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A Performance Guide of Selected Works for Horn and Mallet Percussion

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UNIVERSITY OF MIAMI

A PERFORMANCE GUIDE OF SELECTED WORKS FOR HORN AND MALLET
PERCUSSION

By

Casey Natale Maltese

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

May 2011

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PERCUSSION

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A Performance Guide of Selected Works
for Horn and Mallet Percussion

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Since its early development in the 16th century, chamber music has had an extensive evolution. In recent years as composers have become more experimental concerning instrumentation in chamber music settings, many have begun to combine wind instruments with percussion, thus creating a new genre. Even more specific genres have evolved from these happenings in chamber music, such as the duo of a solo wind instrument paired with a mallet percussion instrument. The horn, an important and diverse figure amongst the chamber music literature, has been no exception to this development. There has been an increase in popularity of music for horn and mallet percussion to be performed and recorded, but there has not been an extensive amount of scholarship on the topic. This study will focus exclusively on three works for horn and mallet percussion: *HornVibes* (1984) by Verne Reynolds, *Sonata for Horn and Marimba* (1986) by Charles Taylor, and *The Call of Boromir* (1996) by Daniel McCarthy. These works were selected based on their availability through professional recordings and publishing companies. Coincidentally, the three chosen works for this study were composed for Leslie and Christopher Norton.

The purpose of this paper is to provide a performance guide for horn players who are considering these three works for a performance. It contains an introduction that displays the need for the study, a review of the role of the horn in chamber music, an explanation of the events leading up to the study, and methods used to conduct the study. For each individual work, there is a chapter containing a brief biography of the composer, an analysis, and performance preparation suggestions. Musical examples and tables are used in each chapter to aid in explanation. The goal of this performance guide is to provide an introduction to a newer genre of chamber music, and to provide horn players with insight and recommendations in order to properly prepare and perform works for this unique ensemble.

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Chapter 1

INTRODUCTION

Chamber music has had several definitions since the first usage of the term during the Renaissance period. The term “chamber music” was first used in the middle of the 16th century to describe soft vocal ensemble music performed at a royal palace, as a means to distinguish this ensemble from a full, loud vocal ensemble that would perform in church.¹ This term was significant during this period, as its purpose was to distinguish secular and sacred music. In his *L'Antica Musica*, Nicola Vicentino stated that chamber music had musical expression that was bypassed in sacred music.² During the majority of the 17th century, the term obtained a slightly different and more specific definition. Chamber music was often accepted as vocal ensemble music with or without instruments performed in homes of the nobility as background music, while court music was a more formal brand of entertainment in the noble’s homes, thus distinguishing chamber music as any music performed at court, sacred or secular.³ By 1703, the term “chamber music” had a slightly altered definition from the previous. In *Dictionnaire de musique*, Sebastien de Brossard returned to the idea that now chamber music was all secular vocal and

¹ John H. Baron, *Intimate Music: A History of the Idea of Chamber Music* (New York: Pendragon Press, 1998), 1.

² Ibid.

³ Ibid.

instrumental music not associated with the theater.⁴ Two German composers and theorists of this time period, Johann Scheibe and Johann Matheson, clarified the term even further. They defined chamber music as based on its function rather than on its location, and that it should not be limited to the courts; it should also be available to and performed for the middle class.⁵ As the end of the 18th century approached, chamber music obtained another definition. By this time, chamber music was regarded primarily as instrumental, and it was not limited to the wealthy or people of nobility; chamber music had become accessible to the general public.⁶ In the early 19th century, chamber music was recognized as private concert music, and later during this century chamber music finally was recognized exclusively as intimate, solistic, and instrumental ensemble music.⁷ However, as time passed chamber music was not always performed in a private setting. By the middle and latter part of the 19th century, most serious chamber music was performed as much in large concert halls as in private venues.⁸

The term “chamber music” implies a multitude of specific genres of music that can all be defined within this domain. These genres are established through scoring, as well as the specific purposes of the music.⁹ Before the 15th century, composers were mostly preoccupied with vocal music, however this began to decay soon after in the following centuries when instrumental music slowly began to appear.¹⁰ During the Baroque period, the most important genre was the trio sonata that consists of two

⁴ Ibid., 2.

⁵ Ibid.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid., 3.

⁹ Ibid., 3.

¹⁰ Homer Ulrich, *Chamber Music* (New York: Columbia University Press, 1966), 8.

varieties: the *sonata da chiesa* and the *sonata da camera*.¹¹ The instrumentation for this genre is most often for two violins and bass; however often there can be a cello or harpsichord within the instrumentation. The *concerto* was also another popular genre of chamber music during the Baroque period. This genre consists of instrumental soloists, known as the *concertino*, and a main body of players, known as the *concerto grosso*.¹²

The Classical and Romantic periods saw a large expansion of genres for instrumental chamber music. In the 1760's, we can see the first appearance of the string quartet, along with divertimenti (written for strings, strings with winds, or only winds), the string trio (consisting of two violins and bass), and the piano trio (piano, violin, and violoncello).¹³ The sonata also further developed in the Classical period, with the instrumentation usually for violin (or cello, flute, clarinet, etc.) and piano.¹⁴ The piano quintet (piano with string quartet), the string quintet (two violins, two violas, and violoncello), and string sextet (two violins, two violas, two cellos) also developed during the Classical and Romantic periods.¹⁵

In addition to the traditional genres of chamber music, the turn of the 20th century brought a revival of older genres of chamber music, and also brought new genres and instrumentations. Brass players had the most imperative need to find new genres of chamber music. During the Romantic period, excluding the horn, which was used in chamber music throughout this era, hardly any new chamber music was composed for

¹¹ Willi Apel, *Harvard Dictionary of Music* (Boston: Belknap Press of Harvard University Press, 1944), 143.

¹² Donald N. Ferguson, *Image and Structure in Chamber Music* (Minneapolis: University of Minnesota Press, 1964), 13.

¹³ *Ibid.*, 31.

¹⁴ Ulrich, 8.

¹⁵ *Ibid.*

ensembles including brass.¹⁶ Ensembles consisting solely of brass instruments were used for outdoor performances, popular in Europe and America, but not deemed appropriate for the intimate chamber music setting.

At the beginning of the 20th century, brass players rediscovered the music of Gabrieli and Banchieri, and a revival of Renaissance brass ensemble music commenced. This music was initially intended as church music, but the early 20th century brass players put this music into the chamber hall and even in people's homes.¹⁷ This stimulated the interest of composers, and a flourish of new genres in chamber music for brass players appeared, such as music scored for the brass quartet (usually two trumpets and two trombones) and brass quintet (usually two trumpets, horn, trombone, and tuba).¹⁸ A similar revival occurred with woodwind ensembles. Woodwinds had always maintained a vital role in chamber music, but certain genres, such as the woodwind quintet (flute, oboe, clarinet, bassoon, and horn), were picked up by young players looking to expand the concert repertoire.¹⁹ Several important 20th century composers, such as Nielsen, Hindemith, Milhaud, and Carter composed music for the woodwind quintet that has become standard repertoire for this instrumentation.

It was during the 20th century that the addition of percussion instruments to brass and woodwind ensembles appeared. Composer Charles Ives pioneered this concept with works such as *From the Steeples to the Mountains* for trumpet, trombone and four sets of bells, as well as composer Edgar Varèse with his works *Intégrales*, composed for eleven wind instruments with various instruments played by four percussionists, and

¹⁶ Ibid., 419.

¹⁷ Ibid.

¹⁸ Ibid., 420.

¹⁹ Ibid.

Hyperprism, composed for flute, clarinet, three horns, two trumpets and two trombones with numerous noise instruments and a siren played by seven percussionists.²⁰ Various works including more traditional percussion instruments began to appear, such as Stockhausen's *Für Dr. K* for flute, clarinet, violin, cello, piano, vibraphone and tubular bells and Carter's *Birthday Fanfare* (1978) for three trumpets, glockenspiel and vibraphone.²¹ As percussion instruments came to be used more and more in chamber music, composers also began to compose for solo wind instruments and percussion. Since the second half of the 20th century, there has been a large output of repertoire for solo wind instruments and percussion including flute and percussion,²² oboe and percussion,²³ saxophone and percussion,²⁴ and works for trumpet and percussion.²⁵

In addition to the previously mentioned instrumentations, many important works for horn and percussion have been produced as the use of percussion has become more popular in chamber music. *Dragons in the Sky* by Mark Schultz is a work for horn, percussion, and tape that has been discussed in more than one published article. In the February 1999 issue of *The Horn Call*, the author of the article discusses how this work is becoming a staple in horn chamber music.²⁶ The work was also discussed in another article found in the May 1999 issue of *The Horn Call*, with the composer discussing the origins of the work, and his newly transcribed version for horn, percussion, and

²⁰ Ibid., 423.

²¹ Ibid.

²² Paula Kasica, "Flute and Percussion Literature," *Flute Talk* 21 (July-August 2002): 20.

²³ Westeyn, Jill C Westeyn, "Music for Oboe and Percussion," *The Double Reed* 25 (2002): 113-116.

²⁴ Barry Eugene McGinnis, "An Annotated Bibliography of Selected Published Works for Saxophone and Percussion by North American Composers," *NACWPI Journal* 54:3-55:3 (Spring 2006-Spring 2007).

²⁵ Stephen Dunn, "Chamber Music Connection: Exploring Trumpet and Percussion," *ITG Journal* 33 (March 2009): 81-82.

²⁶ John Dressler. Recording Reviews- "The Glass Bead Game." *The Horn Call* 29 (February 1999): 94.

orchestra.²⁷ Another important work for horn and percussion that has been discussed in more than one article is George Crumb's *An Idyll for the Misbegotten*. A review of a recording of this work can be found in *The Horn Call*, where the author briefly discusses the history of the work.²⁸ A performance guide for this work can also be found in the May 2005 issue of *The Horn Call*. The author of this article, a hornist and former composition student of Crumb, describes the process in transcribing the work from the original version for flute and percussion, and he also heavily discusses performance practice techniques.²⁹ The work known as *Thoughtful Wanderings for Natural Horn and Percussion* by Douglass Hill is discussed in the October 2007 issue of *The Horn Call*. In this article, the author discusses the history of the work, as well as the compositional techniques used in order to complete the work.³⁰

As has been discussed previously in the chapter, composing for new, mixed instrumentation has been a reoccurring theme in 20th century chamber music, and the addition of percussion to chamber music has been very important for the repertoire. One such recently developed genre to come out of this is the duo of horn and mallet percussion, specifically the horn with marimba or vibraphone. As the pairing of the horn with mallet percussion is a more recent and unusual combination, there are few published articles regarding this genre. Two articles were found in separate issues of *The Horn Call* discussing works for horn and mallet percussion. The earliest article was from the

²⁷ Jeffrey Snedecker, "New 'Dragons in the Sky.' An Interview with Composer Mark Schultz." *The Horn Call* 29 (May 1999): 47-49.

²⁸ Calvin Smith, *Recording Reviews*: "An Idyll for the Misbegotten." *The Horn Call* 31:4 (August 2001): 78.

²⁹ Robert Patterson, "Performing the Horn Version of Crumb's *An Idyll for the Misbegotten*," *The Horn Call* 35 (May 2005): 62-64.

³⁰ Jeffrey Snedecker, "New Wine for Old Bottles: Contemporary Music for the Natural Horn." *The Horn Call* 38 (October 2007): 61-66.

February 1998 issue where the work *Of Old Angkor* by Helen Gifford for horn and marimba was briefly reviewed.³¹ The second article is from the February 2009 issue, where a review of Faye-Ellen Silverman's recording "Manhattan Stories: Music of Faye-Ellen Silverman" can be found, with the author also giving a brief history of the work.³² There have been many more works composed for horn and mallet percussion. However, aside from the two previously mentioned articles, there has not been any scholarly literature published in regards the music of this genre. What is known about the development and importance of this genre is from the amount of publications, professional recordings, and program notes provided with each recording.

Need for the Study

This genre of chamber music, horn and mallet percussion, was chosen because it is a recently developed genre, and as this instrumentation is unique, there are specific performance issues that must be addressed. The author's research has revealed that beyond program notes found in recording jackets, there has been no scholarly research conducted on music for horn and mallet percussion. Also there has not been a performance guide provided for any works in this genre. In order to properly prepare for a performance, a work must be thoroughly researched in order for the musician to provide the most accurate and authentic interpretation for the audience. As of now, there are no resources available for a hornist to acquire enough information concerning the history, theoretical analysis, and related performance issues of the chosen works. This

³¹ John Dressler, Recording Reviews- "Hornocopia." *The Horn Call* 28 (February 1998): 82.

³² John Dressler, Recording Reviews- "Manhattan Stories: Music of Faye-Ellen Silverman" *The Horn Call* 39 (February 2009): 89-90.

study is necessary in order to provide a complete reference for the horn player in order to properly prepare the selected works for a successful performance.

Purpose of the Study

The purpose of this paper is to provide an introduction and performance guide for the horn player of three works composed for horn and mallet percussion. The paper will provide a biography of each composer, and also a history and theoretical analysis. Performance issues of each selected work will be addressed and discussed. Theoretical analyses will be limited to form and style; however, some harmonic ideas will be addressed. The author chose the works based on the availability of professional recordings by well-known recording labels and musicians, and the availability of printed publications by professional music publishers. Coincidentally, all of the works chosen were composed for Leslie and Christopher Norton. Leslie Norton is currently principal horn of the Nashville Symphony, as well as Assistant Professor of horn at Vanderbilt University. Her husband, Dr. Christopher Norton, is Professor of Music, Coordinator of Percussion, and director of the Belmont Percussion Ensemble at Belmont University. Mrs. Norton has agreed to provide insight and ideas into addressing performance issues for each of the works from a horn player's perspective. The three works for horn and mallet percussion selected for this study are *HornVibes* (1984) by Verne Reynolds, *Sonata for Horn and Marimba* (1986) by Charles Taylor, and *The Call of Boromir* (1996) by Daniel McCarthy

Chapter 2

REVIEW OF THE LITERATURE

The horn has had an extensive and diverse role throughout the history of chamber music. Ironically, the use of the horn in chamber music was solidified by the developing role of the horn in the orchestra during the Classical period. Music for horn with strings began to take on a popular role during this time. *Mozart's Quintet in E-flat, K. 407* and Beethoven's *Sextet in E-flat, op. 81b* are prime examples of chamber music repertoire with horn and strings, as well as Reicha's *Quintet in E, op. 106*.³³ It is also during the classical period where chamber music for horn with other wind instruments began to develop. Central European courts often retained a group of wind players, usually of two horns, two bassoons with two oboes and/or two clarinets, called a "Harmonie."³⁴ Also known as the Vienna octet, these groups were often used perform at dinners, but were used for a variety of events. Mozart's *Serenade in E-flat, K. 375* and *Serenade in C-minor, K. 388* were probably intended for such functions, as well as his work *Gran Partita, K. 361*.³⁵ Beethoven was known to compose similar works, such as his *Sextet in E-flat, Op. 71*, as well as Haydn, Salieri, Hummel, and Schubert. It was also in the Classical period that concertos, solo woodwind sonatas, and works for solo winds with

³³ John Humphries, *The Early Horn: A Practical Guide* (Cambridge: Cambridge University Press, 2000), 15.

³⁴ Ibid.

³⁵ Michael Johns, "A History of Woodwind Ensembles," *Flute Talk* 20 (December 2000): 18.

piano such as Mozart's *Quintet for Piano and Winds*, K. 452 and Beethoven's *Quintet*, op. 16, set the stage for the development of the woodwind quintet, of which the horn plays a vital role.³⁶ The first known composer to write for woodwind quintet was Guiseppi Cambini. Between 1791 and 1799 while he was living in Paris, he composed three works for woodwind quintet titled *Quintetti Concertants*.³⁷ Antonin Reicha is began composing woodwind quintets, with his *Quintets*, Op. 88 being premiered in 1814. His works were different from previous works for woodwind ensemble because of the technical demand required of the musicians, and thus marked the beginning of the modern woodwind quintet. Reicha's influence, and that of his pupils, such as the Romantic composers Berlioz, Liszt, Franck, and Gounod, guaranteed the development and continuation of the woodwind quintet.

The *Sonata in F major for Horn and Piano*, op. 17 by Beethoven is a major work for horn chamber music from the Classical period. The work was written in 1800 for Jan Václav Stich, a Czech horn player who performed under the name Giovanni Punto.³⁸ The piece is unique in the sense that the motifs are reflective of the abilities of the natural horn; the melodies and harmonic material are derived from the idiomatic characteristics of the instrument.³⁹ We see another major work for horn and piano in the Romantic period by Robert Schumann titled *Adagio and Allegro*, op. 70. This work, written in

³⁶ Ibid., 20.

³⁷ Ibid.

³⁸ Tom Schnauber, "Beethoven's Sonata in F: A Work Based on the Characteristics of the Natural Horn," *The Horn Call* 36 (October 2005): 51.

³⁹ Ibid.

1849, is the first known substantial solo piece to showcase the capabilities of the recently introduced valve horn.⁴⁰

The Romantic period was a period of much development for the horn in chamber music. As literature for existing instrumental combinations that formed in the Classical period appeared more, works for different instrumentations including the horn were composed. New combinations began to appear, such as the combination for horn, voice and piano. An example of this is Schubert's *Auf dem Strom*, written for a concert of Schubert's music that was held on the first anniversary of Beethoven's death.⁴¹ The instrumentation was originally scored for tenor, horn, and piano. This work is significant because of its relevance to the Romantic period, as Beethoven was one of the most influential composers of the time, and was written in homage to him. There are many allusions the horn parts from Beethoven's works, notably in the *bel canto* horn melody in the opening of the work, which is very similar to a melody from *Beethoven's C Minor Symphony, op. 67*.

Another major work for horn in chamber music, and possibly one of the most significant works for horn, is Brahms' *Trio for Piano, Violin and Horn, Op. 40*. The work was composed upon the death of his mother in 1865. The work was completed in May of 1865, and he specified in the score that the piece should be performed on Waldhorn, or valve-less horn.⁴² The work is significant for horn players, as well as violinists and pianists, because of the demands placed on each player. This piece requires

⁴⁰ Stephen E. Hefling, ed., *Nineteenth-Century Chamber Music* (New York: Routledge, 2004), 229.

⁴¹ Barbara M. Reul and Lorraine Byrne Bodley, *The Unknown Schubert* (Burlington: Ashgate Publishing Company, 2008), 138.

⁴² Hefling, 250.

much sensitivity from the horn player concerning rhythm, tone, and phrasing. Brahms' *Horn Trio* influenced another important work for the horn in chamber music from the Romantic period: *Trio in A minor, op. 188* for oboe, horn, and piano by Carl Reinecke.⁴³ Reinecke wrote an additional trio for clarinet, horn and piano, *Trio in A, op. 274*, which would go on to influence works for the same instrumentation in the 20th and 21st centuries.

The 20th and 21st centuries brought on many major additions to literature for horn in chamber music. More works were composed for familiar instrumental combinations from the Romantic period, such as Britten's *Serenade for Tenor Solo, Horn, and Strings, op. 31*, Berkeley's *Trio for Horn, Violin, and Piano, op. 44*, Ligeti's *Trio for Violin, Horn, and Piano (Hommage à Brahms)*, and Rochberg's *Trio for Clarinet, Horn, and Piano*. Music for horn and strings is still composed for as well, with works as recent as Gunther Schuller's *Quintet for Horn and Strings* (2009), a newly commissioned work that was heavily influenced by Mozart's *Quintet in E-flat, K. 407*.⁴⁴ New subgenres also emerged, such as music scored for brass quintet. Major works for horn from the standard brass quintet repertoire include Malcolm Arnold's *Brass Quintet No. 1, Op. 73*, Eugene Bozza's *Sonatine*, and Witold Lutoslawski's *Mini-Overture*.⁴⁵

A newer, more unusual genre within chamber music has emerged during the 20th and 21st centuries, and the genre continues to develop: music for solo horn and percussion. This is a relatively new genre, so little is known about the literature and there are very few publications concerning the topic. However, there are several articles from

⁴³Gottfried Kraus, Program notes for Carl Reinecke's *Trio in A minor, op. 188*, Ingo Goritzki, oboe; Barry Tuckwell, horn; Ricardo Requeio, klavier; Claves CD 50-803, 1986, 1 compact disc.

⁴⁴Angela Winter, "Schuller Horn Quintet Premier," *The Horn Call* 40 (October 2009): 35.

⁴⁵James Boldin, "Why the Brass Quintet?" *The Horn Call* 23 (May 2009): 72.

various journals that have been published on the subject of music for solo horn and percussion. The earliest article found is from 1978, and is a review of Tibor Putzai's *Interactions for Solo Horn and Percussion Ensemble* published in *Notes*, the quarterly journal of the Music Library Association.⁴⁶ The author discusses the form of the piece, problems he found within the scoring of the percussion and solo horn, and gives his own opinions of the work. The next article found about music for solo horn and percussion is a review from the Fall 1980 issue of *The Horn Call*, the journal of the International Horn Society.⁴⁷ In this article, the author reviews the winning compositions of the 1980 International Horn Society Composition Contest, which includes the work *Fancies and Interludes III for Horn and Percussion* by Raymond Luedeke. The author discusses the form of the work and compositional techniques used by the composer. In the 1993 issue of *The Horn Call*, a review of the winning composition of the 1991 International Horn Society Composition Contest is discussed.⁴⁸ The winning composition was *Variations for Horn and Percussion* by Stuart H. Jones, and the author provides a brief history of the work and composer. Another recording review published can be found in the February 1998 issue of *The Horn Call*. The author briefly describes the work *Of Old Angkor* by Helen Gifford for horn and marimba.⁴⁹ The author discusses how musical instruments of Cambodia inspired the work. The hornist's use of muted multi-phonics, and the timbre of the marimba are also mentioned in the review. The August 1999 issue of *The Horn Call*

⁴⁶ Ron George, "'Interactions for Solo Horn and Percussion Ensemble' by Tibor Pusztai," *Notes* 34 (June 1978): 980.

⁴⁷ Gayle Cheseboro. "Review of Winning Compositions in the IHS Composition Contest 1980." *The Horn Call* 12 (Fall 1981): 74-75.

⁴⁸ Nancy Cochran Block. "1991 IHS Competition Contest." *The Horn Call* 23 (April 1993): 45-46.

⁴⁹ John Dressler, Recording Reviews- "Hornocopia." *The Horn Call* 28 (February 1998): 82.

contains an article discussing the winners of the 1998 International Horn Society Composition Contest winners.⁵⁰ The winning composition for that year was a piece for solo horn, one percussionist, an effects processor, and MIDI sampler by Australian composer James Ledger. In this article, the author describes the work, and gives a background on the composer.

Beginning with the February 1999 issue of *The Horn Call*, several articles and reviews written about the work for horn, percussion, and tape known as *Dragons in the Sky* by Mark Schultz have been published. The February 1999 issue of *The Horn Call* contains a review of the recording titled *The Glass Bead Game* featuring hornist Kent Leslie and percussionist Thomas Harvey.⁵¹ The works reviewed are *Fanfare for Horn and Timpani* by Susan Salminen and *Dragons in the Sky* by Mark Schultz. The work by Salminen is briefly described, and the author describes the work by Schultz as becoming a staple in horn chamber music, and the importance of having this new recording of the work, so as a new interpretation is made available to the public. In the May 1999 issue of *The Horn Call*, an article was published in reference to Schultz's new transcription of *Dragons in the Sky*, which he transcribed for horn, percussion and orchestra.⁵² This article is in interview format, and discussed in the article is the history of the original work, the use of extended techniques, and discusses the newly transcribed version of the piece. The composer also gives his thoughts and insights on the newly revised version of the work, and performers from the premier of the new transcription also give their

⁵⁰ Karen Robertson Smith. "Special Report: 1998 IHS Composition Contest" *The Horn Call* 29 (August 1999): 25-26.

⁵¹ John Dressler. Recording Reviews- "The Glass Bead Game." *The Horn Call* 29 (February 1999): 94.

⁵² Jeffrey Snedecker, "New 'Dragons in the Sky:' An Interview with Composer Mark Schultz." *The Horn Call* 29 (May 1999): 47-49.

thoughts and opinions about the work. The February 2000 issue of *The Horn Call* contains another review of *Dragons in the Sky*.⁵³ In this review, the author describes another transcribed version of the work for horn and percussion soloists with wind ensemble. The author states that this new arrangement is more practical and programmable than the version with orchestra.

In the August 2001 issue of *The Horn Call*, there is a recording review of George Crumb's work *An Idyll for the Misbegotten*.⁵⁴ The title of the recording is also *An Idyll for the Misbegotten*, and features hornist Esa Tapani and percussionists Sami Koskela, Antti Rislakki, and Tim Ferchen. In this review, the author discusses a brief history of the work, and highly praises the technical and musical abilities of Tapani. Another article can be found on this work in the May 2005 publication of *The Horn Call* titled "Performing the Horn Version of George Crumb's *An Idyll for the Misbegotten*."⁵⁵ The author is a horn player, and former composition student of George Crumb. In this article, the author discusses the process experienced in transcribing the version for horn and percussion from the original version for flute and percussion. Performance practice techniques are also heavily discussed, and differences between the original flute part and the horn part are presented.

Several other articles about works for horn and percussion can be found in *The Horn Call*, as well as in *Percussive Notes*, the journal of The Percussive Arts Society. In the February 2002 issue of *The Horn Call*, William Scharnberg reviews the work *Duetto*

⁵³ William Scharnberg, Music and Book Reviews: "Dragons in the Sky" by Mark Schultz. *The Horn Call* 30 (February 2000): 87-88.

⁵⁴ Calvin Smith, Recording Reviews: "An Idyll for the Misbegotten." *The Horn Call* 31:4 (August 2001): 78.

⁵⁵ Robert Patterson, "Performing the Horn Version of Crumb's *An Idyll for the Misbegotten*," *The Horn Call* 35 (May 2005): 62-64.

pour Cor en Fa et Percussion by Pierre-Yves Level.⁵⁶ The author briefly describes the background of the work, and describes the instrumentation and form. He also gives recommendations as to what level the horn player should be in order to successfully perform this work. Another article where a work for solo horn and percussion is discussed can be found in the October 2007 issue of *The Horn Call*.⁵⁷ The work discussed in the article is *Thoughtful Wanderings for Natural Horn and Percussion* by Douglas Hill. This four-movement composition was completed in 1990, and was written for natural horn because of its limitations to “nature’s scale” as it is similar to the scale of the traditional six-holed Native American flute. A few years after the work was completed, Hill recorded the percussion part and added sounds from nature including rain, insects, and wind to create different effects for the piece, and so that the piece could be performed in multiple ways. A review in *Percussive Notes* discusses the work *Rhapsody for Horn and Percussion* by G. Bradley Bodine.⁵⁸ The percussion part is discussed concerning the set-up of the multiple instruments used by the percussionist. Also discussed is the heavy jazz influence of the work, and how the horn and percussion parts complement one another. The most recent published review about music for horn and percussion is a review of “Manhattan Stories: Music of Faye-Ellen Silverman.” This recording has several works featuring the horn, along with her work for horn and marimba known as *Protected Sleep*.⁵⁹ Virtuoso horn player David Jolley is featured on

⁵⁶ William Scharnberg, Music and Book Reviews: “Duetto pour Cor en Fa et Percussion” by Pierre-Yves Level. *The Horn Call* 32 (February 2002): 89.

⁵⁷ Jeffrey Snedecker, “New Wine for Old Bottles: Contemporary Music for the Natural Horn.” *The Horn Call* 38 (October 2007): 61-66.

⁵⁸ Tom Morgan, New Percussion Literature and Recordings- “Rhapsody for Horn and Percussion.” *Percussive Notes* 44 (April 2006): 81.

⁵⁹ John Dressler, Recording Reviews- “Manhattan Stories: Music of Faye-Ellen Silverman” *The Horn Call* 39 (February 2009): 89-90.

this recording; *Protected Sleep* was written because of his request of Silverman for a work for horn and percussion. The author gives a background of the work, stating that the work is based off of a Sephardic lullaby.

In addition to works for solo horn and percussion, there are also works that have been composed for other solo wind instruments and percussion. The following duo ensembles are mentioned because there are published repertoire lists available. There are no published repertoire lists available for clarinet and percussion, bassoon and percussion, or any low brass instruments and percussion. However, there is a large amount of repertoire for solo flute and percussion that has been composed and published. A repertoire list is available of solo flute and percussion literature, was compiled by Christie Beard with additions from other contributors, and can be found on a website maintained by Canadian flautist Larry Krantz.⁶⁰ An article from *Flute Talk*, Paula Kasica briefly discusses the repertoire for solo flute and various percussion instruments, giving suggestions as to what types of pieces from this genre are appropriate in various settings, and naming specific works.⁶¹ The author also gives suggestions for performance practices, and a short history of the pairing of flute with percussion instruments.

A repertoire list for oboe and percussion can be found in an article written by Jill C. Westeyn in *The Double Reed*, the journal of The International Double Reed Society.⁶² In this article, Westeyn reflects on her experiences performing in *Wind-Struck*, a professional oboe/percussion duo of which she is the oboist. She discusses the challenges

⁶⁰ Christie Beard, *Flute and Percussion Pieces*, 2009, available from <http://www.larrykrantz.com/fltperc.htm>; Internet; accessed 03 March 2010.

⁶¹ Paula Kasica, "Flute and Percussion Literature," *Flute Talk* 21 (July-August 2002): 20.

⁶² Westeyn, Jill C Westeyn, "Music for Oboe and Percussion," *The Double Reed* 25 (2002): 113-116.

that the oboist and percussionist face while playing in such a unique ensemble. Issues concerning timing, note releases, programming, and staging are also considered.

In the Official Publication of the National Association of College Wind and Percussion Instructors, annotated bibliography of published works for saxophone and percussion by North American composers can be found.⁶³ There are five articles in this series, appearing consecutively beginning in the Spring 2006 issue, with the last article published in the Spring 2007 issue. The information included in the articles is the composers, titles, dates, publishers, performance times, instrumentation, and difficulty levels. Included are also musical examples of each of the works.

Stephen Dunn, Assistant Professor of Trumpet at Northern Arizona University, contributed an article to the March 2009 issue of the *ITG Journal*, the journal of the International Trumpet Guild on the subject of trumpet and percussion literature.⁶⁴ In this article, Dunn highly advocates the importance of the solo trumpet and percussion duo, and gives examples of available recordings, as well as mentioning two doctoral dissertations and a Master's thesis addressing trumpet and percussion literature. Dunn also includes a select list of repertoire for trumpet and percussion. A more thorough repertoire list for trumpet and marimba including published and unpublished works can be found on a website maintained by Dunn.⁶⁵

⁶³ Barry Eugene McGinnis, "An Annotated Bibliography of Selected Published Works for Saxophone and Percussion by North American Composers," *NACWPI Journal* 54:3-55:3 (Spring 2006-Spring 2007).

⁶⁴ Stephen Dunn, "Chamber Music Connection: Exploring Trumpet and Percussion," *ITG Journal* 33 (March 2009): 81-82.

⁶⁵ Stephen Dunn, *Pieces for Trumpet and Percussion: For Two or Three Players*, 2009, available from <http://www.stephendunn.net/trptperclist.html>; Internet; accessed 03 March 2010.

As chamber music has evolved throughout history, the horn has also continued to develop, and with the introduction and development of more recent genres in chamber music, such as the duo of horn and mallet percussion, the literature for the horn continues to thrive. In order for the horn player to properly appreciate and interpret music for horn and mallet percussion, it is important for the hornist to know the history of the horn in chamber music, so the hornist knows where literature for horn and mallet percussion exists within the historical development of chamber music. It is helpful for the hornist to know where to find articles and reviews of horn and percussion music in order to choose music for a performance. Also, by having a resource of the availability of music for solo winds and percussion, it can be observed that this subgenre of music has become more significant over time. Ultimately, this information is helpful as a resource in preparing the hornist for a performance of this literature. Knowing the history of a genre and work found within a specific genre, as well as having access to various helpful resources, is one of the first steps in interpreting a piece of music.

Chapter 3

METHOD

The author began research for this study by searching for works composed for horn and mallet percussion. All of the searching for these works was conducted on the Internet using the search engine <http://www.google.com>. The author found countless works composed for this genre on composer's websites, but found it difficult to determine which works were worthy of a research study, as many of the works for this genre were composed by student composers and were unpublished. However, it was through this search that the author found that the most professionally recorded and published works of this genre were composed for Leslie and Christopher Norton. It was also found that the composers of these particular works have been quite prolific and successful in their careers, and based on these finds, the author deemed the chosen works worthy of a research study. The works chosen were *HornVibes* (1984) by Verne Reynolds, *Sonata for Horn and Marimba* (1986) by Charles Taylor, and *The Call of Boromir* (1996) by Daniel McCarthy.

One of the criteria for choosing these particular works was the availability of professional recordings by well-known recording labels and musicians. There is one professionally made recording of *Sonata for Horn and Marimba* by Charles Taylor recorded on the Northwestern University recording label. The work is found on *The*

Goddess Trilogy featuring hornist Gail Williams and percussionist Michael Burritt on marimba.⁶⁶ As for the work *HornVibes* by Verne Reynolds, there is one professionally made recording. The recording of the work can be found on the compact disc titled *Verne Reynolds: Music for Horn*. The musicians are hornist Janine Gaboury-Sly, a former student of Mr. Reynolds, and percussionist Mark Johnson on vibraphone.⁶⁷ Two professionally made recordings can be found of *The Call of Boromir* by Daniel McCarthy. Both recordings feature hornist Leslie Norton, and percussionist Christopher Norton on marimba. The earlier compact disc recording is titled *Norton- Creston Concertino for Marimba and Orchestra*⁶⁸, and the later released recording is titled *Song of Middle Earth: An Anthology of Percussion Music by Daniel McCarthy*.⁶⁹

The other criterion for choosing these works was the availability of publications by professional music publishers. After determining which works would be included in the study based on recordings, the author then began searching on the Internet for available publications in order to obtain copies of the works. The *Sonata for Horn and Marimba* by Charles Taylor and *The Call of Boromir* by Daniel McCarthy were found to have been published by C. Alan Publications, a renowned publisher of music for concert band, chamber music, choral, jazz, strings, and percussion, as well as method books, reference books, and catalogues. The author obtained copies of these two works from

⁶⁶ Charles Taylor, "Sonata for Horn and Marimba," on *The Goddess Trilogy*, Gail Williams, horn; Michael Burritt, marimba; Northwestern University 6705, 1999, compact disc.

⁶⁷ Verne Reynolds, "HornVibes," on *Verne Reynolds: Music for Horn*, Janine Gaboury-Sly, horn; Mark Johnson, vibraphone; Mark Custom Recording Service Incorporated MCD- 1524, 1994, compact disc.

⁶⁸ Daniel McCarthy, "The Call of Boromir," on *Norton- Creston Concertino for Marimba and Orchestra*; Christopher Norton, marimba; Leslie Norton, horn; Alabaster Music AM 201, 1998, compact disc.

⁶⁹ Daniel McCarthy, "The Call of Boromir," on *Song of Middle Earth: An Anthology of Percussion Music by Daniel McCarthy*, Leslie Norton, horn; Christopher Norton, marimba; C. Alan Publications, 1998, compact disc.

this publisher. The *HornVibes* by Verne Reynolds was found to be out of print, having been printed in the past by Belwin-Mills Publishing Corporation, and made available through Alfred Publishing Company and Warner Brothers Publications when the work was in print. The author then consulted Brian Buerkle of Southern Ohio Music Company by email for assistance on how to find a copy of the work. In an email to the author on July 6, 2009, Mr. Buerkle suggested searching for the music through a local university, or try contacting the previously mentioned publishing companies. After searching unsuccessfully at the Marta and Austin Weeks Music Library at the University of Miami, and on the websites of Alfred Publishing Company and Warner Brothers Publications, the author determined that the piece needed to be obtained through interlibrary loan. A request for the work was submitted through the Illiad System on the University of Miami Libraries website, and the author obtained an original copy of the work from another university's music library through this process.

Upon obtaining professional recordings and published scores of the chosen works for the study, the author determined that the best way to learn the works was by programming them on her upcoming recital scheduled for November 13, 2009. The author found three percussionists, fellow and former classmates at the University of Miami, to play the mallet parts on the chosen works. Clifford Sutton accepted the invitation to play the marimba on the *Sonata for Horn and Marimba* by Charles Taylor, and Johnathon Jadvani accepted the invitation to play the marimba on *The Call of Boromir* by Daniel McCarthy. Brandon Kunka accepted the invitation to play vibraphone on *HornVibes* by Verne Reynolds. The ensemble rehearsals were periodically coached by the author's horn professor Richard Todd, associate professor of

instrumental performance at the University of Miami, as well as Svetoslav Stoyanov, assistant professor of instrumental performance and program director of Percussion at the University of Miami. The performance took place as scheduled on Friday, November 13, 2009 at 8:00 pm in Victor E. Clarke Recital Hall at the University of Miami.

The author contacted all of the composers, as well as Leslie Norton, by email in order to ask for their participation in study via email correspondence. Contact was made between the author and Norton, and she agreed to participate by email correspondence for the study. Two of the three composers agreed to participate by email correspondence for the study; Verne Reynolds unfortunately is unable to participate due to illness. It should be noted that by using email correspondence, the author is not required to be certified by the International Review Board.

The study will consist of a chapter dedicated to each of the chosen works, and each chapter will be divided into two sections. The first section of each chapter will consist of a brief biography of each composer. Biographical information will be obtained from previously published material, except for composers Charles Taylor and Daniel McCarthy. Adequate biographies were not found or attainable, so the author will send questions to the composers through email correspondence. The second section of each chapter will provide a brief history of each composition, and an analysis of each work. Information for the history of each composition will also be obtained through email correspondence between the composers, with questions that can be found at the end of this chapter. The analysis will cover the form and style of the works, pointing out sections, subsections, and musical modes and keys when appropriate. Important transitions and phrases will be pointed out and discussed. The analysis will be provided

from the author's own interpretation of each work, as well as insight from the composers. This section of each chapter will also include performance suggestions from Leslie Norton, for whom these works were written, as well as suggestions from the author's own rehearsal and performance notes. Interpretation of articulation, dynamics, and balance within the horn and mallet percussion duo will be discussed, primarily focusing on the role of the horn in each work. This section will also include tips and suggestions as to preparing, rehearsing, and performing each composition. The suggestions from Mrs. Norton will be obtained through email correspondence, using the questions found at the end of this chapter.

Email Correspondence Questions

Biography (Charles Taylor and Daniel McCarthy)

1. When and where were you born?
2. When were you first introduced to music? When did your musical training begin?
3. What is your educational background?
4. When did you first start composing?
5. When was your first composition premiered?
6. How many works have you composed so far?
7. Where are you currently employed?
8. What are the characteristics of your compositions in general?
9. Are you currently composing any new works?
10. Any upcoming performances?

History of Work (Charles Taylor and Daniel McCarthy):

1. What was the inspiration to use the instrumentation of horn and marimba or vibraphone?
2. How long was the composition process for each work?
3. What or who inspired your melodic and harmonic ideas?
4. What are the concerns considering the instrumentation?
5. Were you composing other pieces around the same time as you were composing this work? If so, what were they? Did you allow the pieces to influence each other in any way?

Performance Suggestions (Leslie Norton):

1. What are the concerns of a duet between a sustaining and non-sustaining instrument?
2. What adjustments in articulation does the hornist have to make in order to match the articulation of a marimba or vibraphone?
3. What are the dynamic adjustments that the hornist must make in order to facilitate a balanced ensemble?
4. How should the musicians approach the phrasing? What specific factors concerning dynamics, balance, and blend should be considered?
5. Which sections and/or phrases need specific attention for rehearsal and performance purposes?
6. *HornVibes*, Mvts I, III: How freely should the dialogue flow between the horn and vibraphone in the first and third movements? Should the third movement be

precise, as written in the score? How liberal should the musicians be with idea of the dialogue not being so rhythmically strict?

7. *HornVibes*, Mvt. II: How should the instructions “with a slight jazz feeling” be interpreted?
8. *HornVibes*, Mvt. III: Would you suggest that the quintuplet figures in the first and third movement be even, or split into 2+3 or 3+2? Why?
9. *Sonata for Horn and Marimba*, Mvt. I: Would you suggest putting space (almost staccato) between the tongued accented notes in order to maintain the fast tempo and clarity?
10. *Sonata for Horn and Marimba*, Mvt. I: How much slower to you feel that the “more relaxed” instruction at m. 16 should be?
11. *Sonata for Horn and Marimba*, Mvt. II: Do you feel that there is room for rubato, or should it be strict in time? Why or why not? If so, then where is it most appropriate to stretch and pull the rhythm other than places that are marked “rit.” in the score?
12. *Sonata for Horn and Marimba*, Mvt. III: Do you have any suggestions as how to keep the articulations light and characteristic of a rondo?
13. *The Call of Boromir*: Did you adhere to the legato articulation markings? Why or why not?

Chapter 4

HORNVIBES BY VERNE REYNOLDS

Biography

Verne Reynolds was born in the year 1926 in the town of Lyons, Kansas. In 1934, the family moved to Lindsborg, Kansas where Bethany College is located. The music department faculty at Bethany College made it their mission to provide music instruction for the children of the local community, and Reynolds' father felt that it was important for his children to receive musical training.⁷⁰ Reynolds' musical training began at the age of eight as a piano student of Arvid Wallin, a faculty member of Bethany College, and even furthered his musical studies by participating in a church choir that was also conducted by Wallin.⁷¹ At the age of thirteen while he was in the eighth grade, Reynolds started playing the horn because his high school band director gave him a horn. Reynolds suspects that his band director was just looking ahead a few years in his band program, and foresaw an empty seat in his horn section, so he was just preparing for the potential void.⁷² Reynolds continued playing the horn throughout high school, and

⁷⁰ Jacqueline Fassler-Kerstetter, "A Comparative Analysis of *Partita for Horn and Piano* and *Sonata for Horn and Piano* by Verne Reynolds" (D.M.A. essay, University of Georgia, 2001): 9.

⁷¹ Laurence Michael Lowe. "A Conversation with Verne Reynolds." *The Horn Call* 21 (October 1990): 27.

⁷² *Ibid.*

afterwards joined the Navy. In the Navy he worked mostly as a dance band pianist, but he occasionally played horn in a military band.⁷³

After leaving the Navy in 1946, Reynolds began studies at the Cincinnati Conservatory with Gustav Albrecht. It was the same year as Albrecht's last year with the Cincinnati Symphony, so he prepared Reynolds for the upcoming audition.⁷⁴ Reynolds won a position with the symphony, and held the position from 1947 through 1950, when he graduated from Cincinnati with a Bachelor of Music degree in composition. Reynolds then pursued a Master of Music degree in composition from the University of Wisconsin, which he received in 1951, and he also held a faculty position at Wisconsin from 1950 through 1953.⁷⁵

From 1953 through 1954, Reynolds went to England to study at the Royal College of Music on a Fulbright Scholarship where he studied with Frank Probyn. Instead of having the traditional private lessons with their teacher, the students met in a less formal setting as a class.⁷⁶ Probyn would teach at the school one or two days during the week, and the class would meet in the allocated room with their horns. Probyn would choose a student at random from the group and ask that person to play, coaching and critiquing the chosen student while the rest of class observed.⁷⁷ It was through these classes that Reynolds had the opportunity to meet and work with Dennis Brain. Brain would sit in on the classes occasionally, and made comments and suggestions; he also coached the students when asked. Brain would also pencil in ideas and suggestions into the student's

⁷³ Ibid., 29.

⁷⁴ Ibid.

⁷⁵ Fassler-Kerstetter, 9.

⁷⁶ Lowe, 29.

⁷⁷ Ibid.

music. Reynolds felt very fortunate to have had this opportunity with Brain, and has said that his copy of Mozart's fourth horn concerto with Brain's markings is one of his prized possessions.⁷⁸

In 1954, after his return from England, Reynolds was appointed to the faculty of Indiana University, where he taught until his appointment at the Eastman School of Music in 1959. Many of his students came to be very successful in the world of horn playing. Such renowned players as Eli Epstein, Michael Hatfield, and Peter Kurau credit Reynolds as their teacher.⁷⁹ In addition to his position as a member of the Cincinnati Symphony, Reynolds has also held various other positions in professional performing ensembles. He was a member of the American Woodwind Quintet while he was a faculty member at Indiana University, and he was also a founding member of the Eastman Brass Quintet. Reynolds was also the principal horn of the Rochester Philharmonic from 1959 through 1968. In 1995, Reynolds retired as Professor of Horn at Eastman School of Music.

In addition to being a sought after horn player and pedagogue, Reynolds had a very successful career as a composer. He began composing while in college, and his first published work, *Theme and Variations for Brass Choir*, won the Thor Johnson Brass Award (a Robert King Music Company publisher award) in 1950.⁸⁰ Reynolds has since been commissioned by several organizations such as the National Association of College Wind and Percussion Instructors, and also by chamber groups and individual musicians in search of new works. He also felt a need for the expansion of serious brass quintet

⁷⁸ Ibid, 29.

⁷⁹ Ibid., 27.

⁸⁰ Fassler-Kerstetter, 10.

literature.⁸¹ He composed many works for brass quintet, including the *Suite for Brass Quintet* (1964), *Concertare I for Brass Quintet and Percussion* (1972), and *Concertare IV for Brass Quintet and Piano* (1976). Reynolds also did not limit his composition to brass ensemble music. He wrote many works for piano solo, woodwinds and piano, woodwind ensembles, orchestra, solo strings and piano, band, and wind ensemble.⁸²

Reynolds also composed solo and chamber works for his students. The *Partita for Horn and Piano* (1960) was composed for Norman Schweikert's senior recital, and *Calls for Two Horns* (1975) was composed for Lori Westin and Jill Mavis for their senior recitals.⁸³

Verne Reynolds is one of the rare horn teachers to have had an equally successful career as a performer and pedagogue. As Laurence Lowe said of Reynolds in his article "A Conversation with Verne Reynolds" found in the October 1990 issue of *The Horn Call*, "Clearly, there are only a handful of teachers in the world who have had this much influence on professional horn playing and other areas of musical achievement."⁸⁴ As is evident from the successes of his students to the output of music he composed, Reynolds had a strong passion for his craft throughout his entire career. In a phone interview with Laurence Lowe, one of his former students, Reynolds said of his legacy, "I hope that as a composer and arranger I enrich the literature a little bit. As a teacher, as I said before,

⁸¹ Ibid., 11.

⁸² Ibid., 12.

⁸³ Gordon Sly, Program notes for *Verne Reynolds: Music for Horn*, Janine Gaboury-Sly, horn; Deborah Moriarty, piano; Mark Johnson, vibraphone; Mark Custom Recording Service Incorporated MCD-1524, 1994, 1 compact disc.

⁸⁴ Lowe, 27.

just to provide my students with the opportunity to have a very rich and satisfying musical life.”⁸⁵

HornVibes

HornVibes (1984) was composed by Reynolds as a wedding gift for his student Leslie Norton and Chris Norton (percussion).⁸⁶ The work was once published by Belwin-Mills Publishing Corporation, however as of now the work is out of print. A recording of *HornVibes* can be found on *Verne Reynolds: Music for Horn* with Janine Gaboury-Sly as the hornist, and Mark Johnson performing on the vibraphone.⁸⁷ The piece is composed in three movements, with the two outer movements being slow and more lyrical, while the middle movement is noticeably quicker and more rhythmic. Each movement is constructed as a dialogue between the two instruments where imitation is essential in interpreting the work.⁸⁸ The three movements are titled “Fantasy,” “Riffs,” and “Elegy.” This work is representative of Reynolds’ extensive use of chromaticism and the influence of jazz, which is an essential characteristic of his compositions.

The first movement, “Fantasy,” is through-composed, meaning that the movement is composed from beginning to end with no major repeats of any major sections. Reynolds encourages the hornist and vibraphonist to exercise freedoms with the pacing, indicated by the “quarter-note = 46, but freely” marking at the beginning of the movement, and also by composing the movement as unmeasured and unmetered.

⁸⁵ Ibid., 30.

⁸⁶ Sly, program notes.

⁸⁷ Verne Reynolds, “HornVibes,” on *Verne Reynolds: Music for Horn*, Janine Gaboury-Sly, horn; Mark Johnson, vibraphone; Mark Custom Recording Service Incorporated MCD- 1524, 1994, compact disc.

⁸⁸ Ibid.

Though these indications allow the performers freedom with the pacing and dialogue, the work should move along as there is a specific tempo marking. In an email to the author on March 1, 2011, Leslie Norton discussed her recent recording of the work concerning the pacing of the first movement; “We felt a need for horn and vibe ‘comments’ to come fairly quickly on top of each other. Verne wrote in plenty of atmospheric pauses without us adding to them interpretively.”

Even though “Fantasy” is through-composed, there are three distinct sections of melodic material. The horn opens the work with a slow melodic line over a sustained D in the vibraphone at medium motor speed, thus immediately commencing the dialogue between the two instruments. The next two statements in the vibraphone are critical in order to understand the piece. In the first of these two statements, the vibraphone introduces an ascending line highlighting a G blues scale with chromatic passing tones (Example 4.1). The second statement is of the same nature, except that it is based on an F blues scale (Example 4.2). Instead all of the chromatic pitches being consecutive, the composer distributes a majority of them in larger intervals of major seconds and thirds, and minor thirds. The peak of the melody in this section occurs with the three-note figure sounding G-D-B-flat in the horn. Underneath this melodic development, the vibraphone introduces quintuplet figures, which are found throughout the rest of the movement. The horn ends this section with a solo line that serves as the transition into the next section.

Example 4.1. Verne Reynolds, *HornVibes*, mvt. 1, pg. 2, First section, system 2, horn and vibraphone.

Musical score for Example 4.1, system 2. The top staff is for Horn in F, showing a sustained note with a sharp sign. The bottom staff is for Vibraphone, starting with a grace note and a piano (p) dynamic marking, followed by a melodic line with various accidentals.

Example 4.2. Verne Reynolds, *HornVibes*, mvt. 1, pg. 2, First section, system 3, horn and vibraphone.

Musical score for Example 4.2, system 3. The top staff is for Horn in F, showing a sustained note with a flat sign. The bottom staff is for Vibraphone, starting with a grace note and a piano (p) dynamic marking, followed by a melodic line with various accidentals.

The second section introduces new melodic material, and is marked quarter-note = 52. This section begins with the vibraphone playing a solo line, expanding the use of the quintuplets, and introducing a new rhythmic idea of an eighth-note slurred to a longer sustaining pitch (Example 4.3). The horn enters at the end of the vibraphone solo using this new rhythmic idea, and expanding upon the melody as the movement continues. The dialogue is even more distinct in this section, as the horn and the vibraphone echo changing notes and rhythms. Two more blues scale statements appear in the vibraphone at the end of this section. The first statement is a variation of an A-flat blues scale (Example 4.4), and the other is a variation of the G blues scale (Example 4.5). This

section ends similarly to the first section, as the horn has a brief solo line that functions as a transition.

Example 4.3. Verne Reynolds, *HornVibes*, mvt. 1, pg. 3, Second section, system 3, vibraphone.

Vibraphone

The musical notation for Example 4.3 shows a single staff for the Vibraphone. It begins with a half rest followed by a quarter note with a flat. The dynamic marking *mp* is placed below. The next measure contains a half note with a flat and a quarter note with a sharp. The third measure features a quintuplet of eighth notes, with the dynamic marking *mf* below. The final two measures consist of a quarter note with a flat and a quarter note with a sharp, with dynamic markings *mp* and *p* respectively.

Example 4.4. Verne Reynolds, *HornVibes*, mvt. 1, pg. 3, Second section, system 5, horn and vibraphone.

Horn in F

Vibraphone

The musical notation for Example 4.4 shows two staves. The top staff is for the Horn in F, starting with a quarter note with a sharp, a half note with a sharp, and a quarter note with a sharp. The dynamic marking *mf* is placed below. The bottom staff is for the Vibraphone, starting with a half rest, followed by a quarter note with a flat, a quarter note with a natural, and a quarter note with a sharp. The dynamic marking *mf* is placed below.

Example 4.5. Verne Reynolds, *HornVibes*, mvt. 1, pg. 4, Second section, system 1, horn and vibraphone.

Horn in F

Vibraphone

The musical notation for Example 4.5 shows two staves. The top staff is for the Horn in F, starting with a quarter note with a flat, a half note with a sharp, and a quarter note with a sharp. The dynamic marking *mp* is placed below. The bottom staff is for the Vibraphone, starting with a half rest, followed by a quarter note with a flat, a quarter note with a natural, and a quarter note with a sharp. The dynamic marking *mf* is placed below.

The third section of “Fantasy” combines melodic and rhythmic figures heard in the prior two sections, and is marked quarter-note = 96. The vibraphone opens this section with a solo consisting of melodic material reminiscent of the prior sections. The horn enters after this brief solo, restating the rhythmic idea of the quintuplets; this is the first time in the movement that the horn has this figure. The horn also has the figure consisting of an eighth note followed by a sustained note, the rhythmic idea from the second section. As the dialogue continues, the dynamics decrease, between the horn and vibraphone persists until the final chord of the movement.

The second movement, “Riffs,” is a jazz-inspired movement that alludes to the use of the vibraphone in small jazz ensembles.⁸⁹ It is more structured than the first and third movements in rhythm as there is a time signature (4/4), and in form as there is specific thematic material that later returns in the movement. The composer marks the tempo and interpretive style specifically, being marked as “quarter-note = 108 with a slight jazz feeling.” Table 4.1 outlines the structure of this movement. An interpretational discrepancy involved with this movement is how one should exemplify the “with a slight jazz feeling” instruction at the beginning of the movement. In an email to the author from March 1, 2011, Leslie Norton discussed how she feels this is intended to be interpreted, stating “The second movement should be played straight, not swung, and with more jazz ‘inflection.’” The performers should be mindful not to take the instructions in the score too literally, and overly swing the rhythm.

⁸⁹ Ibid.

Table 4.1. *Reynolds, Horn Vibes, Mvt. 2, Form*

Sections	Subsections	Measures
First Section (Introduction)	“Riffs”	1-9
Second Section	Theme A	10-13
	Theme B	13-16
	Theme A	17-18
	Transition	19-20
	Theme A	20-22
	Theme C	22-25
	Theme B	26-27
	Transition	28-30
	Theme A	31-33
	Transition	33-34
	Theme C	35-37
Third Section (Coda)	Theme A/Transition	38-42

The first section serves as an introduction to the character and style of the movement, opening with a series of “riffs” that immediately establish the “jazz” feeling of the movement. It begins with short statements in the horn and vibraphone that echo each other rhythmically, and as is characteristic of the composer and this work, the pitches are very chromatic. The second section of the second movement takes up a majority of the movement, and introduces thematic material that is developed throughout

the movement. The transitions are very important in this work, as most of them recall the use of the blues scale in the first movement. Theme A begins in the vibraphone, and is immediately echoed by the horn. This dialogue continues to develop throughout themes A and B until new material based on an F blues scale is then introduced as a transition back into theme A (Example 4.6). As the F blues scale repeats on more than one occasion throughout the movement, it is important for the hornist to make sure that the notes and rhythms are accurate. A hornist should practice these passages with straight rhythm, no jazz feel, and at a much slower tempo to ensure pitch accuracy. As the pitches become more settled in the hornist's ear, then the jazz feeling can be applied again, slowly at first, and eventually return to the marked tempo.

Example 4.6. Verne Reynolds, *HornVibes*, mvt. 2, mm. 17-20, horn and vibraphone.

The image displays a musical score for two instruments: Horn in F and Vibraphone. The score is written in 4/4 time and consists of four staves. The top two staves are for the Horn in F, and the bottom two are for the Vibraphone. The Horn part features a melodic line with various intervals, including a triplet of eighth notes in the second measure. The Vibraphone part provides harmonic support with chords and rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 4/4.

The next transition is different due to the sequence in the horn, which transitions to the return of theme A (Example 4.7). The leaps in this sequence have the potential to be troublesome, and it is necessary for the hornist to be comfortable with these intervals. Applying these leaps of the minor sixth, major seventh, minor ninth, and minor tenth into

daily long tone exercises can be beneficial in two ways. The first is that it will reinforce the intervals physically and aurally, and the other is that through daily long tone practice, the hornist will develop the strength and endurance necessary for performance of the work in its entirety.

Example 4.7. Verne Reynolds, *HornVibes*, mvt. 2, mm. 28-31, horn and vibraphone.

The image displays a musical score for two instruments: Horn in F and Vibraphone. The score is written in 4/4 time. The Horn part (top staff) begins with a forte (f) dynamic, followed by a mezzo-piano (mp) section, and then returns to forte (f). The Vibraphone part (bottom staff) starts with a forte (f) dynamic and features a crescendo (cresc.) leading to a forte (f) section. The score is divided into two systems, with the first system covering measures 28-31.

The third section of “Riffs” begins in m. 38, and continues until the end of the movement. This section serves as a restatement of theme A and transition material heard throughout the movement, functioning as a coda. The movement ends with the final appearance of the F blues scale in this movement.

The third movement, “Elegy,” like the first movement, is through-composed. There is neither a time signature nor measures, implying freedom with the dialogue between the two instruments. The tempo is marked at quarter-note = 48, and there are three distinct sections of melodic material. The first section starts at the beginning of the movement with a solo line in the horn leading down to a sustained concert E. The two

large intervals in this opening statement are a perfect fifth and a sounding major seventh. The hornist needs to be aware of these intervals, and can the intervals should be incorporated into daily long tones. The vibraphone then enters, playing an ascending scale of minor thirds underneath the sustained pitch in the horn (Example 4.8). The horn continues to develop its solo melody, while the vibraphone continues the dialogue by answering with a variation of the F blues scale (Example 4.9). The idea of the quintuplets from the first movement returns in the horn in this section. Four mini-statements are made in the horn using quintuplets while the vibraphone has various responses. Transition material appears with the appearance of sextuplets as the section arrives at the closing point.

Example 4.8. Verne Reynolds, *HornVibes*, mvt. 3, pg. 9, First section, system 1, horn and vibraphone.

The image displays a musical score for two instruments: Horn in F and Vibraphone. The Horn part is written in treble clef with a key signature of one flat (F major/D minor). It begins with a tempo marking of quarter note = 48. The first measure features a half note chord (F4 and C5) marked *mp*. The second measure features a half note chord (Bb4 and F5) marked *mf*. The Vibraphone part is written in treble clef with a key signature of one flat. It starts with a rest in the first measure. In the second measure, it enters with an ascending scale of eighth notes: F4, G4, Ab4, Bb4, C5, marked *mf*. The note C5 is marked with a sharp sign (#). The score includes dynamic markings *mp* and *mf*, and a performance instruction **medium motor speed*.

Example 4.9. Verne Reynolds, *HornVibes*, mvt. 3, pg. 9, First section, system 3, horn and vibraphone.

The image shows a musical score for two instruments: Horn in F and Vibraphone. The Horn part is written in treble clef with a key signature of one flat (F major) and a sub-octave marking '8vb'. It begins with a dotted quarter note followed by an eighth note and a quarter note on the same pitch, slurring up to a concert G-sharp. The Vibraphone part is also in treble clef and begins with a mezzo-forte (mf) dynamic. It plays a melodic line consisting of eighth and quarter notes with various accidentals, including flats and sharps.

The second section of “Elegy” begins with a new melodic idea in the horn. The horn starts on a concert F-sharp, with a dotted quarter-note followed by an eighth-note and quarter-note on the same pitch slurring up to a concert G-sharp. There is a short response in the vibraphone, and the horn makes the same statement again, this time using stopped horn to change the tone color (Example 4.10). The hornist must be careful with the use of stopped horn in this section, as it is important to achieve consistency with the intonation between open horn and closed horn. Proper hand position and good listening skills are necessary for proper intonation using stopped horn. This melodic idea is further expanded as the vibraphone takes over the idea in a solo line. The horn enters at the end of the vibraphone solo playing the same material, serving as a transition into the next section.

Example 4.10. Verne Reynolds, *HornVibes*, mvt. 3, pg. 10, Second section, system 4, horn and vibraphone.

The image shows a musical score for two instruments: Horn in F and Vibraphone. The Horn part is written in treble clef with a key signature of one sharp (F#). It begins with a melodic line marked *mf a tempo*. The Vibraphone part is written in treble clef and consists of rests followed by chords marked *mf* and *p*. The score is labeled as system 4 of the second section of the third movement of *HornVibes* by Verne Reynolds.

The final section of the third movement combines melodic material heard in the prior two sections. The melody begins in the vibraphone with a return of the quintuplet idea. The first set of quintuplets heard in the vibraphone are set up as 5:4 (meaning that five eighth-notes should be played within a four eighth-note time frame), and returns to sixteenth-note quintuplets with the entrance of the horn at the end of the system. The dialogue between the horn and vibraphone is in constant quintuplets as the horn takes over the solo line. The vibraphone has a solo line in response to the horn, which serves as a transition. The horn then enters, playing the melodic material reminiscent of the beginning of the second section. Like the second section, the vibraphone has a short response at the end of each sustained note in the horn. At the peak of the melody, the horn has a solo line that quotes the major seventh leap from the opening notes of the movement three times. The vibraphone then restates the quintuplet ideas, first with the sixteenth-note quintuplets, and then with the 5:4 quintuplets. The piece ends on a major sixth chord, with the vibraphone sustaining an F-sharp, and the horn sustaining a concert D.

There are several general concerns with this piece that should be considered and addressed when preparing the work for a performance. In an email to the author from February 24, 2011, Norton made it a point to mention that much of the burden to sustain the sound is placed on the horn. The vibraphone does have the ability to sustain notes with the use of the pedal, but it is more taxing on the hornist to sustain notes for a long period. This can bring up endurance issues, so it is necessary for the horn player to practice long-tones, scales in the upper register, and other embouchure building exercises on a daily basis, preferably by incorporating that into one's daily warm-up routine. Another concern is balance between the two instruments. The horn can easily cover up the vibraphone when playing at a loud dynamic, but if the vibraphone does not change the pedal frequently, it can cover up the horn at a very soft dynamic. The hornist needs to control the dynamic range, playing the *forte* passages a bit softer, and the *piano* passages louder than normal.

When practicing with the full ensemble, certain issues in the music should be discussed between the horn player and the percussionist. The hornist should be aware of the mallet choices made by the percussionist. The hardness of the mallets make a difference with tone color and articulation, and it is helpful for the hornist to know beforehand if the articulation needs to be longer, crisper, etc. in order to match the vibraphone. The first and third movements call for longer, more connected articulations, while the second movement requires a shorter and brighter articulation. It is also crucial when in full ensemble rehearsals to establish the pacing for the first and third movements, so that the two musicians are in agreement. The dialogue needs to be deliberate, but also needs to move along concerning the tempo. The rhythm in the second movement is more

strict; as long as the hornist practices diligently with a metronome, then the piece can easily be played with a good, focused percussionist.

Chapter 5

SONATA FOR HORN AND MARIMBA BY CHARLES TAYLOR

Biography

Charles Taylor was born in the year 1959 in Cherry Hill, New Jersey. As a child growing up in Cherry Hill, his first musical training was through the public school system. Taylor first began to study music in the fourth grade, picking up the clarinet as his first primary musical instrument. The person who first inspired him into starting music was his sister, who was four years older and a flute player. Taylor continued his musical studies throughout high school. Of his high school musical experiences at Cherry Hill High School East, where he played the bassoon, Taylor said in an email to the author on February 3, 2011:

(I attended) high school at Cherry Hill High School East, which had an excellent music program. In addition to playing in various bands, stage band, orchestra, chamber ensembles, and choirs, I also had 3 years of Music Theory. I was fortunate to have some remarkable bassoon teachers (including Ruth Dalphin and Bernard Garfield), and to have played in some excellent ensembles (Cherry Hill Wind Symphony, Haddonfield Orchestra, New Jersey All State Orchestra & Band, All Eastern Orchestra, All American Band, Philadelphia Youth Orchestra).

Taylor continued his education at the Eastman School of Music at the University of Rochester in Rochester, New York. He graduated from Eastman with a degree in composition with the bassoon as his major instrument. His composition teachers at Eastman were Samuel Adler, Warren Benson, and Joseph Schwanter, and his bassoon

teacher was K. David van Hoesen. In addition to his previously mentioned professors, he also considers Ray Wright, former head of Eastman's Jazz Studies and Contemporary Media Program, to have been a significant influence as well.

Taylor first began composing when he was in high school, where he composed and arranged pieces for performances by the marching band and various other ensembles. His first composition to be premiered was a piece for choir and orchestra titled *Seven Carol Settings* at the University of Delaware in 1978. Taylor estimates that he has composed around 100 works thus far. The composer's influences are major composers of the late Classical and Romantic periods such as Beethoven, Brahms, Strauss, and Mahler. He is also inspired by Stravinsky and American composers such as Copland and Ives, as well as Carl Ruggles. Of his compositional style and thoughts on the influence of Jazz in music, Taylor says in an email to the author on February 3, 2011:

I would say my style is classic American. By the way, I am a firm believer that Jazz is an essential part of American music- a modern performer needs the lessons of Jazz performance to be able to execute modern American music.

Taylor has continued to maintain an active career as a composer. His website <http://www.cwtcap.com> contains a list of his most recent works along with mp3 files, and he is beginning to add some of his older works.⁹⁰ His recent large ensemble works include *Movements for Band* (2010) and *Winter* (2010) for concert band, which was premiered in February 2011 by the Loudoun Symphonic Winds, a community band in Sterling, Virginia. Some of his recent chamber works include *Brass Quintet* (2011), *Front Porch Music* (2010) for string quartet, and *Douthat* (2009) for woodwind quintet.

⁹⁰ Charles Taylor, *cwtcap music*, 2011, available from <http://www.cwtcap.com/>; Internet; accessed 16 February 2011.

Sonata for Horn and Marimba

Sonata for Horn and Marimba was commissioned in the year 1986 by Taylor's friends Leslie Norton, horn, and Chris Norton, percussion. It was premiered in 1989 on the Western Kentucky University Faculty Concert Series⁹¹ where Chris Norton was a faculty member. The work is published by C. Alan Publications, and is currently in print. A recording of the work can be found on *The Goddess Trilogy*, with Gail Williams playing the horn and Michael Burrirt playing the marimba.⁹² Taylor and the Nortons met when they were all students at the Eastman School of Music. In the program notes for the recording *The Goddess Trilogy*, Taylor discussed the idea of composing for his friends and then having the work performed at a later date by other musicians.

I enjoy writing music for people I know, because I can then write not only for the instrument, but for the personality of the performer. All performers convey a different and unique sound and feel to their instrument. I am delighted to hear another set of personalities interpret the piece. Because the horn and marimba have many diverse qualities, much of the piece uses the instruments in contrasting ways... The piece makes both technical and expressive demands of the performers.⁹³

In the following quote taken from an email to the author on February 3, 2011, Taylor discussed his ideas regarding composing for these two instruments, as well as his ideas concerning the harmonies and melodies.

I was interested in having the two instruments move in different direction at times, so (for example) the marimba might be harmonically moving down while the horn moves up. This leads to some unusual harmonies. Another interesting challenge was the distinct textures the two instruments produce; I tried to use

⁹¹ Christopher Cole, Program notes for *The Goddess Trilogy*, Gail Williams, horn; Michael Burrirt, percussion; Mary Ann Covert; piano; Northwestern University 6705, 1999, 1 compact disc.

⁹² Charles Taylor, "Sonata for Horn and Marimba," on *The Goddess Trilogy*, Gail Williams, horn; Michael Burrirt, marimba; Northwestern University 6705, 1999, compact disc.

⁹³ Cole, program notes.

various techniques that in some cases melded the two textures and in other cases contrasted them.

Sonata for Horn and Marimba is similar to a classical period sonata in form and structure. In a Classical-style sonata, the first movement is marked at a fast tempo, usually as *Allegro*. The second movement is often distinctively slower with the tempo marked as *Adagio*, *Largo*, or *Andante*. The third movement of a Classical-style sonata returns to a faster tempo, often indicated as *Allegro* or *Presto*, and is in the form of a rondo. The first movement of *Sonata for Horn and Marimba* is titled “Movement I” and the tempo marking is quarter-note = 132. As is typical of a Classical sonata, the first movement of this work is constructed as *sonata-allegro* form with an introduction, exposition, development, recapitulation, and also including a coda. There are three themes that occur on multiple occasions throughout the movement, and one that occurs only in the development. The tonic key is A-flat major, and the key modulates to D-flat major, E-flat major, and E minor. Table 5.1 outlines the form of the movement.

Table 5.1. *Taylor, Sonata for Horn and Marimba, Mvt. 1, Form*

Sections	Subsections	Measures	Keys
Introduction	Theme A	1-15	A-flat Major
Exposition	Theme B	16-32	A-flat/D-flat
	Theme C	33-52	D-flat Major
	Theme A	53-59	E-flat Major
Development	Theme D	60-70	E Minor
	Theme B	71-79	E Minor
	Theme C	80-89	D-flat Major
	Retransition	90-98	A-flat Major
Recapitulation	Theme C	99-116	D-flat Major
	Transition	117-118	A-flat Major
Coda	Theme A	119-134	D-flat Major/A-flat Major

A unique aspect of this movement is the composer's use of musical modes. Three different musical modes, Mixolydian, Phrygian, and Aeolian are utilized consecutively when theme C occurs in the exposition and recapitulation. It is important for the hornist to know where the musical modes occur, and what mode is being used so a tonal center can be established. This is necessary for pitch accuracy, as the tonal center serves as an aural reference point. The first occurrence of the Mixolydian mode is in mm. 36-39. This mode is identified by the lowered seventh degree relative to a major scale, in this

case the D-flat major scale (Example 5.1). The next musical mode used is the Phrygian mode in D major. This mode is identified as having a lowered second, third, sixth, and seventh scale degrees in relation to the major scale (Example 5.2). The last musical mode employed is the Aeolian mode in A major. This mode is referred to as the relative minor scale, with a lowered third, sixth, and seventh scale degree (Example 5.3). It is important to practice scales using these modes in order to accurately hear the intervals in relation to the tonal center. One way for the hornist to practice these modes is by incorporating scales using the Mixolydian, Phrygian, and Aeolian modes into a daily warm-up. It is not imperative that the scales are in the keys found in this movement; the hornist should feel free to experiment with all keys. The purpose is to understand and memorize the intervals for pitch accuracy.

Example 5.1. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 1, mm. 36-39, Exposition, theme C, Mixolydian mode.

The musical score for Example 5.1 is presented in two staves. The top staff is for the Horn in C, and the bottom staff is for the Marimba. The key signature is D-flat major (three flats: B-flat, E-flat, A-flat). The time signature is 3/4. The score consists of four measures. The Horn part begins with a whole note rest, followed by a quarter note G4, and then a series of eighth notes: A4, B-flat4, C5, B-flat4, A4, G4, F4, E4, D4. The Marimba part provides harmonic support with chords: D-flat4 (B-flat3, D4), E-flat4 (C4, E-flat4), F4 (D4, F4), and G4 (E4, G4). Both parts include a 'cresc.' marking under the first measure of their respective parts.

Example 5.2. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 1, mm. 40-42, Exposition, theme C, Phrygian mode.

Musical score for Example 5.2, measures 40-42. The score is for Horn in C and Marimba. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in the Phrygian mode. The Horn part starts with a *mf* dynamic and features a melodic line with a prominent interval of a minor second. The Marimba part provides a rhythmic accompaniment with a steady eighth-note pattern in both hands.

Example 5.3. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 1, mm. 47-50, Exposition, theme C, Aeolian mode.

Musical score for Example 5.3, measures 47-50. The score is for Horn in C and Marimba. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is in the Aeolian mode. The Horn part starts with a *mp* dynamic and features a melodic line with a prominent interval of a minor second. The Marimba part provides a rhythmic accompaniment with a steady eighth-note pattern in both hands. The score includes a section change from 4/4 to 3/4 time signature at the end of measure 49.

There are several issues in this movement that the hornist must address. One of the most noticeable issues in this movement is note clarity. The slurred sixteenth-notes in the opening measures and in the coda can be quite challenging to play clearly and accurately. In an email from March 1, 2011, Leslie Norton stated that in this passage she coupled the notes two at a time, slurring two and two, so the notes would be clearer. Another way to alleviate this issue is by experimenting with alternate fingerings. The written G can be played by using the thumb key and the first valve, and the A-flat can be played with the thumb key and second valve. The alternate fingering for the written G eliminates the open valve interval between the written G and F, while the alternate fingering for the A-flat eliminates the use of the less dexterous finger for the third valve. Another issue is creating cohesive articulations between the horn and marimba. The mallets used by the percussionist determine how heavy or light the hornist should articulate the notes. It should be noted that the harder mallets create a brighter sound and articulation, thus the horn player could possibly articulate the notes harder, which could be detrimental as this can quickly deprive the hornist of strength and endurance. At this tempo, quarter-note = 132, it is important to keep the articulations light in both the horn and marimba, so the overall feel of the movement does not get too heavy. A general issue when playing in this instrumentation is dynamics. The horn player can easily cover up the marimba concerning volume, however if the percussionist plays with brighter mallets, the issue is usually remedied. Norton suggests that comfortable dynamics without forcing the sound usually matches and volume and timbre of the marimba.

The second movement of *Sonata for Horn and Marimba* is titled “Movement II” and the tempo marking is quarter-note = 69. This movement is in simple ternary form,

meaning that it follows a three part A-B-A' structure. This form is characterized by the close similarities between first and third sections, while the second section contrasts sharply. The first and third sections are in 3/4 time, while the second section is in 6/8 time; this change between the meters is very typical of simple ternary form. There are three main themes in the movement, with theme A occurring noticeably more often than the other two themes. In this movement, the composer continues the use of various musical modes, but further expands this concept. The modes change more often and quickly in this movement, thus the discussion of keys would be futile in terms of pointing out a tonal center. The following table will point out the structure and themes of the movement, and the focus will be primarily on modal changes, however a few keys will be pointed out (Table 5.2). The modes are listed in order of appearance within each theme.

Table 5.2. *Taylor, Sonata for Horn and Marimba, Mvt. 2, Form*

Sections	Subsections	Measures	Modes and Keys
First Section (A)	Theme A	1-10	C Lydian/ C# Aeolian
	Theme B	11-19	C# Aeolian/A-flat Lydian
	Theme A	20-30	C Lydian/C# Aeolian/C# Mixolydian
Second Section (B)	Theme C	31-46	F Ionian/C# Diminished/D Aeolian/D Dorian/G Mixolydian/E Aeolian/C Dorian/ B-flat Minor
		47-54	F Ionian/E-flat I/A-flat I/ D-flat I
		55-60	C Ionian/G# Diminished/A Aeolian/ D Mixolydian
	Retransition	61-66	B-e Aeolian
Third Section (A')	Theme A	67-78	C Lydian/C# Aeolian/C# Mixolydian
Coda	Theme A	79-87	C Lydian/C# Aeolian/C Lydian

There are two new musical modes introduced in this movement. The Lydian mode is the first new mode in the key of C, and first appears at the beginning of the movement in theme A (Example 5.4). This mode is identifiable by the raised fourth major scale degree, in this case the F# indicated in the key signature, and can be interpreted as E Minor; however, for the purposes of analyzing this movement, it is referred to as C Lydian. The second new musical mode is the Ionian mode. The Ionian mode is easily identifiable as it is a major scale. This mode first appears in the marimba

solo, but only lasts for one measure. The mode reappears later in m. 55, but this time it is in the key of C.

Example 5.4. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 2, mm. 1-4, First section, theme A, Lydian mode.

There are a few transitions that need to be pointed out because of the abrupt changes in the harmony. The first transition is a suspension into a C Maj7 chord (Example 5.5). The A-flat in the bass line of the marimba resolves down to the G in the final measure of the transition, while the treble line introduces material heard in the next theme, with the G# and the F# functioning as an changing tones, two successive non-harmonic tones, into the resolution on the C Maj7 chord. The third of this chord is doubled in the horn and marimba; it is essential that the hornist be aware of this for intonation purposes. In the next transition, the harmony quickly changes from C# Mixolydian, to D Mixolydian in the next measure, and then resolving to a C Maj9 chord in the final measures (Example 5.6). The tonic of this chord is doubled in the horn and marimba, so the horn must be exactly in tune with the marimba at this point so the third of the chord can be heard through the overtones. A similar transition exists going into the

Coda in mm. 75-77. Another important point where the harmony changes is in the last measure of the retransition, where the mode abruptly returns to the original mode of C Lydian in the final two measures of this subsection (Example 5.7). The horn and marimba sustain a C as a preparation for the return of the original mode, and the horn must adjust to the marimba accordingly.

Example 5.5. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 2, mm. 7-10, First section, theme A.

Musical score for Example 5.5, showing Horn in C and Marimba parts for measures 7-10. The score is in 3/4 time and G major. The Horn part begins with a *p* dynamic, followed by a *mf* dynamic, and ends with a *ten.* (tension) marking. The Marimba part also begins with a *p* dynamic, followed by a *mf* dynamic, and ends with a *ten.* marking. The Marimba part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Example 5.6. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 2, mm. 24-29, First section, theme A.

Musical score for Example 5.6, showing Horn in C and Marimba parts for measures 24-29. The score is in 3/4 time and G major. The Horn part begins with a *p* dynamic, followed by a *mf* dynamic, and ends with a *p* dynamic. The Marimba part also begins with a *p* dynamic, followed by a *mf* dynamic, and ends with a *dim.* (diminuendo) marking. The Marimba part features a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

Example 5.7. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 2, mm. 61-66, Second section, retransition.

The image displays two systems of musical notation for the retransition section of the second movement of Charles Taylor's *Sonata for Horn and Marimba*. The first system covers measures 61-63, and the second system covers measures 64-66. The Horn part (Horn in C) is written in a single staff with a treble clef and a key signature of one flat. The Marimba part is written in two staves (treble and bass clefs) with a key signature of one flat. The first system is marked '(reflective)' and 'p' (piano). The second system is marked 'rit.' (ritardando) and 'pp' (pianissimo) for the Horn, and 'rit.' and 'pp' for the Marimba. The Marimba part features a 'ff' (fortissimo) marking in measure 64. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

The hornist must be aware that the tonal center changes frequently throughout this movement, making note accuracy an issue. As in the first movement, practicing the modes is necessary to understand the intervals of the different musical modes. An interpretational issue with this work is the tempo. In an email to the author on March 1, 2011, Norton says that there is definitely room for rubato in this movement, particularly to move things along. The biggest struggle occurs at the beginning of the movement, as it can be difficult for the hornist to hear the pulse through the rolls in the marimba. The hornist needs to listen carefully to the marimba part, so the note changes can be precisely heard. However, the marimbist must take care to be as clear as possible with the

articulation, as well as possibly giving a subtle cue at the horn entrances in order for the two musical lines to change together.

The third movement of *Sonata for Horn and Marimba* is titled “Movement III” and the tempo marking is dotted quarter-note = 76. The structure of the movement is similar to a rondo, but does not follow the traditional structure. In an email to the author on March 8, 2011, Charles Taylor said that while the last movement is not in true rondo form, it could still be interpreted as a rondo. This movement has five distinct melodic sections with one melody only appearing in the introduction and coda. The movement begins in the musical mode of C Ionian (C major), and is in 6/8 meter. As in the second movement, this movement also has many rapid changes between different musical modes, so discussing the different keys is not pertinent to this discussion. The following table will outline the form of the movement, and also point out in order which musical modes are heard in each section (Table 5.3).

Table 5.3. *Taylor, Sonata for Horn and Marimba, Mvt. 3, Form*

Section	Measures	Modes
Introduction	1-15	C Ionian/A Aeolian
A	16-46	A Aeolian/G Dorian/F Lydian/A Dorian/D Dorian
B	47-57	C Ionian/D Lydian
C	58-74	B-flat Dorian/E Aeolian/E Phrygian
A	75-89	F Lydian/F Ionian/F Mixolydian/D Phrygian
D	90-124	G Dorian/E-flat Lydian/F# Locrian/D Phrygian/D Locrian
B	125-135	E Phrygian/E Aeolian
C	136-159	D Locrian/E-flat Dorian
A	160-169	G Lydian/F Lydian
D	170-180	E-flat Lydian/C Mixolydian
Coda	181-190	C Ionian

Most of the modal changes between sections occur abruptly, however there are a few transitions between sections that must be addressed because of the sudden harmonic changes. The first transition from the A to the B section suddenly changes from a melody in C Lydian to two distinct chords (Example 5.8). The first chord is a C# Maj11 chord, and the next chord is an E dim7, with the horn sustaining the root in both. It is important for the hornist to know this because these two notes must be centered and in tune, as the marimba does not play the roots of the chords in this particular progression. A similar transition occurs later in the movement at mm. 158-159, progressing from a B-

flat min11 to an A min11 chord. The transition from section C to D is very abrupt. The end of section C is in D Lydian, and immediately goes into a chord progression of major ninth chords and major seventh chords over five bars (Example 5.9). The progression repeats itself, and ends by modulating into B-flat Dorian. A similar transition occurs later in the movement at m. 136, where the thematic material in section reappears, but this time the chords are raised a minor third, and the progression ends by modulating to D Locrian. This mode has not been heard in the past two movements, and is characterized by the lowered second, third, fifth, sixth and seventh degrees of the major scale.

Example 5.8. Charles Taylor, *Sonata for Horn and Marimba*, mvt. 3, mm. 45-46, Section B.

The musical score for Example 5.8 consists of two staves: Horn in C and Marimba. The music is in 6/8 time with a key signature of one sharp (F#). Measure 45 is marked *dim.* and measure 46 is marked *rit.*. The Marimba part features a melodic line in the bass clef, while the Horn part has a single note in the treble clef.

Example 5.9. Charles Taylor, *Sonata for Horn and Marimba*, mvt. , mm. 58-62, Section C.

Aside from the issue of rapid changes in the musical modes, rhythm is the most important performance practice issue in this movement. It is difficult to practice this movement with a metronome as the meter changes quite often, but it can be practiced with a metronome if the pulse is set to eighth-notes. The melodies between the horn and marimba interweave more than in the first and third movements, so it is important that the horn player is rhythmically precise so both melodic lines properly fall into place. In an email to the author on March 1, 2011, Norton suggests thinking about the bigger pulse, and lightening up on the inner notes in order to maintain a good tempo and internalize the rhythm. The articulations should remain light, and not too short. The hornist should be aware of the dynamics and balance, and should be aware of the types of mallets that the percussionist chooses. The harder the mallets, the brighter and louder the marimba will sound, and the horn player must adjust accordingly.

Chapter 6

THE CALL OF BOROMIR BY DANIEL MCCARTHY

Biography

Daniel McCarthy was born on November 25, 1955 in Onokoma, Michigan. His parents were both active musicians, with his mother being a classically trained singer, and his father being a jazz guitarist.⁹⁴ In an email to the author from March 4, 2011, McCarthy stated that at the age of four he attended his first concert at Interlochen Summer Arts Camp in Interlochen, Michigan. Eventually he began trumpet and piano lessons at the age of ten in Bay City, Michigan, and at the age of twelve he began studying the organ and violin. He also became active in acting and singing around this time, performing roles in plays such as *Finian's Rainbow*, *Babes in Toyland*, and *Li'l Abner*, thus prompting an interest in musical theatre and composition.⁹⁵

McCarthy attended the Interlochen Music Academy High School from 1970 to 1974, where he continued his trumpet and piano studies. He studied trumpet under John R. Lindenau, who came to be an important influence in his musical career.⁹⁶ After completing his studies at Interlochen, he furthered his education in music, receiving a Bachelor of Music Theory from Kent State University in Kent, Ohio in 1978. After

⁹⁴ Christina Faye Wilkes, "A Performer's Guide to the Marimba Music of Daniel McCarthy" (D.M.A. essay, University of Arizona, 1996): 13.

⁹⁵ Ibid.

⁹⁶ Ibid.

graduation, McCarthy worked as an arranger, trumpeter, and keyboard synthesist for MCA Records, recording numerous jingles, and completing a film score for *The Care Bears Movie*.⁹⁷ It was during this time that he also played trumpet for various rock bands, such as The Temptations, The Four Tops, and Kool and the Gang.

In 1984 he received a Master of Music in Theory and Composition at The University of Akron, in Akron, Ohio, and in 1988 he received a Ph.D. in Music Composition at Kent State University.⁹⁸ He is currently Professor and Chair of Composition and Theory at The University of Akron School of Music. McCarthy was previously Theodore Dreiser Distinguished Creative Professor in Composition at Indiana State University where he directed the Contemporary Music Festival with the Louisville Orchestra, and he also served as a Visiting Scholar at both The University of Michigan and Ohio University School's of Music.⁹⁹ The composer has also had an active career outside of the higher educational system. He has also won numerous awards, including the Harvey Phillips Excellence in Composition Award and the New Generations Orchestra Commissioning Award.¹⁰⁰ McCarthy is also very active in the field of composition, having founded the Midwest Composer's Forum in Indiana, and has served as President of the Cleveland Composers Guild while at The University of Akron. He has also had an active career as a conductor, having conducted ensembles such as the Interlochen Festival Orchestra, The Cleveland Chamber Symphony, The Terre Haute

⁹⁷ Ibid., 14.

⁹⁸ Ibid.

⁹⁹ Daniel McCarthy, *Biography*, 2011, available from <http://dmccarthycomposer.com/id9.html>; Internet; accessed 05 March 2011.

¹⁰⁰ Ibid.

Symphony Youth Orchestra, The University of Akron Symphony Orchestra, and The Akron New Music Ensemble.¹⁰¹

McCarthy first began composing at the age of eighteen for jazz ensemble. He made a living composing for radio and television commercials for several years after completing his undergraduate studies. The first “classical” work that McCarthy composed was a trumpet sonata, when he was nineteen years of age. In an email to the author from March 4, 2011, the composer said that his work, *Trumpet Sonata*, was first performed on a graduate recital at the University of Illinois at Urbana-Champaign in 1977. McCarthy completed his 100th work last month, and most recently completed works for the Solaris Quintet, duo Friberg, and a work for wind ensemble. In an email to the author from March 4, 2011, the composer describes his works as characteristically highly rhythmic, metric, and harmonically eclectic. McCarthy's music, especially for percussion and winds, has become standard repertoire in concert halls and universities in the U.S., Europe, Asia, and Australia.¹⁰² In addition to performances in the United States, his works are regularly being performed in countries around the world such as Germany and Taiwan.

The Call of Boromir

Leslie and Christopher Norton commissioned *The Call of Boromir* in the year 1996, and the work received its premiere performance that same year by its

¹⁰¹ Ibid.

¹⁰² Ibid.

commissioners.¹⁰³ As all of McCarthy's compositions, this work is published by C. Alan Publications, and is currently in print. Two recordings of this work are currently available, one on the recording *Norton- Creston Concertino for Marimba and Orchestra*¹⁰⁴, and the other is on *Song of Middle Earth: An Anthology of Percussion Music* by Daniel McCarthy.¹⁰⁵ Both recordings feature the Nortons as the performers.

One of the most significant literary influences in McCarthy's life has been J.R.R. Tolkien's trilogy *The Lord of the Rings*.¹⁰⁶ This piece was inspired by a story found in the second volume of the trilogy, *The Two Towers*. The story involves the character Boromir, a man-warrior who was known for the horn that he carried in his belt and sounded in times of distress. When sounded, the horn could be heard for many miles around. The sound of the horn would strike fear in the hearts of the enemy, and it had the power to draw those with good hearts to Boromir's defense.¹⁰⁷ Ultimately, the sound of Boromir's horn was a warning to his fellowship of his death, as the sound lured his fellowship to his location where they found him riddled with arrows laying at the bottom of a tree. His dying words were "*I have failed. Go to Minas Tirith and save my people.*"¹⁰⁸

¹⁰³ Christopher Norton, Program notes for *Norton- Creston Concertino for Marimba and Orchestra*, Christopher Norton, marimba; Leslie Norton, horn; Bob Becker Ensemble; Bob Becker, vibraphone; Barbara Hannigan, soprano; Nikki Stoia, piano; Paul Gambill, conductor; Nashville Chamber Orchestra; Alabaster Music AM 201, 1998, 1 compact disc.

¹⁰⁴ Daniel McCarthy, "The Call of Boromir," on *Norton- Creston Concertino for Marimba and Orchestra*; Christopher Norton, marimba; Leslie Norton, horn; Alabaster Music AM 201, 1998, compact disc.

¹⁰⁵ Daniel McCarthy, "The Call of Boromir," on *Song of Middle Earth: An Anthology of Percussion Music* by Daniel McCarthy, Leslie Norton, horn; Christopher Norton, marimba; C. Alan Publications, 1998, compact disc.

¹⁰⁶ Daniel McCarthy, *Alphabetical List and Program Notes*, year unknown, available from <http://dmccarthycomposer.com/id34.html>; Internet; accessed 20 February 2011.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

McCarthy composed a series of duos for wind instrument and marimba, with *The Call of Boromir* being his only work for horn and marimba in the series. In an email to the author from February 1, 2011, the composer discussed what inspired him to compose for horn and marimba, stating that the horn is a neglected instrument when it comes to combinations with keyboard percussion. He also stated that the compositional time frame for this particular work was two weeks. The composer discussed his melodic and harmonic ideas for this work stating, “Harmonic eclecticism has always been my language. Clustering, free tertian harmony, non-serial atonality (my favorite sets are 014, 015, 016), and extended jazz harmonies are not unusual.” McCarthy also mentioned his concerns regarding instrumentation, specifically with the demands of the hornist concerning the range, and rapid articulation required of the hornist in the lower register.

The Call of Boromir is a one-movement, multi-thematic work having four themes appearing in repetition. The structure is reminiscent of a rondo, but does not strictly follow the traditional structure. The tempo is marked at quarter-note = 96, and the style is marked “Urgently.” The composer utilizes complex mathematical concepts throughout the work, including chromatic totals, and also uses quartal and tertian harmonies throughout the work. For the purposes of this paper, the author deemed it more important to focus on the tonal centers in the horn part, as they function as a pitch reference for the horn player, which is important in a work that focuses overall on chromaticism. The following table outlines the structure and sounding tonal centers in the horn part throughout the work (6.1).

Table 6.1. *McCarthy, The Call of Boromir, Form*

Themes	Measures	Tonal Centers
Introduction	1-7	D
Theme A	8-23	E-flat
Theme B	24-31	F
Theme C	32-44	F#/D
Theme D	45-63	G#
Theme B	64-72	G#
Theme D	73-79	X
Theme A	80-91	F/F#
Theme C	92-107	F/D
Theme A	108-119	D

The introduction begins with D as the tonal center, and reaches a chromatic total at m. 5. The cadential figure in the horn at the end of m. 5, a figure that reappears often in transitions throughout the work, represents a whole-step shift from D to E (Example 6.1). In an email to the author on March 10, 2011, McCarthy said, “The ‘step’ interval of 01 or 02 is integral to the harmonic language of the piece as demonstrated by the proliferation of the step interval in the introduction.” The rhythmic drive of the marimba, which functions more as an accompaniment in this piece, provides a foundation for the relatively syncopated and highly chromatic horn solo throughout the entire work.

Example 6.1. Daniel McCarthy, *The Call of Boromir*, horn and marimba, mm. 1-5.

The image displays a musical score for Horn in F and Marimba, spanning measures 1 through 5. The score is organized into three systems, each with a Horn part and a Marimba part.

- System 1 (Measures 1-2):** The Horn part (top staff) begins with a *p* dynamic and transitions to *mp*. The Marimba part (bottom staff) starts with a *p* dynamic and also transitions to *mp*. Both parts feature a steady eighth-note rhythmic pattern.
- System 2 (Measures 3-4):** The Horn part (top staff) starts with a *mf* dynamic and reaches *f*. The Marimba part (bottom staff) starts with a *mf* dynamic and reaches *f*. The Marimba part includes a triplet of eighth notes in measure 3.
- System 3 (Measures 5):** The Horn part (top staff) begins with a *p* dynamic and ends with a *ff* dynamic. The Marimba part (bottom staff) starts with a *p* dynamic and ends with a *ff* dynamic. The Marimba part features a triplet of eighth notes in measure 5.

The key signature is one flat (B-flat), and the time signature is 5/4. The score includes various musical notations such as dynamics (*p*, *mp*, *mf*, *f*, *ff*), slurs, and accents.

It is important for the hornist to remember that in this work, the percussionist is the accompanist, and the hornist is the soloist. The marimba line is constantly moving, and keeping a steady rhythmic drive. It is the responsibility of the hornist to make the

syncopated melodies line up with the rhythms in the marimba. The best way the hornist can ensure this through individual practice is by using a metronome set at eighth-notes and even sixteenth-notes to establish rhythmic precision.

The next theme, theme B, is an example of the composer's use of quartal harmonies. Often heard in rock music, quartal harmony is defined as the building of harmonic structures in which chords are constructed using intervals of the perfect fourth, augmented fourth, and diminished fourth. This concept is highly evident in the marimba accompaniment, with the chords and intervals using all of the previously mentioned intervals (Example 6.2). The horn enters in the fourth bar of this theme, outlining the accompaniment with a chromatic melody.

Example 6.2. Daniel McCarthy, *The Call of Boromir*, horn and marimba, mm. 24-26.

The musical score for Example 6.2 consists of two staves: Horn in F and Marimba. The time signature is 3/4. The Horn part is mostly rests, with a chromatic melody starting in the fourth bar. The Marimba part features complex rhythmic patterns, including triplets and syncopated rhythms, with a chromatic line in the right hand and a more rhythmic accompaniment in the left hand.

The use of tertian harmonies prevails in theme C. Tertian harmony is defined as harmonies based upon intervals of major or minor thirds. The marimba has a highly rhythmic accompanying line, with the harmonies being in minor thirds in each hand, as the horn continues to maintain its chromatic melodic line over the marimba's accompaniment (Example 6.3).

Example 6.3. Daniel McCarthy, *The Call of Boromir*, horn and marimba, mm. 36-37.

The image displays a musical score for two instruments: Horn in F and Marimba. The score is set in 6/4 time. The Horn part is written on a single staff in F major, showing a chromatic line. The Marimba part is written on two staves (treble and bass clef) and consists of a rhythmic pattern of chords. The dynamics are marked as *mf* (mezzo-forte) for the Marimba and *mp* (mezzo-piano) for the Horn. The score covers measures 36 and 37.

The most important transition in this work for the horn occurs at the end of the first occurrence of theme D in m. 63. Besides being technically challenging, it highlights the composer's use of chromaticism in the horn melodies. In this single measure, the rhythm between the horn and marimba is in unison sextuplets, but the intervals change rapidly. In the first two beats of this 6/4 bar, the horn and marimba sound a minor third apart. The first half of the third beat remains in minor thirds, however in the second half of the beat the marimba leaps up a tri-tone so the horn and marimba sound a major third apart on the fourth and fifth note of the sextuplet, then a perfect fourth on the sixth note. The line in the horn continues to descend chromatically as the marimba ascends, both ending the line on a C (Example 6.4). A good way to practice this passage in the ensemble is for the hornist and marimbist to practice the line slowly together, making sure that the first

and fourth note of each sextuplet line up between the two instruments. The tempo should gradually be increased as the musicians become more comfortable with the passage, eventually arriving at the marked tempo.

Example 6.4. Daniel McCarthy, *The Call of Boromir*, horn and marimba, m. 63.

The image shows a musical score for two instruments: Horn in F and Marimba. The music is in 6/8 time. The Horn part is written in the upper staff, and the Marimba part is written in the lower staff. Both parts feature a driving syncopated rhythmic line consisting of sextuplets of eighth notes. The Marimba part has a bass line that is mostly silent, indicated by a dash. The music is marked with a forte (ff) dynamic.

As this work employs a driving syncopated rhythmic line, and several distinct harmonic ideas, there are several ways for the hornist to practice and prepare this work for performance. Rhythmic issues can be addressed by the consistent use of a metronome. In an email to the author on February 24, 2011, Leslie Norton said that if the horn player can play this music with a metronome, then the horn player could easily play this music with a good, centered percussionist. The hornist can use the metronome in several ways to ensure accuracy with timing and rhythm. The passages can be practiced slowly with the metronome using eighth and sixteenth-notes as the pulse. As this becomes more comfortable, the hornist can put the metronome at half-speed so the pulse sounds on every other beat, which will further reinforce and maintain internal rhythm, or even more extreme with the pulse sounding only on the first beat of each measure. It is

strongly encouraged to experiment with the metronome and lining up the rhythms with the pulse.

The harmonic ideas found in this work can be practiced in several different ways. For the extensive use of chromaticism, chromatic scales would be a good way to understand and hear the intervals. One can start this scale on all twelve pitches, which will not only reinforce pitch accuracy, but will also reinforce rhythm in the fingers. Whole tone scales are an effective way to practice these harmonies as well. Like the chromatic scales, they can start on all twelve pitches. The intervals of thirds and fourths should be practiced in order to be able to hear all of the changing intervals in the work. These intervals should be practiced in all keys; a good practice technique is long tones, which will also build the strength and endurance needed to finish the piece strongly. By starting on a center note, and slurring up to leaps of major and minor thirds, and the superimposed fourths, one can really develop their ear enough to hear all of the intervals throughout the horn and marimba lines, thus making note accuracy much more consistent.

Concerning ensemble issues, the hornist must adjust accordingly with articulation, dynamics, and balance. It is indicated at the very beginning of the introduction for the hornist to maintain a legato articulation. This articulation must remain the same throughout the work, except when otherwise indicated by a slur or staccato marking. It is important to keep the articulation light so the overall feel does not get too heavy. Also, it is helpful for the hornist to be aware of what type of mallets the marimbist is using. The hardness of the mallets affects the articulation, and knowing this prior to individual practice and ensemble rehearsals will give the hornist an idea as to how to interpret the

articulation. Dynamics and balance can be an issue, however the texture is very dense throughout the marimba, making it easier for the horn to play at a louder, more comfortable volume and maintain balance throughout the ensemble. The hornist should be wary of playing at full orchestral dynamics, as by doing so the balance can be disrupted. Maintaining a smaller dynamic range, by keeping the *fortes* softer than usual should aid in this issue.

Chapter 7

CONCLUSION

As was discussed throughout the study, the genre of horn and mallet percussion is new and not well known, as are the pieces found within this genre. Even though these works were all composed for the same two musicians, they each embody different characteristics and challenges that make each individual piece special and unique. *HornVibes* is structured in three movements, slow-fast-slow, with the two outer movements being through-composed, and is heavily influenced by jazz. *Sonata for Horn and Marimba* is structured as a typical sonata, fast-slow-fast, however the last movement does not follow the traditional rondo form. This work also has evidence of jazz influence found within the harmonies. *The Call of Boromir* is a one-movement work that demonstrates eclectic uses of harmony and chromaticism.

These three works all have harmonies that are not typically found in literature involving the horn. Two of the works, *HornVibes* and *Sonata for Horn and Marimba*, are heavily influenced by jazz ideas and harmonies. The composer of *HornVibes* uses the blues scale throughout the entire work, using it in melodies in the first and third movements, and as transition material in the second movement. The use of musical modes, which is very prominent in jazz, is very evident throughout *Sonata for Horn and Marimba*. *The Call of Boromir* also has harmonies that are not typically found in horn

literature. Quartal and tertian harmonies are found throughout the work in the marimba, and the use of chromaticism is prevalent in the horn. These different harmonic ideas create a unique challenge for the hornist in terms of pitch accuracy; the hornist must be aware of the tonal center of each mode and key, or lack thereof, in order to maintain a pitch reference.

There are several other challenges for the horn in preparing these works for a performance. The biggest challenge is matching articulation throughout the ensemble. It is necessary for the two musicians to be aware of each other's interpretation of the articulations. The most important thing for the hornist to be aware of is what type of mallets the marimbist is using. Harder mallets are going to create a brighter, crisper articulation, while softer mallets are going to create a rounder, softer articulation. If the hornist is aware of the mallet decisions, it will make individual practice as well as ensemble practice more efficient. Another challenge for the hornist is endurance. These works cover a large range on the horn, and do not offer a lot of rests so the hornist can take sufficient breaks. The hornist must practice efficiency while rehearsing this music, individually and with the ensemble. One way in aiding this challenge is for the hornist to make sure that they are breathing and supporting their breath properly at all times. Rhythm is a challenge throughout these works as well. It is essential for both musicians to consistently practice this music with metronomes, as this music requires rhythmic accuracy from the hornist and marimbist.

These three compositions are significant in the literature for horn and mallet percussion. They are the most professionally recorded and published works in this genre that are available to the public, and they provide a new sound combination that is

accessible to a modern audience. There are many challenges to the hornist, as well as the marimbist, found in these works; however, with proper preparation, all three works make great additions to a performance program.

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