Twentieth-Century Works for Horn and Piano

By

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Acknowledgments

It truly takes a village to make something like creating an album possible. With the help of many, I was able to push myself to make a product that I thought I would, and could, never create. Every lesson, coaching, audition, masterclass, and performance has helped me become the horn player, musician, and person that I am today, and I am grateful for this.

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Introduction

For my dissertation project, I have produced a high quality album of works for horn and piano from the twentieth century. I have titled this album *Twentieth-Century Works for Horn and Piano*.[1] The pieces I have recorded are:

Sonata in E-flat Major for Horn and Piano, by Ferdinand Thieriot
Cantabile et Scherzo for Horn and Piano, by Fernand Lamy
Ballade for Horn and Piano, by Friedrich Zehm
Sonata for Horn and Piano, by Oskar Morawetz

I chose to make a CD recording because I wanted my dissertation project to be a product that can be enjoyed by all. Accessibility is equally noticeable in the repertoire that I chose. To the everyday Western art music fan, this is a recording of enjoyable works for horn and piano. To horn and other brass specialists and enthusiasts, this is a recording of works that I believe deserve a place in the world of standard horn repertoire. Each piece expands a subcategory of horn solo repertoire. Thieriot's sonata is a welcome addition to late Romantic horn solo repertoire. Lamy's work expands the library of French conservatory graduation solos. Zehm's work is a possibility for the horn player who wants to experience a virtuosic piece. Morawetz's sonata is a necessity for horn players who want to experience a piece whose length is comparable to sonatas for string or keyboard musicians. It has given me great pride to know that I have created a musical product that will remain after my time on Earth. Nothing can replace the rewarding feeling that comes from presenting to the world great music that has not been given the opportunity to become common knowledge.

[1] I originally intended to call my album *A Twentieth-Century Horn Recital*. However, I decided to change the name because the chances are low that a horn player will be able to successfully play each piece on one performance event because of their difficulty.

I consider the horn to be the lucky brass instrument. Solo horn repertoire can be traced all the way back to the Baroque period. Furthermore, regionalism and era make for great opportunities to learn specific styles of horn playing. Just like the piano and violin, there is always another piece to learn on the horn. While commissioning and creating new works is always welcome, there is ample music untouched in library stacks and sheet music store shelves, with first preference always given to the same few staples of horn and piano repertoire.

If I were to categorize the repertoire on my album, I would consider it *buried treasure*. I am unearthing and bringing to life works that have been cast aside. The trend is to either record familiar and comfortable standard repertoire or create new material. It is undoubtedly important to create new works in order to continue the art form of Western art music. However, there does exist the dangerous implication that musicians have run out of material, a claim I believe is untrue.

Unearthing buried treasure is not a common practice. In the Fall of 2019, I examined the reviews and new album release sections of two years of issues of *Strings Magazine*, *The Flutist Quarterly*, and *The Horn Call* to see how many albums would fall under this buried treasure category. I only counted works that I would consider Western art music. I have also not counted re-engineered recordings. While an extremely subjective process, the numbers speak for themselves.

Table 1 – Ratio of Standard Practice Albums vs. Albums of Rediscovered Music

Magazine	Time Span	Albums that are predominately standard repertoire, arrangements, or new works (commissions, written by living composers)	Albums I would consider to be buried treasure
Strings Magazine	Sept./Oct. 2019 – Oct. 2017	29	5
The Flutist Quarterly	Summer 2019 – Summer 2017	42[2]	8
The Horn Call	May 2019 – Oct. 2017	42	6

My album is clearly in the minority. How exciting it would be for me to be the only search result should somebody seek a recording of a work that I have recorded on this album.

To say that a work is not played because it is "bad" is an unfair assessment. In my experience, people who claim a not often played work is bad tend to forgive the discrepancies found in standard horn repertoire. The strength and ease in the high register needed for Schumann's *Adagio and Allegro* greatly limits the number of horn players who can successfully play it. Granted that it was meant for the natural horn, the agility required to successfully execute Beethoven's *Horn Sonata* is too difficult for many young horn enthusiasts. Many students learn French examination pieces such as *Villanelle* or *En Forêt* too early in their studies, resulting in discouraging apathy to explore other short French solo pieces.[3] I am confident that listeners will enjoy the works I have chosen. How can more than 100 years go by and nobody has recorded Thieriot's horn sonata, a piece reminiscent of the music of both Schubert and Rheinberger? Why did nobody want to bring to life Lamy's work, a piece which successfully combines rustic

[2] An interesting observation from my search is that with string recordings, an overwhelming majority of albums that are not buried treasures are standard repertoire, while an overwhelming majority of flute albums that are not buried treasures are albums of predominately new works.
[3] These are all my opinions from my own experience and what I have witnessed from other horn students.

ländler characteristics with a pop-like, cabaret mood? Zehm's work would be a challenge for any horn player. Why did nobody want to take on such a challenge, also since the piece was written for a prominent horn player and much more challenging works have already been recorded? Finally, Morawetz's horn sonata is a great example of a work that contains great emotional depth. All these works deserve a place in the world of discography.

The theme of my recording project also underwent alterations over time. My original plan was to create a CD of works for horn and piano by composers from countries outside of the standard Western canon. This proved much more difficult than expected. The works that I did find that were outside of the standard Western countries were typically shorter pieces meant for younger horn players. There is value in this. However, my recording project is perhaps not the best platform for this to happen because I am interested in adding pieces to the standard horn repertoire that are suitable for advanced university horn players. In addition to this, I would have to browse library catalogs and research and contact composers who would most likely be located in many different parts of the globe. I felt that the time I had allotted to creating and completing this project was not sufficient for such a task.

I also experimented with the idea of creating a CD of works for horn and piano by American composers. This did not turn out to be the most straightforward idea. Seeing that the DMA is, generally, an American pursuit, and recording new solo works that are not yet part of the standard repertoire in an academic setting is also, generally, an American pursuit, the works that I encountered, connected with, and felt were appropriate for this project have already been recorded by someone else.

The pieces that I have recorded are a great compromise to the previously mentioned ideas. There is regional diversity with composers from France (Lamy), Germany (Thieriot and

Zehm), and Canada by means of the Czech Republic (Morawetz). Stylistic diversity can also be found. Horn players and listeners will be surprised to hear that a CD featuring works from the twentieth century will not sound atonal, serial, or aleatoric.[4] While Morawetz and Zehm's pieces hint at atonality, I would still consider them to be tonal works. Thieriot's sonata is of the late German Romantic style and Lamy's work, also tonal, is typical of the French examination pieces written during the beginning and middle of the century.

The goal of this paper will be to inform and educate. Should my album inspire someone to embark on this same journey, I will describe my path from having this idea in my head to final recorded product. This paper will not concern information pertaining to finding a record label and releasing the album. My hope will be that someone in the future will tackle this project with a little more ease and efficiency than I had.

Following this, I will provide in depth explanations of each piece and composer. This discussion will be the foundation of my liner notes, which I will include following my conclusion.

[4] Non-musicians, and musicians, typically take this route of thinking upon hearing "twentieth century" when it refers to music. It is easy to ignore composers such as Jean Sibelius, Carl Nielsen, and Samuel Barber, who are also great representatives of twentieth-century composers.

Part I: Music Selection and Recording Process

The Gift of Annotated Guides

As mentioned in the Introduction, the main objective of my dissertation project was to reveal already composed works in an attempt to make them a part of the solo horn repertoire. Such a task cannot happen out of thin air; there must be some catalyst that would place me in front of many pieces. A possible idea would be to go to a sheet music store and browse what is in stock. The advantage of this process is that the "record store sensation" will take over. Pieces will be organized, but it is always a case of not knowing what the store will have. I have found many great horn solos in my lifetime this way.

However, the disadvantages of this process are many. The task will most likely be time-consuming. In my process finding pieces for my project, I searched Apple Music, Spotify, Naxos Music Library, Amazon, and the internet in general to see if there existed a recording. This task would be arduous and impractical in a store. Furthermore, in the United States, sheet music stores are disappearing as time goes on. Stumbling upon a piece that is not standard repertoire, if even that, and not for children in a sheet music store is almost unheard of these days. However, there does exist the option of shopping via sheet music websites. The problem with this method is that the difficulty of the piece cannot be gauged without actually looking at it. Unless a preview is included, this would be impossible. Compounded with the fact that there ideally should not be a recording, this would be a futile route to take.

The daunting task of scanning the internet in search of never before recorded works for horn and piano was made infinitely easier with Linda Dempf and Richard Seraphinoff's *Guide to the Solo Horn Repertoire*. My method for choosing the four pieces I recorded can be characterized as intense and enjoyable. I devoted the entire summer of 2018 to exploring and

experimenting with repertoire that has never been recorded. I combed through the entire section entitled "Music for Horn and Keyboard." From there, as previously mentioned, I then did further research with potential pieces, scouring the internet to ensure that nobody had ever professionally recorded the works I chose.[5] I obtained works that caught my interest via Interlibrary Loan from the University of Wisconsin-Madison Memorial Library, my own personal collection of horn and piano music, and trips to sheet music stores.[6]

Annotated guides are sources easily overlooked and forgotten. Undertaking this kind of project is a great way to honor those who put in the time, money, and effort to compile such works. I chose four pieces from Dempf and Seraphinoff's guide, meaning there are still plenty of pieces that deserve their time in the recording spotlight.

The preface to *Guide to the Solo Horn Repertoire* mentions countless other avenues by which one can learn more about music that has been written. Many of the examples that were mentioned can be found in the University of Wisconsin-Madison Mills Music Library. Examples include:

Wiener Waldhorn-Verein Katalog, 1995
Horn Bibliographie, by Bernhard Brüchle
Works for Horn and Piano by Female Composers: An Annotated Guide, by Lin Foulk

Creative routes can also be taken in the creation of an album of repertoire from annotated guides. A horn player should not feel limited to only solo repertoire. There also exist in Mills Library, and surely in other libraries, annotated guides for horn in different instrumental combinations. A

[5] The Morawetz is an exception to this. His horn sonata is featured on an LP anthology of his music that was recorded in 1984 by the Canadian Broadcasting Corporation. I see this recording project as an opportunity to create an updated, more easily accessible recording of his sonata. "Oskar Morawetz – Composer Information," Counterpoint Music Library Services, Inc., last modified 2012, accessed March 2, 2020, http://cpmusiclibrary.ca/library_composer.php?cKey=MOROSK.

[6] Not including my own personal collection of horn and piano music and the music I explored and tried from Mills Music Library, at least 30 pieces were studied and explored during the summer of 2018. Additionally, the chances of finding non-standard, advanced works for horn and piano in sheet music stores in America are most likely low. I purchased the Zehm at a shop in Utrecht, Netherlands called Broekmans & Van Poppel.

common trend that I have noticed is that many pieces have only been recorded onto LP. To me, this is valid impetus to record music with modern, higher quality technology. Examples of other potentially helpful annotated guides include:

> *A Bibliography of Music for Three Heterogeneous Brass Instruments Alone and in Chamber Ensembles*, by Richard G. Decker
> *Wind Chamber Music: Winds with Piano and Woodwind Quintets, An Annotated Guide*, by Barbera Secrest-Schmedes
> *Contemporary Norwegian Orchestral and Chamber Music*, by The Society of Norwegian Composers
> *The History and Literature of the Wind Band and Wind Ensemble*. Vol. 7, *A Catalog of Baroque Multi-Part Instrumental Music for Wind Instruments or for Undesignated Instrumentation*, by David Whitwell[7]

Except for works devoted to a certain composer, annotated guides will never contain every work for a given category. While Dempf and Seraphinoff's work is the most recent annotated guide, it can already be considered somewhat outdated.[8]Aside from works that may have been missed in the research and production process, there already exist pieces that have been written after 2016 that deserve to be professionally recorded and presented to horn players around the world. Examples include:

> *Tipsy Howl* (2016) for solo horn, by Zhou Long
> *Three Pieces for Horn and Piano* (1987), by Shlomo Yaffe
> *Metamorphoses* (2016), by Daniel Kessner

The horn player interested in creating a professional album similar to what I have done will, with the aid of annotated guides, realize that there will always be a piece that can be broadcast to the world for the first time.

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[7] It should be noted that the larger the ensemble, the higher the chances that the piece has already been recorded.
[8] *Guide to the Solo Horn Repertoire* was published in 2016.

Choosing Pieces

When deciding what I wanted to record, it was not enough to simply discover that nobody else had recorded a piece that I found. It was important to think of who I am as a horn player and who the album is for.

Horn players who want to record an album should know everything about how they play. They should not only know their strengths and weaknesses, but also know where they stand on the instrument and where there can be a push to the next level. The pieces I have chosen are pieces that I can perform in person. While it is exciting that anything is possible with technology, there also exists an ethical dimension to the recording process. I would feel like a liar or cheater if I recorded pieces that I cannot successfully execute live. All the pieces I have recorded fit into my profile of strengths and weaknesses as a horn player and have also pushed me and caused me to grow as a musician.

As mentioned in the Introduction, the target audience of my CD is advanced university horn players. I enjoyed the nostalgia I felt in the rehearsing and recording process because it brought back memories of my time as a student when I had to prepare pieces for horn and piano for recitals and juries. I am confident that the day will come when the pieces I recorded are referred to, and understood, by the composers' last name alone. "I'm currently working on the Thieriot (or Lamy, Zehm, or Morawetz)" will – I hope – soon become a common statement.

Since I want motivated students to play these pieces as well, I thought it was important to find pieces that, with practice, anyone could play. One reason that many works for horn and piano, and solo horn, have not been recorded is that they were written for one person. The result is a piece that can only truly be played by the dedicatee and nobody else. Not many horn players can execute Milton Babbitt's *Around the Horn,* a piece written for William Purvis. Peter

Maxwell Davies' *Horn Concerto,* written for Richard Watkins, former principal horn of the Philharmonia Orchestra, is unplayable for the great majority of horn players. For me, tell-tale signs of a piece written for a specific person were a preponderant use of unusual time signatures, stretching high range to extremes, and pieces that required a level of endurance also unachievable to the majority. These words should not be taken to say that the Thieriot, Lamy, Zehm, and Morawetz are dull, easy pieces. They are still quite difficult and very rewarding.

Creating a Musical Product

My Spring and Summer of 2019 were devoted to practicing the pieces I chose and getting them to a strong level. I say strong to mean not only performance ready, but also to mean "on demand." The recording process is choppy and repetitive. Every take must sound genuine and firm. This was not an easy step, especially with pieces that have no existing recordings.

One strategy I used when preparing my pieces was to consult recordings of works by the same composers that made it to albums. This was helpful for some, but not all pieces. I was not able to find an album that contained a composition by Lamy. Surprisingly, the recordings of works by Zehm that I consulted contained works that can be characterized as pieces that are not too difficult; quite a contrast from the virtuosic *Ballade* I recorded.[9] Albums of works by Thieriot

[9] For describing Zehm's compositional style, I listened to the following works:
-*Wie Spät ist es, Signor Haydn?* (piano duet)
-*Prelude and Fugue No. 1,* from *Six Preludes and Fugues* (guitar solo)
-*Serenade* (recorder and guitar)
-*Osterkantate* (choir and brass quintet)
-*Rhythmophonic* (orchestra)
I also consulted the scores to the following works:
-*Canto e Rondo* (trumpet and piano)
-*Pentameron* (bassoon and piano)
-*Sechs Capricen* (two flutes)
-*Rhapsodische Sonate* (violin and piano)

are few, but gave an accurate representation of his compositional style and technique of horn writing.[10] Finally, the dark and serious sound world created by Morawetz in his sonata was found in many of his other works that have been recorded. An album that I still listen to for recreation to this day is a collection of his complete works for violin and piano, recorded by Jasper Wood and David Riley.

Another important step in the process of preparing a musical product was finding an experienced pianist to collaborate with. Since this was my first time undertaking a project of this scale, I felt it was vital for me to find a dependable collaborator who had recording experience. I found this with Vincent Fuh. His dependability allowed me to only worry about myself and to be the best horn player I can be. Furthermore, a reliable collaborator is essential with new music. Our first time rehearsing together was undoubtedly stressful. While I had become accustomed to the horn parts to each piece, I was afraid the pieces would take a turn for the worse with the addition of the piano part. Vince's impeccable playing and musical knowledge assuaged my fears.

If I had the power to go back and change one part of my preparation process, I would make a more concerted effort to ONLY find well-tuned pianos for rehearsing. Without this step, it was easy for rehearsals to merely be times when Vince and I were lining up rhythms. Come recording, the beautiful, resonant piano at Audio for the Arts was quite a shock for me. I felt time and energy were lost in the quest for me to get used to this.

The final necessary component to my preparation process was to give myself a situation that would not only make me nervous, but would also force me to play all of my pieces from beginning to end. Because of time constraints and high level of difficulty of all pieces, planning a

[10] Recordings that I consulted for this project feature his Piano Quintet, Op. 20, Theme and Variations, Op. 29, String Sextet in D-major, Octet in B-flat Major, Op. 62, and his Piano Quartet in E-flat Major, Op. 30.

recital was not feasible. I did the next best option, which was to make a video recording of myself playing each piece. There were two benefits to this. First, I proved to myself that I had what it takes to execute four quite difficult pieces. Second, playing everything from beginning to end gave me an accurate bird's eye view of each piece. This is essential, since, when recording, only small parts of pieces are played. When done without proper preparation, the final product will sound like a disjointed fusion of takes.

Budget

Presumably, how to pay for such a large project will be of first priority to anyone wanting to make an album. However, I include my discussion of the budget here because, after musical preparation, the steps that came next (recording, editing, mixing, and mastering) were when the high dollar amounts made their appearance.

Table 2 – Budget Breakdown

	Rate	Hours	Total
Rehearsing and Recording with Accompanist	$50/hour	*33*	*$1,550*
Audio for the Arts Recording and Piano Tuning Fee	$60/hour	*15.5*	*$1,175.23*
Producer Fee	$50/hour	*24.5*	*$1,225*
Mixing	$40/hour	30	$1,200
Mastering			$545
Pro Tools			$50
Total			$5,745.23

The above numbers are proof that creating an album is no small task. While raising money via crowdfunding was an option, I was told that one only has one shot at asking for money. I did not want this project to be my one chance.

I decided that I would work for the money I needed to make this album a reality. For the 2019 – 2020 school year, I was a Teaching Assistant for Inter-LS 215: *Communicating About Careers*. While the responsibilities that came with this position were many on top of my daily routine, I am grateful for the opportunity not only because I gained important skills such as public speaking, mentoring, and presenting information that did not pertain to music in a clear and understandable manner, but also because I was able to create my album with a comfortable financial cushion.

What is great about a major research university such as the University of Wisconsin-Madison is that the campus is a miniature city. The talent and skills of students, and graduate students especially, is needed virtually anywhere on campus. In my experience, musicians are hesitant and reticent to branch out into other fields. I wish this were not the case. Doctoral music students have impressive skills that will look great to any employer if they are portrayed persuasively. Examples include:

-Project management (recitals, rehearsals, creating an album)
-Teaching (presenting ideas in an understandable manner in sometimes tense situations)
-Time management (individual practice, rehearsal/lesson planning)
-Composure under pressure (auditions, concerts/recitals)
-Tenacity, patience (face constant criticism/judgment, high rejection rate)

Doctoral music students will stand out like a beacon amongst other common PhD candidates when applying for university positions because of the above skills. It is also hard to forget a musician's application, cover letter, and resume if all other applicants are from similar fields such as engineering, computer science, finance, etc.

Recording

I did all of the recording during August 2019 at Audio for the Arts in downtown Madison. Approximately two months in advance, I reserved the studio for two weeks with a week of rest in between. Four hours per day of recording was what I also reserved, though I did not always make use of the entire time for each recording session. I also chose to do the recording sessions in the morning, beginning at 10 AM and ending at 2 PM, with a few days that were exceptions.

While it is strongly advisable to devote one day of recording to what would be one track on the album, I did not always abide by this rule. However, what I did faithfully was never record a track over the span of two days. From one day to the next, there were subtle differences in my sound, body placement, microphone placement, air speed, etc. It would be unwise to take this kind of gamble with recording one track over two days.

There were two days that I recorded two movements in one session. Since the second movement of Thieriot's sonata is quite short, I still felt I had sufficient strength to record the third movement as well. The first and third movement of Morawetz's horn sonata are quite similar. The mood and writing of the horn part feel like they are the same movement, the music is not too strenuous, and the many sustained notes found in the piano part forced Vince and me to play long, successful takes. The following table shows when and how much time was spent recording a piece:

Table 3 – Recording Session Itinerary

Day	What was recorded	Time Spent Recording (hrs.)	Total time (hrs.)
1	Thieriot – Movt. I	2.5	4
2	Thieriot – Movt. II, III	1.5	
3	Zehm	2.5	2.5
4	Lamy	3	3
5	Morawetz – Movt. I, III	2	6
6	Morawetz – Movt. II	2	
7	Morawetz – Movt. IV	2	
			15.5

I chose this recording order because I wanted to tackle the piece that was the most stressful for me (the Thieriot) first. However, this may not have been the most successful idea because every piece had features that would make it the "hardest" piece. The intonation for Thieriot was a constant source of stress. The virtuosity, repetition, and heavy use of high horn in the Zehm made for many small takes that could not give in to fatigue. Maintaining a consistent tempo in Lamy was an issue. The Morawetz, and Thieriot, both have significant piano parts that required many takes.

A successful recording session and album cannot happen without a good producer. For me, what makes producers "good" is that they have recording experience, know the intricacies of the horn and piano, have a keen ear for intonation, know when wrong notes are being played from simply reading a score, know when to insert effective musical ideas, know when something is too loud or soft, and can articulate ideas and criticisms in a clear, understandable manner. I found this in Dafydd Bevil. His experience recording his own album gave him a wealth of knowledge that helped me with what was a first time endeavor that I knew nothing about.

As much as Dafydd made my life easier while recording, I made sure to make his life easier in any small way I could. I had Dafydd sit in on a few of my rehearsals with Vince to get the pieces into his memory. He was also welcome to coach me on ways to make the pieces more

effective and musical. The benefit in this was that I automatically had an audience listening to my rehearsals. This helped even more with nerves. Since he is an accomplished horn player, I also gave Dafydd the music I would record and asked him to practice it as well. This was a necessary step for the Zehm and Morawetz, two pieces that challenge horn players' accuracy.

I will not devote too much discussion to microphone placements because the sound engineers at Audio for the Arts were very knowledgeable about the ideal setup of microphones for music for horn and piano. However, I will say that it is of utmost importance for the bell of the horn to not point in the direction of the piano. It must face away from the instrument with me standing to the right of the pianist with my body perpendicular to the pianist's music stand. There should be a "fake wall" placed behind my bell so the sound can bounce off of it into a nearby microphone. With this, Dafydd was also of great help to me during the first few recording sessions.

The act of recording music is an intense test of focus and time and strength management. Horn players are already very familiar with the notion that energy is depleting from the very first notes of the day. I was aware and cognizant of this when deciding what to record. My general routine when recording was to:

-Record beginning 1/3 of piece/movement
-Record next 1/3 of piece/movement
-Record final 1/3 of piece/movement
-Go back to beginning and record chunks of 4-8 measures, listening to metronome tempi in between every take

The Zehm, Lamy, and third movement of Thieriot required different recording plans. Since they all feature high and powerful horn playing at the end, it was necessary for me to record the end first while I was still fresh, then record the easier sections. What is also important to note is that I used almost none of the material from the recordings of long passages of music. This is okay.

For me, the purpose of playing long passages was to calm my nerves, get a feeling for the room and piano, and remind myself that I chose the pieces I did because I enjoy playing them.

The final vital component of the recording process is the producer's take sheet. For each take, Dafydd documented the span of measures and what was good and/or problematic. I imagine that the editing process, while tedious as is, would have been infinitely more tedious without this take sheet.

Editing

In order to save money and learn a valuable skill, I decided to do the editing myself. With Pro Tools, my own memory of the recording experience, my producer's recording take sheet, and the sheet music of my pieces, I devoted approximately two hours a day for two months during the Fall of 2019 to this stage of the recording project.[11]

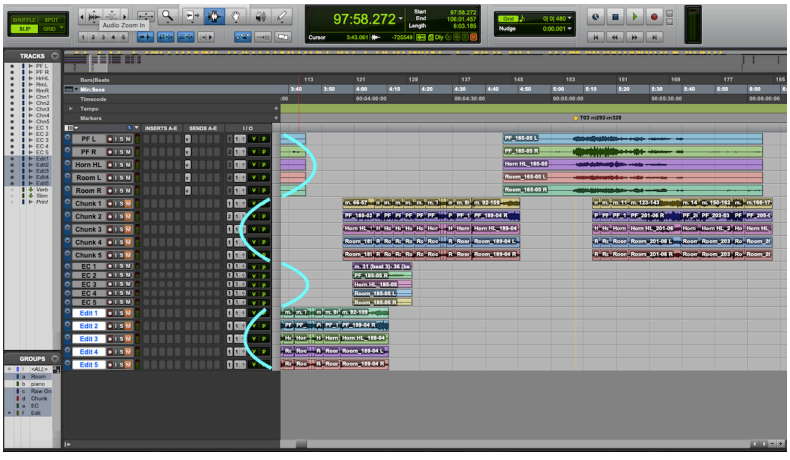
Sound files that were created during my recording sessions were inputted into Pro Tools. This means that I was able to see exactly what the sound engineers were seeing at the studio.

[11] As of March 2020, Pro Tools offers two forms of educational discounts for university students and faculty. Discount seekers can choose either a 1-year subscription for $8.25 or a continuous $10 a month subscription.

Figure 1 – Screenshot of AFTA Recording Session

From here, I created three more groups of tracks below the audio file. This space would later serve as my workspace, where I extracted, cut, paste, and/or altered clips that would become my fully edited product. The blue brackets in Figure 2 show how I divided my workspace into three groups. The top group is what I called the raw group. These are my takes from the recording session at Audio for the Arts. Once I created subgroups, I then moved to my sheet music and producer's take sheet to determine what was usable content.

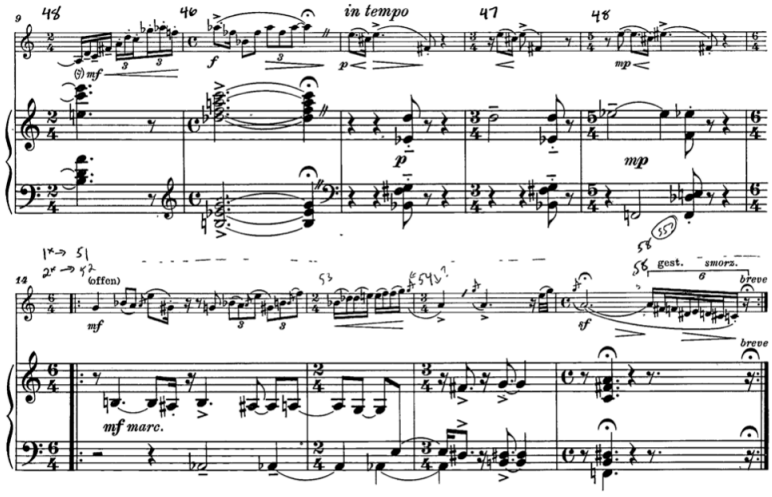
Figure 2 – Screenshot of Track Groups and their Use as a Workspace



There are surely infinite variations to the process of determining usable excerpts. The system I came up with was not what I was taught initially by Dafydd, but what my routine

naturally evolved into as I became more accustomed to Pro Tools and listening to takes. Using my producer's take sheet and starting at the beginning of a piece, I started with a take whose comments contained the most positive feedback. In my own notebook, I wrote down a passage of music whose takes I would listen to all of. Once every iteration was heard, I would decide on the best take, then write the take number on the piano score.[12] With a principal take of a passage already decided, I would then re-listen to all the takes which cover this passage once more. It was common for an unsuccessful take to have a few notes that have better intonation or sound quality, or better coordination between Vince and me. Should there exist a detail that worked better on an unsuccessful take which could be inserted into the principal take, I would write that number over the note(s) that needed to be replaced.

Figure 3 – An example of the piano score when takes have been decided



[12] It is essential to follow the piano score because the collaborator's efforts and mistakes are just as important as those of the soloist.

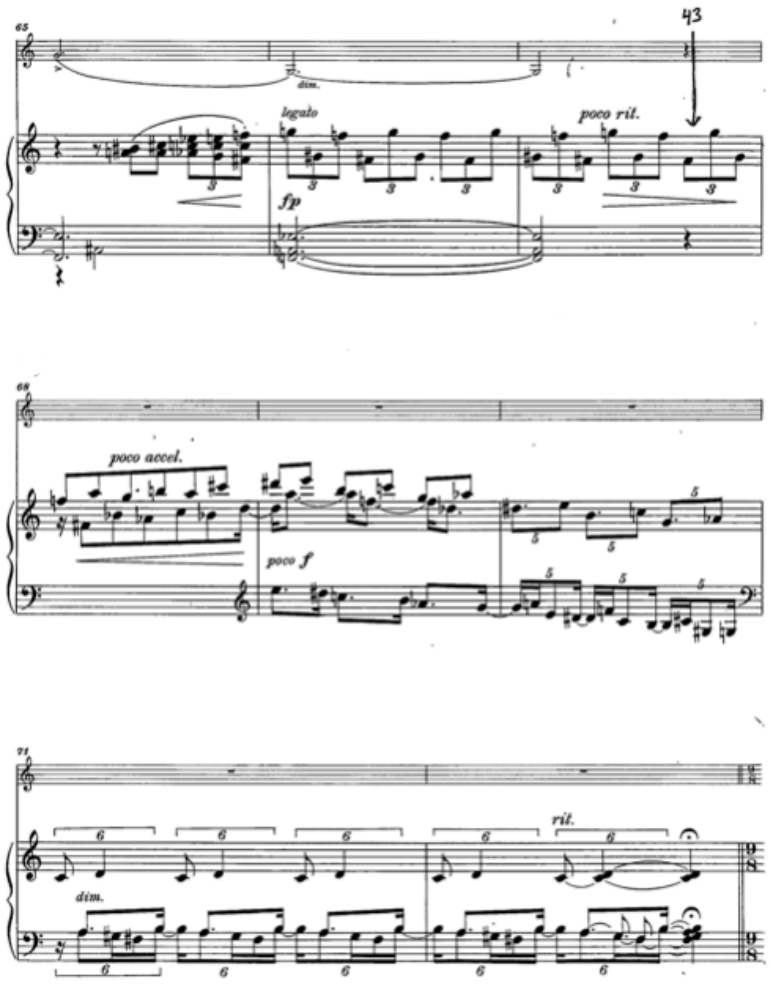


Figure 3 illustrates that when a passage's takes have been decided, the result can either be a tapestry of edits or a lengthy stretch of satisfactory playing. Both taken from Zehm, the first excerpt shows how I had to use a different take for almost each measure, while the second excerpt shows how Vince successfully played an entire passage in one take.[13]

Now that passages have been decided, it was time for me to actually make use of Pro Tools. With the take numbers of a passage figured out, I would extract those moments from the raw group and place them in the track group directly below.

[13] The numbers above the music indicate the take number.

Figure 4 – Pro Tools Session with Passage Excerpts already Determined

With SLIP MODE and Tab to Transient enabled, as indicated with the blue arrows in the upper left corner of Figure 4, selecting an excerpt of a take is very simple. When the TAB key is pressed, the cursor will automatically go to where the first sound begins. I would say that this was successful approximately 80% of the time. Tab to Transient did not work when:

-I was playing a muted or stopped passage
-I needed to capture my inhalation before an entrance
-I needed a particular note(s) during a loud moment or my note was softer than a preceding note from the piano
-the Pro Tools software did not truly capture the initial attack of the horn and/or piano

For these moments when Tab to Transient was not reliable, it was still an easy task to approximate the beginning and/or ending of what I needed based on the appearance of the wave.

Once I decided the passage I wanted, I would write the exact time of the beginning and ending of the passage in my own notebook, copy the chunk, and then paste it to the track group beneath the raw group. In order to keep my work organized, I would then rename the chunk to correspond to the measures of the piece.[14] This is indicated with the blue arrow in the center of Figure 4.

[14] This step became crucial for the mixing stage.

Pasting clips together is another simple process. With the Hand Grabber tool enabled (upper blue arrow in Figure 5), I was able to accomplish this quickly by going to the next or previous clip, right click, and then select “Snap to Previous/Next.” The two adjacent clips are now fused together without any sound in between.

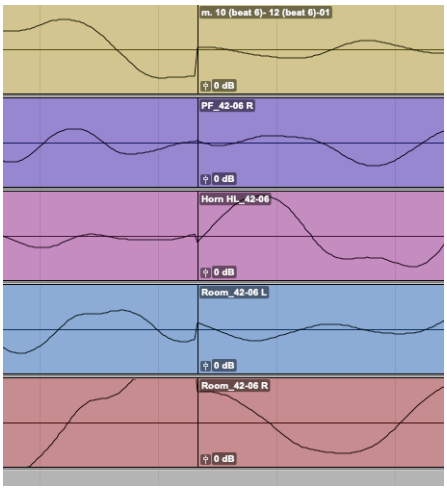
Figure 5 – Snap to Previous/Next

With the newly joined together clips will come edit clicks since they are not of the same takes. A simple cross-fade can be added by highlighting the moment when the two clips slid together and then pressing F. This step took playing with. Sometimes joined together clips would have no click, whereas other times there would have to be significant adjustments in either the length of the clips joined together and/or how long of a cross fade was required.

There were times when, no matter how much work was done, the fused clip would always sound like an unnatural edit. The first reason this may happen is because the two clips, when adjoined, do not resemble a traditional wave, as can be seen from Figure 6.[15]

[15] I could not always assume that this was the case because there were successful edits that also did not resemble a traditional wave.

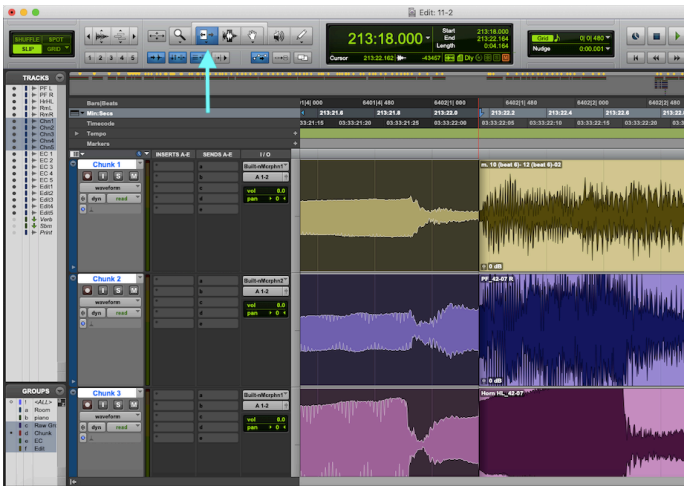
Figure 6 – An Example of what will be a Rough Transition



When this was the case for me, I sometimes had success when I inserted a little bit of space between the two clips, then inserted a cross fade.

Another reason may be because the clips are not being attached at the ideal moment. The Trim Tool can easily be used to fix this.

Figure 7 – Trim Tool



With the Trim Tool enabled, as can be seen from the blue arrow in Figure 7, I was able to see what came before and after my copied clip. Observing the appearances of the waveform would then allow me to experiment with where I wanted to perhaps put a cross fade.

Once an entire track was completed, I copied and pasted the final tapestry into the raw group window. Since my knowledge of sound inputs and sound cards is next to none, I did not know if there was a way to improve the sound quality of my workspace groups. However, when I put the sound file into the raw group, the sound quality was the clearest and most vibrant because the settings were already modified to what was determined at Audio for the Arts.

An important lesson for me at the end of the editing stage was to let things go and move on. I was happy with my edits, but I never shook the feeling that part X or note Y could be better, or there perhaps existed a better take somewhere that I had missed. This is when it became vital for another brain and set of ears to listen to my edits. Daniel Grabois, my major professor, listened to my edits and gave me comments on issues that I may have missed. He suggested the great idea of creating .wav files and sending those to him. This can be done by highlighting the final edited piece, going to File, then clicking “Bounce to” and selecting “Disk.”

Figure 8 – Creating .wav Files

If the specifications prior to bouncing do not match with what is shown in Figure 8, then two files will be created, one for Left microphones and one for Right microphones.

The benefit of having an external set of ears listening to audio files of my edits independent of Pro Tools is that the person will not have the visuals of splices in their sight. The

appearance of these seems to influence the brain into expecting a click when it happens and becomes too much of an interruption to freely listening.

I adjusted my edits according to Dan's comments and then deliberately moved on. The editing stage of the recording process was complete.

Mixing/Mastering

Mike Zirkel, a local freelance audio engineer, did the mixing of my recordings. The purpose of this step is to fix any last minute problematic edits, notes, or takes, add reverb to my sound, adjust sound levels, and eliminate noises.

Since I did all of the recording in a small room at Audio for the Arts, the sound quality can be described as similar to playing in a small, not resonant closet. Mike was able to adjust this and give a concert/recital hall vibrancy to Vince and my playing. His one request to me was to bring to our first session a recording whose sound quality I liked and wanted to imitate. The album I was inspired by was Eric Ruske's *The Classic Horn: World Premiere Transcriptions*. The amount of reverb on this CD was perfect for me. It was just enough to bring everything to life, but not too much that everything would sound fuzzy, unclear, and unbelievable.

It was also important to adjust the sound levels of my recordings. The unanimous feedback I received from Dan and others was that the piano was too loud. I also agreed with this. Furthermore, I felt that the piano attacks were also too strong, especially in the low and high register. My recordings with the new reverb were almost unsettling and uncomfortable with the heavy piano's hard attacks. Mike's solution to this issue was to make the piano "smaller." This involved not only turning the volume of the piano microphones down, but also making the left

and right panning less wide and taking away some of the deepest low frequencies and brightest high frequencies.[16]

A significant portion of the mixing process was devoted to eliminating noises. Many times, a squeaky piano bench and/or piano pedal made its presence in every piece Vince and I recorded. It is almost inaudible when listening via speakers. However, via headphones, the squeaks are conspicuous and distracting. I ask myself if I could have handled this differently during the recording process. Could I have caught this if I listened to my recordings in my own home the night after I made them? This solution is hard to pinpoint because others' advice of not listening to yourself ever during the recording process was essential.

Completing the mixing process with Mike Zirkel was beneficial for two reasons. First, I learned the value and necessity of expressing my wishes and concerns in a clear manner to somebody who is not a horn player. This was quite difficult for me at first. However, as time progressed, I became more skilled at saying what was right or wrong. As mentioned in the Editing section, numbering the measures as I cut and pasted edits together was vital here. Using the visuals of the waveforms and clips titled with measure numbers saved time in terms of pinpointing when there were issues.

The other benefit of working with Mike was that my own skill level of working with Pro Tools improved drastically just by watching him work with my edits. I was at first hesitant to use the Trim Tool. After working with Mike, I have no problem with it. I am now more comfortable and confident with looking at and working with waveforms. Finally, I learned more shortcuts and preferences in Pro Tools that will make my task of editing future recordings faster and easier.

[16] This explanation was provided by Mike himself.

The final stage of the project was the mastering stage. Mike forwarded my mixed material to Justin Perkins, a Milwaukee based audio engineer and owner of the company Mystery Room Mastering. People consider the mastering stage the time when the "finishing touches" are added. For me, more specifically, this stage of the recording process was one where one final brain and set of ears enhanced what has been produced up until this point. Mike and I both agreed that there were times that the piano still needed to come to the ear "nicer," meaning hard attacks in the extremely high and low ranges still needed to be gentler. In addition to this, Justin removed any remaining clicks or noises that Mike and I may have overlooked, gave my album and tracks names that a CD player or streaming service will recognize and display when played, and sent me a master CD-R and USB stick of my album to be used however I please.

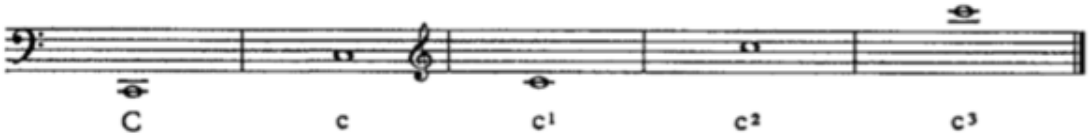
This stage in the recording process was very challenging for two reasons. First, I was quite fatigued because I had been listening to recordings of myself play the same pieces over the course of several months. I now have the ins and outs of everything on my album committed to memory. Every second on my album is a moment I was proud of or a moment I wished was better. This made listening for sound quality from a neutral point of view very difficult. Also, the accomplishment of completing such a large project made it more likely for me to think that everything was great, which was not true. I had to try my best to cast these sentiments aside and push just a little bit more.

Second, just like in the mixing stage, this stage was another lesson in articulating ideas in a clear manner. Since Justin lives in Milwaukee, all of my communication with him was via e-mail. He was gracious enough to do three rounds of mastering for me. Telling Mike what I wanted in person during the mixing process was much easier than telling Justin via e-mail. Luckily, Mike was very helpful and I am grateful for this.

At this stage, the best way for me to listen to what Justin mastered was to listen in a passive manner, without headphones. The best place to do this was in a car while driving. In this setting, I was free of headphones, computer screens, sheet music, and images of waves in Pro Tools. My album felt complete when I was able to focus on driving and still enjoy the music I created.

Part II: Discussion of Composers and Pieces

The remainder of the paper will be devoted to explaining each of the pieces that I have recorded. With each piece, I will first give biographical information about the composer. Next, I will describe the composer's style and describe his contemporary musical landscape. Following this, I will analyze each work, then conclude with why I believe the piece would be a beneficial addition to the standard horn repertoire. Any indication of horn pitches and octave range will be similar to what is found in *Guide to the Solo Horn Repertoire*.[17]



Ferdinand Thieriot – *Sonata in E-flat Major for Horn and Piano*

Before discussing Ferdinand Thieriot's life, it should be known that any biographical information pertaining to the composer is limited at best and generally confined to album or sheet music notes. Furthermore, since he was a contemporary of Johannes Brahms, literature discussing Thieriot alone without mention of the major composer is rare. Thieriot was born in

[17] Dempf and Seraphinoff's range guide was "adapted from D. Kern Holoman's style guide, *Writing About Music: A Style Sheet*…" Linda Dempf and Richard Seraphinoff, *Guide to the Solo Horn Repertoire* (Bloomington, IN: Indiana University Press, 2016), x.

Hamburg, Germany on April 7, 1838. He, as well as Brahms, studied composition with Eduard Marxein in the Hamburg borough known as Altona.[18] Thieriot later studied with Josef Rheinberger in Munich. With the assistance of Brahms, Thieriot lived and worked in Vienna. From 1870–1875, he was Styrian Music Director in Graz.[19] Thieriot later returned to Hamburg, where he earned a living teaching, performing as a cellist, and composing until his death on August 4, 1919.[20]

Thieriot composed approximately one hundred works, many of which have never been published and remain in manuscript form. Within this, he composed an opera, ten symphonies, two piano quartets, and an octet that uses the same instrumentation as Franz Schubert's *Octet*. His writing can be considered conservative late Romantic. The writing styles of Felix Mendelssohn, Louis Spohr, Franz Schubert, and Robert Schumann that can be heard in his works suggests that Thieriot was inspired by these composers.

Although he amassed quite a large library of compositions, perhaps Thieriot fell into obscurity because his writing was seen as too allegiant to composers who inspired him. Surprisingly, the desire for individualism was just as alive at the start of the twentieth century as it is today. Referring to an autumn, 1896 performance of his Sinfonietta in E, Op. 55, a now unknown reviewer lamented that:

> [whilst] hearing it, there were moments when the hearer was fairly well entertained; but the whole impression of the composition did not last the length of the serious half of the concert, and we say this despite there was nothing of a labored effect in the music; on the contrary, it went along with a spirited Mendelssohnian fluency…But undoubtedly he has his talent, but it cannot be far wrong to say that talent has a good deal in the way of mere mediocrity of sentiment and ordinary effect in a general sense. Honestly, who can particularly

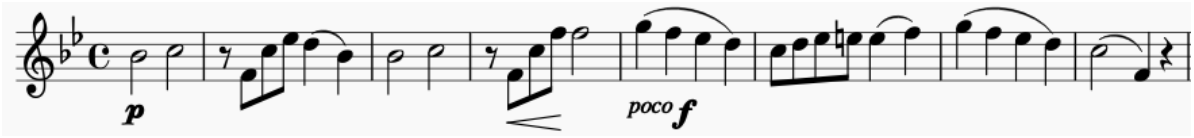
[18] I have also seen his name spelled as Eduard Marxsen.
[19] Styria is a state in southeast Austria.
[20] "Edition Silvertrust Presents Ferdinand Thieriot," accessed March 7, 2020, http://www.editionsilvertrust.com/thieriot-octet.htm.

> care to hear new compositions that are without any trace of individuality – like Thieriot's?[21]

The existence of recordings of Thieriot's chamber music suggest that, if anything, his chamber music made more of a lasting impression than his other works.[22] Characteristic of music of the Romantic era, Thieriot's works are meant to be enjoyed in homes rather than concert halls. There is no impetus to be revolutionary in his works. The participatory aspect of music is the focus.

The writing of Thieriot's Horn Sonata suggests that the work was meant for personal enjoyment. He wrote the piece in 1915, four years before his death. Approximately 13 minutes in length, the piece is not long. It consists of three movements that are ordered in the traditional fast-slow-fast form. The harmonic structure of the sonata is also conservative in nature. The first movement is in E-flat Major, followed by the second movement in B-flat Major, and then returning to E-flat Major in the third movement.

Figure 9 – First Movement Main Theme



The first movement begins with a sweet melody played by the horn (Figure 9). The piano provides simple accompaniment to this melody, which is found several times throughout the movement slightly altered if not in its original form.

[21] "Saturday Evening Promenade Concerts," The Musical Standard 6, no. 150 (Nov. 14, 1896): 306.
[22] As mentioned in Creating a Musical Product, recordings that I consulted for this paper include his Piano Quintet, Op. 20, Theme and Variations, Op. 29, String Sextet in D-major, Octet in B-flat Major, Op. 62, and his Piano Quartet in E-flat Major, Op. 30.

Figure 10 – First Movement Second Theme

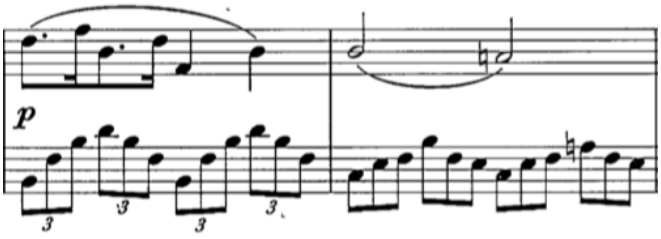
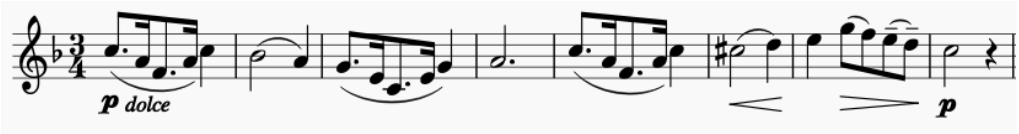


Figure 10 shows the second theme of the first movement, which is another sweet and simple melody. The piano announces this new theme and both instruments pass around this short idea throughout the movement. The dotted eighth and sixteenth note rhythm is accentuated because triplets are always occurring when this motive appears.

Figure 11 – Second Movement Main Theme



The principal melodic idea of the second movement is another sweet and simple melody (Figure 11). The swinging quality is very similar to the second theme in the first movement, as can be seen in Figure 10. One could easily interpret the melody as a lullaby. The peacefulness temporarily becomes interrupted with a moment of triumph and two measures of scherzo before returning to the main idea (Figure 12)

Figure 12 – Second Movement Mini Scherzo

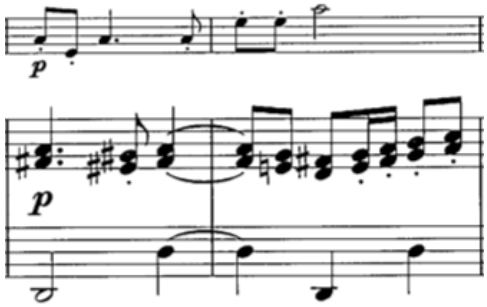
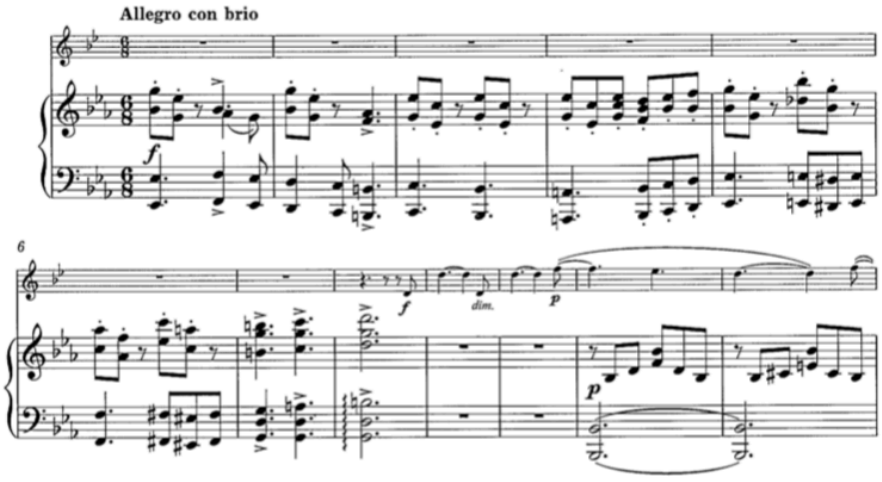


Figure 13 – Third Movement Rondo/Tarantella Characteristic



Mendelssohn's influence shows in the last movement. Figure 13 shows how the piano begins the movement with a theme that reappears many times throughout the movement. Thieriot is insistent on the listener recognizing the idea of down beats consisting of two eighth notes rather than three in what is typically the rondo of a horn work. The technically demanding piano part is also reminiscent of Mendelssohn's tarantellas. However, the confident, Mendelssohnian virtuosity is replaced with a sweet, happy character. Thieriot captures this by having the horn part be almost entirely lyrical; a stark contrast to the technical, virtuosic piano part. The triumphant ending of the movement acts as further support for the idea of the movement being a tarantella/rondo combination.

The melodies present in Thieriot's sonata are sweet and pleasant, yet quite difficult to execute on the horn. This is a great opportunity for horn players to experience a common characteristic of the music of Schubert and Schumann; simple melodies or ideas that are actually quite technically virtuosic.[23]

[23] Horn players already get plenty exposure to this in pieces such as Schubert's Octet, Brahms' Horn Trio, or Schumann's Adagio and Allegro or *Romances*.

Figure 14 – Range Requirement in Thieriot

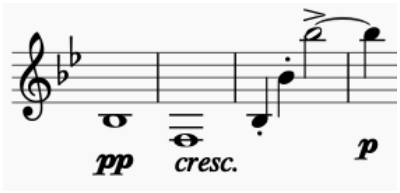


Figure 14 is also indicative of the worthiness of this piece. The horn player has to confidently navigate through two and half octaves in three measures within a quiet dynamic range. I find this excerpt to be a nice preview of the non-stepwise motion required by horn players when playing music of the twentieth and twenty-first centuries.

Thieriot's sonata is also a great complement to Rheinberger's Horn Sonata. There are several similarities that will be of benefit to horn players. Both pieces are traditional in their structure with predictable forms, sometimes contain busy piano parts, and sometimes utilize the high range of the horn unexpectedly. The challenge with Thieriot's piece is to play the entire range of the horn in a way that does not suggest effort or struggle.[24]

Fernand Lamy – *Cantabile et Scherzo for Horn and Piano*

Fernand Lamy is remembered more as a conductor and administrator rather than composer. His compositional output is very small, and the only tangible evidence of his artistic knowledge is a 1954 LP recording entitled *L'Oiseau-Lyre; Parisian Songs of the Sixteenth*

[24] An uncited source on imslp.com states that "[the] original version in E-flat major was written for the "Althorn". This brass instrument in Eb tuning, which was widespread in Germany between 1870 and 1918, especially in military bands, is now rarely found. In English brass bands this instrument (in England named "Alto Horn", in America named "Tenorhorn") is still partly to be found. A performance on a modern F-horn is possible, requires a quite experienced player because of the high pitches." However, the autograph version of the piece, which is in E-flat major, makes no mention of the piece being originally for altohorn. Thieriot's chamber pieces that use the horn also have the characteristic of unexpected high passages. I think it is unlikely that such pieces called for altohorn in these settings too. "Tenor Horn Sonata," accessed March 7, 2020, https://imslp.org/wiki/Tenor_Horn_Sonata_(Thieriot%2C_Ferdinand).

Century.[25] Born on April 8, 1881, Lamy's musical life began with violin lessons as a child. His ascent to leadership was incremental, starting first with a position as a musician with the 33rd artillery regiment of Poitiers.[26] Following this, he became bandmaster of the military and finally the Head of Music Nancy.[27]

In 1912 and 1913, Lamy was employed with the Champs Elysées theater, first as choirmaster and then conductor. Under the direction of the businessman Gabriel Astruc, Lamy's tenure at the theater came at a time when global aspirations were met with xenophobia. Astruc had a love for performances of foreign theatre and oversaw the arrival of the Ballets Russes to Paris.[28] Consequently, Lamy was presumably in a quandary, having to conduct foreign performances for uninterested audiences.

Following his time in Paris, Lamy became the director of the Conservatoire de Musique de Valenciennes, an institution that is still around to this day. While there, he founded the chamber music society known as L'Association des Concerts Symphoniques. I could find no documentation concerning the years, but it is most likely during this period that he also taught composition and wrote *Cantabile et Scherzo*. Other accomplishments Lamy is known for are his position as Principal Inspector at the Direction of Arts and Letters, artistic president of the Confederation of Music of France, member of the committee for the 100 year anniversary of

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[25] On this recording, Lamy is the conductor of an ensemble known as Ensemble Vocal Fernand Lamy. I have not found any material explaining this ensemble.

[26] This most likely would have happened around 1909 or 1910.
"Maurice René Marie Louis Chevreau," accessed March 7, 2020, https://histoire-patrimoine.jimdo.com/morts-pour-la-france-christophoriens/fiches-individuelles/chevreau-maurice-ren%C3%A9/.

[27] I am under the impression that significance gets lost in translation. In French, "bandmaster of the military" is "sous-chef de musique de l'armée." Internet searches reveal plenty of information pertaining to past people who have obtained this position, but nothing can be found pertaining to Lamy in this position.

[28] Davinia Caddy, *The Ballets Russes and Beyond* (Cambridge, UK: Cambridge University Press, 2012), 136–137.

Vincent d'Indy, and biographer for the composer Joseph Guy Ropartz, among others.[29] Lamy died in Paris on September 15, 1966 at the age of 85.

Lamy's musical output was not only eclipsed by his many administrative roles, but also by the presence of other composers, especially Eugène Bozza. Bozza became the director of the Conservatoire de Musique de Valenciennes in 1950. His twenty-five year tenure as director was a time when he produced many solo and chamber works, most notably, within the scope of this paper, *En Forêt.*[30]

Lamy's *Cantabile et Scherzo*, written in 1949, and Bozza's many short solo works are typical examples of French examination pieces. In France, it is tradition for composers to write short pieces for a solo instrument and piano. The pieces are usually written for the professor at the Conservatoire National de Musique de Paris and are performed as part of a concours, or examination that students must pass in order to prove that they are ready to graduate from the conservatory.[31] Jean Devémy, the Professor of Horn at the Conservatoire National de Musique de Paris from 1937–1969, was the recipient of many examination pieces for horn and piano, including *En Forêt* and *Cantabile et Scherzo*.[32] Such examination pieces usually contain clear melodies, though it can be said that as the twentieth century ended, melodies and tonality became less clear. Also, composers write solo parts that contain techniques and passages that would

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[29] Jean Naert, *Le Centenaire de Vincent d'Indy 1851–1951* (Paris: Imprimerie F. Paillart, 1952), 11. Details about Lamy's life are spotty and mostly found in what seem like obituaries. A reliable source for a snapshot of his life can be found at https://www.lanouvellerepublique.fr/chauvigny/fernand-lamy-une-carriere-en-musique.

[30] Lois Jeanne Kuyper-Rushing provides an excellent explanation of Bozza's life and awards he received in her dissertation "A Thematic Index of the Works for Woodwinds by Eugène Bozza (B. 1905)." https://digitalcommons.lsu.edu/cgi/viewcontent.cgi?article=5854&context=gradschool_disstheses.

[31] Susan J. Rekward gives an excellent description and history of the Paris Conservatoire in her dissertation "The Horn at the Paris Conservatoire and Its Morceaux de Concours to 1996." https://search.proquest.com/docview/304369709?pq-origsite=primo.

[32] Emily Addell Britton lists and describes each examination piece written for Devémy in her dissertation "Jean Devémy and the Paris Conservatory *Morceaux de Concours* for Horn, 1938–1969." https://search.proquest.com/docview/1656168257?pq-origsite=primo.

intentionally test technical facets of musicians' playing. Paul Dukas' *Villanelle* and Bozza's *En Forêt* have become traditions within themselves. They usually are the only opportunities for students to experience French examination pieces.[33] *Cantabile et Scherzo* and many other similar pieces do not get the attention they deserve.

Figure 15 – *Cantabile et Scherzo* Opening

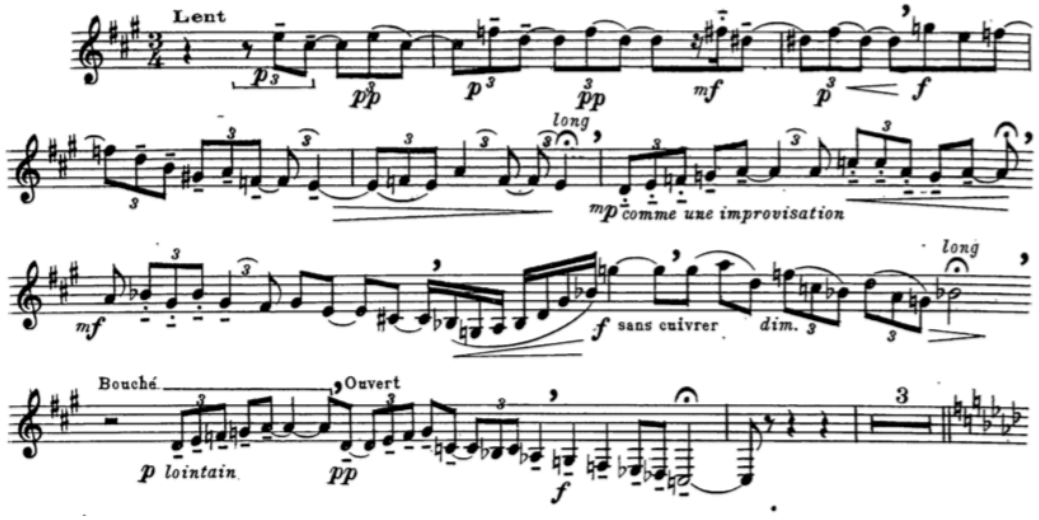
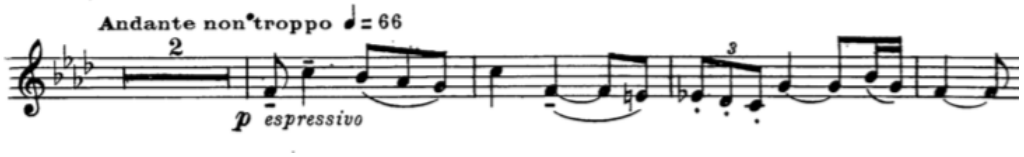


Figure 15 shows how Lamy's piece begins. It starts with an improvisatory introduction. The horn plays a cadenza, which also contains the piece's lowest pitches.

Figure 16 – *Cantabile et Scherzo* Principal Idea

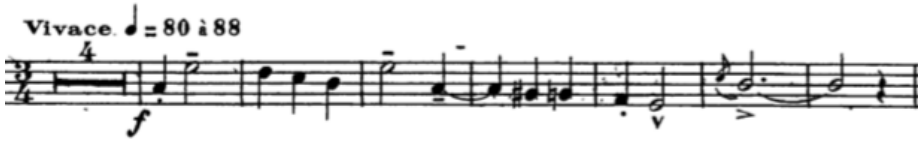


From here, the piece transitions into a gentle section marked *Andante non troppo* (Figure 16). The initial melody played by the horn is the piece's principal melodic idea, which can easily be identified by the perfect fifth interval played by the horn's first two pitches. The form of the initial phrase is a standard eight bar idea. However, the B section is not as straightforward. There

[33] It would be interesting to see if this is the case in France. My argument is centered around the trends in horn pedagogy in America.

is more chromaticism, less stepwise motion, and more complex rhythms are found (see Figure 23).

Figure 17 – Principal Idea in Scherzo Form



The subsequent *Vivace* section marks the "scherzo" portion of the piece (Figure 17). After a short piano introduction, the principal melodic theme announced with a perfect fifth interval is introduced in an almost hybrid waltz and *ländler* form. The melody is quite straightforward, calls for stopped horn playing, and is accompanied by a piano part that does not impede the horn melody.

Figure 18 – Chant Interlude

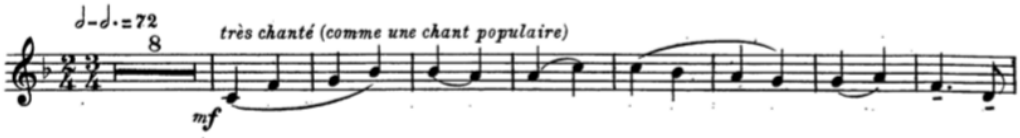
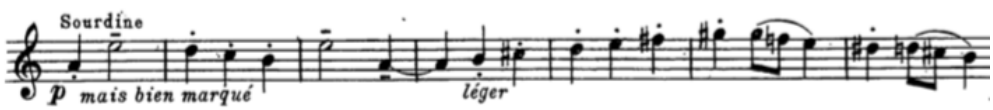


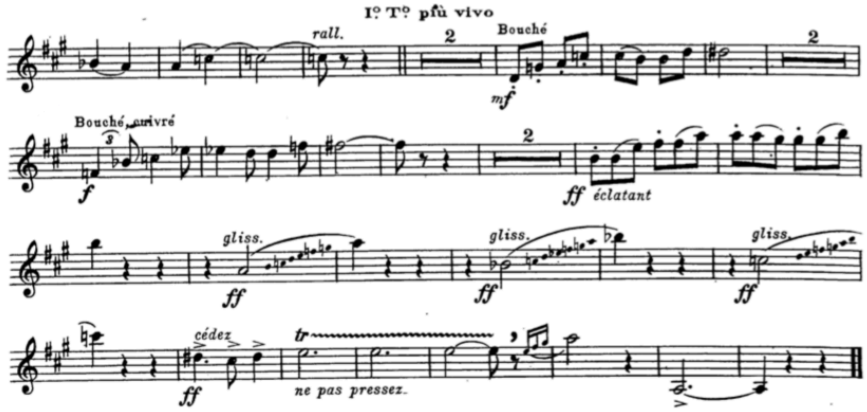
Figure 18 shows that the scherzo atmosphere becomes calmer with a section containing the instructions *très chanté (comme une chant populaire),* or, like a popular song. After an eight bar piano introduction, the horn plays a similar, arching melodic idea whose opening intervals of a perfect fourth, major second, and minor third are easily recognizable when they reappear. The rhythm is simple and calls for a few eighth notes. This chant-like melody occurs five times, with the final iteration more rhythmically active (similar to the B-section of the Andante non troppo passage).

Figure 19 – Principal Idea in Muted Scherzo Form



Lamy brings back the principal scherzo idea, this time muted and with more chromaticism (Figure 19). Also, the melodic idea alternates between the horn and piano (it is marked *en dehors,* or, to the fore, in these places). At last, there is one final, ecstatic announcement of the melodic idea unmuted. This leads to the customary c3 found in many French examination pieces and a virtuosic reiteration of the popular chant theme before triumphantly concluding the piece (Figure 20).

Figure 20 – Conclusion



As mentioned above, Dukas' *Villanelle* and Bozza's *En Forêt* have cast a shadow over *Cantabile et Scherzo* and many other French examination pieces. There is plenty of similarity in Lamy's work to many other French examination pieces. It has a clear, straightforward form and is a great piece for advanced horn players. Pianists can also benefit from this piece because there is at times deceptive difficulty. Regarding viewing the piece as a learning resource, *Cantabile et Scherzo* contains many challenges which will surely be beneficial to horn players.[34]

[34] Surely, different horn players will have different issues. What I describe is what I think would be the most common problems horn players will face with this piece.

Figure 21 – Unorthodox Stopped Horn Writing

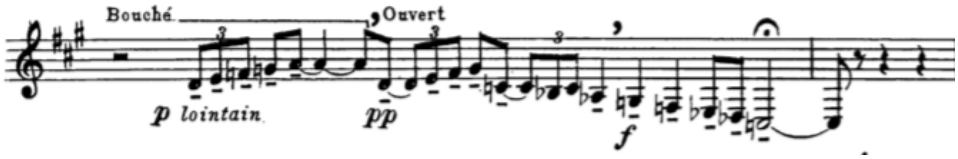


Figure 21 shows how, in the improvisatory introduction, Lamy skillfully reverses the traditional use of stopped horn. As it is normally used to signify echo, he calls for the horn player to play the "echo" open and at a softer dynamic than the previous stopped passage. Furthermore, this type of writing that calls for stopped and then immediate open playing is a great test for intonation, as it is easy for the intonation of stopped horn pitches to be too high. The *subito forte* at the end of the excerpt is another great test for horn players. Playing a "g" a healthy *forte* dynamic is a problem for many horn players, especially if it has to be sudden and not come at the end of a crescendo.[35]

Figure 22 – Perfect Fifth Focus

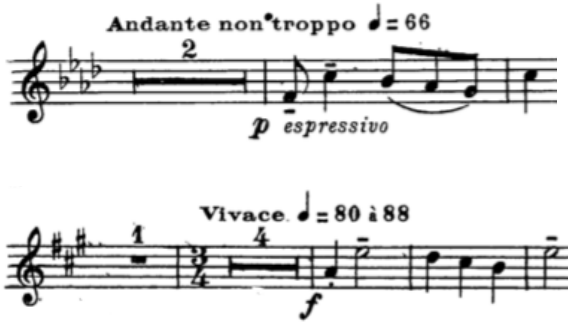
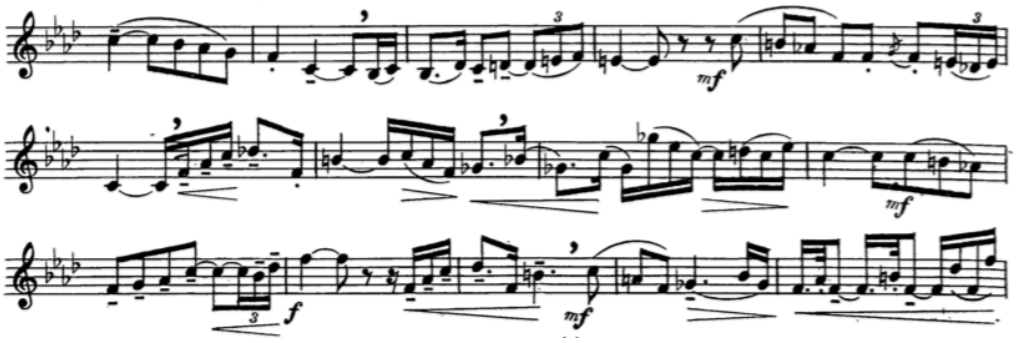


Figure 22 displays the initial perfect fifth intervals of the principal melodies. Ear training and intonation in terms of intervals are also put to the test in this piece. It is easy for horn players to overstep perfect intervals, thus creating a distance that is too large. Taken a step further, c2 is a

[35] Dmitri Shostakovich's *Symphony No. 5* was written in 1937. I mention this fact because the low notes at the end of the cadenza are the same pitches as the opening motive of the well-known low horn excerpt from the first movement of his symphony.

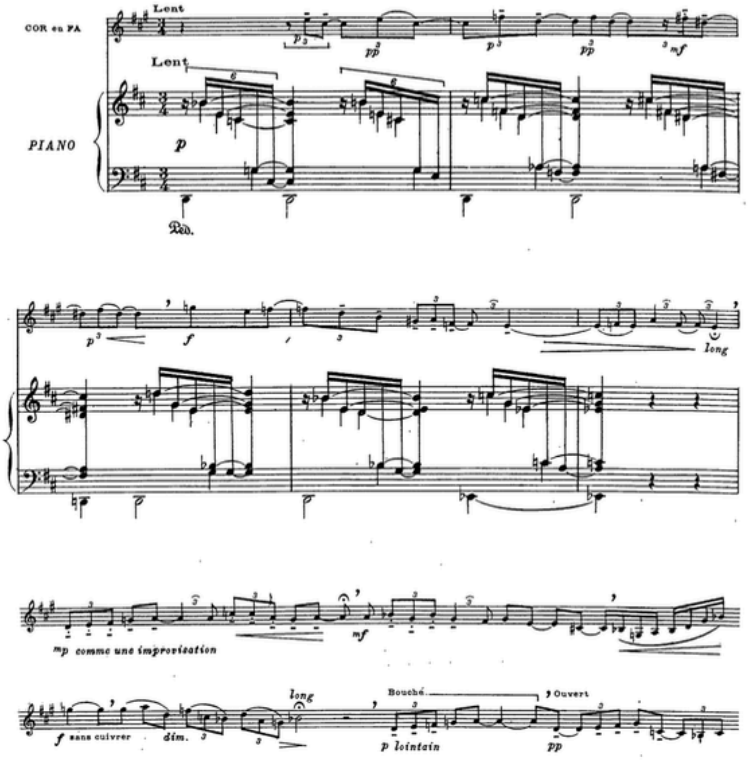
note whose intonation is generally always too high. Playing this piece with a piano can somewhat mitigate this issue. However, it is still worth mentioning.

Figure 23 – Athletic Characteristic of Melody



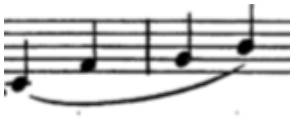
As mentioned earlier, the second section of the *Andante non troppo* melody contains less stepwise motion and is more active rhythmically. The challenge for the horn player is to make this section sound just as lyrical and musical as the previous phrase, as shown in Figure 23. The temptation will exist to make the passage sound mechanical and athletic.

Figure 24 – Preponderance of Details in Score



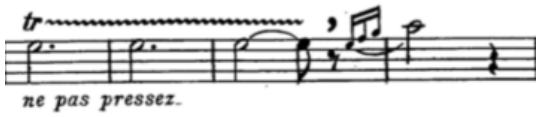
A surprising characteristic of *Cantabile et Scherzo* is the preponderance of instruction found. The horn player is told what to do with almost every note in the piece. Figure 24, which shows the introduction and part of the horn cadenza, shows how the horn player is not truly "free," given the many articulation, dynamic, and text markings. There are very few pitches in the example that are not marked with some sort of instruction. However, these unmarked notes carry the assumption that they should be treated like preceding notes. What is interesting about this is such specificity will inevitably still cause much variation in how this piece will be interpreted by other horn players.

Figure 25 – Putting the Brakes on Interval Jumps



The initial theme of the popular chant contains the similar obstacle of not playing intervals too wide (Figure 25). However, there is the other factor of the horn player pressing the intervallic "brakes." After many iterations of stating the perfect fifth interval, the horn player will have to announce the melodic idea of the chant section with a perfect fourth. It is common for horn players to direct most of their attention to the widest interval. All thinking stops after that interval is achieved, leading to wrong notes afterwards. The major second interval after a perfect fourth is the ideal test for this scenario.[36]

Figure 26 – Lip Trill that Cannot Falter



[36] In my own individual practice, I found myself playing the g1 with too high of pitch because I was too preoccupied with the preceding perfect fourth interval.

The final obstacle comes at the end of the piece (Figure 26). Lamy calls for the horn player to perform a lip trill for three measures. He is aware that a trill from e2 to f#2 is uncomfortable and states that the horn player should not hurry through the bars (indicated by the instructions *ne pas pressez*). This last test will surely be an issue to many horn players, as lip trills are generally the least practiced facet of horn playing.

Friedrich Zehm – *Ballade for Horn and Piano*

Friedrich Zehm is considered a German composer even though his location and upbringing lack concrete borders. He was born in 1923 in Silesia, a region that is now, for the most part, Poland, and grew up in Pomerania, a region that is currently mostly Poland and Germany. Zehm began studies in piano and music theory at the Salzburg Mozarteum in 1941. His time as a student was cut short in order to work for the National Labour Service.[37] During this time, Zehm suffered a serious injury and was hospitalized in Wroclaw, Poland from 1942–1945.[38]

From 1948, Zehm resumed his formal studies at the Freiburg Music Academy, studying piano with Edith Picht-Axenfeld and composition with Harald Genzmer. It was from this point until his death on April 12, 2007 that Zehm maintained short stints and projects. At the same time, he wrote over two hundred works, yet never insisted that composing was his full time

[37] Nazi Germany's Reich Labour Service (Reichsarbeitsdienst) was voluntary military and/or labour service German men and women took part in for periods of between six weeks and six months. Lasting from 1933–1945, "the most common tasks of the male Labour Service were the reclamation and cultivation of land, the straightening and damming of rivers, the building of autobahns and other roads, and the harvesting of crops." Hartmut Heyck, "The Reich Labour Service in Peace and War: A Survey of the Reichsarbeitsdienst and its Predecessors 1920–1945." (master's thesis, Carleton University, 1997), accessed March 7, 2020, https://curve.carleton.ca/ba1b4557-2185-4e06-9ffe-a4090cdbd117.

[38] I could not find material pertaining to his injury.

pursuit.[39] Examples of his temporary jobs include music reviewer for *Amerika-Haus* in Freiburg from 1956–1963 and chief cataloger of Paul Hindemith's works at Schott Publications (presumably from 1963–1985), among other smaller endeavors.[40]

The majority of Zehm's compositions are chamber, solo, or vocal pieces. He saw composing works as a social pursuit, writing music which "resulted from his own chamber music activity as a pianist, close contact with chamber music ensembles for which compositions were composed, and the opportunity to achieve the 'clearest focus on purely musical music' in chamber music."[41] His time as a composer began when Paul Hindemith, Arnold Schoenberg, and Igor Stravinsky dominated and defined modernism and neoclassical style. Zehm was undoubtedly influenced.[42] Tonality is challenged, but never completely eliminated to the point of atonality. Furthermore, just like Hindemith, Schoenberg, and Stravinsky, Zehm's compositional style disregards instrumental limitations. Characteristics of a melody by Zehm on a flute are the same as those on a violin, horn, trumpet, etc.

The most striking characteristic of Zehm's writing is how he makes rhythm the utmost priority. This dependence on rhythm is further emphasized by his ability to make clear, cheeky

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[39] The previously mentioned biographical information and more information can be found at the following sources:
Aryeh Oron, "Friedrich Zehm (Composer, Arranger)," Bach Cantatas Website, last modified June 14, 2017, accessed March 7, 2020, http://www.bach-cantatas.com/Lib/Zehm-Friedrich.htm.
"Friedrich Zehm 1923–2007: Komponist zwischen Tradition und Moderne," accessed March 7, 2020, http://zehm.eu/.

[40] James C. Umble, *Jean-Marie Londeix: Master of the Modern Saxophone* (Glenmoore, PA: Roncorp Publications, 2000), 240.

[41] http://zehm.eu/.

[42] For describing Zehm's compositional style, I listened to the following works:
-*Wie Spät ist es, Signor Haydn?* (piano duet)
-*Prelude and Fugue No. 1,* from *Six Preludes and Fugues* (guitar solo)
-*Serenade* (recorder and guitar)
-*Osterkantate* (choir and brass quintet)
-*Rhythmophonic* (orchestra)
I also consulted the scores to the following works:
-*Canto e Rondo* (trumpet and piano)
-*Pentameron* (bassoon and piano)
-*Sechs Capricen* (two flutes)
-*Rhapsodische Sonate* (violin and piano)

melodies. These features therefore create music that is quite unconventional, but still accessible to listeners. Furthermore, Zehm's compositions are generally quite short and would not be considered difficult pieces to tackle. Few of his pieces surpass the 17-minute mark.[43]

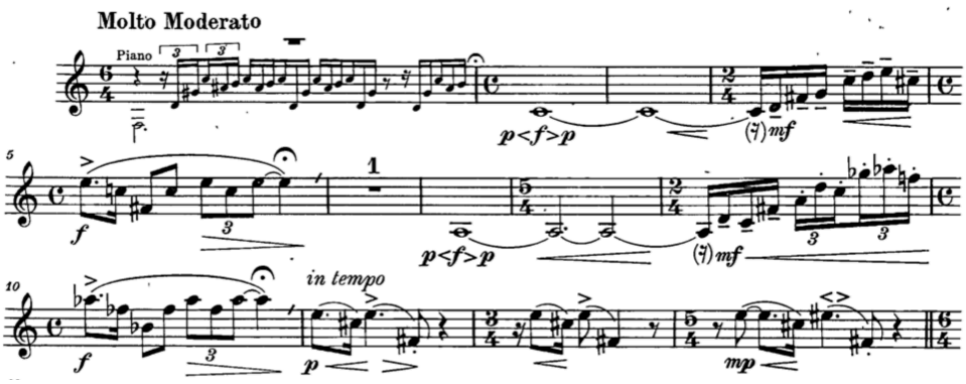
Ironically, such features come together to make a quite difficult work for horn. Zehm wrote *Ballade* in 1981 for Michael Höltzel, eminent soloist, orchestral and chamber musician, educator, and conductor. It was first performed on September 26, 1981 with Höltzel performing the horn part and Božena Kalábová the piano part.[44]

It is more beneficial to consider the form of *Ballade* from a bird's eye view. Each section is generally delineated by tempo markings.

Molto moderato – 6/4 melody – *Vivo – Andante – Allegro – Molto moderato – Vivo*

Within a piece that is less than ten minutes long, the use of fragmented sections that are played twice successively is suggestive of a theme and variations form. Seeing that Zehm's primary interest is rhythm, the *waltz* is the theme. With each new musical idea comes a new creative possibility of how to write in triple meter.

Figure 27 – *Ballade* Introduction



[43] Zehm's compositions and their lengths can be seen at http://zehm.eu/.
[44] Friedrich Zehm, *Ballade* für Horn und Klavier (Mainz, Ger.: Schott Publications, 1983).

Ballade begins with a slow, rhapsodic, and cadenza-like introduction (Figure 27). The listener is under the impression that drama is building, but humor can still be found. Zehm accomplishes this with heavy use of staccato, which is especially found at ends of melodic or harmonic ideas.[45] This is also apparent in the last three bars of Figure 27.

Figure 28 – First Iteration of Triple Meter Melody

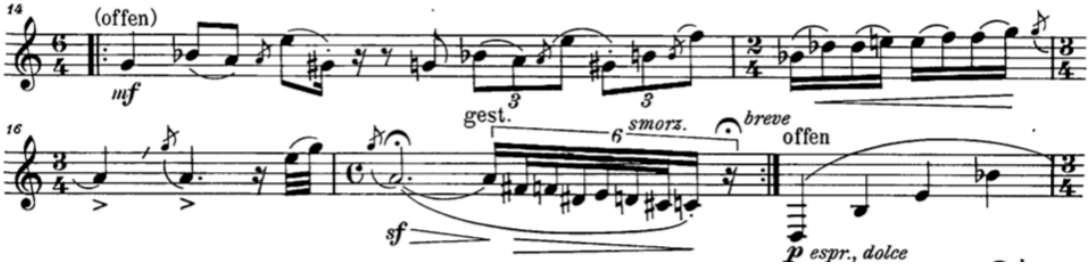
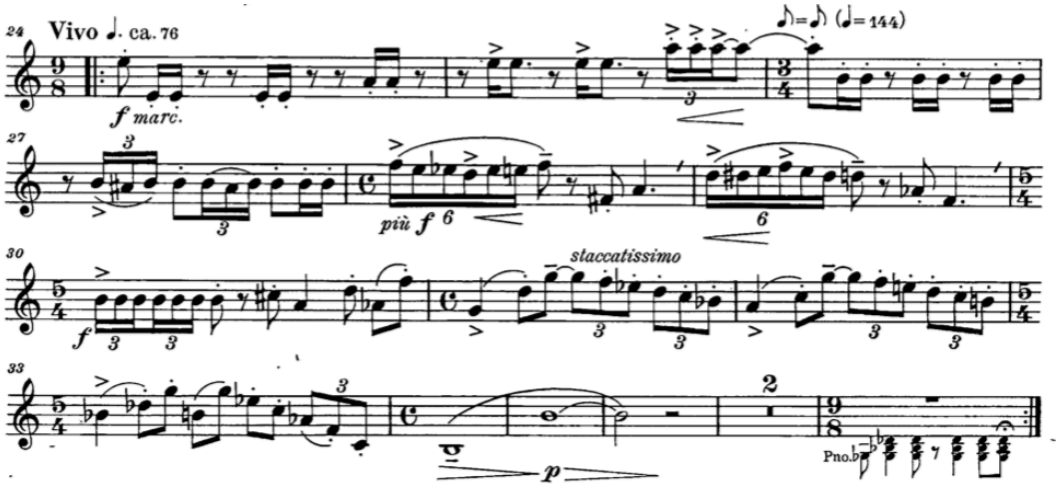


Figure 28 shows the initial, chromatic melody. It has a drunken quality to it and can be considered the first iteration of a triple meter melody. A short, lyrical transition leads to the next "variation." The lyrical, drunken humor becomes gruff, rhythmic cynicism, and a new triple meter melody is found, as can be seen in Figure 29.

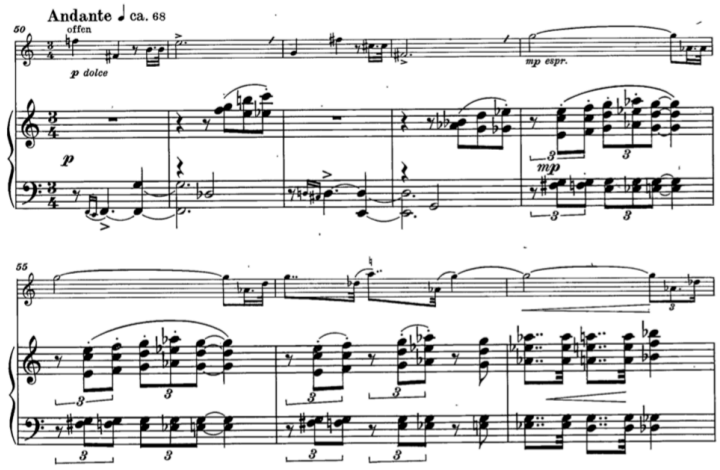
Figure 29 – Second Triple Meter Melody



[45] This is found throughout the entire piece.

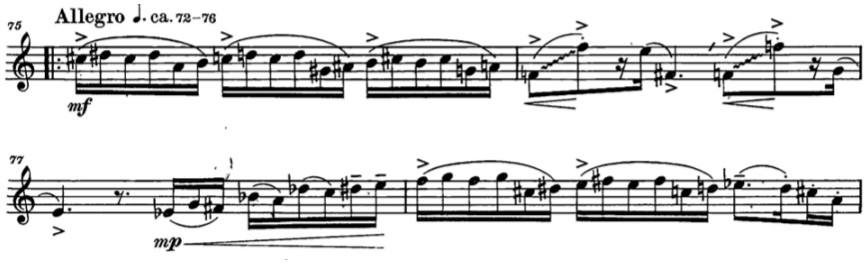
Rhythm is further emphasized with a clear focus on syncopation and off beats, as can be seen in the piano accompaniment.[46] Similar to the melody after the introduction, Zehm writes that the melody should be repeated, a common characteristic in theme and variation form. Regarding horn literature, a great example of this can be found in Carl Maria von Weber's *Concertino*.

Figure 30 – Third Triple Meter Melody



The *Andante* section, shown in Figure 30, contains a new triple meter melody. Rhythm is of number one priority once again. However, Zehm uses this section to show the rhythmic strength of downbeats. The horn part could be considered almost a lyrical march. The piano's eighth note triplets soften the rigidity such a character implies.

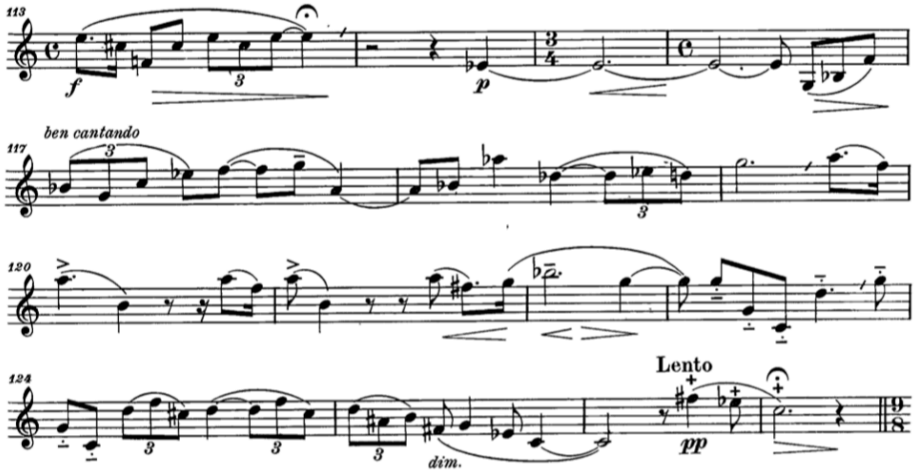
Figure 31 – Fourth Triple Meter Melody



[46] This type of writing within compound meter is common in many of Zehm's works. Similarities can be heard in his *Serenade* for recorder and guitar.

The following *Allegro* section, Figure 31, is a waltz variation that is reminiscent of Maurice Ravel's *La Valse*. It is the longest section found in the piece and is also quite demanding for the horn player. The technical horn part has an improvisatory feel to it, while the piano plays a haunting and ghostly accompaniment.

Figure 32 – *Ballade's* Ballad



Following this section, Zehm transitions back to the opening, rhapsodic introduction. Interestingly, this leads to what would be the true "ballad" of the piece (Figure 32). The melody, which requires strong control of quiet, high horn playing, is quite lyrical and is the only moment in the piece that is not predominately in triple meter. *Ballade* ends with a rousing return to the waltz variation.

There is an incredible amount of technique packed into a short piece. The virtuosity that is present in *Ballade* is why I want to present this piece to horn players. Additionally, my other reason for advocating for this piece concerns opportunities with other composers. The dependence on declamatory rhythms is similar to Igor Stravinsky and Béla Bartók. The earlier mentioned feature of how Hindemith, Schoenberg, and even Berg, write melodies regardless of instrumental limitations is put to the test in this piece as well. My inclusion of this piece is my

attempt to provide horn players with music whose writing is similar to the previously mentioned composers, who, with the exception of Hindemith, did not write any solo horn repertoire.

Oskar Morawetz – *Sonata for Horn and Piano*

Oskar Morawetz was born on January 17, 1917 in Czechoslovakia in the city of Světlá nad Sázavou. His musical life began quite easily because his father, Richard Morawetz, who was a wealthy Jewish businessman, could afford him the resources to practice and study the artform.[47] At the age of six, Morawetz began studying the piano. Music came naturally to him, and he continued his formal study of the instrument and music theory at the Prague Conservatoire from age 10. Upon graduating high school in 1935, Morawetz experienced a similar sentiment many musicians feel to this day. He studied forestry in Prague due to his father's concern that playing music was meant to be a hobby and not a vocation.

Richard Morawetz's feelings about pursuing music changed in 1937, when his son was recommended by George Szell to be assistant conductor of the Prague Opera. This opportunity came about because he had a natural ability to read and play operatic scores on the piano. However, not much was to come of this opportunity. The mounting pressures of World War II changed Morawetz's life trajectory, just as it had with many other prominent Europeans, especially those who were Jewish. On March 12, 1938, in what is known as the *Anschluss*, Austria became a part of Nazi Germany.[48]

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[47] Elaine Keillor, "Perspectives on the Late Piano Music of Oskar Morawetz and John Weinzweig," *Intersections* 33, no. 2(2013): 35–52.
[48] Friedemann Sallis, "Deconstructing the Local: The Aesthetic Space and Geographic Place of Oskar Morawetz's String Quartet no. 5 'A Tribute to Wolfgang Amadeus Mozart'," *Canadian University Music Review* 24, no.1 (1991): 7–29.

His father then helped send him to Paris in 1938 in hopes that musical opportunities could be sought there. However, this sojourn was also cut short because of the war. During this time, Morawetz's parents were in the process of applying to immigrate to Canada. There was initial hesitance to join his parents on such a voyage. He eventually obliged, but he had his doubts. Similar to Schoenberg and Stravinsky who both made new lives in North America, Morawetz saw the move as artistic exile. He believed North America was a cultural desert, a place where his music, and Classical music in general, would not be accepted or understood.[49]

Nevertheless, Morawetz arrived in Toronto on June 17, 1940. He then enrolled as a student at the University of Toronto where he studied theory with Leo Smith and piano with Alberto Guerrero. He was inspired by Guerrero's work as a performer, teacher, and composer. This inspiration was mutual. Guerrero was equally inspired by the vast amount of repertoire Morawetz knew and the reputation he was very quickly building in Toronto.[50] The same sentiments cannot be expressed in terms of his experience with theory and composition. Frustrated with the level of instruction in these programs, Morawetz taught himself composition. His String Quartet No. 1 is the piece he used to graduate in 1944 with the Bachelor of Music degree.

Upon graduating with his Doctor of Music degree in 1952, Morawetz was then appointed professor of theory and composition at the University of Toronto. He stayed in this position until his retirement in 1982. During this period, Morawetz produced more than one hundred works for various formats including chamber, orchestral, vocal, and solo works. His works have been received positively, so much so that he was the recipient of many awards, such as the Order of Ontario, Order of Canada, Senior Arts Fellowship from the Canada Council, and

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[49] Ibid, 9.
[50] John Beckwith, *In Search of Alberto Guerrero* (Waterloo, ON: Wilfrid Laurier University Press, 2006), 86.

the Juno Awards.[51] Many of his works have also been recorded and released on professional record labels.[52]

Morawetz largely wrote in the late Romantic style. Tonality is still present, and it never gives way to atonality, serialism, or twelve-tone style. The majority of his works are either written for piano or use the piano as a performing force. Furthermore, typical of early to mid-twentieth century works by composers such as Schoenberg or Berg, most of Morawetz's works are heavy and serious.[53] Examples of this include his program works *Memorial to Martin Luther King* for solo cello, winds, percussion, and piano, *Sonata Tragica* for piano, and *From the Diary of Anne Frank* for soprano or mezzo-soprano and orchestra, among others.[54]

Morawetz died on June 13, 2007 in Toronto. He made quite an impact on the musical landscape in Canada. Outside of the country, his works have also been received positively, but it is not on the level of Hindemith, Schoenberg, Stravinsky, Berg (who, ironically, wrote considerably fewer pieces), or other major European composers. There are two speculative reasons as to why this is the case. First, as mentioned earlier, Morawetz's chief writing style was that of the late-Romantic period. At a time when serialism, atonality, and incorporating electronics into music was gaining momentum, Morawetz could have easily been seen as old-fashioned or stuck in the past. Friedemann Sallis supports this idea in his analysis of Morawetz's

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[51] "Overview," Oskar Morawetz, last modified 2013, accessed March 7, 2020, http://www.oskarmorawetz.com/Tabs/TabMusician/Overview.php.

[52] From counterpoint music library services: "A great number of his works have been recorded on disc by Columbia, RCA Victor, EMI, Centrediscs, and the CBC. In 1984, the Canadian Broadcasting Corporation issued an anthology of his music on seven records." As mentioned in a previous footnote, his horn sonata is included in this anthology. The University of Wisconsin-Madison Mills Music Library possesses this LP. I, however, have not consulted this recording for my project.
"Oskar Morawetz – Composer Information," Counterpoint Music Library Services, Inc., last modified 2012, accessed March 7, 2020, http://cpmusiclibrary.ca/library_composer.php?cKey=MOROSK.

[53] Morawetz's earlier works are generally lighter and more cheerful. Examples include his *Carnival Overture* (1946) and *Overture to a Fairy Tale* (1956) for orchestra.

[54] *Memorial to Martin Luther King* was written per the request of Mstislav Rostropovich in 1966.
Timothy Maloney, "Oskar Morawetz's *Memorial to Martin Luther King* for Solo Cello, Winds, Percussion, and Piano," *Canadian Winds* 1, no. 2, (2003): 35–39.

String Quartet No. 5 by saying "[throughout] his entire career, Morawetz maintained a distance between himself and the so-called twentieth-century avant-garde…For this he paid the price of being ostracized and treated as a second-rate composer by some of his more "progressive" colleagues."[55] His works effectively garnered a following, but perhaps many others saw Morawetz as nothing revolutionary.

Perhaps it is also too early to speculate on the level of global fame Morawetz will receive. Western music history has placed a large amount of attention on the United States and a few countries of Europe. Consequently, the description "Canadian composer" has no artistic ring or significance to it because there has not been a concrete, individuating style which brings nationalistic features of the country into the genre. When discussing contemporary Canadian composers, the Canadian author Peter Such is frank in his assertion that,

> [musically] speaking, Canada has not yet come of age… [There are many] Canadians who feel that Canada is *already* musically mature, with our excellent orchestras, outstanding chamber groups, top-notch music schools and world-renowned singers, pianists, and so on. Not so. An artistically mature community (call it a nation) has its *own* art, its *own* literature, its *own* music, to draw upon… By and large, Canadian audiences have yet to develop this sense of 'our-own-ness.'[56]

Morawetz's disgust with his theory and composition education in college perhaps attests to his concern of North America being a cultural desert in terms of the techniques of European Classical music. Barbara Pentland, a composer and contemporary of Morawetz, mentioned that she sees herself and other Canadian composers from the 1950s as,

> the first generation of Canadian composers. Before our time music development was largely in the hands of imported English organists who, however sound academically, had no creative contribution to make of any general value.[57]

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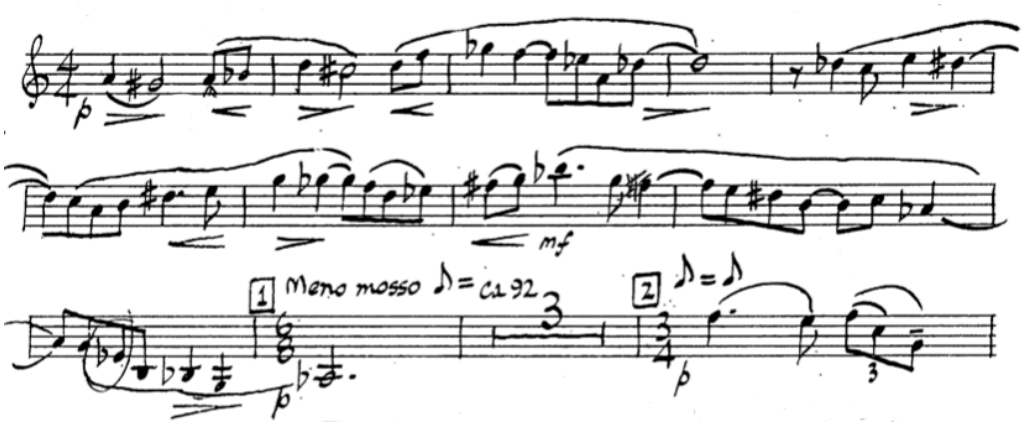
[55] Sallis, 16.
[56] Peter Such, *Soundprints – Contemporary Composers* (Canada: Clarke, Irwin & Co., 1972), preface.
[57] I cannot find the original article, but the quote was taken from a 1950 issue of *Northern Review*. Betty Nygaard King, Kenneth Winters, and John Beckwith, "Barbara Pentland," *The Canadian Encyclopedia,* last modified

If this is the case, Morawetz is the victim of a double edged sword. He could be seen as a pioneer of Canadian music, yet such pioneering has not truly given him global fame because his writing is, to some, mired in late Romantic, European style.

Morawetz's Sonata for Horn and Piano was written in 1978 and commissioned by the Canadian Broadcasting Corporation. It can be considered a late, mature work for the composer, since it was written almost 30 years after he began writing music. Characteristic of his writing, the sonata is, for the most part, dark and serious. Morawetz accomplishes this with heavy use of chromaticism, musical lines that are mostly slurred, and a preference for chromatic tones expressed with flats instead of sharps (this includes ascending lines as well). The difficulty and detailed piano and horn writing suggest that this piece is less a work for solo horn and piano accompaniment and more a conversation between the two instruments. Coming in at a little longer than 20 minutes, it is a major work for the horn and piano.

The sonata is traditional in its structure in that it contains four movements that are arranged as slow, scherzo, slow, fast.

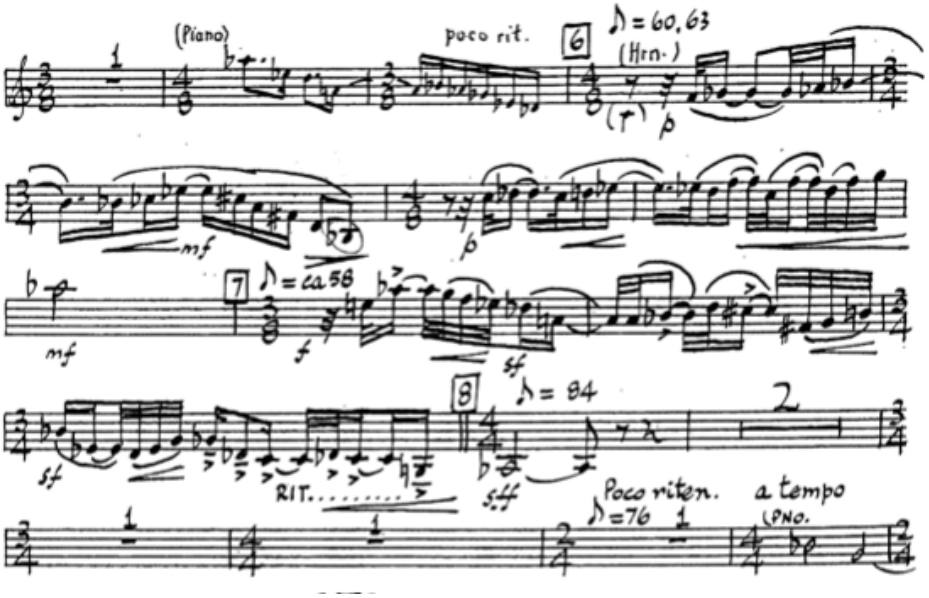
Figure 33 – First Movement Principal Theme



December 13, 2018, accessed March 7, 2020, https://www.thecanadianencyclopedia.ca/en/article/barbara-pentland-emc.

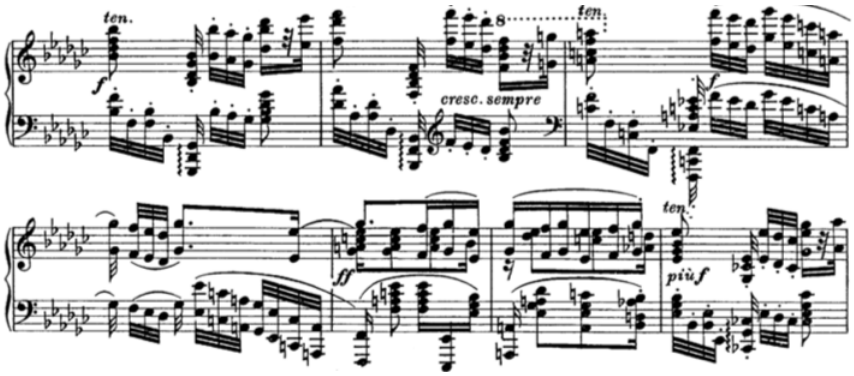
The first movement is a slow, lyrical, yet still rhythmic dirge. Figure 33 shows how the horn immediately announces the principal theme of the movement. As previously described, the chromaticism, slurred lines, and unusual enharmonic classification contribute to the movement's solemn character.

Figure 34 – First Movement Climax



The rhythmic writing of the first and third movements is interesting. Figure 34, which shows the climax of the first movement, displays a style of writing found in Brahms' works, whose climaxes of lyrical works are overtly rhythmic and written within a "fast" time signature. Figure 35 shows this attribute from Brahms' *Intermezzo* (Op. 18, No. 6). The climax of the movement, indicated at the fortissimo, is within a heavily rhythmic environment (and 3/8 time signature).

Figure 35 – Brahms *Intermezzo* Climax



The second movement is the scherzo of the sonata. The piano and horn parts are lighter and gentler, but there is still an air of seriousness to the movement.

Figure 36 – Second Movement Fundamental Motive

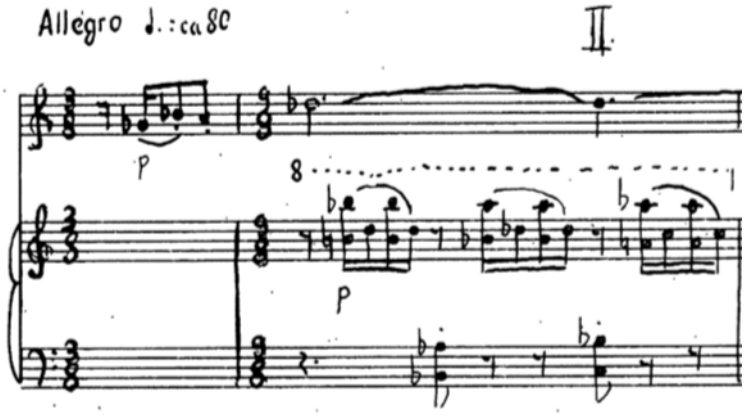
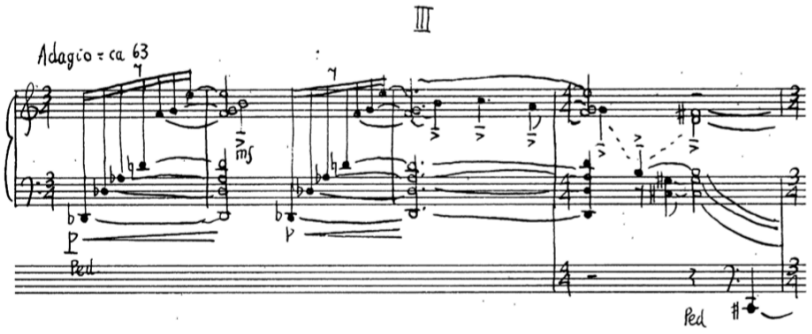


Figure 36 shows the opening rhythm of the horn part. It is the fundamental motive of the entire movement and is found repeatedly in varying forms in both instruments. The relatively light character of the scherzo is deceptively difficult and unsettling. Just like Brahms, there are many moments where rhythmic accents do not happen where they "should," or moments that should have rhythmic accents have silence instead.

The third movement of the sonata is similar to the first in that it is a slow, lyrical, dirge-like movement with a rhythmic, albeit less so, climax.

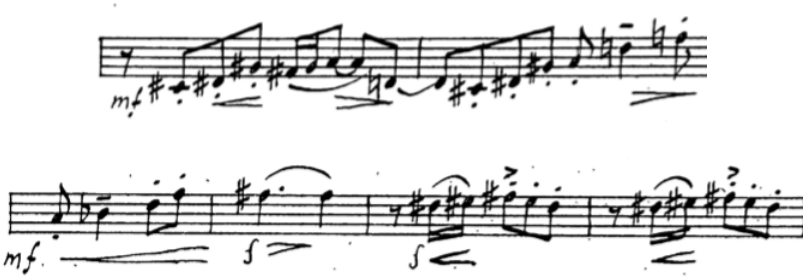
Figure 37 – Ethereal Atmosphere of the Third Movement



What distinguishes this movement from the first movement is the ethereal atmosphere created by the piano in the opening, as shown in Figure 37. This rhythmic idea returns several times in the movement. Thinking more broadly about the sonata as a whole, the third movement acts as a central, improvisatory respite between two rhythmically charged movements. Further improvisatory style in the movement is also noticeable in the extended, muted horn solo. The logical writing of this solo makes this moment the highlight of the movement.

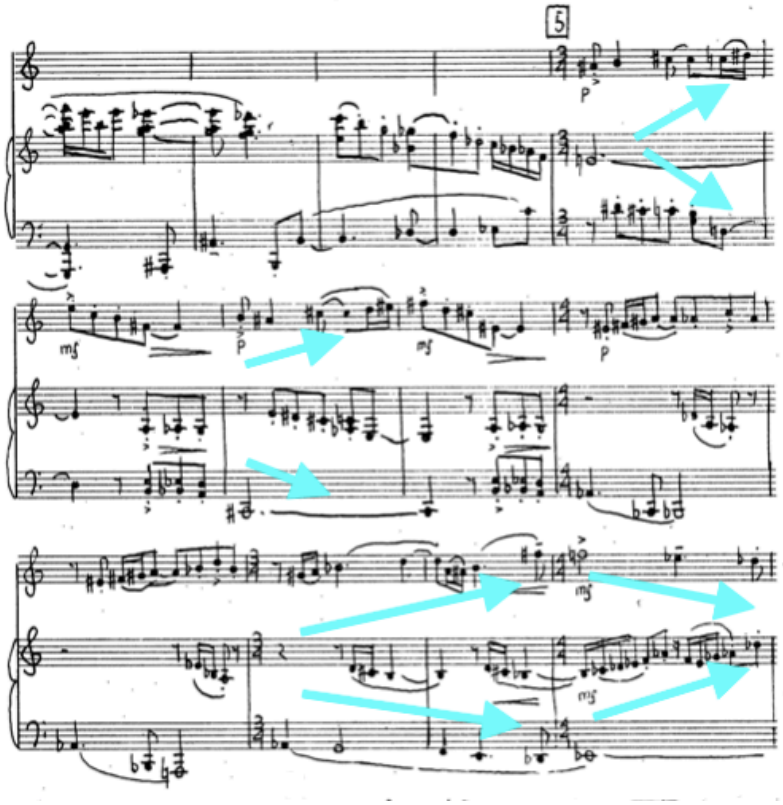
The final movement, marked as Allegro, is another rhythmically charged movement. It opens with a serious, dance-like motive that aggressively announces syncopation, the rhythmic motive that is found countless times in the horn and piano throughout the movement. Figure 38 illustrates two moments at the beginning and end of the movement where syncopation can be found.

Figure 38 – Instances of Syncopation in Fourth Movement



The fourth movement of the sonata is where the conversation between horn and piano is at its best. When played together, both instruments create exciting music.

Figure 39 – Characteristics of Effective Conversation

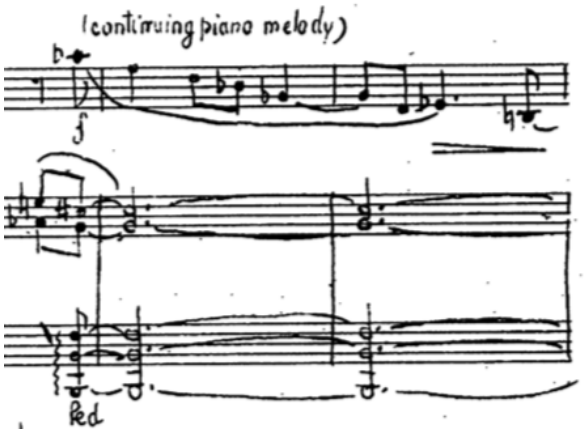


What causes conversation will differ among listeners. My guess as to how conversation is achieved is that there is always an eighth note or sixteenth note engine occurring, as can be seen in Figure 39. There is never a moment when a duration longer than a quarter note occurs. Dependence on contrary motion also creates the sense of conversation, as can also be seen with the blue arrows in the above example. When the horn ascends, the piano descends, and vice versa. The exchange occurs until the very last note of the movement, thus creating a rewarding ending to a difficult and enjoyable piece.

Morawetz's sonata is a great opportunity for horn players to experience a mature, late Romantic work. Such a work is usually confined to the world of string and piano players.[58] A large portion of the aspiring horn player's twentieth-century music history education is focused on Schoenberg and Wagner and their works and influences on other composers. Such "gamechangers," such as Wagner's *Ring Cycle*, Schoenberg's *Gurrelieder* or *Pierrot Lunaire*, and surely many more examples, are fascinating works to study and listen to. However, the chances of a horn player actually taking part in these works, if the piece even calls for a horn, are quite low.[59]

While the piece is not twelve tone, the horn player will get a little preview of Schoenberg's style in this sonata. As mentioned above, the fast movements of the piece are dependent on the repetition of a rhythmic motive, a common feature as music of the late Romantic era started to stray away from strict tonality.

Figure 40 – Morawetz's Help



[58] The Brahms trio, Schubert's Octet and *Auf dem Strom*, and Schoenberg's Wind Quintet are representative examples of this style. Richard Strauss and Reinhold Gliere's contribution to the horn literature are also very welcome. I think there can never be too many works for horn and piano written in the style of this period.
[59] This sentiment can be expressed for brass players in general, who are for the most part left out of the glorifying aspect of revolutionary repertoire from music history courses.

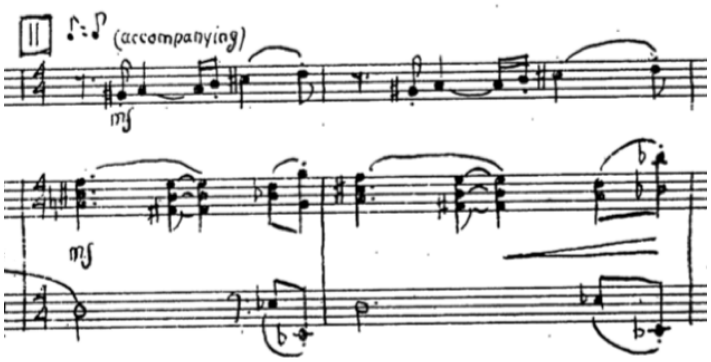


Figure 40 illustrates possibly another idea taken from Schoenberg. Morawetz includes his own version of Schoenberg's *hauptstimme* and *nebenstimme* several times in this sonata and other works. I find this to be a surprising gesture, since, because the piece is not atonal, it is quite easy to identify what is and is not the melody.

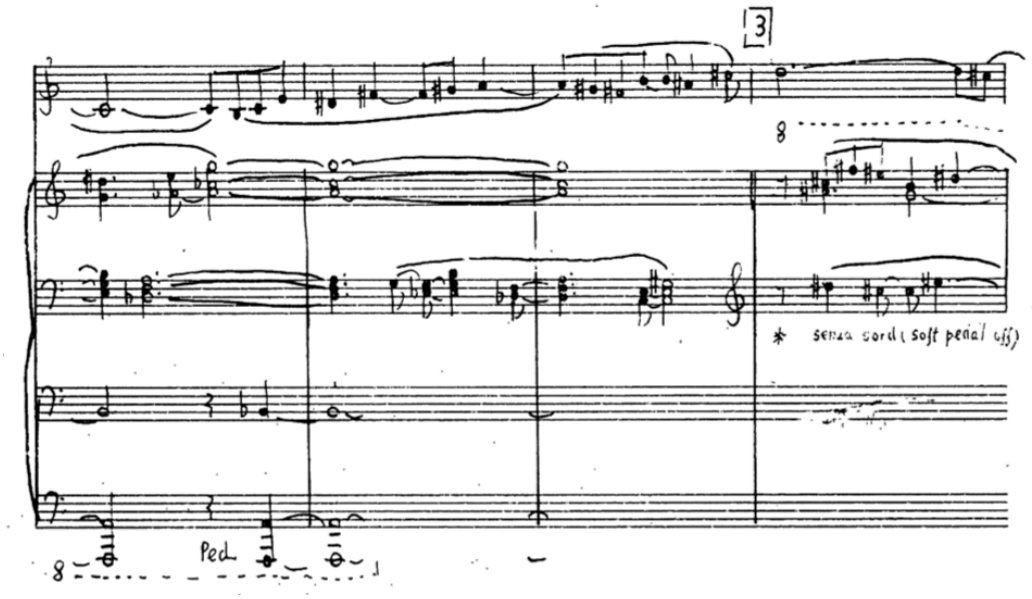
Technically speaking, as mentioned earlier, the piece is a little more than 20 minutes in length. Horn players must gain experience learning and performing pieces whose lengths are similar to sonatas and solos of string and keyboard players. In this era, when the most demanding of works have become standard repertoire all serious horn players must learn, the idea that a piece should only be a certain length because brass players cannot last as long as their string or keyboard colleagues no longer seems a convincing argument.

Morawetz's sonata is also a beneficial work for pianists. A prodigious pianist himself, he wrote for the piano in a manner that stretches the player musically and technically. In an analysis of Morawetz's late piano music, Elaine Keillor mentions that he "[explored] the impressionistic side of pianism to a greater extent in [his] works and expanded his exploration of the sonic possibilities of the piano…"[60]The previously mentioned rhythmic motive the piano plays to open the third movement (Figure 37) supports this notion of impressionism in his piano writing. Keillor continues by saying "[from] his earlier works for the instrument, Morawetz

[60] Keillor, 40.

utilized the breadth of the piano keyboard. Possibly he had become accustomed to utilizing its full expanse while creating keyboard reductions of orchestral scores. Often five and one-half to six octaves of its seven and one-quarter octave span are required in his solo piano pieces."[61]

Figure 41 – Expansive Range Found in Morawetz's Piano Writing



This feature can also be found in his horn sonata, as can be seen in Figure 41. The dependence on the lowest registers of the piano furthermore lend to Morawetz's style of writing serious music.

Conclusion

The preceding information was a walkthrough of the creation and analysis of *Twentieth-Century Works for Horn and Piano*. This entire process has not only strengthened my horn playing and musicality, but also instilled confidence in who I am as a horn player, leader, and person. My wish is that this CD will broadcast my name and talent throughout the world. Just as

[61] Keillor, 40.

I was quickly inspired by the bravery, clarity, and beauty of Eric Ruske and Marie-Luise Neunecker's horn playing when I was a high school student, I hope my CD will make a new horn enthusiast want to pursue the instrument further. My other goal is for this CD to portray me as an effective horn soloist. Up until my doctoral studies at the University of Wisconsin-Madison, my horn playing was more or less exclusively orchestral. *Twentieth-Century Works for Horn and Piano* proves that this is no longer the case.

I have other ideas of future albums that I want to create. Music for horn, violin, and piano has always caught my interest. I would like to try my hand at commissioning a new work. My original idea to create an album of works by composers outside of the Western canon is still with me. An album of works for solo horn and/or chamber ensembles by Black composers must be done. I now possess the skills to make these dreams a reality. Furthermore, with my experiences, the goal can hopefully be achieved smoother and faster.

Learning about the lives of such varied composers has left me wondering what their fates would have been if situations were different. I wonder how successful Thieriot would have been if Brahms did not exist or had gone down a path that was not composing. I wonder how successful Lamy's *Cantabile et Scherzo* would have been had he worked at a different conservatory, or if Bozza had not existed. I wonder how successful Zehm and Morawetz would have been if World War II never occurred, thereby allowing them to freely and peacefully live and work in Europe. Perhaps this recording project will, in some small way, give these composers the attention they deserve.

Liner Notes

Ferdinand Thieriot – Sonata in E-flat Major for Horn and Piano

There is very little biographical information solely about Thieriot. Since he was a contemporary of Johannes Brahms, any information is offered in tandem with the major composer. Thieriot was born in Hamburg, Germany on April 7, 1838. Like Brahms, he studied composition with Eduard Marxein in the Hamburg borough known as Altona. Thieriot later studied with Josef Rheinberger in Munich. With the assistance of Brahms, Thieriot lived and worked in Vienna. From 1870–1875, he was Styrian Music Director in Graz. Thieriot later returned to Hamburg, where he earned a living teaching, performing as a cellist, and composing until his death on August 4, 1919.

Thieriot composed approximately one hundred works, many of which have never been published and remain in manuscript form. Within this, he composed an opera, ten symphonies, two piano quartets, and an octet that uses the same instrumentation as Franz Schubert's *Octet*. His writing can be considered conservative late Romantic. As they were his inspirations, the writing style of Felix Mendelssohn, Louis Spohr, Franz Schubert, and Robert Schumann can be heard in his works.

Although he amassed quite a large library of compositions, perhaps Thieriot had fallen into obscurity because his writing was seen as too allegiant to composers who inspired him. Surprisingly, the desire for individualism was just as alive at the start of the twentieth century as it is today. Referring to an autumn, 1896 performance of his *Sinfonietta in E*, Op. 55, a now unknown reviewer lamented that:

> [but] undoubtedly he has his talent, but it cannot be far wrong to say that talent has a good deal in the way of mere mediocrity of sentiment and ordinary effect in a general sense. Honestly, who can particularly care to hear new compositions that are without any trace of individuality – like Thieriot's?

Nevertheless, Thieriot wrote a pleasing and rewarding horn sonata. Written in 1915, it is a straightforward, intimate work that epitomizes the "salon" idea of music of the Romantic era. In the first movement, marked *Allegro non troppo,* the horn and piano take turns playing sweet, innocent melodies that are evocative of what one would hear in a piece by Schubert or Rheinberger. The second movement, a short ballade marked *Andante tranquillo*, excellently captures the sound palette of the horn in the mid to high register. The final movement, marked *Allegro con brio*, illustrates how Thieriot was inspired by Mendelssohn. The quick 6/8 and technical piano part evoke a tarantella character, while the generally lyrical horn part is reminiscent of the standard rondo that commonly closes out horn repertoire.

Fernand Lamy – *Cantabile et Scherzo*

Fernand Lamy is remembered more as a conductor and administrator rather than composer. His compositional output is very small. The only tangible evidence of his artistic knowledge is a 1954 LP recording entitled *L'Oiseau-Lyre; Parisian Songs of the Sixteenth Century.* Lamy wrote *Cantabile et Scherzo* in 1949 while he was the director of the Conservatoire de Musique de Valenciennes. The piece is one movement long and is a French examination piece. Such pieces are performed as part of a *concours*, or examination that students must "pass" in order to prove that they are ready to graduate from conservatory. *Cantabile et Scherzo*, like all other French examination pieces, contains clear melodies, techniques, and passages that would intentionally test technical facets of the musicians' playing.

Cantabile et Scherzo begins with an improvisatory introduction that leads to a dramatic horn cadenza. From here, the piece transitions into a gentle, cabaret-like section marked *Andante non troppo*. The initial melody played by the horn is the piece's principal melodic idea, which

can easily be identified by the perfect fifth interval found in the melody's first two pitches. The "scherzo" of the piece comes next. Using the same melodic idea of the beginning of the *Andante non troppo* melody, the horn plays a joyful, *ländler*-like, melody. A chant section marked *très chanté (comme une chant populaire)*, or, like a popular song, comes next. This joyful, pop-like moment then brings the listener to the restatement of the scherzo theme before concluding with a triumphant, virtuosic ending.

Friedrich Zehm – *Ballade* for Horn and Piano

Friedrich Zehm was born in 1923 in Silesia, a region that is now, for the most part, Poland, and grew up in Pomerania, a region that is currently mostly Poland and Germany. Zehm began studies in piano and music theory at the Salzburg Mozarteum in 1941. His time as a student was cut short in order to work for the National Labour Service. During this time, Zehm suffered a serious injury and was hospitalized in Wroclaw, Poland from 1942–1945.

From 1948, Zehm resumed his formal studies at the Freiburg Music Academy, studying piano with Edith Picht-Axenfeld and composition with Harald Genzmer. It was from this point until his death on April 12, 2007 that Zehm maintained short stints and projects. At the same time, he wrote over two hundred works, yet never insisted that composing was his full time pursuit. Examples of his temporary jobs include music reviewer for *Amerika-Haus* in Freiburg from 1956–1963 and chief cataloger of Paul Hindemith's works at Schott Publications (presumably from 1963–1985), among other smaller endeavors.

The majority of Zehm's compositions are chamber, solo, or vocal pieces. He saw composing works as a social pursuit, writing music which "resulted from his own chamber music activity as a pianist, close contact with chamber music ensembles for which compositions were

composed, and the opportunity to achieve the 'clearest focus on purely musical music' in chamber music." His time as a composer began when Paul Hindemith, Arnold Schoenberg, and Igor Stravinsky dominated and defined modernism and neoclassical style. Zehm was undoubtedly influenced. Tonality is challenged, but never completely eliminated to the point of atonality. The most striking characteristic of Zehm's writing is how he makes rhythm the utmost priority. This dependence on rhythm is further emphasized by his ability to make clear, cheeky melodies. These features therefore create music that is, while unconventional, still accessible to listeners.

Zehm wrote *Ballade* in 1981 for Michael Höltzel, eminent soloist, orchestral and chamber musician, educator, and conductor. It was first performed on September 26, 1981 with Höltzel on the horn and Božena Kalábová on the piano. *Ballade* is constructed of several fragmented sections, with a few that are played twice successively. The common characteristic of triple meter found in every idea except for one suggests that the piece is in a theme and variations form. Seeing that Zehm's primary interest is rhythm, the *waltz* is the theme. With each new musical idea comes a new, virtuosic rehashing of what triple meter can sound like up until the very end.

Oskar Morawetz – Sonata for Horn and Piano

Oskar Morawetz was born in Czechoslovakia and, in order to avoid World War II, later immigrated to Canada after studying, working, and performing around Europe. The choice to move to North America was not easy. Similar to Arnold Schoenberg and Igor Stravinsky, Morawetz saw North America as a cultural desert, a place where Western art music could not thrive. This sentiment may have bled into his studies while a student at the University of

Toronto. Frustrated at the level of composition that he was taught in Canada, he taught himself the subject. His skills benefited him greatly and allowed him to become the professor of theory and composition at his alma mater.

Morawetz's Sonata for Horn and Piano was written in 1978 and commissioned by the Canadian Broadcasting Corporation. It can be considered a late, mature work for the composer, since it was written almost 30 years after he began writing music. Characteristic of his writing, the sonata has a dark, serious tone. Morawetz accomplishes this with heavy use of chromaticism, musical lines that are mostly slurred or connected, and a preference for chromatic tones expressed with flats instead of sharps (this includes ascending lines as well). A prodigious pianist himself, Morawetz wrote for the piano in a manner that stretches the player musically and technically. Similar to Debussy, there are moments in his sonata where the pianist is expected to play five to six octaves at once.

The first and third movements of his sonata, both marked *Adagio*, effectively capture Morawetz's serious compositional style. Low, sustained pedal notes on the piano provide a cold backdrop to melodic and mournful horn melodies. Meanwhile, the second and fourth movements, both marked *Allegro*, feature fabulous interplay and conversation between the piano and horn. No instrument is superior to the other in this piece. This is the most evident in his rewardingly enjoyable fast movements.

Patrick Hines – Horn

Patrick Hines, from Cincinnati, Ohio, received his Doctor of Musical Arts degree from the University of Wisconsin-Madison, where he studied horn with Daniel Grabois. He earned a Bachelor's degree from Temple University and a Master's degree in music performance from

Yale University. Patrick was also a fellow in the New World Symphony for three years and was a member of the Guiyang Symphony Orchestra in Guiyang, China. In 2010, he was a member of the Star Wars Symphony Orchestra, with which he performed about 60 performances of *Star Wars in Concert* across North America. He has also performed in music festivals and orchestras across the United States, Italy, Austria, and Singapore, among other places.

Vincent Fuh – Piano

Pianist Vincent Fuh has appeared with the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, Bach Dancing Dynamite Society, Oakwood Chamber Players, Sound Ensemble Wisconsin, Madison Chamber Choir, Madison Choral Project, LunART Festival. and Opera for the Young. His studio recording collaborations include Laura Medisky (oboe), Marc Vallon (bassoon), Charles Tibbets (horn), Bernhard Scully (horn), Thomas Pfotenhauer (trumpet), Tom Curry (tuba), and Mark Hetzler (trombone).

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