

## ABSTRACT

Title of Dissertation:       THREE REEDS & A HORN:  
                                      EXPLORING TRIOS FOR CLARINET, HORN, AND BASSOON

Catherine (Kat) Anne Robinson  
Doctor of Musical Arts, 2025

Dissertation directed by:   Professor Gregory Miller  
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Originally founded from a lighthearted collaboration between woodwind quintet members, trios for clarinet, horn, and bassoon, known as “Three Reeds & a Horn” ensemble has captured my interest as a performer and collaborator. Comprised of 3/5ths of a woodwind quintet, this trio is not a standard chamber ensemble. However, the repertoire from the Western European canon dating from the late 1700s – to early 1800s, would suggest that this ensemble has significant value and was a distinctive chamber ensemble.

Through this dissertation, I seek to provide greater visibility for the Clarinet, Horn, & Bassoon trio ensemble, to highlight its legitimacy and worthiness of being studied, programmed, and performed. The available repertoire from the late baroque to early classical eras are excellent material for a lecture recital as the earliest surviving compositions for the trio originate from the late 1700’s, with increasing output through early 1800’s, which suggests these pieces were composed for pre-existing ensembles and likely popular. In addition to bringing forth historical works, this dissertation includes contemporary works, new commissions, and flex chamber music (where the instrumentation can be altered with interchangeable parts) which can easily be

incorporated into a program with this ensemble. This flexibility creates a medium where 21<sup>st</sup>-century musicians can serve as advocates by commissioning underrepresented composers, such as women and composers of color, and incorporating themes to bring awareness and serve as advocates for causes such as gender inequality, climate change awareness, or civil rights advocacy. Finally, as music educators and professionals seek to increase access to chamber music for students and audiences, this ensemble provides new opportunities to program works spanning the gamut from the late baroque to the 21<sup>st</sup> century. The repertoire is rich and remarkably complex, the opportunities are boundless, and the future is bright for this tiny forgotten trio ensemble.

THREE REEDS & A HORN:  
EXPLORING TRIOS FOR CLARINET, HORN, AND BASSOON

by

Catherine (Kat) Anne Robinson

Dissertation submitted to the Faculty of the Graduate School of the  
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## **Acknowledgements**

To both of my collaborators, colleagues and friends Nat and Jimmy: Thank you so much for your support and patience with me while preparing for and performing these three recitals. I have learned so much from both of you, from the practical elements of preparing parts and rehearsal techniques in chamber settings, to how to tell a bad dad joke, and that Brazilian cheese bread can brighten even the darkest of times. Thank you for your tireless work in rehearsals, for sharing your musical talent and artistry, and for your encouragement along the way through this journey you both have traversed. I cannot imagine getting past this milestone without you both, so truly thank you from the bottom of my heart.

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## Introduction

I sought to achieve three outcomes with my dissertation project: promote awareness of this ensemble through performance, demonstrate the ensemble's flexibility and unique sonic qualities, and promote its relevance and practicality in modern applications for 21<sup>st</sup>-century musicians, music educators, and students. During the research phase, we found nineteen pieces originally composed for the ensemble from the late 1700's to early 1800's, which surprised me, my collaborators, and my advisor. As wind chamber music advanced in technique and musicality, the woodwind quintet, quartet, and other homogenous chamber ensembles rose to higher prominence than trios for Clarinet, Horn, and Bassoon, and thus their respective repertoires are much larger and more widely studied and performed. Bringing this ensemble out from the shroud of obscurity by exposing the rich repertoire available for this trio has brought me immense joy. The trio's instrumentation creates a distinct sonic landscape, as the variety from the production of sound from a single reed, a double reed, and a horn mouthpiece gives each voice room to explore and contrast. The mid and low ranges of each combine to create a warm texture with a decadent richness in the quality of sound, where each voice melts into the other.

While the trio is not widely known, its repertoire spans a sprawling 275 years. The second recital displays this wide breadth with Carl Henrich Graun's *Trio in D Major* from the mid 1700's, to Klaus Wallendorf's *Brahms' Tierleben* from 2021. The opportunity to engage with an audience through a wide section of musical history in a compact format is a huge benefit of programming concerts for this ensemble. Finally, the commissioning of new works for the trio, and programming flex chamber music for the ensemble further expands the ensemble's chameleon-like nature. Modern musicians and educators face a lack of resources when creating

ensembles for educational purposes. A flex arrangement of chamber music, where individual parts can be played by different instruments as written, increases accessibility of the music for performers and audiences alike, which further expands the versatility of the trio. Performers and educators can also seek to commission new pieces from underrepresented composers in the classical music genre. Commissioning projects can provide a platform for advocacy, where musicians can promote awareness for current causes they care about, such as social justice, civil rights, and climate change action.

# Chapter 1: Works from the Late Baroque to Early Romantic Eras & the Development of the Horn

Three Reeds & a Horn  
Presents

## Tracing the Transition from the Late Baroque to the Early Romantic Era

Natalie Groom, clarinet  
Kat Robinson, horn  
Qun Ren, bassoon

Saturday, March 15<sup>th</sup>, 2025, 2:00 p.m.  
Collington Auditorium  
10450 Lottsford Rd, Mitchellville, MD

- |   |                                 |
|---|---------------------------------|
| Baroque Chamber Music & the Natural Horn  | Lecture: Kat Robinson           |
| Trio in D Major (n.d.)                    | Carl Heinrich Graun (1704–1759) |
| I. Largo                                  |                                 |
| II. Allegro                               |                                 |
| III. Arioso                               |                                 |
| IV. Gigue                                 |                                 |
| Classical Era & the <i>Inventionshorn</i> | Lecture: Kat Robinson           |
| Trio No. 2 (n.d.)                         | François Devienne (1759–1803)   |
| I. Allegro maestoso                       |                                 |
| II. Rondo                                 |                                 |

### *Brief Intermission*

- |  |                                     |
|--|-------------------------------------|
| Increasing Virtuosity & Invention of the Valve | Lecture: Kat Robinson               |
| Concert-Trio (1814)                            | Bernhard Henrik Crusell (1775–1838) |
| I. Poco Adagio                                 |                                     |
| II. Allegro moderato                           |                                     |
| III. Andantino                                 |                                     |
| IV. Allegro                                    |                                     |

## Program Notes

In this first installment of Trios for Clarinet, Horn, and Bassoon, I chose to cover the surprising amount of repertoire from the mid-18<sup>th</sup> century to the early 19<sup>th</sup> century, through a lecture style format. As I was conducting my research, I realized the pieces mirrored the development and advancement of the horn; from the birth of natural horn and hand horn technique in the mid-eighteenth century, through improved models like the *Inventionshorn* that could be tuned, to the virtuosic Golden Age of Hand Horn playing. Which in turn perfectly correlates with the increasing technicality and musicality demanded of the hornist, as their instrument continued to evolve and improve so could the performer.

Chamber music refers to music that is specifically designed for small spaces, as opposed to a large concert hall, stage, or cathedral. Music composed for smaller rooms, or chambers, typically has no conductor, and only one player per part. This creates a sense of intimacy and allows chamber compositions to be focused on delicate musical ideas, as opposed to the rich and complex sonorities found in larger ensemble works<sup>1</sup>. Chamber musicians must play with refinement and a careful balance between voices, as each is very exposed. Audiences can enjoy a different concert experience, being able to see and hear each musician up close as opposed to hearing the entire orchestra's sound from the back of the hall.

French horns first appeared in chamber music with other wind instruments dating back to at least 1760 in Central European courts. These first ensembles, known as a '*Harmonie*' was a small band composed of two horns, two bassoons, and two clarinets (or oboes).<sup>2</sup> The predecessor of the modern horn that would have been used in these ensembles was the natural horn, which

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<sup>1</sup> Homer Ulrich, "Chamber Music | History, Characteristics, Composers, & Facts | Britannica," in *Encyclopædia Britannica*, 2013, <https://www.britannica.com/art/chamber-music>.

<sup>2</sup> Barry Tuckwell, *Horn*, Yehudi Menuhin Music Guides (London: Kahn & Averill, 2002).

grew from the hunting horns used by nobility. The natural horn is a conical shaped length of tubing that is wrapped around in a circle for ease of transport, and whose sound was tamed and brought into orchestras along with other earlier wind instruments. However, due to the natural harmonic series, natural horns can only play specific intervals beginning a 5<sup>th</sup> apart and sequentially closer together as the pitch ascends, down to a half step apart. It was not until German horn player Anton Joseph Hampel (1710–1771) developed the art of hand horn technique, specifically; right hand technique through experimentation, that the horn could sound all chromatic notes in a scale. He achieved this by using a cotton pad to cover the bell, which altered the pitch lower, and later used his hand to create the same effect.<sup>3</sup>

By modifying the right-hand position, Hampel was able to play all the notes of a chromatic scale. Although, to make certain notes speak, the horn's bell would need to be covered entirely, which created a muffled or muted timbre to the sound. Composers took advantage of this natural tendency for certain notes to sound muffled, and used this idiosyncrasy to their advantage, using it as a tool to emphasize phrasing and musicality.<sup>4</sup> An example of a piece that uses natural horn in chamber music is Carl Heinrich Graun's *Trio in D Major*:

*Trio in D Major* (n.d.): Carl Heinrich Graun (1704–1759)

- I. *Largo*
- II. *Allegro*
- III. *Arioso*
- IV. *Gigue*

Carl Heinrich Graun was born into a family of musicians, his father and three brothers were established singers and composers, but Carl was known for his singing prowess as a tenor.

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<sup>3</sup> Tuckwell.

<sup>4</sup> Tuckwell.

He was a prolific composer and is well known for his late baroque style in his operas, oratorios, passions, cantatas, instrumental concertos, and chamber music.<sup>5</sup> He was known for the technical quality of his music, as well as its expressiveness and use of what was deemed as appropriate or refined musical effects. His success in composition is owed to his ‘moderate’ style, which avoided extremes and closely matched the Enlightenment aesthetics of his time. He was a highly regarded vocalist, teacher, and composer; reaching high reputation amongst his peers to include Scheibe, Hiller, Sulzer, and Koch, all of which used his trios as models for their own compositions.<sup>6</sup>

While his *Trio in D* is not dated, it was perhaps composed during his tenure as the composer in residence at either the court of Duke August Wilhelm of Brunswick-Wolfenbüttel, or the court of the Crown Prince Frederick.<sup>7</sup> Broken into four movements, the faster movements are interspersed with slower movements, beginning with the first marked *Largo* which is slow and dignified. The second features a jubilant dance-like melody first heard in the horn, followed by a more contemplative refined melody in the third movement. The final movement harkens to the origins of the natural horn, with a hunting horn call in a 6/8 duple meter.

For our next piece, we look ahead to 1753: when German horn playing entrepreneur Anton Hampel, ever the one to seek enhancements for his beloved instrument, sought out the famous instrument maker Johann Werner.<sup>8</sup> Hampel was desperate to improve upon the inefficiencies of the natural horn, as the addition of multiple crooks to change the key would often result in air leaks, and each added crook made it cumbersome to play. They collaborated to

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<sup>5</sup> Christoph Henzel, “Graun, Carl Heinrich,” in *Grove Music Online*, 2001, <https://doi.org/10.1093/omo/9781561592630.013.90000380274>.

<sup>6</sup> Henzel.

<sup>7</sup> Henzel.

<sup>8</sup> Tuckwell, *Horn*.

make the *Inventionshorn*, which featured a fixed mouthpiece so that the horn remained at the same distance from the player, no matter the number of crooks added. The *Inventionshorn* also had the first rudimentary version of a tuning slide, which is still functionally used the same way today on modern horns. While this new horn included technological advancements which offered practical benefits to the player, to make these changes the shape of the instrument's tubing had to be modified to be more cylindrical than conical. Horn players felt there was an impact on the quality and timbre of the sound from the instrument and that it changed the way the horn felt when played, which some players soured on.<sup>9</sup>

An alternative to the *Inventionshorn* was developed around the same time, the *Cor d'Anglais* or 'English style horn,' which continued to use separate crooks that would stack, but added a tuning slide to the main body of the instrument. This compromise meant the horn was made of mostly conical tubing at the cost of the overall size of the horn being larger. These advancements in horn design led to what is now known as the Golden Age of Hand horn playing, from 1750–1820, where the horn grew to become a permanent member of the orchestra, and was used frequently in chamber music. The horn players from this time grew exponentially in technique, skill, and artistry, which corresponded with an explosion of solos, concertos, divertimentos, and orchestral pieces that featured the solo horn. In fact, well-known soloists travelled and concertized in major cities, among them Giovanni Punto, for whom Beethoven wrote his Sonata for Horn.<sup>10</sup> A piece which demonstrates this era of exceptional horn playing is François Devienne's *Trio No. 2*.

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<sup>9</sup> Tuckwell.

<sup>10</sup> Tuckwell.

*Trio No. 2* (n.d.): François Devienne (1759–1803)

*Allegro maestoso*

*Rondo*

François Devienne (1759–1803) was a French flautist, composer, and teacher best known for his compositions which raised the musicality of works written for wind instruments in late-18<sup>th</sup> century France. His greatest contributions are in the areas of the concerto, the sinfonia concertante, and the opera, although he also wrote 25 quartets, 46 trios, 147 duos and 67 sonatas. The texture of Devienne’s compositions is primarily a single melodic line with accompaniment, whereas the melodies are elegant and graceful, and his instrumental works are frequently interspersed with sections written to display the performer’s technique. There is little contrapuntal orientation, or thematic development of melodies, in any of his works which adhered to the compositional style of his day. The most common structural forms Devienne composed are binary, theme and variations, rondo, and early sonata forms, with a second exposition in place of the development.<sup>11</sup>

He is also known for helping to establish the Paris Conservatory of Music, serving as its first flute teacher, and for his method book on playing the flute, which then had only one key.<sup>12</sup> His melodies are stylized and dramatic, demanding high energy from the performers as virtuosic moments are traded with precision around the trio. While we cannot be sure which style of horn one might have used when performing his work, we can be certain this piece was for a more advanced player, both with nimble hand horn technique and a more efficient natural horn. Devienne’s *Trio No. 2* features a natural horn in the key of F, which is the same as the modern

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<sup>11</sup> William Montgomery, “Devienne, François,” in *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.07688>.

<sup>12</sup> Montgomery.

horn natural setting. The first movement is marked *Allegro* and has some elements of an early sonata form. The second is a *Rondo*, which returns the opening theme alternating between other contrasting themes or sections.<sup>13</sup>

## Intermission

As we continue our musical journey, we trace the next major technological advancement for the horn, the invention of the valve. As the industrial age expanded through the late 18<sup>th</sup>-century, wind instrument technological development continued to progress. Two inventor-entrepreneurs, Heinrich Stölzel and Friedrich Bluhmel, collaborated to patent the first valves used in brass instruments in 1818. Stölzel's design is an early version of a modern piston valve, and Bluhmel's was based on a box shape. While the first designs for valves were not very efficient, in particular the box shape of Bluhmel's was difficult to blow air through, the concept was already successfully used in the design of early trumpet valves.<sup>14</sup>

However, hornists, composers, and conductors were reluctant to adopt the new valved horn design at first. The valve had eliminated the need for hand covering or hand horn technique, and this changed in the timbre of sound as it was played. Each pitch sounding equally was undesired and even seen as uncouth or ugly. While the valve gained popularity amongst military bands and among horn players in Germany, many prominent horn players and composers preferred the hand horn sound, particularly in France, where the valve horn was not seen as a legitimate instrument until 1903.<sup>15</sup> A piece that demands exceptional control over the horn in

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<sup>13</sup> François Devienne, *Trio No. 2 (K095b) Klarinette in Bb, Horn in F & Fagott* (Hans Pizka Edition – D – 85551, 2019).

<sup>14</sup> Tuckwell, *Horn*.

<sup>15</sup> Tuckwell.

technical skill and agility that would likely require the use of a valved horn, is Bernhard Henrik Crusell's *Concert-Trio* for Clarinet, Horn, and Bassoon.

*Concert-Trio* (1814): Bernhard Henrik Crusell (1775–1838)

- I. *Poco Adagio*
- II. *Allegro moderato*
- III. *Andantino*
- IV. *Allegro*

Bernhard Henrik Crusell was a Swedish Finnish clarinetist, military musician, conductor, and composer. He was known as a great soloist, celebrated for his tone and his ability to play beautifully at incredibly soft dynamics. From 1793 to 1833, he was a clarinetist in the Stockholm court orchestra, where he gained renown as a distinguished soloist and began writing his own music for personal use, to include chamber music to be played with other wind instruments in the court orchestra. In addition, he was a brilliant linguist who translated the foremost French, German, and Italian operas for the Swedish stage.<sup>16</sup>

Crusell's *Concert-Trio* was likely composed for himself and his court orchestra colleagues to perform. The clarinet part is incredibly expressive and flashy, with flourishes and cadenza like interjections. While it is impossible to know if Crusell wrote this work with the valve horn in mind, it is likely that the horn player would have had access to a valve horn in 1814, and given some of the more chromatic passages, its likely to have been performed on a valved horn. Opening with a dramatic cadenza section, *Concert-Trio* has four movements that explore more advanced playing techniques and virtuosity than what we have heard thus far.<sup>17</sup>

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<sup>16</sup> Fabian Dahlström, "Crusell, Bernhard Henrik," in *Grove Music Online*, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.06905>.

<sup>17</sup> Bernhard Henrik Crusell, *Concert-Trio Für Klarinette, Horn and Fagott* (Amadeus Verlag, 2005).

Crusell's compositions are known for featuring the clarinet and as it was his primary instrument, it's likely he often wrote parts for himself. His works display a wide variety of forms, harmonies, and melodic inventions that make him stand out amongst his contemporaries.<sup>18</sup>

His *Concert-Trio* is written in the form of a late *rococo Divertimento*, both playful and virtuosic in style and mood.<sup>19</sup> A number of harmonies Crusell explores push the edge of what would be considered experimental for his time, and thus he is often seen as a composer who straddled the end of the Classical era and the beginning of the Romantic era.<sup>20</sup>

## Overview

Trios for Clarinet, Horn and Bassoon can be used to showcase historical works for audiences for educational purposes and community outreach. Beyond the development of the horn, which was discussed in this lecture recital, one could host a concert discussing the technological development of the clarinet or bassoon, the changes in wind music and compositional style, the performance practice of each piece, or even perform the works on the period instruments, if available. These works are worthy of study in academic and collegiate settings as alternatives to other historical chamber works that are for multiples of like instruments or for a larger number of musicians, such as a quartet or quintet. One could also highlight composers of these trios as the lesser-known contemporaries of more famous baroque and classical composers, such as Franz Joseph Haydn or Wolfgang Amadeus Mozart. I specifically chose these pieces for their horn parts, to feature the advancements of the horn as an

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<sup>18</sup> Dahlström, "Crusell, Bernhard Henrik."

<sup>19</sup> Crusell, *Concert-Trio Für Klarinette, Horn and Fagott*.

<sup>20</sup> Dahlström, "Crusell, Bernhard Henrik."

instrument, and for the audience at Collington, where I knew a natural horn demonstration would create an impact and inspire conversation and the imagination.

## **Chapter 2: Trios from the 18<sup>th</sup>–21<sup>st</sup> Centuries**

**Three Reeds & a Horn**  
Presents

### **Trios from the 18<sup>th</sup>–21<sup>st</sup> Centuries**

Natalie Groom, clarinet  
Kat Robinson, horn  
Qun Ren, bassoon

Sunday, February 9<sup>th</sup>, 2025, 2:00 p.m.

Leah Smith Hall  
The Clarice Smith Performing Arts Center  
8270 Alumni Dr., College Park, MD 20742

Trio No. 1 (n.d.) Frédéric Duvernoy (1765–1838)  
Allegro  
Theme & Variations (I–V)

Trio No. III (n.d.) Nicolas-Albert Schaffner (1790–1860)  
I. Allegro risoluto  
II. Andante  
III. Cosaque Vivace

### ***Intermission***

A Day in the Country (1963) Wilfred Roberts (b. 1942)  
I. The Frog Pond  
II. Cloud Pictures  
III. Old Indian Trail  
IV. The Pine Woods  
V. Wading in the Brook

Serenade (1988)  
I. Von der Ratte  
II. Vom Biber  
III. Vom Bären

Gottfried von Einem (1918–1996)

Brahms' Tierleben (2021)  
I. Der junge Leguan  
II. Der alte Brunnenmolch  
III. Die lebensmüde Eintagsfliege  
IV. Froschleichen  
V. Nina

Klaus Wallendorf (b. 1948)

### Program Notes

*Trio No. 1* (n.d.): Frédéric Duvernoy (1765–1838)

*Allegro*  
*Theme & Variations (I–V)*

Frédéric Nicolas Duvernoy was a monumental horn player, teacher and composer who popularized the native French school of horn playing, a striking break from the then popular Austro-Bohemian tradition. Born in Montébeliard, France on October 16<sup>th</sup>, 1765, he was self-taught specialist in *cor mixte*, or the horn's middle range, his playing blending together elements from high as well as low horn playing techniques. His career included performing in the Comédie-Italienne, concertizing around Paris, joining the first organized band of the French National Guard, and finally joining the Opéra Comique first as second horn and later as the prestigious solo horn in 1801. While he may have been self-taught, Duvernoy is considered by many to be the leading player of his day; gaining recognition and acclaim from Napoleon who

appointed him first horn of the imperial chapel, a position he maintained until the revolution in 1830. Indeed, Napoleon knighted Duvernoy in 1817 as a *Chevalier* of the *Légion d'Honneur*.<sup>21</sup>

Duvernoy was on the initial staff of the Paris Conservatory, where he taught his *Méthode pour le cor* which emphasized a simplified approach to learning hand-horn technique, while incorporating his inclusive style of playing *cor mixte* with the first three-octave chromatic scale including defined hand placements for the degree of hand stopping for each note. While Duvernoy wrote several horn concertos, solos with piano, duets, and trios like *Trio No. 1*, none of his compositions brought him recognition as a composer. He retired from the Paris Conservatory in 1816 and later died in Paris on July 19<sup>th</sup>, 1838.<sup>22</sup>

*Trio No. 1* features virtuosic playing and classical style melodic themes that are evenly spread and varied between each voice. The first section *Allegro* begins in the key of F major, a nod to the rising use of natural horn in F during this period. The exposition is bright and stately, featuring the clarinet and bassoon with florid runs and trills while the horn accompanies often with bobbing 16<sup>th</sup> note passages, the melody passed around with small features for each. The development moves into the key of E-flat, where the opening melody is reprised and varied before returning to the original theme in the original key of F. The opening theme repeats, building into a climax with each voice trading melodic lines into a grand finale.<sup>23</sup>

The second half begins with the clarinet introducing the light and playful original theme from this Theme and Variations. The melody is passed around each variation, the bassoon with a particularly ornamented version in Var. I, the horn with a leaping etude-like version in Var. II, a

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<sup>21</sup> Reginald Morley-Pegge, Horace Fitzpatrick, and Jeffrey L. Snedeker, "Duvernoy [Duvernois], Frédéric Nicolas," Grove Music Online, <https://doi.org/10.1093/gmo/9781561592630.article.08436>.

<sup>22</sup> Morley-Pegge, "Duvernoy [Duvernois], Frédéric Nicolas."

<sup>23</sup> Frederic Duvernoy, "Trio No. 1(K083a) für Klarinette in B, Horn in F & Fagott", Kirchheim, Germany: Hans Pizka Edition – D-85551, 2007.

much slower and dramatic *Adagio* version in Var. III, the clarinet with a gleeful triplet rendition Variation IV, and the final Var. V features playful trills for the clarinet and an alberti-style bass line for the horn. The final variation leads into a brief Coda section where clarinet and bassoon reprise the original melody, as if wrapping up the piece in a tidy bow.<sup>24</sup>

*Trio No. III* (n.d.): Nicolas-Albert Schaffner (1790–1860)

- I. *Allegro risoluto*
- II. *Andante*
- III. *Cosaque Vivace*

Nicolas-Albert Schaffner was born in Silesia, or modern-day Poland, in 1790 and was a contemporary of Mozart, as evidenced from his compositional style and approach. Schaffner learned a variety of instruments growing up, especially the violin and the clarinet. He traveled around Europe from Breslau (Warsaw) to Germany, landing finally in Paris in 1815 where he was appointed a conductor for a regiment of the Royal Guard. He later took on the role of conductor and composer in residence for Theatre de la Porte Saint-Martin in 1817, where he composed an assortment of music for theatre productions, most of which is now lost. He continued his career conducting and composing for various theaters, including in Rouen from 1821–1834, and his final post in Bordeaux, where he was the chief conductor of the Grand-Théâtre; he passed away there in 1860.<sup>25</sup>

*Trio No. III* originates from a set of six trios op. 2 for clarinet, horn and bassoon, which were recently compiled into a new edition in 2022 by Simon Zehentbauer. The originals are held in *Bibliothèque nationale de France*. The opening of the first movement *Allegro risoluto* begins

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<sup>24</sup> Duvernoy, “Trio No. 1 (K083a) für Klarinette in B, Horn in F & Fagott.”

<sup>25</sup> Nicolas–Albert Schaffner, “Six Trios brillants et faciles op. 2 pour Clarinette, Cor et Bassoon, Trio III,” Munich, Germany: Kölbl Edition, 2022.

with a triumphant melody for the horn in the key of E-flat, the clarinet supporting with an Alberti-bass line figure, before taking over the melody with energetic 16<sup>th</sup>-note variations of the original theme. The bassoon returns the opening melody, tracing a brief development with clarinet flourishes, before building into the horn returning with the original theme at an unyielding *fortissimo* which closes out movement. The second movement, *Andante* is contemplative and gentle, the clarinet is featured in a lullaby-like melody marked *dolce* in the key of B-flat. The horn and bassoon pair up briefly before the melody returns a final time in the bassoon's high register, giving a delicate quality to the timbre. The third movement, *Cosaque Vivace*, once again features the horn with a charming yet agile melody that is characteristic of Wolfgang Amadeus Mozart's melodies for horn from his horn concerti. The opening gives way to a brash ensemble unison proclamation, marked *fortissimo*, briefly interrupting the delicate flow. The clarinet and horn trade melodic material, the original theme returning several times in the horn part before leading to a dramatic finish.<sup>26</sup>

## Intermission

*A Day in the Country* (1963): Wilfred Roberts (b. 1942)

- I. *The Frog Pond*
- II. *Cloud Pictures*
- III. *Old Indian Trail*
- IV. *The Pine Woods*
- V. *Wading in the Brook*

Wilfred Roberts is an internationally acclaimed bassoonist who held tenure as the principal bassoon of the Dallas Symphony Orchestra for a record setting fifty years, from 1965

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<sup>26</sup> Nicolas-Albert Schaffner, "Six Trios brillants et faciles op. 2 pour Clarinette, Cor et Bassoon, Trio III," Munich, Germany: Köbl Edition, 2022.

until his retirement in 2015. Roberts studied at the Oberlin Conservatory where he received the highest honors, before spending a year abroad in Salzburg, Austria where he attended the Mozarteum Academy.<sup>27</sup> Wilfred Roberts wrote flexible chamber music works including *Miniatures for Three Winds*, and *A Day in the Country*, which is marked “For Three Winds.” Part I is written in B-flat for either clarinet or trumpet, Part II in F for either horn or English horn, and Part III for bassoon, trombone or baritone.<sup>28</sup>

Each short movement paints a picture in the mind’s eye; *The Frog Pond* is lively and playful, with a jaunty melody in the bassoon. *Cloud Pictures* features a jazz-like melody in the horn with a chromatic crooning quality, marked *Calmly*. *Old Indian Trail* is marked *Boldly*, and highlights the bassoon with a spirited melody, punctuated with marcato accents in the horn and clarinet. *The Pine Woods* is a return to a serenade much like the second movement; marked *Gently*, with the horn again taking over the melody. The piece concludes with *Wading in the Brook*, a lighthearted waltz-like tune marked *Gaily*, the melody trades between the bassoon and clarinet and builds to a jubilant ending for the piece.<sup>29</sup>

*Serenade* (1988): Gottfried von Einem (1918–1996)

- I. *Von der Ratte*
- II. *Vom Biber*
- III. *Vom Bären*

Von Einem was an Austrian composer and teacher known best for his ballets, operas, and song cycles. Born in 1918, he studied composition with Boris Blacher in Berlin and suffered

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<sup>27</sup> Nick Rallo, “Wilfred Roberts, Principal Bassoon of the Dallas Symphony Orchestra, on Gen Z and Work Ethic,” SMU Meadows 50th Anniversary Podcast, n.d.

<sup>28</sup> Wilfred Roberts, “A Day in the Country - for Three Winds,” Cor Publishing Company, 1963.

<sup>29</sup> Roberts, “A Day in the Country - for Three Winds.”

condemnation and incarceration for his modern jazz-like syncopations and harmonies by the Nazis during their occupation. His compositional style is rooted in the Viennese tradition of Haydn, Mozart, and Schubert, but also is strikingly shaped by the romanticism of Strauss, Mahler, Bruckner and early Schoenberg. His chamber works were mostly composed during his last twenty years of life, where he explored moving between tonality and atonality with greater freedom, applying a modern yet accessible musical style like Benjamin Britten's compositional style. While von Einem is revered in Austria, he is less popular internationally, perhaps owing to his compositional style straddling between "musical conservatism and stylistic eclecticism," thus leading to attacks from critics on both sides.<sup>30</sup>

Von Einem's *Serenade* perfectly encapsulates the blended style of his writing, as there are influences of Strauss, Hindemith, Mahler, and Malcom Arnold throughout. Each movement characterizes a different animal, the German titles of each movement translate to *of the Rat*, *of the Beaver*, and *of the Bear*. The first movement opens with a whimsical plucked *pizzicato-like* figure in the clarinet and bassoon, and the horn enters with a delicate soaring melody. The clarinet drives the melody with leaping figures while the bassoon and horn interject with striking chords, layering surprising harmonies. The bassoon is featured with a melody in its altissimo range and rhythmically complex figures emerge as each voice slowly interlaces together, until the melody is homo-rhythmic. The final declamatory statement builds with intensity right before the ending, which returns the plucked string theme. A brief *Intermezzo* featuring solo horn recalls syncopated rhythms very similar to Richard Strauss' compositional style and traces a melody that builds in triplets much like a horn passage from a Gustav Mahler symphony. The end of the brief

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<sup>30</sup> Erik Levi, "Einem, Gottfried von," Grove Music Online, 2001, <https://doi.org/10.1093/gmo/9781561592630.article.08648>.

horn solo is brash and *fortissimo*, marked by von Einem as *schmettern* which translates to blaring or bellowing.<sup>31</sup>

The second movement, *Vom Biber*, is the most complex and technically demanding movement of the piece; the opening featuring a cadenza-like figure that cascades from the clarinet to the bassoon down to the horn which ends in the horn's very low bass clef range. The clarinet carries much of the opening melody while the bassoon and horn support with syncopated harmonies, which slowly builds into a exclamatory homo-rhythmic 16<sup>th</sup>-note syncopated melody. The middle section features a contemplative new melodic figure, the angst from the previous section having dissipated, to give way to a wandering tonality moving in and out of harmony and dissonance. The conclusion of the piece features stopped horn and flourishes in the clarinet and bassoon that builds into a homo-rhythmic triplet theme, and finally a surprise cheeky ending. Another brief *Intermezzo* features solo bassoon with a spry melody that leaps from very low to very high, creating a humorous interlude.<sup>32</sup>

The third and final movement, *Vom Bären* is marked *Animato* and to be played with a slightly plebian humor, as if the bear might be somewhat clumsy. The clarinet carries the melody while the bassoon and horn outline a march-like accompaniment. The character of the melody is cheeky and sarcastic, von Einem layers each voice independently for brief sections before distilling the rhythm into a playful ensemble off-beat gesture. This interplay continues throughout the mid-section before the opening theme returns a second time but a tad slower, the horn joining the clarinet for a homo-rhythmic complex fanfare with unexpected syncopation. The

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<sup>31</sup> Gottfried von Einem, "Serenade 'Von der Ratte, vom Biber, und vom Bären' für Klarinette, Fagott und Horn, Op. 84," Berlin: Bote & Bock (Boosey & Hawkes), 1989.

<sup>32</sup> Einem, "Serenade 'Von der Ratte, vom Biber, und vom Bären' für Klarinette, Fagott und Horn, Op. 84."

piece concludes contemplatively, gradually slowing and winding down as if the bear is gently falling asleep.<sup>33</sup>

*Brahms' Tierleben* (2021): Klaus Wallendorf (b. 1948)

- I. *Der junge Leguan*
- II. *Der alte Brunnenmolch*
- III. *Die lebensmüde Eintagsfliege*
- IV. *Froschleich'*
- V. *Nina*

Klaus Wallendorf is German horn player, composer, author, poet, and presenter. Born in 1948, he first picked up the horn at the age of twelve and began rigorous study at the Dusseldorf Youth Music School. He won first prize in a young person's concerto competition, *Jugend musiziert*, and later performed with the Deutsche Oper Berlin, the Orchestre de la Suisse Romande and the Bavarian State Opera before eventually joining the Berlin Philharmonic in 1980 where he continued to perform up until his retirement in 2016. Known for his wit and story-telling abilities, he gained renown as an author and was given the title of "Court Poet for Life" by Sir Simon Rattle. Two of his most notable literary works are based upon his career and life stories as a hornist in the Berlin Philharmonic, *Always Trouble with the Cello* (2013), and *Between Mouthpiece and Microphone* (2020).<sup>34</sup>

Wallendorf's humor and wit is a driving force in his chamber work, *Brahms' Tierleben*, which is a play on words referring to Alfred Edmund Brehm's *Tierleben*, or *Animal Life*. The animal lives of Brahms begins with Movement I: *Der junge Leguan*, or *The Young Iguana*, with a subtext that continues, *on the way to the Subway*. Opening with a declamatory horn fanfare, the

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<sup>33</sup> Einem.

<sup>34</sup> Gunda Bartels, "Dicke Lippe, Heiße Wurst: Der Hofpoet Der Berliner Philharmoniker Legt Nach," Aktuelle News: Nachrichten Aus Berlin Und Der Welt, Der Tagesspiegel, 16 Nov. 2020, <https://vx.tagesspiegel.de/>

clarinet and horn repeat a 16<sup>th</sup> note ostinato pattern, giving a hurried feeling to the bassoon's quirky melody. The second movement, *Der alte Brunnenmolch* or the *Old Well* (or Pond) *Newt*, hilariously is followed by subtext that reads, *on the way to the pension office*, with a style marking of moderately grumpy. The bassoon again has a cranky march-like theme with staccato accompaniment from the clarinet and horn.<sup>35</sup>

Movement III, *Die lebensmüde Eintagsfliege* or *The Suicidal Mayfly*, is marked as slow and hopeless; the horn carries the melody, a precarious leaping and disjunct melody that is wallowing and indecisive, leading to the mayfly's inevitable end. Movement IV, *Froschleich* or *The Frog Pond* is followed with subtext, *Rana Morta*, or *Dead Frog*, with a style marking of *corpse-like*. The melody is plodding and morose, a minor theme with unconventional harmonies, but Wallendorf sneaks in his characteristic sense of humor with interjections from the horn and bassoon. The finale Movement V: *Nina* has no direct translation, but the subtext *Longing for Tromsø*, a city in Norway, suggests this final animal misses their home. The melody is jubilant and felt in a fast one in the clarinet, full of life and exuberance after the previous movement's gloomy character. The movement concludes with a dramatic climax that is joyful and triumphant.<sup>36</sup>

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<sup>35</sup> Klaus Wallendorf, *Brahms' Tierleben - Für Klarinette, Fagott & Horn* (Munich, Germany: Kölbl Edition, 2021).

<sup>36</sup> Wallendorf, "Brahms' Tierleben - für Klarinette, Fagott & Horn"

## Overview

The context of this recital covers the development of chamber music from the classical era to the modern era, spanning 275 years of chamber music. While the trio was not frequently composed for, composers did not forget about it entirely. Historical and contemporary works for this trio can exhibit versatility in a compact setting, which is an efficient and effective way for performers to connect with their audience through historical and modern works.

## Chapter 3: Flexing the Canon

### Three Reeds & a Horn

Presents

#### Flexing the Canon: Works for Clarinet, Horn, and Bassoon

Natalie Groom, clarinet

Kat Robinson, horn

Qun Ren, bassoon

Monday, December 16<sup>th</sup>, 2024, 3:00 p.m.

Collington Auditorium

10450 Lottsford Rd, Mitchellville, MD

A Beautiful Day (2016)	Hiroaki Kataoka (b. 1983)
Freaks of Nature (2023)	Kimberly Osberg (b. 1992)
I. Firefoot and Ironclad: Volcano Snail	
II. Lanky Serenade: Huntsman Spider	
III. Gliding Giant: Giant Golden-Crowned Flying Fox	
Miniatures for Three Winds (1960)	Wilfred Roberts (b. 1942)
I. Slip of the Tongue	
II. Ivory Tower	
III. Child's Play	
Festive Fantasia (1995)	Harriett Bolz (1909–1995)
The Moon Illuminates the Love Tenderly (2019)	Naoya Wada (b. 1986)

#### *Brief Intermission*

Freedom Dreaming (2023)	Beata Moon (b. 1969)
Lesions (2017)	Catherine Likhuta (b. 1981)
I. Sadness	
II. Anxiety	
III. Anger and Denial	
IV. Acceptance	
Tango, Encore! (2023)	Jane K (Evgeniya Kozhevnikova) (b. 1987)
Makalish Sophia (2015)	Hiroaki Kataoka

## Program Notes

*A Beautiful Day* (2016): Hiroaki Kataoka (b. 1983)

Hiroaki Kataoka is a Japanese composer and percussionist who was born in Iizuka, Fukuoka. He majored in percussion performance at the Tokyo College of Music, where he studied composition with Katsuhiko Tsubonou and Yutaka Fujiwara, and percussion with Atushi Sugawara, Mariko Okada, and Keiko Abe.<sup>37</sup> He currently teaches at Tokyo Seikyo University and Japan Women's University. As a composer of various flex works, or pieces which are composed with interchangeable instrumentation in mind, Kataoka is an advocate for creating flexible compositions for wind band and chamber ensembles, to allow for the maximum amount of efficiency and accessibility for students and educators.<sup>38</sup>

*A Beautiful Day* is orchestrated to be accessible from a trio up to a small band, with a total of eighteen different instrument parts available to cover three parts. The introductory theme is warm and sonorous, like a sun slowly rising and dawning a new day. The three lines interweave, trading off melodic lines until a sudden change in mood at letter E bursts forth with an entirely new character, a triumphant and exultant melody. The new theme features flourishes, glissandos, and trills, as if the busyness of the day has taken over from the calm of the early morning. The theme is repeated and features a new soaring melody in the horn or second part, which is reminiscent of a melody for a montage or of embarking on a journey, before returning briefly to the original theme, almost as if pausing to take a breath and return to a state of

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<sup>37</sup> "A Beautiful Day - Flexible Trio [FLMS-87063]: Bravo Music, Concert Band Sheet Music from Japanese Composers," Bravomusic-Inc.com, 2021, [https://www.bravomusic-inc.com/index.php?main\\_page=product\\_info&products\\_id=1657](https://www.bravomusic-inc.com/index.php?main_page=product_info&products_id=1657).

<sup>38</sup> "A Beautiful Day - Flexible Trio [FLMS-87063]: Bravo Music, Concert Band Sheet Music from Japanese Composers," Bravomusic-Inc.com

calmness. The secondary theme interjects again, the calm breaks and the piece races towards the finish line with an *accelerando* to the end.<sup>39</sup>

*Freaks of Nature* (2023): Kimberly Osberg (b. 1992)

- I. *Firefoot and Ironclad*: Volcano Snail
- II. *Lanky Serenade*: Huntsman Spider
- III. *Gliding Giant*: Giant Golden-Crowned Flying Fox

Kimberly Osberg is Portland-based American composer who specializes in interdisciplinary collaboration and hails from Eau Claire, Wisconsin. Her projects cross vast scopes: from dance, to film, to environmental sound installations, to opera, and even stage combat. Her compositional style is unique- humorous and witty, engaging, suspenseful, and intensely colorful. Osberg studied at Luther College and the Indiana University Jacobs School of Music where she earned a BA & MM in composition, respectively. In addition to her work as a composer, she is an avid and dedicated educator and a writer, with over a dozen original texts written for musical works. Over the course of the COVID-19 pandemic lockdowns in 2020, Osberg has produced 75 new works for a vast array of ensembles, including Merian Ensemble, the Dallas Chamber Symphony, and the Beau Soir Ensemble, which is composed of musicians of the Washington National Opera.<sup>40</sup>

*Freaks of Nature* was commissioned by our ensemble in 2022–23 with the support of an M-Cubator Grant and the Maryland State Arts Council. This composition seeks to highlight

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<sup>39</sup> Hiroaki Kataoka, *A Beautiful Day*, Hiroshima, Japan: Brain Music Co. Ltd., 2016

<sup>40</sup> Kimberly R. Osberg, 2014, “Kimberly R. Osberg Biography,” Kimberly R. Osberg, <https://kimberlyosberg.com/bio>

endangered species that we might consider to be ‘freaks’ for their fantastic abilities, adaptations, or looks. *Firefoot and Ironclad* features the Volcano Snail, or Scaly-foot gastropod, which is a deep-sea dwelling hydrothermal-vent snail found in the Indian Ocean. Their shells are incredibly tough and contain iron sulfide and aragonite layers, to protect them from the intense heat from the magma flowing from the vents, and their foot is armored with iron scales as well. They are currently endangered due to deep-sea mining of their vent habitat, often for minerals that are required to make chips for electronics.<sup>41</sup> The movement is playful and dramatic, opening with an ostinato from the bassoon and clarinet before featuring a soaring melody heard in the horn. The middle section sways, mimicking the motion of the snail swimming, with a repeated and varied 16th-note pattern that is passed around back and forth before recalling the dramatic introductory melody with a darker and greater intensity. The movement finishes with a recall of the opening ostinato in the horn, before building to a dramatic and fierce ending with unison rhythms and complex passing harmonies.<sup>42</sup>

*Lanky Serenade* features the Huntsman Spider, which get their namesake from hunting their prey rather than catching them in webs. They can grow to be 12” in diameter and are sometimes known as ‘giant crab spiders,’ due to their front legs resembling a crab’s. They can be most commonly found in Australia, and while terrifying, these massive spiders serve a helpful purpose as they eat other poisonous and dangerous native insects, as well as pests such as mice and lizards. The Huntsman Spider is endangered due to deforestation and wildfires, which are exacerbated by climate change.<sup>43</sup> The piece opens with a brooding horn ostinato, outlining a

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<sup>41</sup> Rachel Caauwe, “Scaly-Foot Snail - Facts, Diet, Habitat & Pictures on Animalia.bio” Animalia.bio, 2019, <https://animalia.bio/scaly-foot-snail>

<sup>42</sup> Kimberly Osberg, “Freaks of Nature,” Self-published, 2023

<sup>43</sup> “Huntsman Spider,” 2024, Australian.museum, <https://australian.museum/learn/animals/spiders/huntsman-spiders/>

minor tonality while the clarinet carries the melody, which is eerie and piercing as it is written for the upper range. The middle section breaks into a 7/8 section marked as, “Spinning, thin” and features a rhythmic pattern with a groove heard in the bassoon/bass part, meant to mimic the spider on the hunt. The opening melody returns, and the melody is transposed to be even higher for the clarinet, reaching up to a written high G. The movement slowly winds down, as if the spider is retreating into the shadows.<sup>44</sup>

*Gliding Giant* features the Giant Golden-Crowned Flying Fox, which is actually a species of megabat, and one of the largest in the world with a whopping five-foot wingspan. While their size can be alarming, they are thankfully frugivorous, which means they primarily eat fruits, shoots, roots, nuts and seeds. Native to the Philippines, they are endangered due to poaching and deforestation.<sup>45</sup> This final movement opens with a flying theme, with flowing 16th-note triplets in the clarinet and bassoon, while the horn carries a melody with eighth-note triplet rhythms. The clarinet bursts with flourishes abruptly interrupting the repeated 16th-note pattern ostinato which is passed back and forth from the bassoon and horn. The bassoon and horn each take turns with the slower melodic line before the opening theme returns and the horn reprises the opening melody again.<sup>46</sup>

*Miniatures for Three Winds* (1960): Wilfred Roberts (b. 1942)

- I. *Slip of the Tongue*
- II. *Ivory Tower*
- III. *Child's Play*

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<sup>44</sup> Osberg, “Freaks of Nature”

<sup>45</sup> “Giant Golden-Crowned Flying Fox - Facts, Diet, Habitat & Pictures on Animalia.bio,” Animalia.bio, <https://animalia.bio/giant-golden-crowned-flying-fox>

<sup>46</sup> Osberg, “Freaks of Nature”

*Miniatures for Three Winds* is a short but sweet piece with three movements (each approximately one minute long) and is the earliest written composition on this recital. The composer, Wilfred Roberts, wrote two flexible chamber works for trio, with clarinet flexing for trumpet, and bassoon for trombone. Roberts composed *Miniatures for Three Winds* in 1960 and *A Day in the Country* in 1963; little is known of the composer otherwise.<sup>47</sup> *Slip of the Tongue* features a grace note accented upwards scalar pattern in the melody, possibly representing playfulness that can arise from a slip of the tongue in conversation. *Ivory Tower* is slower, marked *solemn* and takes on a more serious tone with dramatic dynamic swells. Finally, *Child's Play* is a joyous lighthearted movement in which hocketed rhythms are interchanged between voices on almost every beat. With a tongue in cheek finish, the work ends as playfully as it began.<sup>48</sup>

*Festive Fantasia* (1995): Harriett Bolz (1909–1995)

Harriet Bolz is an American composer who published a wide variety of genres including works for chorus, chamber ensembles, orchestra, orchestra with chorus, piano, organ, harp, piano duet, and instrumental solos with piano accompaniment. Her musical training includes a B.A. in Music from Case Western Reserve University, and an M.A. in Composition from Ohio State University, as well as studying privately with Leo Sowerby and Paul Creston. Over the course of her career, she received multiple awards, notably from the National Federation of Music Clubs,

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<sup>47</sup> “Miniatures for Three Winds (Score & Parts) - CL/HN/BSN - Trevco Music,” Trevco Music, <https://www.trevcomusic.com/products/cor-we19-roberts-miniatures-f-3-winds-cl-bsn-hn>

<sup>48</sup> Wilfred Roberts, “Miniatures for Three Winds” Massapequa, N.Y.: Cor Publishing Company, 1960

the National League of American Pen Women, and in 1962 she was chosen as *Outstanding Artist of the Year* in Columbus, Ohio by the Citizen-Journal newspaper.<sup>49</sup>

*Festive Fantasia* is a short piece in a modified rondo form, where chromaticism is used freely between major and minor themes which return in varied forms as they are moved around the ensemble. The title ‘fantasia’ is fitting due to its form being of such a free nature; the best description of the work is as a series of repeated and varied events which builds to a dissonant climax.<sup>50</sup>

*The Moon Illuminates the Love Tenderly* (2019): Naoya Wada (b. 1986)

Naoya Wada is a Japanese composer who was born in Kitakyushu, Fukuoka, Japan. Wada has received international acclaim as a composer of wind band and chamber music, specifically for his flex band and educational works for younger students. His works have been performed, recorded and published across the world by groups ranging from elementary to professional level. Wada has received accolades and recognition from music publishers J.W. Pepper, as their Editor’s Choice citations, and Bandworld, as part of their Top 100 compositions.<sup>51</sup>

*The Moon Illuminates the Love Tenderly* was commissioned by the Toyo Sukagawa High School music program for their double-reed chamber ensemble. Wada pulled inspiration from the students who first premiered this work with oboe, English horn, and bassoon; by using Kanji

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<sup>49</sup> Harriett Bolz, “Festive Fantasia,” Hildegard Publishing Company, 1995

<sup>50</sup> Bolz, “Festive Fantasia”

<sup>51</sup> Naoya Wada, “The Moon Illuminates the Love Tenderly | Naoya Wada Official Website” Naoyawada.music, <https://naoyawada.music/works/moonilluminatethelovetenderly/>, 2018

(Chinese characters) from their names to form the title of the piece. According to Wada, the introduction reflects a tender moment between two lovers who embrace in the moonlight, representing the intro and middle themes, while the 6/8 section is a joyful celebration of their love. The horn opens with a sweet sonorous melody, which is picked up by the clarinet and leads to the first 6/8 section, where the horn again carries the melody. Triplet and dotted eighth sixteenth note rhythms are contrasted in this middle section, changing up the feel of the 6/8 triplet lilt. The melody is passed around and varied before the intro theme returns in a new key, from (in version B) Eb Major, to C Major before modulating back to Eb where the clarinet takes over. The 6/8 section returns a second time in a reprise in the horn, and one final modulation to concert F Major before the finale.<sup>52</sup>

## Intermission

*Freedom Dreaming* (2023): Beata Moon (b. 1969)

Beata Moon is a Korean American composer, classical pianist, educator, and activist that uses social and societal issues as her inspiration to create and compose. Born in North Dakota and raised in Indiana, she began piano at age five and went on to study at Julliard where she earned her Bachelor of Music degree. Reflecting upon what music meant to her, she began to expand her horizons and started to compose music and began working as a music educator and a teaching artist for Carnegie Hall, Lincoln Center, and the New York Philharmonic, as well as a

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<sup>52</sup> Wada, “The Moon Illuminates the Love Tenderly.”

music television host (with the WNYW; NY, NY station). She is the recipient of the artist support grant from the New York State Council on the Arts for 2024 and is commissioned to write a new piece for Random Access Music (RAM) a nonprofit that hosts the Queens New Music Festival.<sup>53</sup>

*Freedom Dreaming* was originally composed for flute, clarinet, and bassoon for the Sugar Hill Salon trio, and Moon rewrote it for our trio ensemble upon our request. Moon was inspired to compose *Freedom Dreaming* after witnessing distressing and chaotic events in the news from around the world, seeking to create a feeling of stillness and calm within the storm. The piece begins with the performers inviting the audience to take a deep meditative-like breath with them on stage, one time before building upon an unresolved chord. The guided deep breaths repeat a total of four times, each chord gaining in intensity and swelling to a *forte* dynamic. The melody begins in the bassoon, with slow contemplative quarter notes that are passed around the trio. The quarters slowly turn into eighths, as if the processing of thoughts, feelings, and reactions to world events is increasing in quantity and in speed. The middle section features a pulsing ostinato and a melody that passes 16th-note passages around back and forth from each trio member, a kind of dialogue building. The final climax of the ostinato builds into eighth notes cascading downwards, resolute and hopeful. The finale brings back the same meditative breaths for three chords; the clarinet quietly leading to the last chord with forward motion indicated as *onward*.<sup>54</sup>

*Lesions* (2017): Catherine Likhuta (b. 1981)

*Part 1: Sadness*

*Part 2: Anxiety*

*Part 3: Anger and Denial*

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<sup>53</sup> Beata Moon, "Compositions – Beata Moon," Beatamoon.com, 2019, [https://beatamoon.com/?page\\_id=104](https://beatamoon.com/?page_id=104)

<sup>54</sup> Beata Moon, "Freedom Dreaming," Self-published, 2023

#### *Part 4: Acceptance*

Catherine Likhuta is a Ukrainian Australian composer and pianist who is known for her programmatic compositions which feature high emotional complexity and Ukrainian folk music elements. Likhuta studied jazz piano at Kyiv Glière Music College where she earned her bachelors, before transitioning to composition studies at the National Music Academy of Ukraine and later earning her PhD in composition from the University of Queensland. Her compositions have been performed extensively around the world including in Carnegie Hall, Glyndebourne Opera House, Meyerson Symphony Center, and several International Horn Symposiums. She is frequently commissioned by symphony orchestras, chamber ensembles, and soloists, and has held many composer residencies at universities and institutions across the United States. Likhuta is two-time winner of the International Horn Society Composition Contest (virtuoso division) and is featured in Denise Tryon’s album *Hope Springs Eternal* with her piece *Vivid Dreams* that was awarded the 2022 American Prize in Instrumental Performance.<sup>55</sup>

*Lesions* was commissioned by Paul Dean for Ensemble Q, and was written for Paul Dean, Trish O’Brien, and Peter Luff, for cello, piano and horn, and upon our ensemble’s request Likhuta has given permission for us to flex the cello part for bassoon. The medical definition for the term lesion refers to tissue or organs that have suffered damage through injury or disease, such as a tumor, wound, access, or ulcer.<sup>56</sup> Likhuta first learned the term when her mother was diagnosed with Multiple Sclerosis, an autoimmune disease which damages the insulating covers of nerve brain cells and spinal cord cells. Upon encountering such a distressing diagnosis,

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<sup>55</sup> Catherine Likhuta, “Catherine Likhuta - News & Biography,” <https://www.catherinelikhuta.com/Biography.htm>

<sup>56</sup> “Multiple Sclerosis,” 2021, Merriam-Webster.com, <https://www.merriam-webster.com/dictionary/multiple%20sclerosis>

*Lesions* was written to represent the processing of grief when you or someone you know is suffering from an incurable illness. Each part is titled after a stage in the grieving process, *Sadness, Anxiety, Denial and Anger*, and finally *Acceptance*. While this topic is certainly heavy, Likhuta seeks to use her work as a jumping off point to start conversations, both for those who are affected, or whose family member is affected, to help show them they are not alone and to remind those who are unaffected that we must keep looking for cures.<sup>57</sup>

*Part 1: Sadness* opens with a plaintive half note figure from the clarinet, a slow and sorrowful gesture, and the horn takes over with a solo that is contemplative and yearning, a repeated 16<sup>th</sup>-note figure morphs into triplet eighths. The solo peaks with a chromaticism descending away with a sense of despair before the clarinet takes over the melody. The bassoon and horn's ostinato gains momentum and volume, as the solo clarinet reaches higher and more frantic triplet figures leading into four dramatic *sforzandos* on a high C-sharp, followed by a long pause. The intro melody returns in the bassoon's high range and is marked *Fragile*, as if returning to the original feelings of sadness.<sup>58</sup>

In *Part 2: Anxiety*, the horn played swells with a mute and the clarinet repeats a pensive half step motive from C-sharp to D, creating a sense of uneasiness. The bassoon takes over with an arpeggiated triplet theme, moving into a 12/8-time signature and the clarinet continues with a solo marked, *Hypnotizing*. The melody contrasts with the steady triplet pulse, with disjunct dotted eighths and sixteenth-note rhythms breaking out of the meter in unexpected ways. The solo line is passed around to the horn and then the bassoon, each taking turns as if ruminating and obsessing, building into a unison rhythmic climax swell. The triplet feel shifts to a

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<sup>57</sup> Catherine Likhuta, "Lesions," Self-published, 2017

<sup>58</sup> Likhuta, "Lesions"

syncopated pulse and the clarinet reprises their original melody, this time at a *pianissimo* dynamic, slowly fading away into an unresolved E-minor held chord, down to *niente*.<sup>59</sup>

*Part 3: Anger and Denial* features a raucous emotional rollercoaster, with the bassoon carrying a rock bass guitar riff trading off with the horn in their lower range, mimicking the same theme with jazz-like syncopations. The clarinet and horn accompany the bass line, accentuating and interjecting between bassoon solo moments until the melody bursts out in a long form rock guitar-like solo. The end of this movement melds into the final movement, *Part 4: Acceptance*, which has an extra musical meaning: the transition from denial to acceptance is a never-ending process, where those grieving can oscillate between both as their new reality is too painful to accept, but the results or symptoms are impossible to ignore.<sup>60</sup>

The beginning of *Part 4: Acceptance* is marked as *An emotional outcry*, with dramatic octave leaps in the horn pounding away loudly without a break from the motion of the previous movement. The same motive is repeated a second time with a dramatic swell that leads into a clarinet melody that is contemplative and reminiscent of the sadness and anxiety melodic themes. The horn takes over as the first theme returns, a painful recalling back to the sadness felt in the first movement, repeating and then slowly fading away into nothing as the piece closes with acceptance, but no resolution.<sup>61</sup>

*Tango, Encore!* (2023): Jane K (Evgeniya Kozhevnikova) (b. 1987)

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<sup>59</sup> Likhuta

<sup>60</sup> Likhuta, "Lesions"

<sup>61</sup> Likhuta, "Lesions"

Evgeniya Kozhevnikova, who uses the pseudonym Jane K, is a composer, pianist, and music educator whose works vary in style and genre, from classical to jazz and tango, often blending them together. She studied piano and composition at Western Michigan University, earning a master's degree in both, before continuing to study composition at the University of Florida, where she is currently working on her doctoral degree. Jane K has received numerous awards, including DownBeat Magazine's Outstanding Performance award in the Latin jazz category with her original jazz-tango compositions, and the "Music Now" contest award winner as a part of the Indiana State University Contemporary Music Festival.<sup>62</sup>

*Tango, Encore!* was commissioned by our ensemble in 2023, with the help of an M-Cubator Grant and a Maryland State Arts Council Grant. Jane K's compositional style has been largely influenced by her studying and performing jazz-tango style music, which is evident in this work. The piece opens with a long horn solo in a tango-like style, before breaking into a jazz style walking bass line in the bassoon, which builds with overlapping clarinet and horn rhythmic passages. The bassoon breaks into a freely composed cadenza, which then builds back into the tango rhythm first introduced, before a final reprise of the melody with an accelerando to the finale.<sup>63</sup>

*Makalish Sophia* (2015): Hiroaki Kataoka

The final work on this recital is from the same composer we began with, Hiroaki Kataoka. *Makalish Sophia* is another flex composition of his that includes 18 different

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<sup>62</sup> Jane K, "About Me – Jane K Music," 2020, Janekmusic.com

<sup>63</sup> Evgeniya Kozhevnikova, "Tango, Encore!," Self-published JaneKmusic, 2023

instrumental parts for the trio, with countless computations for a variety of instrumentations.<sup>64</sup>

The opening of the piece is a waltz in 3/4 time, with a playful nature in the melody passing back and forth from clarinet to horn. The middle section features an abrupt change to a march-like style in 4/4, before breaking into a more lyrical melody that soars in the horn. The waltz from the 3/4 theme returns for a short reprise which leads to another dramatic mood change that is programmatic sounding, like a movie soundtrack. The horn leads the melody that has a bombastic character that contrasts the off-beat ostinato in the bassoon and clarinet. The melody trades off between the horn and clarinet, before building to an exciting accelerando to the ending.<sup>65</sup>

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<sup>64</sup> “Makalish Sophia - Flexible Trio [FLMS-87050]: Bravo Music, Concert Band Sheet Music from Japanese Composers,” Bravomusic-Inc.com, 2021, [https://www.bravomusic-inc.com/index.php?main\\_page=product\\_info&cPath=193\\_220\\_335&products\\_id=1967](https://www.bravomusic-inc.com/index.php?main_page=product_info&cPath=193_220_335&products_id=1967)

<sup>65</sup> Hiroaki Kataoka, “Makalish Sophia,” Hiroshima, Japan: Brain Music Co. Ltd., 2015

## Conclusion

The final recital illustrates how modern musicians can program for this trio, commission new works for the ensemble, and perform flexible chamber pieces that fit the needs and interests of the performers and their audiences. For performers, this ensemble creates flexible opportunities for more musicians to participate in chamber music because pieces can be performed with a wider variety of instruments and with fewer musicians than more traditional ensembles. By integrating this trio into their chamber music curricula, institutions can provide more opportunities for young musicians to have authentic, meaningful chamber music ensemble experiences.

In addition to having benefits for performers, this trio also has advocacy benefits for real-world causes. From raising awareness for the need for cures for diseases like multiple sclerosis, to responding to and processing chaos and unrest around the world through music, to increasing the visibility of endangered species, the pieces on this recital serve a dual purpose and engage with the listener in thought-provoking ways. While commissioning new works requires vast resources, the rewards to be gained are massive; from increasing the amount of repertoire available which in turn increases its accessibility, to commissioning works from composers one wants to feature or support. Music educators and institutions can incorporate this trio into their curriculum which gives musicians flexibility to program and commission pieces that not only have musical merit but can also advocate for and make an impact on causes that matter in the wider world.

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