throughout the movement; however, it is unified by the primary theme stated at the onset of the piece, which returns at the beginning of every section, and as a codetta at the end.

Movement two, marked “andante,” is based on the Baroque passacaglia, a triple-meter form that uses a ground bass. By the 19th and 20th century, the passacaglia began to denote a work or movement with a serious, or grave, nature.¹³ The piano introduces the primary theme of the movement, which is then passed to the horn who continues stating the theme in the middle register. The movement climaxes as the horn states a variation of the theme in loud, declamatory tones, before restating the original theme to close the movement.

The third movement is again in sonata-allegro form. It begins with an introduction containing rhythmic flourishes in the horn, accompanied by the piano. The exposition contains three themes. At times, the horn plays one theme while the piano plays another, creating a purposefully disjunct feeling. The ensuing development section is slower and more deliberate in character. In the recapitulation, the first theme returns before the transition to the coda, which is dominated by downward sixteenth-note runs in the horn, and upward sixteenth-note runs in the piano. The brief coda is based on the first theme and brings the piece to an exciting finish.

***Reflections for Horn Alone* by Douglas Hill**

This piece is written for unaccompanied horn and is the third of five works for solo horn presented as part of this dissertation project. A reflection can be defined as “the state of being reflected upon;” or, a “thought or an opinion resulting from such

¹³ Alexander Silbiger, “Passacaglia,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/21024> (accessed 14 February 2009).

consideration.” In the program notes included in this piece, Douglas Hill states that the work is “a soliloquy reflecting upon the memories of lost relationships.”¹⁴ It is based upon the materials found in *Shared Reflections*, a tribute work in memory of Philip Farkas and premiered at the 26th Annual Horn Symposium in a version for twelve horns.¹⁵

A memory of an event or person can be reflected upon in many different ways. The primary theme stated at the outset of the piece symbolizes a particular and specific memory. This theme is presented in both the opening and closing of the piece. In between, other motives take the listener through various moods that the memory evokes, including: searching, playfulness, and lamentation. When the first theme/memory returns at the conclusion of the composition, the listener is led to assume that peace with the memory has been accomplished.

Scherzo for Horn and Piano by Randall Faust

In 1987, Randall Faust composed a three-movement work for Horn and Wind Ensemble, dedicated to Myron Welch and Gaylen Hatton, with the first performance given by Thomas Bacon, former professor of horn at Arizona State and former principal of the Houston Symphony.¹⁶ In 2006, he rearranged each movement for horn and piano to be performed as individual or collective works. The Scherzo is the first movement of the concerto, (the second movement is titled Cadenza and Fanfare, and the third, Rondo).

¹⁴ Douglas Hill, “Program Notes” in *Reflections for Horn Alone* (Portland, Maine: Manduca Music, 1995).

¹⁵ Douglas Hill, *Publications, Videos, Recordings, and Compositions by Douglas Hill*, University of Wisconsin School of Music Website, <http://music.wisc.edu/media/HillPubCompRecord.pdf> (accessed 14 February 2009), 6.

¹⁶ Randall Faust, “Program notes” in *Scherzo for Horn and Piano* (Macomb, IL: Faust Music, 1987 and 2006)

The scherzo as a form has been found in music as early as the 17th century; however, it took its place as a regular member of the classical symphony and concerto by the early 1800s.¹⁷ It is usually in triple meter, has a light-hearted mood, and thematic material presented with a contrasting section. Randall Faust's *Scherzo* fits these traditional characteristics, with a first, rhythmic section that repeats and a second contrasting section that is lyrical and dolce, before the brief coda that concludes the piece. Tonally, the piece remains uncommitted, vacillating between F minor, G minor/G Major, and C minor. The range generally stays in the middle of the horn, with brief forays into the low and high registers.

***Fanfare for Barcs* by Kerry Turner**

Kerry Turner wrote *Fanfare for Barcs* in 1989 for the American Horn Quartet to commemorate their overwhelming success at the 4th International Philip Jones Brass Chamber Music Competition in Barcs, Hungary.¹⁸ The piece contains the overlapped motives, tricky rhythms and time signatures that are typical of Turner's style. The first horn states the primary theme, with each horn entering in succession, in the style of a fugue. Each horn is treated equally, in terms of their opportunity to state thematic material, for the duration of the work. The rhythmic complexity, along with rapidly shifting time signatures, creates a difficult, yet highly exciting work to play and perform.

¹⁷ Michael Kennedy, ed. "Scherzo," *Oxford Dictionary of Music* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9054> (accessed 14 February 2009).

¹⁸ Kerry Turner, "Program Notes" in *Fanfare for Barcs* (Enschede, The Netherlands: Phoenix Music, 1994).

***Three Pieces for Horn Quartet* by Paul Basler**

Part of the reason for including much of Paul Basler's work in this dissertation project is because his works are accessible both for horn players and audience members. This horn quartet is an example of traditional, four-part horn writing, where the first horn leads melodically, the second horn follows, the third horn leads and assists, and the fourth horn supports at the bottom. The quartet contains many of the attributes that define Basler's compositions, such as measured dissonance, frequent consonance, and simple rhythms (contrasted with complexity of Turner). Another characteristic of Basler's work that is particularly enjoyable in a horn quartet is the freedom that performers are given in determining how the piece will be presented.

"Celebration," as the title depicts, has an exuberant, celebratory nature, containing traditional fanfare rhythms, and is in a basic ABA form. The "Chorale" invokes the four-part, SATB writing of Bach and other composers, but is at the same time highly chromatic and modern. "Psalm" begins quietly, led by the first horn. The middle contains the climax with loud chords in all four horns, before returning to the quiet reflection of the beginning.

**Dissertation Recital # 3:
Horn Works from the Late 20th and Early 21st Century
by American Horn Professors, Pedagogues and Performers**

By

Darian Washington

04/17/2009

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The University of Maryland School of Music presents

Darian Washington horn

ACCOMPANIED BY:

Matthew Bachman, piano

Chris Brown, horn

John Troxel, horn

Erin Washington, horn

DISSERTATION TITLE :

HORN WORKS FROM THE LATE 20TH AND EARLY 21ST
CENTURY BY AMERICAN HORN PROFESSORS,
PEDAGOGUES AND PERFORMERS, PART 3

APRIL 17, 2009 . 5:30PM

CHORAL ROOM
CLARICE SMITH PERFORMING ARTS CENTER

PROGRAM

DAVID AMRAM (b. 1930)
Blues and Variations for Monk (1982)

KERRY TURNER (b. 1960)
Quartet No. 1 (1986)

- I. Allegro
- II. Andante
- III. Allegro con brio

Chris Brown, John Troxel, Erin Washington, horns

GUNTHER SCHULLER (b. 1925)
Trois Hommages (pub. 1979)

- I. Intermezzo (Hommage a Frederick Delius)
- II. IPavane (Hommage a Maurice Ravel)
- III. Chanson (Hommage a Darius Milhaud)

INTERMISSION

PAUL BASLER (b. 1963)
Reflections for Horn and Piano (2006)

- Cancion
- Tarantella
- Lamentoso
- Danza
- Epilogue

RANDY GARDNER (b. 1954)
WHY?! (2000)

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts Degree. Darian Washington is a student of Gregory Miller.



Blues and Variations for Monk by David Amram

This piece for unaccompanied horn was composed the same year of the death of Thelonious Monk. It is dedicated to the memory of the great jazz pianist, composer, and musician for his inspiration and friendship with David Amram.¹⁹ Thelonious Monk is considered one of the most important musicians in jazz history. He had a unique, improvisational style and was highly influential on modern jazz repertoire. Some of his most significant works were ‘Round About Midnight,’ ‘Evidence,’ ‘Misterioso and ‘Criss Cross.’²⁰ Often regarded as a founder of bebop, Monk’s playing style later evolved away from that form. His compositions and improvisations are full of vigorous, angular melodies of a strongly pianistic character, with percussive attacks and abrupt, dramatic uses of silences and hesitations.²¹ Of this piece, Amram said,

“I first met Thelonious Monk in the fall of 1955 when I was playing improvising French horn in the Charles Mingus Quintet. Thelonious encouraged me to continue to try to incorporate the horn into jazz and to compose symphonic and chamber works that utilized my experiences in Latin American, Native American, jazz, and Middle Eastern musics. Monk believed in composing and playing from the heart as well as the mind; that's what I've spent my life trying to do. This solo work — a theme and variations on my own blues melody — is in addition to my symphonic orchestrations of Monk’s music, a thank you note to a dear friend. It is also a thank you note to his wife Nellie, his son T. S. Monk and the thousands of musicians who keep heartfelt music alive. I hope it makes horn players feel more creative!...”²²

¹⁹ Kent Leslie, “Program Notes,” *The Glass Bead Game*, Hard Cor Music, 1992, CD.

²⁰ Ran Blake. “Thelonious Monk,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18962> (accessed April 11, 2009).

²¹ Blake, “Thelonious Monk.”

²² Ibid.

This piece was premiered by Douglas Hill. It is a theme and variations, composed in seven, small sections. In one variation, the horn serves as its own percussion section. Though it is a tribute to Thelonious Monk and contains many jazz elements, Amram still retains his own particular compositional style of classical horn writing throughout.

***Quartet No. 1 for Four Horns* by Kerry Turner**

“Composed in the summer of 1987, this piece won first prize at the International Horn Society Composition Contest. This work was originally meant to fill a gap in the quartet literature: a twentieth century style piece that could be easily understood by the audience, but would prove challenging technically and musically for the performers.”²³ *Quartet No. 1*, which is characteristic of Turner’s compositional style, is written in three movements: Allegro, Andante, and Allegro con bio.

The Allegro movement is centered around the song “The Moreen,” an old Irish tune also heard in Paul Basler’s *Folksongs from the British Isles*, which was featured on the first recital of this dissertation project. This theme is developed with two contrasting melodies to create a concise, yet unpredictable form.²⁴ Turner uses this melody in various keys, tonalities, rhythmic variations, and textures; stating it entirely at the outset and then having it return in various guises throughout. As is characteristic of Turner’s music, this movement includes several meter changes, which gives it drive and excitement.

The Andante movement is written in ABA form. The A section that introduces the gorgeous theme is in chorale-style, traditional, four-part horn writing, with each horn

²³ Kerry Turner, “Program Notes,” in *Quartet No. 1 for Four Horns* (Enschede, The Netherlands: Phoenix Music Publications).

²⁴ Kerry Turner, “Program Notes,” in *American Horn Quartet*, London: ebs records, 1992, CD.

participating equally. The faster B section is triplet-dominated and written like a fanfare. The A section returns with the second horn stating the melody, while the first horn portrays a whistling, Texas cowboy riding into the sunset, before ending quietly.

The third movement is a fiery “toccata of sorts,”²⁵ with rapid 16th-note passages running from one horn to the other, sometimes overlapping. Written in sonata-allegro form, the brief development section is a direct contrast to the more lyrical and chorale-like exposition. The entire movement concludes with glorious bell tones passed throughout, ending the piece in triumphant fashion.

***Trois Hommages for Horn and Piano* by Gunther Schuller**

Trois Hommages for Horn and Piano is actually one of Gunther Schuller’s earliest works, but it was not available, or widely known in the horn world, until the 1970s when it was first published. The work is written in three movements, which all pay tribute to a different late 19th or early 20th-century composer. Intermezzo, composed in 1942, is an homage to Frederic Delius; Pavane, written in 1943, is an homage to Maurice Ravel; and Chanson, composed in 1946 is an homage to Darius Milhaud.

Fredrick Delius (1862-1934) was an English composer well-known for his choral works and nostalgic, rhapsodic tone poems for orchestra.²⁶ Maurice Ravel (1875-1937) was a French impressionist composer who gave the horn one of its most well-known and beautiful solos in *Pavane pour une infante défunte*. Ravel is most known for his

²⁵ Turner, *Sonata*.

²⁶ Robert Anderson, et al. “Frederick Delius,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/49095> (accessed April 11, 2009).

orchestral and instrumental works.²⁷ Darius Milhaud (1892-1974) was a French composer associated with the avant garde movement of the 1920s. His works are strongly associated with polytonality, jazz, aleatory techniques, lyricism, and most often, complex harmonies.²⁸

All three works are presented as lyrical arias that reflect the style of the composer to whom Schuller is paying tribute. The Intermezzo and Chanson are in ABA form, while the Pavane is through-composed. All three utilize the mid to upper register of the instrument. In a review, Verne Reynolds writes of the work:

“These three pieces offer us an opportunity to see the very early work of an artist at the beginning of his distinguished career as a professional horn player, composer, educator, conductor, and publisher...He has captured the chromatic-harmonic essence of Delius through a constantly shifting drone in the piano over which the horn plays its slow-moving line. The Pavane employs the same techniques of a constantly reiterated rhythmic figure in the piano against the long line of the horn. Here Schuller gives us the flavor of Ravel without quotation or obvious imitation. The Chanson uses two horns, and seems reminiscent of Milhaud’s *Suite Provencale*...”²⁹

***Reflections for Horn and Piano* by Paul Basler**

Reflections for Horn and Piano was written in September 2006 and is dedicated to Manuel de Jesús Germán, Director of the School of Fine Arts in the providential capital city of Salcedo, Santo Domingo. In five descriptive movements, the work is an

²⁷ Barbara L. Kelly. “Ravel, Maurice,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/52145> (accessed April 14, 2009).

²⁸ Jeremy Drake. “Milhaud, Darius,” *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/18674> (accessed April 11, 2009).

²⁹ Verne Reynolds, “Review” *Notes*, Second Series, 39, no. 3 (March 1983): 698.

intensely emotional (and personal) composition and can be considered the “sequel” to both Basler’s *Canciones for horn and piano* and *Lacrymosa for two horns and piano*.³⁰ The music of Paul Basler is expressive, lyrical, at times flashy, and soothing. *Reflections for horn and piano* is no exception.

The first movement, “Canción,” is in ABA form and primarily stays within the middle range of the horn. As is characteristic of Paul Basler’s works, it is written with various ritardandos and a slower tempo, allowing the performer to focus primarily on expression. The second movement is titled “Tarantella,” which connotes a southern, Italian folkdance in 6/8 or 3/8 that alternates between the major and minor modes.³¹ The next, “Lamentoso,” is the longest movement within this work and portrays what the title describes, a lament of sorts. The primary theme, which is comprised of a descending half-step pattern, can be heard on various occasions throughout the slower, lyrical section and the somewhat livelier portion of the piece at the point when the movement reaches its loudest, most dramatic apex. The piano and horn frequently work together, but at times it seems as though the two are completely at odds with each other. The fourth movement, “Danza,” has a lighter nature and demonstrates Basler’s ability to write beautifully for the piano in addition to the horn. “Epilogue” brings closure to the entire piece. Marked *con molto rubato*, this movement allows the performer to take extreme musical freedom. The final section may seem familiar to you in that it is a direct quote from Basler’s piece

³⁰ Paul Basler, “Program Notes,” in *Reflections for Horn and Piano* (Tallahassee, FL: R.M. Williams, 2006).

³¹ Erich Schwandt, “Tarantella,” *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27507> (accessed April 14, 2009).

Canciones, which was performed on the first dissertation recital, and is the primary reason that it can be considered a sequel to that work.

WHY?! by Randy Gardner

Why?!, written for unaccompanied horn and premiered by Randy Gardner in a recital at the Beijing International Horn Society Symposium in 2000, delves into the different emotions that a human being may experience in his or her life time. Anger, anxiety, grief and joy are all represented with different themes and motives throughout the work. Gardner also uses various 20th century techniques to depict different aspects of human feelings and the sounds of the natural world, including reversing the mouthpiece and blowing into the horn to mimic the sound of wind, huffing vibrato to depict sorrow, and stopped horn and flutter tonguing to represent anger. One of the most striking aspects of *Why?!* is the presence of a motif from Bach's *Air on a G String* from his Suite for Orchestra in D Major. The motif, which represents beauty and peace, continually returns throughout the work — contrasted with the sounds of great pain. In a note preceding the score, Randy Gardner says about the piece:

“Struggling to discover answers to unanswerable questions is a universal human experience. *WHY?!* gives musical voice to the process of grappling with these questions. Quotations from the music of J.S. Bach represent all that is beautiful, peaceful, pure and rational. Contrasting sections contend with the opposite reconciliation and resolution — beginning with a loud exclamation and closing with only a soft question remaining.”³²

³² Randy Gardner. “Program Notes,” in *Why?!* (Rock Hill, SC: Thompson Edition, 2002).

COMPOSER BIOGRAPHIES

David Amram (b. 1930)

David Amram has composed more than one hundred orchestral, chamber music works, and operas; and has written many scores for Broadway theater and film, including the classic scores for the films *Splendor in The Grass*, *The Manchurian Candidate* and documentary *Pull My Daisy*, narrated by novelist Jack Kerouac. He is the author of *Vibrations*, an autobiography; *Offbeat: Collaborating With Kerouac*; and *Upbeat: Nine Lives of a Musical Cat*. A pioneer player of jazz French horn, he is also a virtuoso on piano, numerous flutes and whistles, percussion, and dozens of folkloric instruments, as well as an inventive, funny improvisational lyricist. He has collaborated with Leonard Bernstein as The New York Philharmonic's first composer-in-residence, with Langston Hughes, Dizzy Gillespie, Dustin Hoffman, Willie Nelson, Thelonious Monk, Odetta, Elia Kazan, Arthur Miller, Charles Mingus, Lionel Hampton, E. G. Marshall, and Tito Puente.

Amram continues to compose music while traveling the world as a conductor, soloist, bandleader, visiting scholar, and narrator in five languages. Recent commissions include a new setting of *Missa Manhattan* for narrator, chorus and orchestra, celebrating the rich tapestry of cultures that have immigrated to New York City; *A Little Rebellion: Thomas Jefferson*, which premiered at the Kennedy Center with E.G. Marshall narrating and Amram conducting members of the National Symphony Orchestra; and *Kokopelli: A Symphony on Three Movements*, which received its world premiere with Amram conducting the Nashville Symphony Orchestra.

Amram is writing a new book, which recounts his continuous adventures around the world and celebrates his dual abilities to constantly discipline himself when creating

highly-structured compositions, while still improvising whenever necessary in music and in daily life, showing the reader how all people can overcome most obstacles and setbacks by utilizing hard work, daring and always remaining positive.³³

Paul Basler (b. 1963)

Paul Basler is professor of music at the University of Florida, where he teaches horn and composition. He received his bachelor of music from the Florida State University, in addition to his MM, MA and DMA. degrees from Stony Brook University. He is widely recognized as an important instructor of horn in the United States; his published textbooks on horn pedagogy and performance etudes are used by hundreds of schools of music across the globe. Basler has performed as a guest artist at numerous International Horn Society Workshops, in addition to other prestigious festivals across the world. Basler has been a member of the Brevard, Charleston, Valdosta, Greenville, Asheville, Tallahassee and Gainesville symphonies, and continues to maintain a busy performing schedule in the U.S. and abroad, having premiered over 200 works written for him in the past seven years. He has received two American Cultural Affairs Specialist Grants from the U.S. Department of State and serves as visiting professor with the Royal Welsh College of Music and Drama and Dominican Republic's Ministry of Culture and National Conservatory of Music.

One of the most performed composers of his generation, Basler's compositions have been performed throughout the world and recent compositions have received performances at Carnegie Hall, Disney Concert Hall, Tanglewood, Spoleto Festival,

³³ David Amram, "Biography," davidamram.com, <http://www.davidamram.com/AmramBiography.html> (accessed 09 April, 2009).

Symphony Hall in Chicago, Kennedy Center, National Theatres of the Dominican Republic and Kenya, Lincoln Center, Sydney Opera House, Aspen Music Festival, Grand Teton Music Festival and the Shanghai Philharmonic. Basler is one of the youngest persons to have ever been awarded a Senior Fulbright Lectureship. Basler's horn teachers have included William Purvis, William Capps and Barry Benjamin, and his composition teachers have been John Boda, John Downey, Bülent Arel, John Lessard and Billy Jim Layton.³⁴

Randy C. Gardner (b. 1954)

Randy C. Gardner was appointed to the University of Cincinnati's College Conservatory of Music horn professorship in 1996, following more than twenty years as second hornist of the Philadelphia Orchestra under the batons of Eugene Ormandy, Riccardo Muti, and Wolfgang Sawallisch. He earned his bachelor of music from Indiana University, where he was a student of Philip Farkas. While beginning graduate work in musicology, he was also Professor Farkas' teaching assistant. Additional horn teachers included Christopher Leuba, Ethel Merker, and William Adam. Professor Gardner has been a faculty member of the Indiana University School of Music, Temple University, New York State Summer School of the Arts, Philadelphia College of Bible, Trenton State College, New School of Music, and Luzerne (NY) Music Center. He has made numerous master class appearances throughout the U.S., Hong Kong, and South Korea. Former students have gone on to performance and teaching careers in the U.S. and abroad. Gardner has been a performer, lecturer and featured artist at numerous international and

³⁴ Paul Basler, "Personal Profile: Paul Basler," University of Florida College of Fine Arts <http://www.arts.ufl.edu/bio.asp?PID=159> (accessed 20 October, 2008).

regional workshops of the International Horn Society. Master class presentations have covered Mastering the Low Register, Achieving Peak Performance, Powerful Practice Techniques, Audition Preparation, and other topics. His International Opus method book, *Mastering the Horn's Low Register*, is written for all hornists who wish to enjoy the many benefits that come with low register proficiency.

Randy Gardner was a performer and co-producer for the Summit Records CD *Shared Reflections, The Legacy of Philip Farkas*, and has written for *The Horn Call*. Mr. Gardner is an active recitalist and chamber musician on and off-campus; a member of the Cincinnati Chamber Orchestra; and an occasional orchestral hornist with the Cincinnati Symphony Orchestra, Philadelphia Orchestra, Boston Symphony Orchestra, Pittsburgh Symphony Orchestra, and others.³⁵

Randall Faust (b. 1947)

Randall Faust is a professor of music at Western Illinois University where he teaches horn and music theory. Previously, he was a professor of music at Auburn University — where he taught courses in applied horn, composition and theory. During the summers, Dr. Faust teaches horn at The Interlochen Center for the Arts. From 1973-1982, Randall Faust was on the faculty of Shenandoah Conservatory of Music in Winchester, Virginia, where he taught horn, composition, theory, and electronic music. Faust received his doctor of musical arts in performance and pedagogy from the University of Iowa, his master of music in composition from Mankato State and his bachelor of science in music from Eastern Michigan University. His composition teachers

³⁵ Randy Gardner, "Faculty Biography," Cincinnati College Conservatory School of Music, www.ccm.uc.edu/horn/horn/gardner.html (accessed 10 April, 2009).

have included Rolf Scheurer, Warren Benson, Anthony Iannaccone, Peter Tod Lewis, and Donald Jenni.

Faust's compositions are regularly heard in concerts and recitals at universities and festivals around the country, and have been performed at Symposia of the International Trumpet Guild, International Horn Society, International Trombone Association, and National Association of College Wind and Percussion Instructors. His *Celebration for Horn and Organ* has been recorded on Crystal Records by Ralph Lockwood and on ACA Digital Recordings by Steven Gross. His *Concerto for Brass Quintet, Percussion, and Strings* was commissioned by the National Gallery Orchestra of The National Gallery of Art. He has been an annual recipient of the prestigious ASCAP Award since 1990. The *Quartet for Four Horns*, commissioned by Philadelphia Orchestra hornist Randy Gardner in memory of Philip Farkas, has been recorded on Summit Records. Faust's *Symphony For Band* was premiered by the Auburn University Band at the Conference of the Alabama Music Educators Association. On April 24, 1999, the premiere of his *University Scenes* for Wind Ensemble was the featured musical composition at the Centennial Convocation of Western Illinois University.³⁶

Douglas Hill (b. 1946)

Douglas Hill earned his BM and performer's certificate at Indiana University, studying horn with Philip Farkas, and later an MM from Yale University with Paul Ingraham, with whom he performed often in the New York City and Joffrey Ballet Orchestras. Hill has played with the Rochester Philharmonic, New York City Ballet,

³⁶ Randall Faust, "Randall E. Faust: Composer," www.faustmusic.com, <http://www.faustmusic.com/cgi-bin/faustmusic/std/about.html> (accessed 20 October, 2008).

Contemporary Chamber Ensemble of New York, Aspen Festival Orchestra, Henry Mancini and Andy Williams Orchestra, and Madison Symphony. He has performed with Spoleto Festival Brass Quintet and the New York and American Brass Quintets.

Doug has been professor of horn at the University of Wisconsin since 1974. Previous appointments include Oberlin Conservatory, Aspen Music School, Conservatories of Music in Beijing and Shanghai, Wilkes College, University of South Florida, Sarasota Music Festival, Yale Summer School, Asian Youth Orchestra and Kendall Betts Horn Camp. Hill has appeared as soloist and clinician throughout the US and abroad, including international, national, and regional brass and horn workshops and symposia. Doug's publications include: *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* and *Extended Techniques for the Horn*, among others, in addition to dozens of articles, scores of original compositions and pedagogical etude books, the educational video/DVD *Hill on Horn*, three solo recordings and a variety recordings including *Thoughtful Wanderings: Compositions by Douglas Hill*. He has received research grants to study unrecorded horn and piano repertoire, extended techniques, hand horn, extemporization, and compositional techniques and applications.

Douglas Hill was elected IHS President for three years beginning in 1978. During his tenure, the society created its Articles of Incorporation, solidified its Constitution and Bylaws, developed the Communications Network of regional coordinators and area representatives, hired its first executive secretary, fully developed its composition contest

and commissioning projects, and tripled its membership. Hill was elected an IHS Honorary Member in 2008.³⁷

Gunther Schuller (b. 1925)

Gunther Schuller joined the Cincinnati Symphony as principal horn at 17 and the orchestra of the Metropolitan Opera at 19. He has taught horn at the Manhattan School of Music, composition at Yale, was president of the New England Conservatory of Music, and artistic director of the Tanglewood Berkshire Music Center. His love of American music guides the activities of his publishing and recording companies, Margun Music and GM Recordings. Schuller has created more than 160 original compositions in virtually every musical genre, and he has found ways to include or feature the horn in almost every one. In addition to his challenging large ensemble works, there have been numerous chamber works featuring horns in traditional settings and innovative combinations, including two horn concertos, a horn sonata (commissioned by the IHS), *Lines and Contrasts* for 16 horns, and *Five Pieces* for Five Horns, recorded by Barry Tuckwell and the NFB Horn Quartet. Perhaps Schuller's best known contribution to the horn world is his *Horn Technique*, first published in 1962.

Schuller is acknowledged as father of the "third stream movement" in American music, a term he coined to describe music that combines elements of Western Art music and jazz.³⁸ He worked with Dizzy Gillespie, Miles Davis, John Lewis, Arturo Toscanini, Miles Davis, Aaron Copland, Ornette Coleman, Leonard Bernstein, Eric Dolphy, Charles

³⁷ International Horn Society, "Douglas Hill," www.hornsociety.org, <http://www.hornsociety.org/content/view/219/186/lang,en> (accessed 14 February 2009).

³⁸ Norbert Carnovale and Richard Dyer. "Gunther Schuller," *Grove Music Online* in *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/45282> (accessed 19 Apr. 2009).

Mingus, John Updike, Joe Lovano, Elvis Costello, Wynton Marsalis, and Frank Zappa. His books include: *The Compleat Conductor*, *Musings: The Musical Worlds of Gunther Schuller* and *The Swing Era*. Schuller received a MacArthur Foundation “Genius” Award; The Pulitzer Prize; is an inaugural Member of the American Classical Music Hall of Fame; DownBeat Lifetime Achievement Award; Gold Medal for Music from the American Academy of Arts and Letters; BMI Lifetime Achievement Award; William Schuman Award, and several Grammys.

*This information was compiled from various Internet sources and materials courtesy of Scott Menhinick and Alison Williams of GunMar Recordings.*³⁹

Kerry Turner (b. 1960)

Kerry Turner, a native of San Antonio, Texas, has been writing music since he was ten. At age 11, he won the San Antonio Music Society Composition Competition and later was awarded Baylor University’s first prize at its composition contest with a scholarship to that institution. He chose to concentrate his studies on horn performance instead, transferring to the Manhattan School of Music in 1980, where he began his intensive horn studies. After graduating, he was awarded a Fulbright Scholarship to study with world-renowned horn soloist Hermann Baumann at the Stuttgart College of Performing Arts in Germany. In 1985, Kerry Turner joined the American Horn Quartet. Because he felt that the horn quartet repertoire at that time was rather small and unchallenging to modern players, he composed several pieces for the ensemble. He has also been commissioned by the U.S. Air Force “Heritage of America” band (*Postcards*

³⁹ International Horn Society, “Gunther Schuller,” International Horn Society Honorary Members, <http://www.hornsociety.org/content/view/90/186/lang.en/> (accessed 20 October, 2008).

from Lucca), Alexander Horn Ensemble Japan (*Ghosts of Dublin*), Brass Ensemble of the Symphony Orchestra of Lyon (*The Heros*) and many more established ensembles.

Mr. Turner has been a guest lecturer in composition at the Royal Academy of Oslo, Academy of Fine Arts in Hong Kong, Nero House of Music in Japan, West Virginia State University and Winterthur Hochschule für Musik in Switzerland. His works have been heard in major concert halls and colleges of music around the globe and have been recorded extensively not only by the American Horn Quartet, but by reputable soloists and chamber musicians worldwide. His music, which contains elements of folk music from the British Isles, an inherent Mexican influence combined with his own Western-American style, and the exotic sounds of North Africa and the Arab world, has been performed and recorded by chamber ensembles from the New York, Berlin, Vienna and Rotterdam Philharmonics, among many others.⁴⁰

Verne Reynolds (b. 1926)

Verne Reynolds is famous for his technical proficiency, his many publications (including technically difficult etudes), and his inspiring teaching that has promoted technical development. His students play in orchestras around the world and teach in major universities, and his teaching has influenced professional horn playing as few others have. His degrees are from Cincinnati Conservatory and the University of Wisconsin, in addition to studies at the Royal College of Music. In 1946, he went to the Cincinnati Conservatory, studying horn with Gustav Albrecht, after which he joined the

⁴⁰ Kerry Turner, "The Composer," www.kerryturner.com, <http://www.kerryturner.com/composer> (accessed 14 February 2009).

Cincinnati Symphony at age 20. He has also performed in the American Woodwind Quintet and as principal horn of the Rochester Philharmonic.

Reynolds was horn professor at the Eastman School of Music for 36 years and previously taught at the Cincinnati Conservatory (1949-50), University of Wisconsin (1950-53), and Indiana University (1954-59). A founding member of the Eastman Brass Quintet, he recorded and traveled extensively with that group with a mission to raise the artistic level of the brass quintet ensemble. Reynolds has published over sixty works and has received many awards and commissions. His compositional style falls into three periods: (1) influenced by Hindemith (50s and early 60s); (2) twelve-tone (late 60s and early 70s); and (3) from the mid-70s, freely using every technique he knows.

At the 1994 IHS symposium at Kansas City, former students honored Reynolds by performing a number of his works, with Reynolds providing commentary. In 2005, John Clark oversaw the recording of all 48 etudes at the Northeast Horn Workshop, also a tribute to his former teacher. His book *The Horn Handbook*, published by Amadeus Press in 1996, stresses many of the themes of his teaching – memorizing, methodical practice to overcome limitations, and thorough preparation, including score study. He was elected an IHS Honorary Member in 1994.⁴¹

⁴¹ International Horn Society, "Verne Reynolds," International Horn Society Honorary Members, <http://www.hornsociety.org/content/view/87/186/lang,en/> (accessed 20 October, 2008).

APPENDIX 1

List of works for the horn by the eight composers

The following work lists include titles and publication information of works for the horn by the eight composers chosen for this dissertation project. For the purpose of this dissertation, "works for the horn" has been defined as pieces written for unaccompanied horn, multiple horns (such as horn quartet), horn(s) and piano, horn and orchestra/band, and pedagogical works. Works for the horn written by these composers that include horn and instruments other than the piano have been omitted, since they were not the focus of this dissertation.

DAVID AMRAM

Unaccompanied Horn

Variations on a Blues for Monk. New York: C.F. Peters, 1991.

Horn and Large Ensemble

Concerto for Horn and Orchestra. New York: C.F. Peters, 1971.

Concerto for Horn and Wind Symphony Orchestra, The American Wind Symphony Editions.

PAUL BASLER

Unaccompanied Horn

From the Hills and Valleys for Solo Horn. Unpublished, 1984.

Cantos for Solo Horn. Tallahassee, FL: R.M. Williams, 2003.

Five Pieces for Solo Horn. Tallahassee, FL: R.M. Williams, 2003.

Marathon for Solo Horn. Tallahassee, FL: R.M. Williams, 2003.

Son of Till for Solo Horn. Tallahassee, FL: R.M. Williams, 2003.

Triathlon for Solo Horn. Tallahassee, FL: R.M. Williams, 2003.

Horn(s) and Piano

The Bill and Brice Polka. Tallahassee, FL: RM Williams, 1993

Three Hymn Tune Settings for Horn and Piano. San Antonio, TX: Southern Music, 1997.

Divertimento for Horn and Piano. Tallahassee, FL: RM Williams, 1998

Serenade for Horn and Piano. Tallahassee, FL: R.M. Williams, 1998.

Canciones for Horn and Piano. Tallahassee, FL: R.M. Williams, 2004.

Folk Songs for Horn and Piano. Tallahassee, FL: R.M. Williams, 2003.

Lacrymosa for Horn Duo. Tallahassee, FL: R.M. Williams, 2003.

Folksongs from the British Isles for Horn and Piano. San Antonio, TX: Southern Music Company, 2006.

Pengribyn for Horn and Piano. Unpublished, 2007.

Horn Quartet

Dos Danses for Horn Quartet. Tallahassee, FL: R.M. Williams, 2003.

Three Pieces for Horn Quartet. Tallahassee, FL: R.M. Williams, 2003.

Horn Ensemble

The Ascension for Horn Ensemble. Tallahassee, FL : RM Williams, 1998.

The Ascension for Horn Choir. Tallahassee, FL: R.M. Williams, 2003.

Harambee for Five Horns. Tallahassee, FL: R.M. Williams, 2003.

Dr. Boda's Magical Spinning Machine. Unpublished.

Pedagogical Works

Etudes for Horn. Tallahassee, FL: RM Williams, 1998

Sixty Progressive Etudes. Unpublished.

RANDALL FAUST

Unaccompanied Horn

Prelude for Solo Horn. Macomb, IL: Faust Music, 1974.

Horn Call for Horn and Electronic Media. Macomb, IL: Faust Music, 1978.

Mazasha for Solo Horn. Macomb, IL: Faust Music, 1985.
Harmonielehre for Solo Horn. Macomb, IL: Faust Music, 1996

Call and Response for Unaccompanied Horn. Macomb, IL: Faust Music, 1997.

Horn(s) and Piano

Three American Folksongs for Two Horns and Piano. Macomb, IL: Faust Music, 1988.

Concerto for Horn and Piano. Macomb, IL: Faust Music, 1997.

Declamation for Horn and Harpsichord. Macomb, IL: Faust Music, 2004.

Three English Folk Songs for Horn and Piano, Macomb, IL: Faust Music, 2006.

Horn Ensemble

Quartet for Four Horns. Macomb, IL: Faust Music, 1994/5.

Meditation for Horn Choir. Macomb, IL: Faust Music, 1997.

Horn and Large Ensemble

Concerto for Horn and Wind Ensemble. Macomb, IL: Faust Music, 1987.

Pedagogical Works

The Hornist's Jokebook: New Etudes for Horn. Macomb, IL: Faust Music, 1994.

Interval Etudes for Horn. Macomb, IL: Faust Music, 2001.

A Hornist's Handbook of Studies for Flexibility and Technical Development. Macomb, IL: Faust Music, 2006.

RANDY GARDNER

Unaccompanied Horn

Why!?. Rock Hill, SC: Thompson Edition, 2002.

Pedagogical Works

Mastering the Horn's Low Register. Richmond, VA: International Opus, 2002.

DOUGLAS HILL

Unaccompanied Horn

Ten pieces for Two Horns. Buffalo, NY: The Hornists' Nest, 1971.

Jazz set for Solo Horn. Newton Centre, MA: Margun Music, 1989.

Reflections for Horn Alone. Portland, ME: PP Music, 1995.

Character pieces for Solo Horn. Eau Claire, WI: Really Good Music, 1999.

Jazz soliloquies for Horn. Eau Claire, WI: Really Good Music, 1999.

Elegy for Horn Alone. Eau Claire, WI: Really Good Music, 1998.

Oddities for Solo Horn. Eau Claire, WI: Really Good Music, 2004.

Horn and Piano

Song Suite in Jazz Style for Horn and Piano. Portland, ME: PP Music, 1996

Horn Trio

Trio Set for Horns. Eau Claire, WI: Really Good Music, 1999.

Five Pieces for Three Horns. Buffalo, NY: The Hornists' Nest, 2002.

Horn Quartet

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