THE HORN QUARTETS OF MICHAEL KALLSTROM

A PERFORMANCE GUIDE

by

BRENDA MAE LUCHSINGER

A DOCUMENT

Submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in the School of Music in the Graduate School of The University of Alabama

TUSCALOOSA, ALABAMA

2011
ABSTRACT

The horn is very versatile and has a home in a variety of chamber ensembles, which makes studying and performing quartets an invaluable component for horn players. Horn quartets not only provide performers with chamber music experience, but are an extension of large ensemble playing and can be an excellent way to enhance a horn section’s playing abilities. Today there are a number of active professional quartets who are committed to expanding the library of original compositions for this ensemble.

One of the most today’s most significant composers of original compositions for horn quartet is Michael Kallstrom, who has composed works for the TransAtlantic Horn Quartet and Quadre. For the past decade, Kallstrom’s horn quartets have proven to be valuable additions to the repertoire in many settings, including recitals and competitions.

This document will discuss the history of the horn quartet, Michael Kallstrom’s creative process, his relationship with the TransAtlantic Horn Quartet and it will examine his two most recognized horn quartets: *STARFLAME* and *HEADBANGER*. The document will provide readers with a practical application of these quartets and will discuss their compositional style, forms and motives. It will also include pedagogical instructions in regard to phrasing, fingerings and extended techniques. There will also be a brief discussion regarding Kallstrom’s other horn quartets, which include two arrangements of *JEEPERS, SOULS MADE OF MUSIC* and *CRAZY RHYTHM*. 
ACKNOWLEDGEMENTS

I would like to acknowledge my gratitude to the many people who have contributed to this project. It is my sincere pleasure to thank my committee members, Skip Snead, Dr. Eric Yates, Dr. Joanna Biemann, Dr. Stephen Peles, Dr. John Ratledge and Dr. James C. Hall for their support and assistance throughout this project. I would like to especially thank Skip Snead for all of his insight and expertise that he provided for this project. On a larger scale, I am indebted to Skip for always challenging me and insisting on my best. His knowledge and persistence have molded me into becoming a better musician, a better teacher, and a better person.

I would like to thank my advisors, Dr. Linda Cummins and Dr. Marvin Johnson for their administrative expertise throughout this process. There were many logistical hurdles to conquer towards the end of this project, and it could not have been done without the tireless work of Dr. Cummins, and I thank her for all of her hard work and patience with me.

This project would have been impossible had it not been for Michael Kallstrom. I am extremely thankful for his enthusiasm throughout this project and all of his help answering my questions.

I would also like to thank Daniel Wood for his assistance and the valuable information he provided about CRAZY RHYTHM.
It is an honor for me to thank Sarah Weyker and Craig Peterson for the countless hours they have contributed. Sarah is by far the finest and most enthusiastic proofreader I could have ever asked for. I am extremely grateful for her help throughout this process. It was amazing to have someone as reliable as Craig assisting with the Finale work throughout the document. I am extremely thankful to each of them for their friendship, dependability and hard work.

I would like to thank my friends and colleagues at Alabama State University, Huntingdon College and the University of Wisconsin-Stevens Point, for all of their support and encouragement throughout this project.

Demondrae Thurman provided a lot of valuable insight during this process, and I am extremely thankful for his friendship and insistence on finishing.

I owe my deepest gratitude to my family, especially my parents, Richard and Linda. Their never-ending support and patience has made this paper possible and is the reason I was able to finish it and there are no words to describe how thankful I am for them.

Finally, I would like to thank all of my friends who have made a positive impact on this project through their support and assistance, particularly Karen T. Kriege, Miranda Morris and Bobbi Rohrs who were particularly encouraging and were always available to listen and for me to bounce ideas off of, and to remind me that once I finished, I too would be able to do “fun stuff.”
# TABLE OF CONTENTS

ABSTRACT .................................................................................................................. ii

ACKNOWLEDGEMENTS ............................................................................................ iii

FIGURES .................................................................................................................. vii

TRANSPOSITION and SCORES .................................................................................. xiii

INTRODUCTION ......................................................................................................... 1

CHAPTER 1: A Brief History of the Horn Quartet ......................................................... 4

CHAPTER 2: The TransAtlantic Horn Quartet and Michael Kallstrom ....................... 12

CHAPTER 3: Insights on Kallstrom’s Creative Process ............................................... 15

CHAPTER 4: STARFLAME ......................................................................................... 21

Technical Aspects of STARFLAME ........................................................................... 24

Section 1 .................................................................................................................... 29

Section 2 .................................................................................................................... 50

Section 3 .................................................................................................................... 67

CHAPTER 5: HEADBANGER ..................................................................................... 83

Section 1 .................................................................................................................... 85

Section 2 .................................................................................................................... 106

Section 3 .................................................................................................................... 130
CHAPTER 6: Other TAHQ/Kallstrom Collaborations ........................................ 141

JEEPERS for Horn Quartet and Wind Ensemble ........................................ 141

JEEPERS for Horn Quartet and String Orchestra ....................................... 145

SOULS MADE OF MUSIC ................................................................. 148

CHAPTER 7: Quadre, Kallstrom and CRAZY RHYTHM .............................. 157

CONCLUSION ................................................................................. 168

BIBLIOGRAPHY ............................................................................. 169

APPENDIX A: A Quick Start Guide toSTARFLAME ................................. 171

Horn 1 ......................................................................................... 172

Horn 2 ......................................................................................... 174

Horn 3 ......................................................................................... 176

Horn 4 ......................................................................................... 178

APPENDIX B: A Quick Start Guide to HEADBANGER ............................. 181

Horn 1 ......................................................................................... 182

Horn 2 ......................................................................................... 186

Horn 3 ......................................................................................... 189

Horn 4 ......................................................................................... 193

APPENDIX C: The Premieres ................................................................... 195
TABLE OF FIGURES

1.1 *Divertimento in D major, K. 131*, mm. 1-14 ..................................................5

1.2 F harmonic series .........................................................................................7

1.3 C harmonic series .........................................................................................7

1.4 *Overture to Der Freischutz*, mm. 10-25 .......................................................8

4.1 *STARFLAME*, mm. 1-2 .......................................................................29

4.2 *STARFLAME*, mm. 1-4 .......................................................................31

4.3 *STARFLAME*, mm. 5-8 .......................................................................32

4.4 *STARFLAME*, mm. 4, horn 3 .................................................................33

4.5 *STARFLAME*, mm. 8-10, horns 2, 3 .......................................................36

4.6 *STARFLAME*, mm. 14-17, horns 2, 3 .......................................................37

4.7 *STARFLAME*, mm. 21-26 ...................................................................39

4.8 *STARFLAME*, mm. 27-28 ...................................................................42

4.9 *STARFLAME*, mm. 38-40 ...................................................................43

4.10 *STARFLAME*, mm. 47-48, horn 2 .........................................................44

4.11 *STARFLAME*, mm. 51-52, horn 1 .........................................................45

4.12 *STARFLAME*, mm. 58-60 ...................................................................46

4.13 *STARFLAME*, mm. 63-66 ...................................................................47
4.14 STARFLAME, mm. 69-73.................................................................48
4.15 STARFLAME, mm. 74-78.................................................................49
4.16 STARFLAME, mm. 93-95.................................................................50
4.17 STARFLAME, mm. 96-103, horn 1...............................................51

4.18 STARFLAME, mm. 96-101, horns 2, 3, 4........................................53
4.19 STARFLAME, mm. 109-113..........................................................54
4.20 STARFLAME, mm. 127-138..........................................................56
4.21 STARFLAME, mm. 141-145 .........................................................57
4.22 STARFLAME, mm. 152-155..........................................................58
4.23 STARFLAME, mm. 96-97, horn 1...............................................59
4.24 STARFLAME, mm. 156-157, horn 1...............................................59
4.25 STARFLAME, mm. 160-163..........................................................61
4.26 STARFLAME, mm. 177, horn 1....................................................62
4.27 STARFLAME, mm. 181-183..........................................................63
4.28 STARFLAME, mm. 184-187..........................................................64
4.29 STARFLAME, mm. 188-191..........................................................65
4.30 STARFLAME, mm. 192-200..........................................................67
4.31 STARFLAME, mm. 202-203..........................................................68
4.32 STARFLAME, mm. 204-206..........................................................69
4.33 STARFLAME, mm. 207-208..........................................................70
4.34 STARFLAME, mm. 210-212..........................................................72
4.35 STARFLAME, mm. 213-214………………………………………………………73
4.36 STARFLAME, mm. 218-219……………………………………………………74
4.37 STARFLAME, mm. 220-223……………………………………………………75
4.38 STARFLAME, mm. 223-224……………………………………………………76
4.39 STARFLAME, mm. 225…………………………………………………………77
4.40 STARFLAME, mm. 227-228……………………………………………………78
4.41 STARFLAME, mm. 231-235, horns 1, 3………………………………………79
4.42 STARFLAME, mm. 231-235, horns 2, 4………………………………………79
4.43 STARFLAME, mm. 236-237…………………………………………………80

5.1 HEADBANGER, mm. 1-2…………………………………………………………84
5.2 HEADBANGER, mm. 3-4…………………………………………………………85
5.3 HEADBANGER, mm. 5-10, horns 1, 3………………………………………..86
5.4 HEADBANGER, mm. 7……………………………………………………………88
5.5 HEADBANGER, mm. 11-12……………………………………………………89
5.6 HEADBANGER, mm. 13…………………………………………………………90
5.7 HEADBANGER, mm. 15-16……………………………………………………91
5.8 HEADBANGER, mm. 17-19, horns 1, 3………………………………………92
5.9 HEADBANGER, mm. 17-19, horns 1, 3………………………………………92
5.10 HEADBANGER, mm. 18-19, horns 1, 3……………………………………93
5.11 HEADBANGER, mm. 20-21…………………………………………………..94
5.12 HEADBANGER, mm. 5-10, horn 1…………………………………………95
5.13 HEADBANGER, mm. 22-31 horn 2………………………………………..95
5.14 HEADBANGER, mm. 22-23, horn 2…………………………………………97
5.15 **HEADBANGER**, mm. 24-25, horn 2.........................................................97
5.16 **HEADBANGER**, mm. 26-27, horn 2.........................................................97
5.17 **HEADBANGER**, mm. 28-29, horn 2.........................................................97
5.18 **HEADBANGER**, mm. 22-23, horns 1, 3....................................................98
5.19 **HEADBANGER**, mm. 24-25, horns 1, 3....................................................98
5.20 **HEADBANGER**, mm. 26, horns 2, 4...........................................................99
5.21 **HEADBANGER**, mm. 27, horns 2, 4...........................................................99
5.22 **HEADBANGER**, mm. 28, horns 2, 4..........................................................100
5.23 **HEADBANGER**, mm. 21-31..................................................................100
5.24 **HEADBANGER**, mm. 11-12..................................................................102
5.25 **HEADBANGER**, mm. 32-33..................................................................102
5.26 **HEADBANGER**, mm. 28, horn 4...............................................................103
5.27 **HEADBANGER**, mm. 34, horn 4...............................................................103
5.28 **HEADBANGER**, mm. 36-39..................................................................104
5.29 **HEADBANGER**, mm. 40-41, horns 2, 3, 4...............................................105
5.30 **HEADBANGER**, mm. 44-57, horn 1..........................................................106
5.31 **HEADBANGER**, mm. 44-45, horn 1..........................................................107
5.32 **HEADBANGER**, mm. 45-46, horn 1..........................................................108
5.33 **HEADBANGER**, mm. 46-48, horn 1..........................................................108
5.34 **HEADBANGER**, mm. 45-50, horn 1..........................................................109
5.35 **HEADBANGER**, mm. 51-53, horn 1..........................................................110
5.36 **HEADBANGER**, mm. 56-57, horn 1..........................................................111
5.37 **HEADBANGER**, mm. 57-58, horns 2, 3....................................................112
5.38 HEADBANGER, mm. 59-60, horns 2, 3, 4 ........................................... 113
5.39 HEADBANGER, mm. 61-62, horns 1, 2 ........................................... 113
5.40 HEADBANGER, mm. 63, horn 4 ...................................................... 114
5.41 HEADBANGER, mm. 64-75, horn 3 .................................................. 115
5.42 HEADBANGER, mm. 64-65, horn 3 .................................................. 116
5.43 HEADBANGER, mm. 66-67, horn 3 .................................................. 117
5.44 HEADBANGER, mm. 69-71, horn 3 .................................................. 117
5.45 HEADBANGER, mm. 71-75, horn 3 .................................................. 118
5.46 HEADBANGER, mm. 74-75 ............................................................... 119
5.47 HEADBANGER, mm. 77-78, horns 1, 2, 3 ........................................ 120
5.48 HEADBANGER, mm. 77-83, horn 4 .................................................. 121
5.49 HEADBANGER, mm. 84-85 ............................................................... 122
5.50 HEADBANGER, mm. 90-93 ............................................................... 123
5.51 HEADBANGER, mm. 95-96, horns 1, 2, 3 ........................................ 123
5.52 HEADBANGER, mm. 97-104 ............................................................... 124
5.53 HEADBANGER, mm. 106-109 ............................................................. 125
5.54 HEADBANGER, mm. 110-112 ............................................................. 126
5.55 HEADBANGER, mm. 113, horn 3 ....................................................... 127
5.56 HEADBANGER, mm. 113-114, horns 2, 3, 4 ..................................... 127
5.57 HEADBANGER, mm. 116-119 ............................................................. 128
5.58 HEADBANGER, mm. 120-126, horns 2, 4 ........................................ 129
5.59 HEADBANGER, mm. 120-125, horns 1, 3 ........................................ 130
5.60 HEADBANGER, mm. 120-125 ............................................................. 131
5.61 HEADBANGER, mm. 126-127……………………………………………………132
5.62 HEADBANGER, mm. 128-136, horns 1, 3……………………………………133
5.63 HEADBANGER, mm. 136-137………………………………………………134
5.64 HEADBANGER, mm. 137-139………………………………………………135
5.65 HEADBANGER, mm. 140-145………………………………………………137
5.66 HEADBANGER, mm. 145-146………………………………………………138
5.67 HEADBANGER, mm. 148-150………………………………………………139

6.1 JEEPERS for Horn Quartet and Wind Ensemble mm. 1-4………………142
6.2 JEEPERS for Horn Quartet and String Orchestra mm. 1-4………………145
6.3 JEEPERS for Horn Quartet and String Orchestra mm. 109-113……146
6.4 SOULS MADE OF MUSIC mm. 1-3……………………………………….149
6.5 SOULS MADE OF MUSIC mm. 65-69…………………………………….150
6.6 SOULS MADE OF MUSIC mm. 78-81…………………………………….151
6.7 SOULS MADE OF MUSIC mm. 82-85…………………………………….152
6.8 SOULS MADE OF MUSIC mm. 86-96…………………………………….153
6.9 SOULS MADE OF MUSIC mm. 108-117…………………………………154

7.1 CRAZY RHYTHM movement I mm. 1……………………………………..158
7.2 CRAZY RHYTHM movement I mm. 55-77………………………………..159
7.3 CRAZY RHYTHM movement II mm. 1-5…………………………………162
7.4 CRAZY RHYTHM movement III mm. 1-11……………………………..163
7.5 CRAZY RHYTHM movement IV mm. 1-10……………………………..165
TRANSPOSITION

All pitches discussed throughout the document are referred to in the key of F. All musical figures are in the key of F with the exception of the Mozart *Divertimento in D major*, in which the horn parts are in the key of D.

SCORES

Excerpts from *STARFLAME* and *HEADBANGER* have been reprinted with permission from Michelle Stebleton at RM Williams Publishing in Tallahassee, FL.

http://www.rmwilliamspublishing.com
INTRODUCTION

Among the wide variety of chamber ensembles available to horn players, horn quartets are invaluable, as they are both pedagogically important and musically satisfying. Because of the instrument’s history, the majority of the horn quartet repertoire has been composed in the past fifty years, only dating back to the mid-twentieth century. Today there are a number of active professional horn quartets including the American Horn Quartet, the TransAtlantic Horn Quartet and Quadre. Through recording projects, summer camps, commissions and outreach programs, these ensembles have brought much attention to the horn quartet over the past twenty years. Committed to expanding the library of original compositions for horn quartets, these ensembles have commissioned a number of works. One of the most significant composers currently writing original works for this ensemble is Michael Kallstrom, who has been commissioned to compose four quartets for the TransAtlantic Horn Quartet and another quartet for Quadre.

Although there are a number of popular arrangements available for horn quartet, there is a surprising lack of information available about original repertoire for this ensemble. In addition, the pedagogical value of the quartet genre has been largely unexplored. It is important that horn
performers take the time to embrace and learn the music that has been specifically written for horn, since there are often idiomatic intricacies in original compositions not always found in arrangements.

Kallstrom’s quartets have become increasingly popular among horn players in the last decade since they provide the technical and stylistic elements that challenge professional hornists while at the same time serving as approachable and exciting recital pieces and pedagogical tools for younger student quartets. More inexperienced quartets, working on developing their skills as chamber musicians, will derive great benefit from what these quartets have to offer in terms of technique, style and programmability. Kallstrom’s compositions have proven to be extremely versatile, becoming popular additions to recitals as well as competitions.

*STARFLAME* and *HEADBANGER* are Kallstrom’s two most widely recognized horn quartets. They are musically challenging, audience-friendly, versatile, and complement the traditional works in the horn quartet repertoire. They address complex rhythms, mixed meter, articulation nuances, extended techniques and range, all while expanding the traditional roles played by each of the four horns in the quartet. Each of the four parts tests its player individually, while each player is simultaneously challenged as an ensemble member.

This document discusses the history of the horn quartet, the traditional roles given to each of the four horns, and how Kallstrom’s *STARFLAME* and *HEADBANGER* challenge these roles by incorporating both traditional and non-traditional techniques. The document will provide pedagogical instructions in regard to phrasing, fingerings, and extended techniques, as well as a structural analysis of the two quartets in terms of their form and Kallstrom’s motives. Additionally, ideas for general ensemble coaching on rhythmic accuracy, developing a quality
sound concept, and ensemble awareness are provided. While many instructions are specifically given for these two quartets, the concepts are also transferrable to other works in the repertoire and other chamber ensembles. Information about Kallstrom’s other quartets, JEEPERS, SOULS MADE OF MUSIC and CRAZY RHYTHM is also included.

In addition, there are three appendices, which serve as reference tools. The first two are “quick start” guides to STARFLAME and HEADBANGER, which are inspired by the modern world, where all products from televisions to coffee makers provide consumers with the quickest product summary and set-up instructions. Each of the guides examines the individual parts of the quartets and provides a list of potentially difficult passages, alternate fingering suggestions, information about the ensemble texture, and other suggestions that may be helpful in the early stages of preparation. A third appendix discusses the logistics of Michael Kallstrom’s horn quartets, providing suggestions on set-up configurations. The final appendix is a catalogue of the premieres of Kallstrom’s horn quartets and includes information on the date and place of the premiere as well as the performers and their part assignments.
CHAPTER 1
A Brief History of the Horn Quartet

A single pair of horns was standard for the orchestral music of the 18th century. The occasional addition of a second pair in select symphonies and chamber music (serenades and divertimentos) of Haydn, Mozart and the overtures of Rossini and Weber led to the eventual standardization of the four horns found in today’s symphony orchestras. Weber’s Overture to Der Freischütz (1821) is arguably one of the most significant works which paved the way for the traditional orchestral writing style for four horns that became standard, decades later, in the works of Brahms, Tchaikovsky, Strauss and Mahler.

While many of the earliest examples of orchestral writing for four horns are very conservative, with little, if any chromatic movement, a few exceptions to this are mentioned by Horace Fitzpatrick in The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680-1830. Fitzpatrick discusses Mozart’s decision to use stopped notes in all four horn parts throughout his Divertimento No. 2 in D major, K. 131, composed in 1772. He refers to the Adagio introduction to the Finale as being “particularly adventurous” because of Mozart’s use of frequent chromatic notes. Acknowledging that this work may be regarded as the “first full-

fledged solo horn quartet to appear in an orchestral context,” and a “direct forerunner of the quartet in the overture to Weber’s *Der Freischutz.*

Figure 1.1 Mozart – Divertimento in D major, K. 131, Adagio

\[\text{Diagram of Mozart's Divertimento in D major, K. 131, Adagio}\]

\[\text{Figure 1.1 Mozart – Divertimento in D major, K. 131, Adagio}\]

\[\text{Ibid, 184.}\]
In the *Overture* to *Der Freischütz*, Weber uses the horns for their poetic value, exemplifying the standard style of harmony found in horn quartets. Weber’s traditional compositional approach takes the four horns and divides them into pairs (horns 1, 2 and horns 3, 4). Each pair has a high horn (horns 1 and 3) and a low horn (horns 2 and 4). When put together, the order of parts from highest to lowest is 1, 3, 2, 4.

Weber’s first pair of horns is pitched in F, and the second pair is pitched in C. Assigning different keys to each pair of horns gave composers more melodic and chromatic freedom at a time when players were using natural horns, where crooks were required to change keys. The harmonic series of the particular key, which the horn was pitched using a particular crook contained all of the possible open pitches. Any pitches that were not included in each series

---

were performed using hand horn technique. In this technique, the player closes off the opening of the bell, essentially shortening the length of the instrument and causing the timbre of the pitches to change dramatically. Weber’s use of the F and C harmonic series provided the best sound for his Der Freischütz quartet since it provided him with the maximum variety of open tones available for his part writing.⁴

Figure 1.2 F harmonic series

Figure 1.3 C harmonic series

---

Figure 1.4 Weber – excerpt from *Overture to Der Freischütz*
An early horn quartet still studied by horn players today is the *Grand Quartet, Op. 26*, by French composer Jacques-François Gallay (1795-1864). Gallay was a virtuoso horn player of his day, but is mostly known today for his collections of etudes, which have an important place in the repertoire because of their focus on improving flexibility and phrasing in all ranges of the instrument. His collection of low horn etudes is especially useful for players who are working on developing and improving their mid-low register.

Gallay’s *Grand Quartet, Op. 26* remains demanding for modern players, whose equipment is much more accommodating than what was available in the early 19th century. Like Weber, Gallay used horns set in different keys to create more melodic possibilities with the use of four harmonic series. He placed each horn in a different key: G, D, E and C (essentially, four completely different instruments). This provided even more melodic freedom throughout the quartet’s four movements. These transpositions combined with the virtuosic hand horn techniques and endurance required for each player, make the *Grand Quartet* difficult even on the

---

modern valved instrument. Throughout the work, Gallay experimented with the different roles that were possible among the four horns, using them as an ensemble (similar to Weber) and also in solo roles (as we will see with Schumann).

With the invention of valves, the horn became free from its chromatic limitations, and was given nearly unlimited melodic possibilities. In his book, *The Horn*, Robin Gregory describes horn parts during the 19th century as becoming “more complex, particularly in the range they covered.” Robert Schumann’s *Konzertstücke* (1850) is a three-movement piece, which features a solo quartet of four horns with an orchestral accompaniment. Schumann truly stretched the capabilities of the four horns throughout the course of the quartet, in terms of chromatic and technical dexterity, range and individual endurance, requiring an extremely high level of virtuosity from all four soloists.

Although Schumann’s *Konzertstücke* showcased the capabilities of the new valve horn, many composers still used the horn in its more traditional role, composing with the valveless instrument in mind. Brahms, in particular, chose to write for the early, valveless instrument, as is evident in his symphonies and especially in his chamber works.

Many important orchestral parts were written for four horns, but there were few specific pieces written for a unified quartet. Composers such as Strauss, Mahler and Dvorak all contributed greatly to the advancement of the four horns in orchestral literature. It was not until the 1950s that composers began seriously composing for the quartet as an ensemble.

---

Two of the most significant contributions to the horn quartet repertoire are Paul Hindemith’s *Sonata for Four Horns* (1952) and Sir Michael Tippett’s *Sonata for Four Horns* (1955). These quartets continue to pose a number of technical and stylistic challenges even for today’s finest players (some of whom may even admit it!).

Other horn quartets that have found their place among these standards include Eugene Bozza’s *Suite for Four Horns* (1972), Alexander Mitushin’s *Concertino*, A. Tcherepnine’s *Six Pieces*, Jan Koetsier’s *Cinq Miniatures*, and Bernhard Heiden’s *Quartet for Horns* (1972). More recently, Kerry Turner’s continuing contributions, which include *Quartets Nos. 1-4* (1987, 1988, 1992, 1996), *Fanfare for Barcs* (1989), and *Fandango* (1995) have made a strong contribution as well.
CHAPTER 2
The TransAtlantic Horn Quartet and Michael Kallstrom

As evidenced by its rich orchestral history, the horn quartet has been in existence for nearly two hundred years and has evolved considerably during that time. Recently, a number of professional horn quartets have been formed, one of which is the TransAtlantic Horn Quartet (TAHQ). The quartet was formed in November of 1997, by founding members Charles Snead and Eric Ruske of the United States, and Michael Thompson and Richard Watkins from the United Kingdom. The first public performance of the group was in London in mid-May of 1998.

To commemorate their premiere performance, the TAHQ decided to commission a work and turned to University of Florida composer and horn player, Paul Basler. Basler, who was busy with other projects at the time of their proposal, suggested that the TAHQ contact Michael Kallstrom, Distinguished Professor and Coordinator of Theory and Composition at Western Kentucky University. The TAHQ commissioned STARFLAME, a one-movement quartet for their premiere.  

Michael Kallstrom is well known for creating Electric Opera, a series of solo vocal works that are mixed with electronic tape, puppets, and videos. Electric Opera has been performed over two hundred times at colleges, universities and festivals throughout the United

---

8 Charles Snead, interview by the author, (February 26, 2010).
States and Canada. In addition to Electric Opera, Kallstrom has composed a large number of works for a variety of solo instruments and chamber ensembles, often mixing live music with electronics. Before collaborating with the TAHQ, Kallstrom’s horn compositions consisted of EASTERN BRILLIANCE for horn and tape, AROUND THE CLOCK for horn and tape (originally composed for saxophone and tape), CRIMSON for clarinet, horn and piano, ASTRAL PROJECTIONS for bass voice, mezzo soprano, horn, percussion, synthesizer and video projections, and BREAKING AWAY for horn and percussion.

Kallstrom has an eclectic range of musical influences, including many of the hard rock and progressive bands of the 1960s and 1970s, in addition to Bach cantatas, Spanish bullfight music, Hank Williams, Jean Sibelius, The Weavers and Harry Belafonte. Since becoming a “Ham” radio operator, Kallstrom has also been recently influenced by the wealth of music available on shortwave radio coming from countries all over the world, particularly styles that emphasize melody. According to Kallstrom, writing for the horn quartet causes him to “focus more on the sonorous unity and focused power of the instruments, rather than exploiting differences, as well as similarities, as I would in other works.”

Since their introduction in 1998, the TransAtlantic Horn Quartet and Michael Kallstrom have collaborated on and performed world premieres of five horn quartets – STARFLAME, JEEPERS for horn quartet and wind ensemble, a second version of JEEPERS for horn quartet and string orchestra, HEADBANGER, and SOULS MADE OF MUSIC, for horn quartet and bass voice. These collaborations inspired Quadre, a horn quartet based in the northwest United States, to approach Kallstrom and commission his first four-movement horn quartet, CRAZY RHYTHM.

---

9 Michael Kallstrom, interview by the author, (March 10, 2010).
To address the significant lack of research on the horn quartet genre, this document will discuss Kallstrom’s STARFLAME and HEADBANGER in detail, since these two quartets are quickly gaining worldwide recognition as important contributions to the repertoire, and are appropriate and approachable for a wide range of horn players. The musical aspects of each quartet will be discussed and suggestions will be offered for performers, focusing primarily on students and teachers. These suggestions include a variety of approaches for preparing and performing these works as well as a brief overview of Kallstrom’s other works for horn quartet.
Kallstrom’s philosophy and approach to the horn is similar to that of Birchard Coar in that the horn is, essentially, a “vocal instrument.”¹⁰ In his compositions, Kallstrom writes idiomatically, striving to remain “continually aware of the physical and technical aspects of the horn,” while maintaining its melodic vocality.¹¹ Many pedagogues speak of the vocal quality of the horn and the necessity for horn players, like singers, to develop a strong mental image and feeling of the music before it is played. Robin Gregory also discusses this concept in The Horn: A Guide to the Modern Instrument, stating that a player’s tone quality and overall musicality is largely influenced by the player carrying the ideal tone “in his mind’s ear.”¹²

Many student musicians encounter difficulties effectively communicating their performance to an audience, whether they are aware of it or not. Unlike technical skills, many of which are easily measured and calculated by themselves and their teachers, obtaining an understanding of and communicating musical style is a matter of instinct and experience.

¹¹ Michael Kallstrom, interview by the author, (March 28, 2010).
*STARFLAME* and *HEADBANGER* are ideal works for developing this instinct, due in part to the balance between the detailed stylistic instructions and expressive freedom provided by the composer.

In *The Horn*, Robin Gregory also discusses the many “sides” of the horn’s character, which include the instrument being rich, poetic, colorful, mellow, romantic, profoundly expressive, piercing, soaring and majestic—all of which are found in these two quartets. Kallstrom provides instruction to the performers in nearly every measure of the piece regarding specific articulations, dynamics and phrasing. Using these details will give the players a starting point in developing the specific timbres and nuances they want to communicate to their audience.¹³

An important element of Kallstrom’s creative process, which shines through in his horn quartets is a constant awareness of “the composer/performer/listener triangle.” These three elements are interconnected and are all equally important to Kallstrom. His ability as a composer to keep the performers engaged in the music, leading to an engaging musical experience for an audience, is crucial to his compositional process.¹⁴ It is helpful for performers to also keep this balance in mind, as it is their job to communicate the composer’s intentions to their audience.

---

¹⁴ Michael Kallstrom, interview by the author, (March 10, 2010).
In *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Douglas Hill refers to the aspects of horn playing as “a balancing act,” and addresses the need for proportion and stability among musicians.\(^{15}\) He believes that balance relating to the art of music is “an aesthetically pleasing integration of elements, proportion and harmony.”\(^{16}\) This idea directly relates to Kallstrom’s concept of balance in the composer/performer/listener triangle. Hill calls for a balance so performers can communicate a specific “message, understanding, enthusiasm, style and awareness of the composer’s intentions” to their audience.\(^{17}\)

In regard to technique and style, Hill indicates that “too great a concern for the manner of presentation (technique) and not enough of the message (the music, art)” will ultimately cause a failure to communicate effectively.\(^{18}\) Therefore, the way performers interpret the stylistic elements of the music they perform is as important as delivering a technically solid performance. Lack of musical style does not do justice to the performers, the composer, or the music, but finding the perfect stylistic nuances and tools is not always an easy journey for inexperienced performers. Many pedagogues have voiced their opinions on this subject, including Robin Gregory, who puts musical style in perspective with H. Plunket Green’s philosophy of interpreting art, regarding style as “the treatment of the subject ‘in large,’ both in conception, phrasing and color,” and “the turning out of a work of art in which the component parts fit in, in

\(^{15}\) Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Brothers, 2001), 59.

\(^{16}\) Ibid.

\(^{17}\) Ibid.

\(^{18}\) Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (Miami: Warner Brothers, 2001), 59.
proper proportion in the right places.” Gregory also believes that while developing a musical style, it is essential for musicians to have an “instinct” for it.\textsuperscript{19}

This stylistic instinct will be troubling for many younger performers, since it is not something that can be simply practiced technically with metronomes and robotic repetitions. One of the most effective ways of developing stylistic instinct with students is by exposing them to music. Teaching active listening through a large variety of recordings and live performances is crucially important for student musicians. It is through this contact that strong musical instincts will be developed. When hearing of great music prodigies with seemingly flawless instinct, a common trait seems to be that they were all exposed to an overwhelming amount of music which nurtured their musical instincts. Providing students with recordings of great horn players and horn quartets and encouraging them to spend time listening develops a mature sound concept on their instruments much more quickly than those who have not invested the time listening. Students must not only listen to a variety of great horn players to develop a solid sound concept on the horn, but should also be introduced to great performers on all instruments to develop a well-rounded overall concept of musical style. In one of Robert Duke’s essays in \textit{Intelligent Music Teaching}, he states, “learning is not a passive process… [it is] an inherently active process that requires some doing on the part of the learner…Learning is more than remembering. Learning requires that the student apply knowledge of skill or both in some meaningful way.”\textsuperscript{20}

Listening to recordings can provide musicians with many stylistic observations and ideas. Often, lessons and coaching sessions are filled with a great deal of verbal instruction. While

\textsuperscript{19} Robin Gregory, \textit{The Horn} (London: Faber and Faber, 1961), 154.
valuable, this can also cause moments of confusion for students. Hearing the instructor model stylistic suggestions, or listening to a recording is an important and effective technique. Today it is easier than ever for serious students and teachers to access live music and recorded materials. Obviously, those who live near cities with professional orchestras should take advantage of these concerts, and orchestras usually offer discounted student ticket prices. If the students do not have the opportunity to attend live music on a regular basis, they still have access to many great recordings online. The Internet is full of websites and databases offering inexpensive and often free access to a number of great recordings. To assist them in their search for quality recordings, teachers may want to provide a list of specific horn players, chamber ensembles and orchestras for which to search. Awareness of performance practice from the various periods in music history and various countries is also a valuable asset to performers and should be taken into consideration when listening to recordings.

Each of Kallstrom’s quartets call for the four performers to possess solid technical skills in regard to range, articulation variety, endurance, and the ability to handle a variety of mixed meters. Kallstrom uses extended techniques sparingly in his quartets, but when they are used, mainly as timbral enhancements, they are used in such a way in which performers must be able to quickly transition in and out of them, sometimes with only seconds to adjust.

Stylistically, the quartets demand much in terms of dynamic and timbral nuances. Kallstrom also requires the performers to transition quickly in and out of traditional and non-traditional part assignments and pairings. One of the unique aspects of Kallstrom’s compositions is the way he challenges the traditional roles of the four horns. He explores the textures available through different combinations, from using the horns in a choir, in duets and as soloists. Each of the four parts is constantly transitioning from one role to another, requiring the performers to
have a constant awareness of their own role within the ensemble and how it relates to the rest of the quartet.

Due to the nature and design of the instrument, the most relevant issue for horn players performing any piece of music, especially horn quartets, is a clean, clear and focused sound. The combination of right hand placement inside the bell and the fact that the instrument projects sound behind the player rather than in front of them leads to an odd combination of technical and logistical challenges. Proper right hand placement is an essential component in achieving a desirable sound. The ensemble’s acoustics can be helped by certain logistical considerations, including the quartet’s set-up formation, whether the players stand or sit, and whether they hold the bell of their horns on or off the leg. However, insistence on focused, clear articulations will ultimately be the most important technical element for horn students to master.
Described by Michael Thompson as the “signature piece” of the TransAtlantic Horn Quartet, *STARFLAME* has been one of the most significant horn quartets written in the past decade. Composed as an opener for the TAHQ, it is an approachable one-movement work approximately 4:45 minutes in length. It is described by Kallstrom as “exciting, fast and more substantial than a fanfare.”²¹ Kallstrom provides the performers with specific instructions in regards to dynamics and articulations. He also provides many challenges to the performers, making it an ideal piece for a various playing levels and performance venues as well as for pedagogical study.

*STARFLAME* was written in early 1998 and premiered on May 22 of that year in The Duke’s Hall at London’s Royal Academy of Music by the quartet’s founding members: Eric Ruske, Charles Snead, Michael Thompson and Richard Watkins. It was the first piece performed in public by the TAHQ.²² Keeping in mind that he was composing for four of the world’s finest players, Kallstrom created four parts that are equal in terms of range, technical requirements and importance, which is one of the reasons *STARFLAME* stands out in the horn

²¹ Michael Kallstrom, interview by the author, (March 10, 2010).
²² Charles Snead, interview by the author, (February 26, 2010).
quartet repertoire. Many horn quartets are written in the traditional style, with two “high” horns and two “low” horns. Besides the clear differences in range, melodic lines usually fall to the “high” horns, and the players generally consider these parts the most important.

By presenting the performers with four equal parts, STARFLAME changes the way performers view individual parts. A typical problem for horn players, particularly students, is that they become very comfortable in their specific role, for example as a “first horn.” Kallstrom’s part assignments require all four horns to take on leadership roles at various points in his quartets. In Mastering the Horn’s Low Register, Randy Gardner points out that typical challenges for “low” players, and especially 4th horn players are to “maintain competency in the high register and to be comfortable in solo situations.”

STARFLAME requires the fourth horn player to play as high as the first horn and to take on a leadership role on a number of occasions. In addition, the first and third horn players, who traditionally remain in the mid- and upper registers are required to have a solid mid-low range—something typically reserved for only the “low horns.” Each of the four horn parts are also given short solo passages, requiring solid and convincing executions on the part of each player.

Assigning equal parts to all players makes each individual part more interesting, and it requires each player to be accountable in all aspects of their playing. In Mastering the Horn’s Low Register, Randy Gardner describes the need for 2nd horn players to be “musical chameleons” by being required to make many subtle stylistic changes and to be a strong player throughout the entire range of the horn. In Horn, Barry Tuckwell also acknowledges the often

---

23 Randy C. Gardner, Mastering the Horn's Low Register (Richmond: International Opus, 2002), 37.
“acrobatic side” of the 2nd horn part. However, Kallstrom’s writing directly correlates with the expectations of today’s musicians, who no longer “specialize” in a particular part, and are expected to be well-rounded players, being comfortable and competent in all ranges of their instrument.

*STARFLAME* consists of three sections and is in ABA’ form. The first section, measures 1-73, is bold, energetic and flashy, featuring a rising, syncopated, scalar theme. The second section, measures 74-191, is more introspective and developmental, beginning quietly and gradually building in intensity. It is based on a simple accompanying rhythmic motive, over which a more lyrical theme is introduced and developed, while preserving the rising gestures and edginess from earlier in the piece. The third section, measures 192-245, returns to the original rhythmic theme of the first section, but is more developed and concise, with even more dramatic contrasts.

The opening rhythmic motive of *STARFLAME* came from one of Kallstrom’s journal entries. An important part of his daily creative process as a composer is to write down all of his ideas, good or bad, on blank pages without bar lines, meters or key signatures. He admits that often, when writing rhythmic ideas, the “rhythms suggest specific pitches,” which is how *STARFLAME*’s opening motive was conceived.25

---

25 Michael Kallstrom, interview by the author, (March 10, 2010).
Technical Aspects of *STARFLAME*

When approaching *STARFLAME*, players will typically be drawn to the technical issues of the work: a quick tempo, mixed meter, syncopated rhythms and quick transitions in and out of extended techniques. They will also be made aware of the stylistic issues presented, such as a wide array of dynamics and dynamic nuances, many different styles of articulation, and the constantly evolving ensemble roles of each specific player.

As we have already seen, Kallstrom departs from the traditional orchestral two-pair part writing utilized in many horn quartets. Keeping in mind the virtuosic ensemble he was composing for, sticking to these traditional roles would be too confining. Throughout his quartets, both the melodic and supporting harmonic lines are constantly shifting and being traded off among the four players, requiring all of them to become the “musical chameleons” of which Gardner speaks.26 Kallstrom provides the quartet with moments where the four horns serve as a powerful unison force, and moments where they take on their traditional role in the typical 1/3/2/4 setting of a choir, along with duets with another quartet member in both traditional (1/3, 2/4) and nontraditional (1/4, 2/3) pairings, and a number of short solo passages.

---

Each player’s awareness of this constantly changing role is vital for an effective performance. Unfortunately, students and teachers are often consumed with the piece’s technical challenges and can neglect this. Knowing how their part fits in with the others is extremely valuable, not only in *STARFLAME*, but in all musical settings from solo to large ensemble repertoire. A simple session of score study will assist players in learning the roles each part plays and when those roles shift. Marking the important changes in the individual parts will help clarify on the musical focus of each player. For example, marking that the 3rd horn has a solo line in measure 4, consisting of three quarter notes will assist in the accuracy of the unison *forte* entrance in measure 5.

As the original motive of *STARFLAME* begins to develop, there are moments of staggered entrances. Marking cues so the performer knows who has an entrance before they do is easy, takes virtually no time and can minimize the chances of a major catastrophe during a performance. Developing this contextual awareness is an important tool for students, one which they will be able to use throughout their musical careers. Using a small chamber setting such as a horn quartet to teach this type of musical awareness is a good introduction for students, since it can be less intimidating than a larger ensemble.

The most difficult technical aspect of *STARFLAME* for young players is Kallstrom’s use of mixed meter. Initially, the abundance of meter changes may appear overwhelming for younger, more inexperienced horn players, because they have often not been exposed to it. Understanding these meter changes will directly relate to rhythmic accuracy throughout the quartet and may lead to more rhythmically accurate playing in general. Because of this, *STARFLAME* will serve as a valuable tool for familiarizing students with mixed meter. Most of *STARFLAME* switches between 2/2 and 3/4, with the quarter note remaining constant.
Transitional measures in 5/4, as well as 3/8, 6/8, 7/8 and 9/8 are also used sparingly throughout the work. After an eight-measure introduction in 2/2, meter changes begin to occur frequently, often after only one measure.

Since the tempo of the quarter note stays constant for the duration of *STARFLAME*, players should subdivide each measure into eighth notes while learning this piece. In this way, each measure of 2/2 will have eight subdivisions, measures of 3/4 will have six subdivisions, 5/4 will have ten, 3/8 will have three, and so on. Approaching the piece by subdividing into eighth notes will ensure that there is a steady musical flow throughout the piece. Using eighth note subdivisions will also assist the performers with the syncopated rhythms found in each part. This becomes crucial in places such as measures 64-67, where the composer quickly shifts between 2/2, 7/8, 6/8 and back to 7/8 in the span of only four measures.

A variety of approaches can be used to help keep the eighth notes constant. Two of the most simple and helpful are:

1. The players or their coach should keep a steady eighth note pulse while the players speak their rhythms. A slight emphasis on the first eighth note of each measure will be helpful, along with extra emphasis on the transitional measures (9, 11, 13, 16, 17, etc).

2. A metronome may be hooked up to a speaker system, which creates a loud enough sound for each of the quartet members to hear all hear the clicks.

During early rehearsals, taking the time to speak the rhythms throughout the quartet, or sections of it, can be very valuable. Taking the horn out of the equation when there are questions concerning rhythm eliminates many other factors such as pitch accuracy, fingerings, and
articulations. Simply speaking the rhythms in the early stages of practice will allow each player to focus specifically on the initial goal—rhythmic accuracy. The next step after speaking could be adding the instruments and playing the rhythms on one pitch, instead of changing pitches. When all four players are comfortable and any rhythmic questions are answered, they should go back and play that section of the quartet as written. Any of the players’ rhythmic insecurities should be resolved quickly using this method.

A final technical topic that needs to be noted, especially with the many rapid passages throughout STARFLAME, is left hand technique. Left hand technique is something that is often neglected by instructors since there are so many other issues to worry about such as airstream, embouchure, and the proper placement of the right hand. The horn is the only brass instrument where the valves are played using the left hand. In The Horn, Robin Gregory discusses that “this peculiarity is a relic from the days of the hand horn.” Although both right- and left-handed horns were used early in the instrument’s history, by the time the hand-stopping technique was developed, “the task of carrying out the intricate movements necessary was usually and naturally delegated to the right hand.”

Students commonly develop the habit of lifting their fingers completely off the valves. Gregory states that if the fingers are not in contact with, or at least within a fraction of an inch of the valves, “time will be wasted while the fingers search for them.” This action is not only potentially disturbing to the embouchure, but the player runs the risk of interrupting the flow of the music. Gregory insists on the need for players to have “perfect control” of their fingers. He explains that left hand fingers should move independently, smoothly and quickly. Gregory also insists on “exact synchronization between tongue and finger movements, especially in staccato...

Coordinating the left hand with the tongue can be difficult enough during quick passages; minimizing the amount of space the fingers need to travel is essential.

Knowledge of alternate fingerings will also prove invaluable for players. Alternate fingerings allow players to have more options regarding intonation. They also prove helpful in rapid passages where standard fingerings can become quite awkward, especially when the third valve is involved. Alternate fingerings often provide players with more of a sense of control, especially in the upper range of the instrument where the harmonics are so close together. They also prove to be crucial in moments of disaster, such as an unexpected broken string during a performance! There are many examples throughout STARFLAME when alternate fingerings allow players to execute passages with more clarity and ease. Suggested alternate fingerings will be discussed in the paper and in the quick start guides found in the appendices.

---

Ibid, 127.
Section 1

*STARFLAME* begins with an energizing seven-note, syncopated, scalar motive presented by all four horns. Kallstrom uses the traditional orchestration style of dividing the horns into pairs. Horns 1 and 3 are given the lead melodic lines, which present the rising motive, while horns 2 and 4 provide a rhythmic foundation, each staying on Gs. From the first measure of the piece, Kallstrom uses this angular shape either melodically or dynamically in nearly every measure of the quartet. As with the opening statements, nearly every time the rising melodic motion is presented, Kallstrom pairs it with a rhythmically identical drone, taken from the first pitch of the melodic statement.
This motive is stated four times within the first eight measures of the piece. While it is being repeated, Kallstrom’s writing demonstrates the effectiveness of the principle of unity in variety, providing bits of contrast in regards to octave placement and in the transitions between the statements of the motive. These moments of variety can appear insignificant to younger players, when in fact they provide much depth and excitement to repeated motives. Each of the four times the motive is presented in the introduction, there is a small change in the individual parts. None of the four horn parts are given the same material twice, and players should stress these differences. Even though they may seem insignificant in the individual parts, they always have a much larger impact in the context of the piece.

For example, at the end of the opening motive in measure 2, horns 1 and 3 end on Fs, while horns 2 and 4 keep their original Gs. This creates a clashing effect with the interval of a major 2\(^{nd}\). The end of the next statement occurs on the first eighth note of measure 4, and uses the same idea on a larger scale. Here, horn 1 remains paired with the 3\(^{rd}\), and again ends on an F,
while horn 3 jumps to a G, providing the same clash that was heard in measure 2. While that happens, horns 2 and 4 still serve as a rhythmic drone, but end their phrases by clashing with each other, moving to a B-flat and an A-flat. Players should emphasize these clusters of major seconds.

The remaining two statements of the motive in measures 5-8 follow a similar pattern. Measures 5-6 are identical to measures 1-2, with the exception of horn 1 whose musical line is now stated one octave higher. Again, measure 6 follows the pattern of measure 2, ending with the four horns clashing on Fs and Gs, this time covering a span of two octaves instead of one. In measure 6, horn 1 is given two descending quarter notes, while the other three horns have half notes. This moving line must come out and be heard over the half notes. Horn 1 is the only part marked with a sforzando on beat three, which indicates the importance of this moving line.
Horns 2, 3 and 4 should listen to the moving quarters, making sure they can be heard, and using the rhythmic motion to stabilize the downbeat of measure 7.

The final statement in measures 7-8 continues this pattern, matching the second statement, with the first horn pitched an octave higher. The only difference is found in the final two eighth notes of the 4th horn’s line. As in the previous statements, the fourth horn provides a rhythmic drone on a G, remaining either on that G, or moving up a minor 2nd to an A-flat to end the phrase in measure 4. This time however, the fourth horn has an octave leap, which ends the statement with clashes between all four horns in closer setting, all within one octave, contrasting with the more open spacing of measure 6.

Figure 4.3 STARFLAME, measures 5-8

\begin{figure}
\centering
\includegraphics[width=\textwidth]{starflame.pdf}
\caption{STARFLAME, measures 5-8}
\end{figure}
The use of unity in variety is even more obviously presented in the transitions between the first four motives. Always focusing on the pitches G, F, and B-flat, and occurring after at least an eighth rest, Kallstrom uses rhythmic variety in each transition, providing extra bursts of energy to the introduction. The transition in measure 2 involves all four horns providing the G, F, B-flat cluster on accented half notes occurring on beat three.

Measure 4 contains the most surprising transition and the first solo of the piece, three quarter note Gs, given to the third horn. While only lasting a matter of seconds, these three quarter notes begin pianissimo and require the player to reach forte by beat one of measure 5. To do this, the player must jump to a new dynamic level on each pitch, and play with clear, focused attacks, being careful not to “wah” on each note. Every G must be articulated firmly, giving the musical line a growing sense of controlled energy that lingers in the room and leads directly into the motive in measure 6. The player should also keep in mind that even though the solo remains on one pitch, the dramatic dynamic growth during those three beats correlates with the angular shape of the opening motive, so important throughout STARFLAME.

Figure 4.4 STARFLAME, measure 4, horn 3 with suggested dynamics

![Figure 4.4](image-url)
Following this pattern once again, Kallstrom returns to the accented half note clusters as the transition in measure 6. While horns 2, 3, and 4 are exactly the same as they were in the first transition, the first horn provides the variety, with two slurred quarter notes, filling in the already clashing G, F and B-flat of the lower horns. The first horn provides a suspension of a clashing, sforzando A-flat, with a decrescendo slurring into a G, which again directly flows into the next measure. The interesting thing about this transition is not only the linear motion provided by the first horn, but also the dynamic motion. While all four horns began measure 5 at forte, and remain that way in measure 6, the sforzando marking on beat three in the first horn, provides more intensity to the already accented, forte notes. This added intensity and its quick resolution provides the first instance of reversed angular motion.

The final transition in measures 8-9 is similar to measure 4. The third horn once again has the main line, this time rising up the scale in steady quarter notes beginning on G, with the second horn providing a supportive drone on the same G. As in measure 4, the musical line–now presented as a duet, rather than a solo–begins at a pianissimo, and must steadily grow to a forte by the end of the transition. This time, Kallstrom provides a similar effect by limiting the number of players, but by adding the second horn and an additional measure and the first meter change of the piece, moving from 2/2 into a measure of 3/4. A direction given in the parts indicates that the quarter note values remain the same, and it’s the responsibility of horns 2 and 3 to maintain a steady tempo. The transition in measures 8-9 is essentially a restatement of Kallstrom’s original motive, presented in a stream of steady quarter notes instead of syncopated eighth notes. As directed in measure 4, the horns in measures 8-9 must be meticulous in planning this crescendo. This time, the transition is twice as long, covering six beats as opposed to three in measure 4. Lengthening this line requires the players to be extremely aware and
focused on their dynamic levels. They must focus on one another, so that neither line is overpowering, while at the same time being aware of their dynamic growth.

It is interesting to note how Kallstrom marked the dynamics throughout this transition. Beat two of measure 8 is where the transition begins, with a pianissimo marking below the first quarter note. The abbreviation for crescendo is written below beats three and four, and in measure 9, the composer provides the crescendo symbol. In order to achieve the greatest effect, players should be careful not to change too much in the beginning. As with any crescendo, care must be taken in regards to pacing. Growing too quickly at the start can diminish the effectiveness of the dynamic gesture. In this case, the word crescendo is printed under beat three of bar 8. This essentially means that beat three should be at the same dynamic level as beat two, since the word indicates that this is where the crescendo should begin. Even though it will be played at the same dynamic level, there will be a difference in the sound, with the two horns no longer playing in unison. The clash of the minor 2\textsuperscript{nd} of the third horn’s A-flat against the second horn’s G will provide the necessary aesthetic variety so that a sense of dynamic growth remains. Beat four of that measure should be louder, since the dynamic level where the crescendo is intended to start has been established. Therefore, the dynamic markings for the three quarter notes in measure 8 should be pianissimo, piano and mezzo piano.

The crescendo in measure 9, this time abbreviated with a symbol, should begin at a piano, which has been achieved at the end of measure 8. Because the horns are voiced in an interval of a perfect fourth at the beginning of the measure, the players will not have to give away too much of a dynamic change in beat one. This open interval will give the impression of a larger, rounder sound. Using this natural quality of the harmonic series will allow the two horns to execute a much more dramatic effect with the final two notes of this crescendo, leading into
measure 10. The crescendo from measure 8-9 should be marked as follows: pianissimo, piano, mezzo piano, mezzo piano, mezzo forte, forte. The final forte on beat three of measure 9 will lead into the accented forte on beat one of measure 10, finishing the gesture that began on beat two of measure 8.

Figure 4.5 STARFLAME, measures 8-10

Following the opening nine measures, Kallstrom states the motive three more times, with more variety in the transitions and meter changes. In measure 10, the roles of the four horns begin to shift away from a single, powerful unit into duets. Immediately, the horns are taken out of their traditional pairings with horns 1 and 4 playing together, and horns 2 and 3 paired to answer them, beginning on beat three of measure 13.

In the first duet between horns 1 and 4, the main motive is presented once again. This time though, the fourth horn is given the theme, while the first horn plays the supporting role. Their roles are reversed in the first 5/4 measure of the piece, measure 11, when the first horn takes over the lead in the three beat transition. Immediately returning to 2/2 in the following measure, the motive is presented once again by the duet, the same as in measure 10.
The transition in measure 13—again a 5/4 measure—is taken over by horns 2 and 3. This transition is expanded, with an extra measure of 2/2, making this the longest transition with seven beats. This is also the most lyrical transition, made up of longer note values, slurs, and referencing measure 6, a series of three decrescendos.

The 2nd horn presents the motive for the final time in measure 15. This needs to be emphasized, paying close attention to the staccato articulations, which will contrast with the previous measures. For the first time in the quartet, there is no rhythmic support along with the rising, syncopated theme. Instead, the third horn continues the lyrical line, which was set up two measures earlier in the transition. This lyricism, providing a great contrast to the rhythmic, staccato quality of the opening, continues through the next transition into measure 18. The 3rd horn has an interesting role throughout these measures, playing the lead role in measures 13-14, background in 15, and lead again in 16-17.

Figure 4.6 STARFLAME, measures 14-17, horns 2, 3

Horn in F 2
Horn in F 3

\textbf{Allegro} \quad \textbf{\( \text{\textbackslash j} = 92-100 \)}

\textit{mm. 14-17}
Beginning in measure 18, the presentation of the opening eighth note motive is presented three consecutive times. Starting with the pairings from the previous eight measures, horns 1 and 4 present the theme in measure 18, with the remaining horns interjecting and doubling them during the last three notes of the theme. The pairings change as the motive is immediately taken over when horns 2 and 4 play it in unison. Meanwhile, horns 1 and 3 interject on the third beat of that measure with half notes creating a cluster of a major 2nd layered beneath the theme. Horns 1 and 3 take over the theme for the last time in measure 20. Each time a new pair of horns takes over, players must maintain stylistic consistency in order to make the passage sound like one continuous musical phrase, rather than short segments.

Measure 21 is the beginning of another transitional phrase, which is four measures long. These four measures are significant, creating the longest moment of suspense in the piece so far. It is presented in a similar manner to measures 8-9, but this time all four horns are used with staggered entrances, creating layers and an even greater dynamic contrast. Horns 2 and 4 begin the phrase with pianissimo quarter notes. Horn 3 enters on the second beat of measure 22, and the first horn enters on beat four of the same measure. For these two measures, every player remains pianissimo. By gradually adding to the number of players, there will be a natural crescendo. In order to achieve at the desired effect, players must respect the pianissimo. Challenging such dynamic extremes and executing these details with care will help lead to a polished performance.

The four horns must again be careful to not give the crescendo away too early in measure 23. Players are not instructed to begin the crescendo until beat one of measure 23. The sound should not instantly be louder on the first beat of that measure. By treating measures 23-24 with the same dynamic consideration as horns 2 and 3 did in measures 8-9, these 3/4 measures will be
very dramatic, as Kallstrom uses the four horns once again as a powerful unit, leading into an accented eighth note in measure 25. Again, players will find that Kallstrom’s transition is made up of two sets of major seconds, layered together.

The F-sharp on beat one of measure 25 must be brought out by horn 3. This is the first F-sharp of the piece, the first time a minor second is added into the final cluster at the end of a phrase, and also serves as a leading tone, indicating the upcoming change in tonality. On beat two of that measure, horn 3 is given the main ascending line with a shift to G Major. The same ascending motion is used, but the shift in tonality along with the supporting sustained notes in the remaining horns, gives the music a more fluid and suspended effect.

Figure 4.7 STARFLAME, measures 21-26
The first time Kallstrom calls for the use of extended techniques is in measure 28 in horns 3 and 4. In *Extended Techniques for the Horn*, Douglas Hill discusses the versatility of many of these techniques and offers examples of them along with instructions.\(^{29}\) Extended techniques are nontraditional, unusual effects and sounds occurring in contemporary music, beginning around 1970. The extended techniques used in *STARFLAME* are minimal compared to many other 20\(^{th}\) century brass works. They serve to add color to the music in very specific areas.

The first and most common extended technique Kallstrom uses is stopped horn. Stopped horn is a form of muting and is typically labeled with a + symbol above the notes. In order to create this specific effect, the players must insert their right hand farther into the bell, closing off the airstream and creating a large amount of pressure. This pressure causes an edgy, buzzy quality to the pitch. In addition to the drastic change in timbre, the pitch is raised a half step, requiring the player to transpose down a half step, to Horn in E. A common misconception is that the pitch of the horn will get lower as the player moves his hand further into the bell. This is

true, until the right hand gets to the point where it is firmly pressed inside the bell, shortening the length of the instrument. The shorter length causes the pitch to rise, and in turn, requires players to transpose down.\textsuperscript{30}

Kallstrom uses the stopped horn technique sparingly, for no longer than a few measures. It is often used in only two of the four horn parts while the other horns play against them for added contrast. This softens the timbre of the stopped horn, creating a unique color of the overall quartet.

The 3\textsuperscript{rd} and 4\textsuperscript{th} horns in measure 28 are each required to use hand stopping, by far the most common extended technique required of horn players. Hill describes the ideal stopped pitch as having “a compressed and rather nasal quality” and adds, “the louder the dynamic, the more nasal and penetrating the quality.”\textsuperscript{31}

Horns 1 and 2 lead into measure 28 with dotted half notes marked with a \textit{sforzando piano} and a \textit{crescendo}. This should be articulated in a slightly different way than the preceding accents. The dynamic shift to \textit{piano} happens quickly and is essential in order for the players to have enough time to produce a dramatic crescendo, leading into the \textit{forte} accents in the beginning of measure 28. While the first two horns remain paired together at an interval of a major second apart, the 3\textsuperscript{rd} horn enters on beat two with a stopped G, followed by the 4\textsuperscript{th} horn on beat three, with a stopped F-sharp. The timbral contrast between the open and stopped notes adds tension to the already clashing intervals in the measure. In order to complete this layered

\textsuperscript{30} Norman Del Mar, \textit{Anatomy of the Orchestra} (Berkeley: University of California Press, 1983), 244-245.
\textsuperscript{31} Douglas Hill, \textit{Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance} (Miami: Warner Brothers, 2001), 28.
effect, the 1\textsuperscript{st} and 2\textsuperscript{nd} horn resolve their pitches on beat four. This resolution provides timbral symmetry among the four horns.

The 3\textsuperscript{rd} and 4\textsuperscript{th} horns must be particularly strong on their stopped entrances. Their dynamic level should match the \textit{forte} that the other pair of horns played on beat one. In order to achieve this dynamic level while hand stopping, it is essential that the airstream is faster and even more focused, as if the player would be playing a few dynamic levels louder. The stopped notes in measure 28 need to be played at least at a \textit{fortissimo} dynamic in order to match the dynamics of the open horns. To help achieve this effect, horns 1 and 2 should treat the accented downbeat as a belltone, allowing horns 3 and 4 to be heard during their enterances.

Figure 4.8 \textit{STARFLAME}, measures 27-28

Immediately following the stopped pitches, horns 3 and 4 have open, \textit{sforzando-piano} whole notes on beat one of measure 29. These should be played with the concept of bell tones in
mind, and the dynamic level must be brought down to a \textit{piano} by beat two, to allow for the rising, lyrical lines played by horns 1 and 2. The \textit{crescendo} in measure 30 must be balanced carefully, with half of the ensemble playing moving lines, and the other half supporting that movement with whole notes. The 3\textsuperscript{rd} and 4\textsuperscript{th} horns also need to be aware of the moving line played by the other horns. While their \textit{crescendo} should be dramatic, their supporting role remains secondary. The pitches of the supporting horns are higher than those in the lyrical lines, which will carry more. Therefore, horns 1 and 2 need to bring out their moving lines, and beginning at measure 29, a \textit{mezzo piano} dynamic level is recommended to do so.

The same principle applies to the staggered moving lines in measure 31. While all four horns are playing \textit{forte} with a \textit{crescendo} in the second half of the measure, horns 3 and 4 are given an independent linear motion, which leads directly into the first \textit{fortissimo} of the piece. Following the \textit{fortissimo}, which establishes a tonality shift to the key of D major, the fourth horn takes over as the soloist for the remainder of the measure.

In measure 33, the four horns begin their most independent roles in the piece after a brief introduction by the 2\textsuperscript{nd} and 4\textsuperscript{th} horns. The section from measures 33-41 is the longest section of the quartet that maintains a \textit{piano} dynamic level for its entirety. Beginning in measure 38, the four horns become completely independent of one another, passing off steady gestures of rising eighth notes. After a \textit{crescendo} provided by the 1\textsuperscript{st} and 3\textsuperscript{rd} horns, the four horns once again come together as a unit for two measures, each with an ascending rhythmic, syncopated scalar gesture. Slow, subdivided practice is recommended especially for this section to ensure rhythmic accuracy in all four independently voiced parts.
In measure 43, the quartet is once again broken up into another two measures where there is an ascending eighth note run passed from the fourth horn to the second, and then on to horns 1 and 3. From measure 33, everything leads up to the cadence in measure 45. The first horn holds out a G-sharp, while the other horns need to play a short, accented eighth note on beat one, allowing the first horn’s note to linger into measure 46, where there is a lyrical descending line that *decrecendos* into measure 47.

There are eight measures of independent drones passed between horns 1, 2 and 4 at a *piano* dynamic, while the third horn begins a new phrase. Following the design of the main motive, this passage also consists of an ascending scalar motion, but should be played with a floating, ethereal quality. The remaining three horns pass off five-beat phrases of an E-flat. These supporting statements are written as five quarter notes slurred together. The first two notes are tied, and the others have a *legato* articulation marked beneath the slur. While there should not be space between the pitches, as indicated by the composer’s markings, these final
three notes of the slurs should be given a gentle, *legato* articulation. While these short passages of drones should have a floating feeling, the repeated E-flats should also provide a sense of forward motion with these articulations.

Figure 4.10 *STARFLAME*, measures 47-48, drone figure in horn 2

The character of the drones changes from a connected, ethereal, floating feeling, to a more intense rhythmic code in measure 51. Kallstrom turns them into syncopated passages, mimicking the rhythm of the main motive. These five-beat segments, still made up of only one pitch, and played at a *piano* dynamic, serve as a Morse code style gesture, providing great contrast while accompanying the lyrical phrase, still being presented as a solo line by the 3rd horn. These short, syncopated codes should be played with exaggeratedly short, precise articulations. Three out of the four occur on E-flats and D-flats, at the bottom of the staff. Since they are presented in the mid register of the horn, they require an even greater crispness of articulation to achieve a proper response. Since this register of the horn tends to not always be as clear, using the B-flat side of the horn may help players achieve the desired amount of clarity throughout this passage.
There is a sweeping gesture made by the four horns from measure 57-62. Here, the quartet is written as a choir of horns as Kallstrom places the four horns into their traditional orchestral ranges of 1, 3, 2, and 4. While horns 1 and 3 are voiced in thirds, the 2\textsuperscript{nd} horn has a counter melody and the 4\textsuperscript{th} horn provides the bass foundation on a low A. Since the top three parts are all voiced 1-2 octaves above the fourth horn, the fourth horn player will need to emphasize the low melodic line, which moves in contrary motion against the voices while providing a solid foundation for the upper horns. In *Mastering the Horn’s Low Register*, Randy Gardner explains that “loudness” is the perception of the intensity of a sound, and that “pitches that vibrate at a lower frequency have less loudness” than those that vibrate at a higher frequency.\(^{32}\) “Consequently, pitches produced at the same decibel level sound softer to the ear as they descend in register.”\(^{33}\) The amount of sound required for a low horn to balance a high horn is significant. While low horn players may feel they are playing too loudly, listeners in a concert hall will hear a balanced sound. An understanding of sound perception will benefit players tremendously in a quartet setting, in addition to a variety of other performance situations.

\(^{32}\) Randy C. Gardner, *Mastering the Horn's Low Register* (Richmond: International Opus, 2002), 33-34.

\(^{33}\) Ibid, 34.
The closing of the first section of *STARFLAME* takes place in measures 63-72. The first four measures present the main motive for the final time. The 2\textsuperscript{nd} and 4\textsuperscript{th} horn present it in unison in measure 63, followed by horns 1 and 3 playing in unison in measure 64. The four horns are then in unison in measures 65-66, and continue to play together for the final six measures of the first section.

These final ten measures of section one contain the most intense use of mixed meter, leading into the climax of the section. When the main motive is presented in measures 63-64 as a call-and-response between the two pairs of horns, the meter is 2/2. The meter shifts to 7/8 in measure 65, and then to 6/8 in measure 66 and back to 7/8 in measure 67. Each of these measures consists of the rising, syncopated motive, which decreases in length by an eighth note each measure, creating a more angular feel to the repeated motives. Players should pay careful attention to the eighth note subdivisions in these measures to ensure rhythmic accuracy. Since
all four horns are in unison, with already short note values requiring extra space due to the staccato markings, the utmost precision is required.

Figure 4.13 *STARFLAME*, measures 63-66

The meter returns to 7/8 in measure 67, and the four horns, while playing unison rhythms at *forte*, all have melodic lines that vary slightly from one another. Horns 3 and 2, who are given the most limited movement, should allow for horns 1 and 4, who have the most melodic movement, to be heard during the moving notes. The final three measures of the section change meter once again, from 2/2, to 3/4, back to 2/2. Each of the measures contains chords, made up of whole notes in the 2/2 measures, and a dotted half note in the 3/4 measures. There is no dynamic change indicated, so the *forte* must remain solid. In both of the descending lines, each note is marked with an accent. Whether or not it is a conscious decision by the players, it is common for these final three measures to be performed with a *decrescendo*. This should be avoided, and it may be helpful to mark *forte* on those measures as a reminder to maintain a big, focused, energetic sound. Ending the first section with a full, exciting sound will give an even
greater impact to measure 73, which serves as a grand pause, indicating to the audience that a new section of music is about to begin.

Figure 4.14 *STARFLAME*, measures 69-73
Section 2

The second section of STARFLAME is based on an accompanying rhythmic motive and the introduction of a new lyrical theme. From the beginning of this section in measure 74, Kallstrom has again grouped the horns in pairs. The pairs trade off performing the rhythmic motive, passing it back and forth every four or five measures. This rhythmic motive is pianissimo and the pitches must be crisp and detached. At the end of each rhythmic cell, there is a crescendo leading into a sforzando-piano tied quarter note. Each time it is presented, this note should have a stinging quality, lasting only for a moment. After the subito piano, a decrescendo is marked, bringing the dynamic level back to pianissimo as the motive is repeated. Whenever this rhythmic motive is presented, articulations throughout this passage should be very crisp and mechanical, as if it were a code.
Figure 4.15 *STARFLAME*, measures 74-78

**Allegro** \( \frac{d}{=} \) 92-100

mm. 74-78

The rhythmic motive remains in 2/2 for the majority of the section’s introduction, with occasional shifts to 3/4 and 5/4. Measure 93 is the only measure of 3/8, and it indicates something new is about to happen musically. The *crescendo* in this measure, lasting only for the duration of three eighth notes, needs to be carefully brought out by horns 2 and 4. This measure leads into two measures of dissonant, *staccato* quarter notes in the 2\(^{nd}\) and 3\(^{rd}\) horn parts. By providing this brief shift away from the original rhythmic motive of the section, Kallstrom has set up the introduction for the new theme in the 1\(^{st}\) horn.
Presented by the 1st horn, the new theme is marked “legato, con espressione,” which is a noticeable contrast from any of the material presented in the work thus far. The theme is a long, eight-measure phrase, as opposed to the shorter motivic gestures found earlier. It has much longer note values, contains no syncopation, and significantly wider intervals than any previous motive. The shape of the line is also unique, having a much more free and flexible feel than the very rhythmic, scalar themes preceding it. The opening phrase has a long, romantic feel, contrasting with the short, angular, rhythmically insistent motives that accompany it.

Beginning at mezzo forte over the pianissimo motives in the lower horns, the melodic line in the first horn should be played with the lyrical expressivity indicated by the composer. Kallstrom has written the first statement of this theme in the mid-register of the horn, which,
according to Robin Gregory, is where the horn sounds “most characteristic.”

Recommended dynamics for this phrase include adding a crescendo to the line as it descends to the D, and then a slight decrescendo on the F, and another crescendo into the final three measures where the range enters the mid-low register of the horn.

Figure 4.17 STARFLAME, measures 96-103, horn 1

Underneath the solo in the 1st horn, the remaining three horns continue the rhythmic motive, which must be executed with very clear and precise matching articulations. With the lyricism and expression of the melodic line, it will be easy for the three horns to become distracted, so the players should remain meticulous, listening to one another and focusing on their articulation style and rhythms. The contrast provided by the mechanical precision of the accompanying motive and the extreme lyricism of the first horn’s melody has a unique quality and will stand out as such to listeners.

---

The way Kallstrom presents the background material during the first statement of the theme is noteworthy, and performers should certainly take the time to familiarize themselves with it. The motivic accompaniment material from the start of the second section in measure 74 consists of a duet between two horns. When the 1st horn begins the new thematic material in measure 96, Kallstrom takes the accompanying duet and arranges it for the remaining three horns, which perform in duets, trading off and passing the duet lines back and forth on the *sforzando-pianos* every two measures. Therefore, all three performers who have the accompaniment figure must be actively engaged throughout the section, carefully counting and making seamless entrances.

From measure 96-101, Kallstrom passes the figure around so that each accompanying horn plays two short duets. The part assignments are different every two measures, so that the players are paired with a new duet partner for each two-measure segment. The section begins with horns 3 and 4 paired together, and changes to horns 2 and 4 in measure 98, before shifting again to horns 2 and 3 in measure 100. The musical material remains constant, and by understanding this pattern, players will know what to listen for in terms of whose line they are taking over and what other player they are paired with.
Following the phrase by the first horn, there is a six-measure interlude beginning with horns 3 and 4 continuing to play the rhythmic motive, which becomes slightly more developed with added slurs and a three-measure crescendo from measures 105-107. There is a short passing of lyrical material from the 2\textsuperscript{nd} horn to the 1\textsuperscript{st} horn into a measure containing a sequence of perfect fifths, leading into the second statement of the lyrical theme, beginning in measure 110. This time, the accompanying figures in horns 2, 3, and 4 are more developed, mixing the precise rhythmic intensity with expressive slurred passages.
As always, the players must be aware of what each of the remaining ensemble members are playing and how their line fits into the musical context. Beginning in measure 110, while the 1\textsuperscript{st} horn plays another statement of the lyrical theme, the 3\textsuperscript{rd} horn is given a lyrical countermelody, which supports horn 1 and adds a greater sense of dimension. Meanwhile, horns 2 and 4 are given the accompanying role, consisting of the rhythmic motive alternating with stepwise lyrical motion, always beginning with a \textit{sforzando piano} and a slow \textit{crescendo} back into the next statement of the motive.

Figure 4.19 \textit{STARFLAME}, measures 109-113

Kallstrom returns to the ascending scalar gesture beginning in measure 118 with horns 1 and 3, who pass it off to horns 2 and 4 in measure 120. Unlike the original theme, these phrases consist of straight, slurred rhythms, and begin at a \textit{piano} dynamic, marked with \textit{crescendos}. A detail not to be overlooked in this section is the variation in the dynamic levels at the end of each
The first and fourth crescendos end at a forte, while the second and third crescendos occurring in measures 120 and 121 end with a mezzo forte.

Horns 1 and 3 are paired together for three measures beginning in measure 124, taking their turn with the rhythmic motive. The lyrical theme is presented for the third time in measure 127 by the 4th horn. Beginning on a B-flat below the staff, this line needs to be played with a full tone to carry throughout the concert hall. The accompaniment in measure 127 begins with stopped eighth notes on each beat, joined by the first horn in measure 128. The pitches are marked piano, but due to the nature of hand stopping, the players must compensate by using a fast enough airstream to produce the desired nasal quality. The timbral quality of these short notes compliments the lyrical melody played by the 4th horn in the low register.

The 3rd horn presents the lyrical theme in measure 129, starting another layering effect among the four horns. The 2nd horn comes in with the theme two beats later, and the 1st horn joins in two beats after that. The four layers of the theme meet in measure 133 with all four horns playing a slurred, descending scalar line with a decrescendo, leading into another four measures of staggered entrances, ending the phrase.
The transition in measures 139-140 should sound like an afterthought of the preceding phrase. After two beats of silence, the four horns enter at a ppp dynamic level—the softest of the piece—in displaced octaves, beginning on octave Bs and moving to Ds. While horns 3 and 4 remain on Ds on beat three of measure 140, horns 1 and 2 move up a major 2nd to octave Es,
once again providing the clash of major seconds that have been present throughout the piece.

The four horns should begin their crescendo the moment the pitches change. The 2\textsuperscript{nd} and 4\textsuperscript{th} horns need to project a bit more than the horns pitched in the higher octave in order to keep the four parts balanced, while the high horns must be listening down to this foundation.

The crescendo in measure 140 leads into the final statement of the lyrical theme, in the 1\textsuperscript{st} horn part. Underneath the theme, there is once again the steady, rhythmic motive providing added intensity and a feeling of forward motion to lyrical 1\textsuperscript{st} horn, which presents the theme in the upper register. Again, in order to provide extra intensity and contrast, the major 2\textsuperscript{nd}s played by horns 2 and 3, are stopped from measure 141-144. The fourth horn shares the same rhythmic motive, but plays open pitches, creating a slightly fuller sound while playing piano below the two stopped pitches and the lyrical line above.

Figure 4.21 STARFLAME, measures 141-145
The lower three horns continue on with the short rhythmic motive, all playing open pitches beginning in measure 145. As the 1st horn finishes the melodic line above, the remaining three horns take over in measure 146 with a crescendo into a pattern of steady eighth notes. The 4th horn should bring out the accented, forte low Gs, beginning in measure 149, while horns 2 and 3 continue with the steady eighth notes.

A long eight-measure section of 5/4 begins in measure 152 with the 1st horn taking over the suspenseful, steady eighth note motive. This motive consists of twelve eighth notes and is the start of a four-measure call-and-response section between horn 1 and horns 2 and 3. The eighth note theme is marked piano and staccato, and should be played as lightly as possible. Since the call-and-response overlaps on the final two eighth notes, each player must take extra care to remain focused and ready to come in on beat one. Beneath the upper three horns, the 4th horn moves to bass clef for the first time in the quartet, with a low D, serving as a foundation for horns 2 and 3 in measure 153. Marked piano, it adds a degree of darkness to the motive in the upper horns.

Figure 4.22 STARFLAME, measures 152-155
A development of the original lyrical theme is presented in measure 156, with a lively, soaring affect. Compared to the original, it is much shorter—only two measures long—and contains faster note values than the eight-measure theme, which was made up of primarily half notes. The new theme also begins with an ascending perfect fifth. Instead of being followed by an ascending minor third, this theme is followed by an ascending major third, giving it a more joyful feel.

Figure 4.23 *STARFLAME*, measures 96-97, horn 1

![mm. 96-97 legato, con espressione](image)

Figure 4.24 *STARFLAME*, measures 156-157, horn 1

![mm. 156-157 legato](image)

The new theme is presented first by horn 1 followed by horns 3, 2, and 4 entering one measure after another, producing another layered effect. The first three horns present the theme identically, while the 4th horn, the last one to play, plays a modified line in measure 159, returning to the minor third interval and recalling the original theme.
The four horns are again called upon to play stopped notes in measure 160. These staggered entrances are all forte and accented. They should be played almost as bell tones, backing off dynamically a little to help emphasize the entrance of the next horn in the sequence. These pitches carry into beat one of measure 161, and are followed by a unison eighth rest and six repeated eighth notes, which crescendo into the next measure. Measures 162-163 contain the same ideas, presented in an interesting way as an echo effect. Typically when there are echo effects involving the stopped horn technique, the first statement will be open, followed by the softer echo, emphasized even more by stopping the pitches. Here, Kallstrom uses the contrasting timbres the opposite way, assigning the original forte call to the stopped horns, and the echo to piano open horns. The dynamics must be exaggerated to achieve this effect – the stopped pitches in measure 160 must be very strong, and the open pitches must be very soft. The 3rd horn must take the lead, providing a solid, exaggerated piano, since they are the first player to come in, beginning the cascading layered effect in measure 163. If they are not at a true piano, it will be difficult for the other horns to follow, and the echo effect will lose much of its intended dramatic contrast.

It is also recommended that the four horns release the tied notes slightly early in order to be on time for the eighth rest present in measures 161 and 163. Players should release their held note immediately on beat one of those measures, so that there is a clear break between the held notes and the beginning of the eighth notes beginning on beat two.
More independent writing for the horns continues with another passage of layered, staggered entrances. The layers begin in measure 168 and contain much longer note values, which contrast the many short, rhythmically-driving gestures found throughout this section of the quartet. Careful attention should be paid to the accents throughout this section, which add a sense of motion to the longer note values.

A new four-note motive is stated by the 1st horn in measure 177. First presented as a solo in a 3/4 measure, it consists of a quarter note, accented dotted quarter note, eighth note and a dotted half note.
This short motive should sound highly energetic, and have a crisp, popping feel. The motive is repeated by the 1<sup>st</sup> horn in measure 179, this time with the intervallic spacing Kallstrom uses for the remainder of these motives, consisting of a descending perfect fourth, an ascending minor third, and an ascending major second. This intervallic configuration gives the motive the crisp, rhythmic, rising feeling, reminiscent of the opening motive.

Measure 181 is the start of a three-measure call-and-response sequence of the motive between horn 3 and horn 1. Each time the motive is stated, it should be crisper and have more of a pop than it had before, which will add excitement to the ascending sequence. A slight crescendo at each occurrence will create the drama, while leading into the end of STARFLAME’s second section and into the closing section.

Figure 4.27 STARFLAME, measures 181-183
Closing the second section, Kallstrom changes the popping motive by altering the note values to straight quarter notes, slurred together. This is another display of his use of unity and variety in the music. Only the rhythm is altered, as he keeps the length and intervals of the motive the same. Contrasting with the crisp, popping feel of the previous six measures, the alteration of the motive has a rising, sweeping feel to it. Once again, Kallstrom presents the motive in four layers, using horns 1, 2, and 4, as the 3rd horn provides a quiet droning, rhythmic accompaniment.

Each statement of the converted motive is written with a crescendo as the pitches rise. Presented as a four-measure sequence, it should sound like it’s overflowing above the mechanical sound of the eighth-note motive underneath.

Figure 4.28 STARFLAME, measures 184-187
Section two ends with a driving passage of eighth notes with a hint of syncopation presented by the four horns. This driving rhythm should be reminiscent of the beginning of the second section, as well as the opening of the piece, with its intense rhythm and syncopation. Measures 188-189 should be played forte with plenty of space between all of the repeated pitches, allowing them to be projected crisply. The accented quarter note on the fourth beat of measure 189 should have an attention-grabbing sting, leading into the syncopation in measure 190. The final eighth notes in measure 190 are all marked staccato, requiring even more space and an even tighter sound. Like the end of the first section, the four horns are marked forte throughout this passage. Adding a small crescendo in measure 190 will help maintain the level of intensity asked for by the composer until the ensemble is cut off in measure 191 by another grand pause, indicating a clear end to the second section of STARFLAME.

Figure 4.29 STARFLAME, measures 188-191
Section 3

The third and final section of *STARFLAME* returns to and develops the quartet’s original theme. Unlike the beginning of the work, the return to the original material is not bold and flashy. Instead, Kallstrom combines the original syncopated rhythmic motive with the rhythmic motive of the second section, creating an eight-measure rhythmic sequence. Starting *pianissimo*, the four horns begin their unison rhythmic introduction into the restatement of the opening motive. Measures 192-196 require crisp, precise articulations, similar to the other underlying rhythmic motives of the quartet. Because the four horns are in unison, the *pianissimo* is imperative at this soft dynamic level and must be controlled by all four players.

Like the evolving transitions found in the opening section, Kallstrom’s transitions in the opening of the final section are each different. Unlike earlier, there is no eighth rest found in between the motive and the two or three-beat transition. Measures 193 and 196 use whole notes, marked with a *crescendo* to lead into the next statement of the motive. The 4th horn presents this transition as a solo in measure 193, and it is passed on to the 2nd and 3rd horns, once again clashing with their interval of a major second in measure 196.

Each time the motive is restated, it is also expanded by an extra measure, creating an energizing sequence built over short, syncopated, *pianissimo* Gs. The dynamic contrast at the end of each motivic statement also adds tension. The players should carefully monitor the
constantly shifting level of each crescendo. The crescendo of the 4th horn in measure 193 should only reach a mezzo piano level, while the crescendo found in horns 2 and 3 in measure 196 reaches a mezzo forte. The final crescendo in measure 199, given to all four horns reaches a forte.

Figure 4.30 STARFLAME, measures 192-200

\[\text{Allegro } \mathord{\frac{\text{j}}{=}} 92-100\]

mm. 192-200

---

68
After hinting at it rhythmically since measure 192, measure 202 provides the much-anticipated return to the motive. With so many Gs present in the preceding measures, the first eighth note G is left out of all four horns in measure 202, creating an even greater syncopated sensation. Horns 1 and 3 are again in unison, with the 2\textsuperscript{nd} horn providing a syncopated, rhythmic pulse on repeated Gs below. Instead of matching the 2\textsuperscript{nd} horn in octaves, the 4\textsuperscript{th} horn provides the development for the motive with a descending melodic line in contrary motion to the 1\textsuperscript{st} and 3\textsuperscript{rd} horns.

Figure 4.31 \textit{STARFLAME}, measures 202-203

![Musical notation of Starflame, measures 202-203](image)

The half note transition in measure 203 returns to the same voicing originally used in measure 2, but with the 1\textsuperscript{st} and 3\textsuperscript{rd} horns an octave higher, resulting in a brighter, less daunting sound.
The four horns return to the motive again in measure 204, with the 2\textsuperscript{nd} horn once again providing the steady rhythmic foundation and the three remaining horns providing the ascending melodic motion. In an unexpected turn in measure 205, the four horns are all presented with a steady stream of slurred eighth notes at a \textit{forte}. Horns 1 and 3 are again paired in unison, with the 4\textsuperscript{th} horn in contrary motion. The 2\textsuperscript{nd} horn provides the important inner line once again, with its motion matching the high horns early in the measure, and the low horn near the end. It is important the all four players follow the marked articulations--slurring 4 and slurring 2--as it is easy to take the shortcut and simply slur all six notes together. Taking the shortcut is not only stylistically incorrect, but will deny the figure of its potential intensity. The slurring of the final two pitches in the measure occurs at the point where the two lead horns (1 and 3) change their melodic direction, shifting from their descending figure to an ascending one. By now, the importance of this ascending scalar motion in the quartet is very evident, and it will stand out much better with an articulation, as it is presented on beat three of measure 205.

Figure 4.32 \textit{STARFLAME}, measures 204-206

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{starflame_204-206}
\end{figure}
After the slurred figure in measure 205, there is a meter change back to 2/2 in measure 206, where there are two accented quarter notes on beats three and four in all four parts, leading into another key change in measure 207. Interestingly, the horns find themselves in unison on a high E-flat on beat three before moving onto the expected dissonance on beat four. The motion on beat four of measure 206 sets up each player for the start of their two-measure line of descending eighth notes in measures 207-208, as the meter changes to 6/8. There are no dynamic changes indicated yet in the parts, meaning the four horns should remain forte. A slight crescendo penciled into each part under the descending 6/8 figure will help serve as a visual reminder to each player to ignore their natural instinct to decrescendo as their melodic lines descend, and to maintain the strong forte to help push the line forward and to maintain the energy level. Adding a crescendo to these measures will also keep up the momentum of the musical line. In addition to maintaining this dynamic energy, to prevent the line from sounding unclear, all four players must maintain short, crisp articulations throughout the line, providing the rhythmic definition that is so important to this quartet.

Figure 4.33 STARFLAME, measures 207-208
Kallstrom’s final use of extended techniques in *STARFLAME* occurs simultaneously among the four horns from measures 210-212. Prior to this, the use of extended techniques has been minimal, with only a few measures of hand stopping. The *rips*, beginning in measure 210, add another element of surprise to the development of the final section of *STARFLAME*. A rip is a type of *glissando*, and is defined by Hill in *Extended Techniques for the Horn*, as “a quick scoop upward into the notated pitch.” Hill lists nineteen forms of the *glissando* that are possible on the horn, due in large part to the instrument’s unique placement within the overtone series. Hill’s instructions for executing the technique are to begin “from an unprepared pitch level, briefly flutter the valves as you scoop into the notated pitch, timed like a grace note.”\(^{35}\)

The 4\(^{th}\) horn leads into the *rips* with three ascending, accented quarter notes in measure 209, while the remaining three horns stay in the low register, providing dissonance with their B, A and G dotted half-notes. After their initial accent in measure 209, horns 1-3 should taper slightly, listening for the ascending pitches in horn 4. Forceful accents in the 4\(^{th}\) horn, along with a slight *crescendo* will allow the moving notes to emerge from the muddy texture of the dotted half notes.

The *rips* are notes one, four and five of a five-note figure in each of the four horns. The second and third notes of the figure are a quarter note and an eighth-note, each with an accent. The pitch assignments in this figure once again showcase Kallstrom’s creative presentation of the minor-second interval. Each of the four horns is given a main pitch, B, F-sharp, G, and C, respectively, which they have on notes 1, 3 and 5, of this pattern. These pitches remain present during the 2\(^{nd}\) and 4\(^{th}\) notes of the figure, but are assigned to different players, resulting in the

same, clashing pairs of half-steps, but with a greater feeling of forward motion, as the pitches travel back and forth between the four horns. The only exception to this pattern is the fourth note of the 1st horn.

Important elements of this figure are the silences occurring before the second, fourth and fifth notes. Each of these is indicated by an eighth-rest and a quarter-rest. The silence will be cut short before the fourth and fifth notes of the passage (both rips), due to the nature of the technique involved. Since the players must time the rip so that the notated pitch occurs exactly on the beat, as indicated, the scoop-like gesture must begin at some point during these rests. The rips are quite fast, and like a grace note, should only be present for a fraction of a second before the notated pitch sounds, creating small bursts of energy. The rests during this passage should amplify these unexpected bursts of energy.

Figure 4.34 *STARFLAME*, measures 210-212

\[\text{Allegro } \frac{\text{d}}{\text{j}} = 92-100\]

\[\text{mm. 210-212}\]

\[\text{rip}\]

\[\text{Horn in F 1}\]

\[\text{Horn in F 2}\]

\[\text{Horn in F 3}\]

\[\text{Horn in F 4}\]
The four horns return to the main motive once again in measure 213, which is now presented in a new way. The pairs of horns (1/3, 2/4) change roles for one of the first times in the piece. Kallstrom assigns the accompanying motive to horns 1 and 3 while horns 2 and 4 are given the melodic line. This time, however, instead of presenting the melodic line as an ascending, scalar motive, it is inverted to a descending scalar motive.

Figure 4.35 *STARFLAME*, measures 213-214

The next time it is presented, in measure 215, the pairings and inversion are the same, but the meter changes to 3/4. The end of the statement in measure 216 is linked directly into slurred eighth notes, grouped together into a group of four and a group of two, similar to measure 205.
Shifting meter and key area once again, horns 2 and 4 lead directly into another statement of the motive in measure 217, this time beginning on F, and not G. Horns 1 and 3 rest for the entire measure, coming in on the final note of the motive, played by the other pair of horns. Here, instead of maintaining the syncopation, horns 1 and 3 interject, playing an ascending scalar figure in unison. Another shift in meter happens in measure 219, as horns 2 and 4 respond with their own unison ascending figure.

Figure 4.36 *STARFLAME*, measures 218-219

On the third beat of measure 220, the four horns start the first of two powerful unison figures, leading up to the highest notes in the quartet–high B-flats, found in horns 1 and 3 at the end of the passage. The ten-beat, syncopated unison passage also signifies the closing section of *STARFLAME*. The horns split their pitches, creating the interval of a minor third, on beat one of measure 223. This harmony is an important addition to the melodic line and should be brought out by the 3rd horn player.
While the others drop out quickly in that measure, the 4th horn is responsible for starting a line of steady, descending quarter notes, which is passed off to the 2nd horn in the following measure. It is important that the dynamic level continues at forte, having remained there since measure 200, the longest duration of one dynamic level in the piece. It is up to the 4th horn to maintain the high level of energy on its own in measure 223, and it is the responsibility of the 2nd horn in measure 224, to match this level, creating a seamless transition in the descending musical line.
The descending line, traded off between the 4\textsuperscript{th} and 2\textsuperscript{nd} horns leads into the three beat figure in measure 225. This short figure is played in rhythmic unison by the four horns, sharing the interval of a minor third, which is present through the measure. Horns 1 and 3 begin the figure on an eighth note G and slur up to a B-flat, remaining on the B-flat for the remainder of the measure. Horns 2 and 4 are pitched in the opposite direction, beginning on an eighth-note B-flat, and slurring down to a G. Once again, Kallstrom creates an extra sense of motion, which would not have occurred had he left one pair of horns on the B-flat and the other pair on G for the entire measure. Using contrary motion as the pairs of horns trade off pitches allows for his desired slurred articulation. The four horns have a \textit{forte} written under each part as a reminder of the dynamic level, and a forceful accent on beat one of measure 225 provides an extra zing to the contrary motion of the minor thirds.
The first horn is given a solo in measure 226. There is a meter change to 6/8 from 3/4 in the previous three measures, leaving the same amount of beats in the measure but with a different emphasis. Like the other 6/8 measures in *STARFLAME*, measure 226 consists of six eighth notes in a descending scalar motion. The eighth notes are presented as a grouping of four slurred eighth notes, and two *staccato* eighth notes. The descending gesture in the measure should follow the descending motion occurring in measures 223-224. There is an interruption of this motion in measure 225, and the faster note values in measure 226 should provide a falling sensation to the listener.

Horns 2 and 4 interrupt this falling motion in the next measure, again with the rising figure, from a G to a B-flat, heard only seconds earlier. Keeping in mind that this figure is essentially an interruption of the descending melodic motion, the figure should again be played
as such –*forte*, with a stinging accent on beat one. Another interruption is heard by horns 1 and 3 halfway through the measure, as they enter after an eighth rest on the final three eighth notes of the measure, with an accent and a tie on the final eighth note, reminiscent of the rising, syncopated motive.

Figure 4.40 *STARFLAME*, measures 227-228

Beginning on the final beat of measure 228, following a unison quarter rest, Kallstrom keeps the horns in their established pairs of 1/3, 2/4 for the remainder of the quartet. Measure 231 begins a six-measure call-and-response sequence between horns 1 and 3, following a final solo statement of the original motive by the 3rd horn in measure 230. Horn 1 begins the sequence in measure 231, with a 2/2 measure of steady, rising eighth notes. These begin at a *piano* dynamic on a middle C and end after a slight *crescendo* to a *mezzo forte*, on a high D on the first
eighth note of the following measure. Horn 3 takes over this measure on the D below the first, playing the same steady, rising pattern and ending on the E, which is taken over by the 1st horn in the next measure, and so on, until measure 236.

Figure 4.41 *STARFLAME*, measures 231-235, horns 1, 3

While the upper horns are trading off their sequence of scales, horns 2 and 4 are once again providing a simple foundation below, using the same rhythmic motive that originated in the beginning of the second section, in measure 75. The lower horns should remain *piano*, as they started, and should not be influenced by the *crescendos* in the upper horns.

Figure 4.42 *STARFLAME*, measures 231-235, horns 2, 4
After the final rising figure by the 1st horn in measure 235, the four horns once again find themselves in unison after the meter change in measure 236. The 3/4 measures again have a steady stream of eighth notes, this time presented *forte*, with a zigzag pattern of rising and falling motion. Kallstrom arranged the eighth notes as before, in a slurred group of four followed by a slurred group of two in measures 236-237. As mentioned earlier, each player needs to resist the temptation of not following these instructions. Rearticulating beat three of measure 236 is vital, as the direction of the pitches changes to a rising motion with the remaining two eighth notes of the measure.

Figure 4.43 *STARFLAME*, measures 236-237

Measures 238 and 239 remain rhythmically in unison, but the pairs of horns once again become melodically divided on the final beat of measure 238. The four horns return as a unison force in a syncopated entrance in measure 241. Remaining together rhythmically, the pairs
divide to form intervals of a minor third, followed by a minor-second in measure 242. The only 3/2 measure of the piece happens in measure 243. Each eighth note of the measure needs to be accented, producing a dark, forceful quality. The quarter rests must be counted carefully, and are set up so that there is a syncopated feel leading into measure 244, where horns 1, 2 and 3 play the final syncopated figure, and horn 4 again provides the steady, rising quarter notes before the piece ends with a crescendo to a fortissimo dynamic on the final downbeat of measure 245. It is important for the 4th horn put space between the accented quarter notes and to lead the final crescendo. By following the 4th horn player’s lead, horns 1, 2 and 3 will be less likely to overblow before the 4th horn is finished with its moving line. The final note of the piece is an accented fortissimo quarter note. Horns 1, 3 and 4 are all playing a D, leaving horn 2 with the clashing C. This uneven distribution will leave the listeners hearing much more of the D, but the 2nd horn needs to remain strong on the C, which will end the piece with energy and confidence.
CHAPTER 5

HEADBANGER

HEADBANGER is a powerful, one-movement work, approximately six minutes in length that is often used by the TransAtlantic Horn Quartet as an introduction to the second half of their concerts. The piece was composed for the TAHQ in 2001 and premiered at the Midwest Horn Workshop in Oshkosh, Wisconsin in February 2002. By the time he had started composing HEADBANGER, Kallstrom had worked with the TAHQ on several occasions. His compositional style in HEADBANGER is simpler than in STARFLAME in terms of part assignments and pairings. This clearly illustrates the fact that he was beginning to think of the horn quartet even more in terms of a partnership of equals, rather than in terms of high horns and low horns, even though “for the sake of ensemble writing” he has preserved the high horn/low horn distinction to some degree. With HEADBANGER, Kallstrom admits to becoming “more aware of the wonderful, subtle differences in tone color” among the four performers.\(^{36}\)

According to Kallstrom, “HEADBANGER is about powerful rhythmic and melodic motives over a strong and steady pulse.” Similar in structure to STARFLAME, HEADBANGER is comprised of three sections, in ABA form. The first section is 39 measures long and features a steady underlying motive by two of the horns, while the remaining pair provide a long, melodic

\(^{36}\) Michael Kallstrom, interview by the author, (March 28, 2010).
theme in unison. The second section of the work is the longest, 79 measures, and features three of the horns maintaining the steady, rhythmic motives in parallel motion, evoking riffs typically heard in heavy metal bands, while one horn solos aggressively above the accompaniment. There is a brief transition period and the 30 measure closing section begins, quietly at first, returning to the opening texture of the piece. The motives begin to develop and the intensity of the music continues to grow until the end of the quartet.

*HEADBANGER* is full of mixed meters, energizing syncopations, angular melodies, and is structurally similar to *STARFLAME*, however there are a number of differences between the two quartets. *STARFLAME* is the flashier of the two quartets, in regard to its quick tempo and rapid ascending rhythmic passages, while *HEADBANGER* has a more moderate tempo, sharper contrasts and longer themes. The four horns are put into pairs, remaining this way throughout the quartet, allowing for more of an evolution of the melodic themes, rhythmic motives, and stylistic differences found in the work.

*HEADBANGER* presents its performers with similar demands of Kallstrom’s earlier quartets, in terms of technique, range and endurance, but it affords the performers more stylistic freedom than the previous quartets. The background rhythmic motives and solo passages are lengthier than those found in *STARFLAME* and allow the performer much more individual freedom than Kallstrom’s earlier quartets.
Section 1

*HEADBANGER* begins with the four horns pounding out the main rhythmic motive of the piece. For the first 2 measures, Kallstrom has paired horns 1 and 2 together, and 3 and 4. Each pair plays in parallel octaves, and when the two pairs are joined together, they also create parallel fifths. These open octaves and fifths provide an open, hollow sound. This hollowness, along with the motive’s repetitive, syncopated rising eighth notes, creates a dark and haunting affect.

Figure 5.1 *HEADBANGER*, measures 1-2
The pairings change in measure 3, where Kallstrom pairs the “high horns,” horns 1 and 3 together, and the “low horns,” horns 2 and 4 together. Horns 1 and 3 drop out in measure 3, leaving the low horns to continue the motive, played piano, in parallel fifths, which is a stark contrast to the forte from the four horns in measures 1-2. Players should work on exaggerating these two dynamics and the subito shifts in dynamics and register, creating a striking contrast for the audience. This repetition of the motive sounds darker and more mysterious than before with its low voicing. The 4th horn should play the line at a mezzo piano instead of the marked piano, which will create more stability to the motive, and an even darker quality to the music. A more suspenseful feeling can be achieved by adding a slight crescendo and decrescendo to the end of the motive in measure 4.

Figure 5.2 HEADBANGER, measures 3-4
While the pair of low horns continues the mysterious, underlying motive, horns 1 and 3 begin to present a long, powerful melodic unison theme in measure 5. In contrast to the piano, segmented eighth note groupings in the accompanying motive, the new theme is *forte*, accented, and consists of longer note values. This gives it a commanding presence and demands the listeners’ immediate attention. The descending melodic motion of the first three pitches in the theme, also contrast the rising motion of the accompanying motive. The opening interval of a descending perfect fifth is also striking, compared to the stepwise motion of minor and major seconds. The theme should be played articulately, with close attention to the accents in measure 5, and the accented syncopations in measures 7-10.

Figure 5.3 *HEADBANGER*, measures 5-10, horns 1, 3
Performing the line in unison also means that the performers need to listen carefully to one another, blending as much as possible, and agreeing in advance on the type of accent that should be used, how loud the *forte* should be, and how much space there should be between notes. This is an example of how *HEADBANGER* gives performers much more interpretive freedom. Taking time out of the rehearsal process to discuss these details is well worth it, since this theme returns a number of times throughout the work in each pair of horns.

The accents in measure 5 should be strong, dark, and sustained, with the clarity and drama similar to the medium-heavy, full and bold sound of the opening fanfare of Tchaikovsky’s *Symphony No. 4*. The dynamic is *forte* and the sound of the unison horns should be round and full, focusing on the core sound of each pitch, without very much edge (there will be time for edge later!). Kallstrom adds syncopations to the theme beginning in measure 7. These syncopations are present for four consecutive measures, and all occur on the second half of beat 2. Players should put a small amount of space before the first syncopation in measure 7 to provide an extra degree of clarity between the repeated pitches and to create a crisp accent.
Figure 5.4 HEADBANGER, measure 7

The first meter change of the piece occurs in measure 8, enhancing the shape of the musical line. This one-measure shift to 3/4 adds to the angularity of the melody. The next meter change occurs three measures later, at the end of the opening theme. This change to 5/8 lasts for two measures and contains a call and response between the two pairs of horns. While the second pair of horns continue with the background motive in parallel fifths, horns 1 and 3 end their line with a grouping of three ascending eighth notes, followed by a slurred repetition of the last two eighth notes. They have one measure of rest while horns 2 and 4 take over in response with five ascending eighth notes, and a crescendo into the return to the opening motive in measure 13.
Horns 1 and 3 return to the opening motive in measure 13, in parallel motion. Unlike their strong statement of this theme in measure 1, this time the dynamic marking is \textit{piano}.

Kallstrom develops his original motive in this phrase. Beginning exactly the same in the upper pair of horns, the lower pair must match the \textit{piano} with a simple \textit{staccato} eighth note on each beat of the measure, maintaining a steady beat as the upper horns push forward with the syncopated motive.
Kallstrom begins to develop the motive as the meter changes to 7/8 in measures 15-16. The measures are organized into two groups of two eighth notes and one group of three eighth notes. While the intervals remain close together, the linear motion changes and becomes more complex. Horns 1 and 3 remain in parallel motion during the first half of the measures. During the final three eighth notes of the measures though, their motion shifts from parallel to contrary, which should be brought out, with horn 1 descending from and A-flat to an F, and horn 3 ascending from a C to an E.
The climax of this phrase happens at its end in measure 18. After one more meter change to 4/4 in measure 17, horns 2 and 4 begin a long crescendo into measure 18. Horns 1 and 3 join in the crescendo with their three eighth note pick ups into measure 18. The first horn is once again given an ascending figure, which ends on a high A—the highest pitch of the quartet. While this ascending motion takes place in horn 1, horn 3 counters with an ascending minor third, followed by a descending minor second, down to a D. Measure 18 is the loudest part of the phrase, with each pair of horns playing at a forte. The upper pair of horns has landed on their pitches, creating an open-sounding perfect fifth. They remain on these pitches—horn 1 on an A and horn 3 on a D—for the remainder of the phrase. The half note in the beginning of this measure not only signifies the highest pitch heard so far in the quartet, but also has the longest note value. To close the phrase, this half note is tied to an eighth note on beat three. There should be a bit of space given after this eighth note so that the following four repeated eighth notes will be clearly articulated. By thinking of the tied eighth note on beat three as a sixteenth note with a sixteenth
rest before the repeated pitches, any audience will be sure to hear a clear attack by the players on the second half of beat three. Besides achieving as much clarity as possible on the repeated pitches in measure 18, adding a small crescendo to the last half of the measure will lead the listeners into measure 19, and provide a much more exciting conclusion to the phrase.

Figure 5.8 **HEADBANGER**, measures 17-19, horns 1, 3 as written

![Staff notation for HEADBANGER measures 17-19, horns 1 and 3 as written.]

Figure 5.9 **HEADBANGER**, measures 17-19, horns 1, 3 with a sixteenth rest for more clarity

![Staff notation for HEADBANGER measures 17-19, horns 1 and 3 with a sixteenth rest added for clarity.]

93
Underneath this gesture, the lower pair of horns is playing an inversion of the opening motive. Instead of repeated syncopated groups of two ascending eighth notes, there are descending eighth notes. Horns 2 and 4 remain at a forte throughout the end of this phrase and the transition into the next. Attention should be given to the accent on the second half of beat three in measure 19. While this section is marked forte and the core timbre of the syncopated motive should remain very round and solid, the accent should pop out of the texture with a tasteful amount of edge to the timbre of the horns.

Figure 5.10 HEADBANGER, measures 18-19, horns 1, 3

Once again, Kallstrom uses two measures in a different meter to transition between themes. Measures 20-21 are in 3/4 and use a call-and-response between the pairs of horns to lead into the next phrase. This transition is different than the first, since horns 2 and 4 begin in measure 20 and are answered by the upper pair in the following measure. In measure 20, the eighth note groupings in horn 2 reflect the opening motive, with rising seconds. The 4th horn counters this with parallel motion on beats one and three and contrary motion on beat two.

The forte is maintained through measure 20 and is contrasted in measure 21 by horns 1 and 3. Beginning at piano, the horns have steady eighth notes and crescendo through the
measure. The first three eighth notes are unison As, followed by the 3rd horn descending to a G, creating the clashing sound of a major 2nd, a popular interval in *STARFLAME* and one characteristic of Kallstrom’s compositions.

Figure 5.11 *HEADBANGER*, measures 20-21

The *crescendo* leads into the next phrase, where the pairs of horns reverse roles for the first time in the quartet. Beginning in measure 22, the upper pair (horns 1 and 3) provides the accompanying syncopated motive while the lower pair of horns takes on the melodic theme. Adhering to the structural concept of unity and variety, Kallstrom develops the theme, lengthening it by four measures, in addition to adding extra meter changes, syncopations and accents.
The theme is developed in an unpredictably creative style. By leaving out measures 23, 25, 27 and 29, the theme is a verbatim version of its original exposition, excluding beat four of measure 28.

Figure 5.12 *HEADBANGER*, original theme

![Figure 5.12 HEADBANGER, original theme](image)

Figure 5.13 *HEADBANGER*, measures 22-31, presentation of the theme in horns 2, 4

![Figure 5.13 HEADBANGER, measures 22-31, presentation of the theme in horns 2, 4](image)
By interrupting the theme with these extra measures, Kallstrom creates unexpected elements of surprise and contrast for the players, and more importantly, the audience. Each of the extra measures is in a new meter—6/8, 5/8, 2/4 and 4/4. These meter changes create an even greater feeling of angularity and asymmetry, and should feel almost as if they are afterthoughts as they are always a development of what happened immediately before. Kallstrom’s articulation markings confirm this interruption, with the frequent use of accents during the original measures, and lack of emphasis on their responses. Breaking them down into two-measure groupings, the interruptive developments are obvious.
Figure 5.14 HEADBANGER, measures 22-23, horn 2

```
Moderato \( \frac{8}{4} = 92 \\
\text{mm. 22-23}
```

![Musical notation for HEADBANGER, measures 22-23, horn 2]

Figure 5.15 HEADBANGER, measures 24-25, horn 2

```
Moderato \( \frac{8}{4} = 92 \\
\text{mm. 22-23}
```

![Musical notation for HEADBANGER, measures 24-25, horn 2]

Figure 5.16 HEADBANGER, measures 26-27, horn 2

```
Moderato \( \frac{8}{4} = 92 \\
\text{mm. 26-27}
```

![Musical notation for HEADBANGER, measures 26-27, horn 2]

Figure 5.17 HEADBANGER, measures 28-29, horn 2

```
Moderato \( \frac{8}{4} = 92 \\
\text{mm. 28-29}
```

![Musical notation for HEADBANGER, measures 28-29, horn 2]
The accompanying pair of horns also follows the pattern above, using the material presented in the 2\textsuperscript{nd} half of the preceding measure. Written with a mezzo forte, it is important that they remain at a dynamic level below the main line so that the main melodic material is always prominent. Keeping up with the open timbres of parallel motion, Kallstrom continues to voice horns 1 and 3 in parallel fifths for the entirety of the phrase.

Figure 5.18 *HEADBANGER*, measures 22-23, horns 1, 3

![Sheet Music](image1)

Figure 5.19 *HEADBANGER*, measures 24-25, horns 1, 3

![Sheet Music](image2)

Kallstrom also contrasts the original theme by changing the register and timbre. The 2\textsuperscript{nd} horn, taking on the lead role, is in the original register while the 4\textsuperscript{th} horn creates more depth and suspense by supporting the 2\textsuperscript{nd} horn an octave lower. The 4\textsuperscript{th} horn provides the foundation to the line and should remember to play out, maintaining a solid forte and articulating clearly. In such
a low register, there should be a bit of extra space between the notes, allowing the pitches to speak more clearly. Though the 2\textsuperscript{nd} and 4\textsuperscript{th} horns are voiced in parallel octaves throughout the majority of the phrase, Kallstrom alters the harmonic motion beginning on beat four of measure 26 with a moment of contrary motion. He continues to alter the motion slightly for the remainder of the phrase, but only at the end of a measure – never in the beginning. Players should take note of these occasions, for example, beat four of measure 26, the second half of beat two in measure 27, etc. They should bring out these changes to make the differences in pitch more apparent to the listeners.

Figure 5.20 \textit{HEADBANGER}, measure 26, horns 2, 4

\begin{figure}[h]
\centering
\includegraphics{HEADBANGER_26.png}
\caption{HEADBANGER, measure 26, horns 2, 4}
\end{figure}

Figure 5.21 \textit{HEADBANGER}, measure 27, horns 2, 4

\begin{figure}[h]
\centering
\includegraphics{HEADBANGER_27.png}
\caption{HEADBANGER, measure 27, horns 2, 4}
\end{figure}
These elements, as well as those previously mentioned can be seen within the large picture of first few measures of the phrase on the full score.
Once again Kallstrom uses a two-measure transition after the phrase, a call-and-response between the two pairs of horns. As in measures 11-12, Kallstrom changes the meter to 5/8 for this transition in measures 32-33. The similarities between these two are obvious, even though the roles are reversed. Another important difference is found in the dynamics. While the two previous transitions used crescendos, in this final transition of the first section of the quartet, Kallstrom uses a decrescendo to prepare the close.
Figure 5.24 **HEADBANGER**, measures 11-12

Moderato $\frac{\dot{}}{\cdot} = 92$

mm. 11-12

Figure 5.25 **HEADBANGER**, measures 32-33

Moderato $\frac{\dot{}}{\cdot} = 92$

mm. 32-33
The meter shifts back to 4/4 in measure 34, and for the first time in *HEADBANGER*, horn 4 takes over and separates from its pair. While horns 1 and 3 drop out after their *pianissimo* downbeat, horn 2 holds through the measure on a *pianissimo* whole note D and the 4th horn pushes forward with a measure of slurred eighth notes, clearly reminiscent of the theme’s fourth measure, this time presenting it in the key of A major.

![Figure 5.26 HEADBANGER, measure 28, horn 4](image1)

![Figure 5.27 HEADBANGER, measure 34, horn 4](image2)

This first sign of independence sets off a layering effect of the four horns in measure 35, and is a prediction of what is to come in the second section of the piece. The final four measures include a brief shift to the key of G major in horns 1 and 3, as the four horns recall the opening rhythmic motive, bringing the first section to a close. Like *STARFLAME*, Kallstrom ends the first section of *HEADBANGER* with a cluster of pitches (B, G, A, F-sharp), a *ritard* and *fermata*, followed by a pause.
Figure 5.28 *HEADBANGER*, measures 36-39

**Moderato** $\frac{\text{d}}{\text{dim}} = 92$

mm. 36-39
Section 2

After a brief pause following the *fermata*, the second section begins with the same underlying rhythmic motive in horns 2, 3 and 4. While horns 2 and 4 remain in parallel motion, horn 3 provides contrasts using oblique and contrary motion. This two-measure motive is repeated at a *piano* dynamic from measures 40-56. The *piano* will help this motive sound sneaky, as it lurks quietly in the background. One of the biggest challenges of parts 2, 3 and 4 is to maintain a consistent energy level, since the accompaniment can tend to become monotonous and potentially unfocused. Although the passage may not seem to call for it, it is extremely important for players to remain focused throughout this section. Playing with precision will provide rhythmic stability and setting for the 1st horn. Players should keep this in mind and focus on their internal pulse to remain as exact as possible. Slight dynamic nuances may be added to subtly create extra energy and motion.

Figure 5.29 *HEADBANGER*, measures 40-41, horns 2, 3, 4
While the lower three horns provide the motivic underpinning, evoking riffs similar to heavy metal bands, horn 1 enters above them during their rest at the end of measure 44 with an aggressive solo. The solo in the 1st horn is twelve measures long, consists of two phrases and becomes more powerful and aggressive as it goes on. It is marked *espressivo* and the player should feel free to take liberties and experiment with a variety of nuances during their preparation.

Figure 5.30 *HEADBANGER*, measures 44-57, horn 1 solo

The first phrase of the solo contains longer note values and focuses on three and four note descending figures. Eighth note triplets are prominent, as well as eighth-quarter-eight syncopations. The phrase covers the range of an octave, from F to F. The second phrase is more strident, with a slightly wider range reaching up to an A-flat, a greater variety of articulations, and much more complex rhythms.
The solo begins quietly, with three eighth note pick-ups into measure 45. Kallstrom speeds up the line by altering the rhythm, from eighth notes to eighth-note triplets on beat one, to sixteenth notes on beat two. Along with the crescendo through this progression, this planned-out accelerando gives the feeling of being wild and on the verge of losing control.

Figure 5.31 HEADBANGER, measures 44-45, horn 1

After the initial accelerando, there is a leap of a major sixth. Since so much of the piece focuses on small intervals—major and minor seconds—the leap of a sixth stands out. After the initial leap, the solo consists of a series of descending half steps. Beginning with a three-note set consisting of D, D-flat, C, Kallstrom initially presents these as a syncopated rhythm, and in the next measure, the set is repeated in the form of triplets. The only dynamic indication is a mezzo forte, at the end of the crescendo in the middle of measure 45. A crescendo added to the descending triplet in measure 46, will intensify the linear direction and add more aggression.
The slur from the B-flat on beat four of measure 46 into the F on beat one of the next measure is another wide leap in the melodic motion. The F is written as an eighth note, and must remain short. Keeping the concept of a lift in mind, the player should get off the F quickly, allowing the full space of the eighth rest between the downbeat of the measure and beat two. The F on beat two should have a strong accent, but the player should taper slightly after the initial articulation, allowing the motive of the lower three horns to be heard in the background. Another suggested stylistic nuance is adding a slight crescendo towards the end of the tied half note through the triplet figure on beat four of measure 47. Dynamic nuances such as these provide more forward motion and excitement to the music.
The descending figure is repeated several times, but is slightly different in each presentation. Kallstrom provides variation by using rhythms ranging from syncopations, triplets, and straight eighth notes.

Figure 5.34 HEADBANGER, measures 45-50, horn 1

The second phrase in the solo begins with the figure of an eighth note, dotted eighth note and sixteenth note, leading into measure 51 with a crescendo to a forte. This pick-up leads into an accented high A-flat on the downbeat—the highest pitch of the solo. The downbeat begins with a syncopated rhythm, from a sixteenth note A-flat, down to a G dotted eighth note, which is tied to another eighth note. The G is repeated multiple times in the measure, and the player must be sure to attack the note with precision, allowing space between the syncopated repetitions, which will allow the rhythms and pitch to be clearly heard by listeners.

A series of impulsive descending syncopated sixteenth notes begins on beat four of measure 51. As one of the most rhythmically complex sections in the quartet, it is recommended to mark the part with lines to show where beat one, two, three and four line up. Along with slow practice, this will ensure that each note is precise. Leaving out the tied notes in the early stages
of practice is another way players can approach these complicated syncopations. Besides the rhythmic challenges presented in the beginning of this passage, maintaining the *forte* with an insistent, aggressive style is equally important.

Figure 5.35 *HEADBANGER*, measures 50-53, horn 1

The phrase continues with a leap up to a dotted quarter note E-flat, leading into a section of dotted quarter notes after the series of sixteenths, and for a few measures, the solo begins to sound less frantic. With longer note values, the chromatic nature of these measures becomes more concentrated and the accented syncopations tend to stand out even more.

The final measure of the solo is another sixteenth note passage featuring a descending sequence of major thirds. Compared to the previous passage of sixteenth note figures, measure 56 is more straightforward in terms of rhythm, but requires more dexterity in the left hand due to the intervallic leaps. Following the traditional double horn fingerings suggested by many pedagogues, including Philip Farkas, the final G on the downbeat of measure 57 would be played open on the F horn.\(^{37}\) Since the rest of this passage would normally be performed entirely on the B-flat horn for reasons not limited to range and fingering possibilities it is recommended that the performer remain on the B-flat horn for the last note. Remaining on the B-flat horn will provide

a more consistent timbre and a more accurate attack on the final note of the 1st horn’s solo. In such a quick passage, it is best to use fingerings, which will allow valve changes to be as simple as possible, in order to avoid the clumsiness that complicated fingering combinations can cause. Therefore, it is also recommended that the player use the fingering T2 for the final A-flat in measure 56 instead of the more traditional T23 fingering. Robin Gregory writes about the importance of horn players having a working knowledge of alternate fingerings, specifically mentioning that the 2nd and 3rd valve combination is one of the “most awkward to execute smoothly.”

Playing the final three notes on the B-flat horn (T0, T2, T1) provides a simpler fingering combination and creates a more consistent timbre than the traditional T0, T23, 0 pattern.

Figure 5.36 HEADBANGER, measures 56-57, horn 1

After the 1st horn solo, there is a four-measure interlude beginning with horns 2 and 3 playing one of Kallstrom’s coded rhythmic figures. Horn 2 remains on an F through the entire four-measure passage while horn 3 provides the clashing interval of a major second by playing a G against the F. There are a few moments where horn 3 strays from the G up to an A-flat and a B-flat at one point, providing an unexpected twist to the rhythmic figure. These changes in pitch should be emphasized by the 3rd horn, as Kallstrom marks a *decrescendo* to illustrate that the A-

---

flats should be given more prominence, then tapering when returning to the G. This duet figure is marked piano and staccato, and must be clearly articulated and extremely precise. Playing it at a piano or even a controlled pianissimo will create an exciting contrast after the aggressive, extended solo that led up to this place in the music.

Figure 5.37 HEADBANGER, measures 57-58, horns 2, 3

The meter changes to 7/8 in the following measure where horns 2 and 3 continue their duet. The 4th horn is added halfway through the 7/8 measure and is immediately paired with horn 3 on a slurred, ascending, scalar figure that begins in measure 59 and ends on the downbeat of measure 61. While these two horns are paired together, horn 2 continues its rhythmic drone on an F through the remainder of the 7/8 measure and through measure 60, which is in 5/8. The lower three horns have a crescendo in measure 60, leading into a mezzo forte on the downbeat of measure 61.
Following the four-measure rhythmic interlude, measure 61 is the start of another developmental solo section. The section begins like the others, with a brief introduction. This time, Kallstrom pairs the 1st and 2nd horns together, as they provide the rhythmic accompaniment figure in parallel motion. This motive is an inversion of the original motive, focusing on descending two-note groupings instead of ascending figures. It is also busier, with added syncopations at the end of the first measure.
After a two-measure introduction by horns 1 and 2, Kallstrom adds the 4th horn with a new counter-motive in measure 63. This motive, independent of the other rhythmic motive, is in the mid-low range making it easy to hear against what the upper two horns are playing. It consists of straight, non-syncopated rhythms with specific instructions regarding the articulations. The first pitch, an eighth note A on beat one, is marked *staccato* while the quarter note A on beat two is marked with an accent. Beat one should feel light as if there is a lift between beats one and two during the eighth rest. Later, on the second half of beat three, there is a grouping of three slurred eighth notes beginning on a G, descending chromatically to an F-sharp, and then returning to the G. This one-measure motive is repeated by the 4th horn for ten more measures until measure 73.

Figure 5.40 *HEADBANGER*, measure 63, horn 4

While the pair of horns 1 and 2, along with horn 4 remain busy with their accompanying motives, they all shift dynamically from their starting *mezzo forte* to a *piano* in measure 64. Immediately after the *subito piano*, horn 3 begins a new solo passage at a matching *piano*, and emerges out of the texture with a crescendo to an accent on beat three. Like the 1st horn solo earlier in the section, Kallstrom leaves much of the stylistic interpretation in the hands of the performer playing the 3rd horn part. Marked *expressivo*, there are select dynamic and articulation markings throughout the twelve-measure solo, but there is a lot of room for the performer’s own
musical creativity. This solo is similar to the original theme in terms of its powerful, aggressive nature, but is lower and contains fewer complex rhythms, beginning much more introspectively.

Figure 5.41 HEADBANGER, measures 64-75, horn 3

The second measure of the solo contains the same pitches—five D-sharps and one E—covering the same amount of time in each measure, but using slightly different rhythms. Both measures begin piano and crescendo into a mezzo forte accent on the fifth D-sharp. They each begin on the second half of beat one, with an eighth rest on the downbeat. The D-sharps carry through the measure until the chromatic ascension to the E on the last eighth note of each measure. This example of unity and variety is another demonstration of Kallstrom’s attention to detail.
Figure 5.42 *HEADBANGER*, measures 64-65, horn 3

The final gesture in measure 65 should lead into the downbeat of measure 66. Dynamically, beat three of measure 65 is marked the same as the downbeat of 66—each with a *mezzo forte*. The reinforcement of the *mezzo forte* in measure 66 indicates that there may be a slight push on final eighth note E in measure 65, as the player leaps up to G. This is the high point of the first of three four-measure mini-phrases that make up the solo. From the G, the 3rd horn begins its first melodic descent, with syncopations occurring in the first half of the measure instead of later in the measure. The descending line remains in stepwise motion, with the exception of one leap of a major third in the beginning of measure 67.

With no other dynamic indications through the end of measure 67, the dynamic should remain close to the *mezzo forte* that Kallstrom has indicated. Since there is room for musical freedom, the soloist should feel free to experiment with a variety of nuances in order to make the solo unique. An easily added nuance is to add a small amount of space after the first eighth notes in measures 66 and 67, which creates the effect of lightness and provides a small lift. A slight *crescendo* during the descending eighth notes should be added to beats three and four of measure 66. That, along with an accent on beat three of measure 67 followed by a *decrescendo* at the end of the measure will strengthen the shape of the phrase.
Figure 5.43 *HEADBANGER*, measures 66-67, horn 3

Aggression and intensity begin to evolve during the middle section of the solo, from measures 68-71. Eighth rests become prominent at the start of each gesture, creating immediate syncopations, while the rhythmic gestures are quicker and are marked with more accents. Measure 69 is the most aggressive measure of the solo, with accented sixteenth and dotted eighth note figures, on beats one, two and four. These accents need to be strong, edgy and resolute as they take the listener on a journey away from the slightly introverted feelings in measure 64 into a new feeling of unbreakable confidence. A *decrescendo* on the A that is held over from the middle of beat two into beat three will help emphasize the contrast intended by the accents.

There is one more upward gesture to a G in measure 70. The arrival of the G also indicates the first moment where the player should dynamically be at a solid *forte*.

Figure 5.44 *HEADBANGER*, measures 69-71, horn 3
The final part of the solo begins with a series of slowly descending eighth notes. The dynamic remains at a solid *forte* and the two accents indicate syncopations, which should be exaggerated. The final gesture of descending triplets in measure 74 leads the player down to an E—the lowest pitch in the solo. Since the solo horn is now in a register between that of horns 1 and 2, who are playing clashing As and Gs, and the low As of the 4th horn, it is recommended that the player add a *crescendo* through the triplets and play a strong E, so the solo voice can be heard over the accompanying horns.

Figure 5.45 *HEADBANGER*, measures 71-75, horn 3

The accompaniment also changes in measure 74, moving away from the rhythmic figures into *staccato piano* eighth notes separated by eighth rests on each beat of the measure. The horns providing the accompaniment need to at a *piano* and *secco*, creating a simpler texture and allowing the solo line to be heard in the middle register.
As the 3rd horn’s solo comes to an end, the remaining three horns take over with an ascending line on beat three of measure 75. This brief transition is only four beats long, but it provides the listeners with a dramatic change of texture, leading into a new phrase in measure 77. This is the final occurrence of a solo line in the quartet, as Kallstrom has passed the solo voice over to the 4th horn. Compared to the solos assigned to the 1st and 3rd horns, this 4th horn solo is much less aggressive. It is more fluid, with a reflective feel. Kallstrom has again assigned an accompaniment to the remaining three performers. This accompanying motive is one of the most simple found in the piece, with each voice assigned to one pitch and a rhythmic motive. This motive is a mix of straight pulses and syncopations and is marked pianissimo. Like the other accompanying figures throughout the second section of HEADBANGER, this motive should be secco, providing a textural contrast, and as much space as possible for the solo voice to be heard in its lower register.
The range of this solo is comparable to the previous solo passages, covering more than an octave, but is written in the middle register of the horn’s range, giving the line a more passive feel. The flowing feel of the passage comes from Kallstrom’s melody, which is mostly stepwise, only venturing out with intervals of a minor third on a few occasions. The passage is also made up of slurs and legato articulations, unlike the sharp, authoritative approaches to the prior passages. There is also a major dynamic difference, with only a mezzo piano indicated in the solo line. Kallstrom has again marked expressivo at the beginning of the passage, indicating that the performer has interpretive freedom.
Measure 84 is the start of a tranquil interlude that brings the middle section of *HEADBANGER* to a close. It is thirty-six measures long, and includes some of the more intricate part writing of the quartet, and in it Kallstrom explores the textures of the horn quartet once again, using layering techniques, traditional four-part writing, solos, duets, contrasting pairs, and extended techniques.

The start of the section begins with a low B, held over from measure 83 by the 4th horn. The other horns enter on beat two of measure 84, all on an E. While the 2nd horn holds the E through measure 84, horns 1 and 3 slur up to a B on the third beat of the measure. Horn 1 moves up to a C-sharp on beat one of measure 84 and on the third beat returns back down a major second to match the 3rd horn’s B.
These gestures of layering continue through measure 94. Kallstrom’s part-writing through this section is consistent with the traditional part-writing of a horn quartet, with the 1st horn playing the lead, the 3rd horn playing a countermelody, and the 2nd and 4th in supporting roles. From measures 83-94, the dynamics range from *pianissimo* to *mezzo forte*. Kallstrom uses frequent *crescendos* and *decrescendos* to add fluidity to the long, slurred phrases.
As the horn choir fades out with a *decrescendo* to a *pianissimo* in measure 95 into the downbeat of measure 96, the 2nd horn suddenly takes over, playing steady, *staccato* eighth notes while the others drop out. All horns must be listening to the style of the 2nd horn. These eighth notes are transferred to the 1st and 3rd horns in the following measure, and continue until the downbeat of measure 102. They should sound like a continuous stream of eighth notes, so the players must listen carefully and match as closely as possible.
The 2nd and 4th horns are paired together again beginning in measure 97 as they begin to hint at the opening rhythmic motive. After a quick, one-measure meter change to 5/8, the low horns enter again, still *pianissimo*, but sounding a bit more insistent, with three sets of eighth notes instead of the original two. They are silent through two additional meter changes in measures 100 (3/4) and 101 (5/8), finally taking over as the upper pair drops out in measure 102.

Figure 5.52 *HEADBANGER*, measures 97-104
The 1st and 3rd horns take over once again in measure 104, as the lower pair drops out briefly. Kallstrom reunites the four horns in measure 105 when they are all assigned the rising, syncopated rhythmic gestures along with a quick crescendo, bringing the music from a piano on beat one all the way up to a fortissimo in the beginning of measure 106. The four horns remain together, playing in parallel motion in measures 106 – 108. Kallstrom widens the range as much as possible throughout these measures, pairing horns 2 and 3 in parallel octaves, and horns 1 and 4 in parallel octaves spaced two octaves apart. The fortissimo, which begins in measure 106 remains constant through this parallel motion until the middle of measure 110.

Figure 5.53 HEADBANGER, measures 106-109

\[\text{Moderato } \frac{\text{m} \cdot \text{b}}{\text{b}_2} = 92 \]

```
Horn in F 1
\[\text{ff}\]

Horn in F 2
\[\text{ff}\]

Horn in F 3
\[\text{ff}\]

Horn in F 4
\[\text{ff}\]
```
The 3rd horn takes over the lead line on the downbeat of measure 110, with an accented F-sharp dotted half note. The remaining three horns enter on the second half of beat two, with a series of five eighth notes in parallel motion. While the trio presents the moving material tonally, the held F-sharp clashes with the C major chord, serving as a suspension into the B minor chords.

Figure 5.54 **HEADBANGER**, measures 110-112

The trio resolves to a unison B with a *decrescendo* in measure 112, and the 3rd horn, which has remained independent throughout the previous three measures, continues its independent line with a pick-up into measure 113. The final seven measures of the second section are minimalist in nature and center around this B, and the simple, syncopated rhythm.
The final measures of the section display some of the most independent part-writing of the quartet, with staggered entrances of the $3^{rd}$ horn’s syncopated motive. Besides composing for the variety of timbres possible by layering the four horns, Kallstrom adds extended techniques to this closing texture, calling for horns 2 and 4 to play stopped horn in measures 113 and 114 with their first entrances.
The first departure from the continuous B occurs in the middle of measure 114 when the 1\textsuperscript{st} horn plays a clashing C. This should be brought out, repeating the same syncopated motive. In the following measures, the three other horns begin to stray away from the B in stepwise motion. The section closes slowly, with this minimal melodic movement, a mixture of slurs and legato articulations, a \textit{ritard} over the final two measures and a fermata over the final \textit{pianissimo} half note of the section.

Figure 5.57 \textit{HEADBANGER}, measures 116-119
Section 3

The third, and final section of HEADBANGER is the shortest of the piece, returning to and enhancing the opening texture and motives. The horns are reassigned to their original pairings. Horns 2 and 4 begin the section with the same dark, segmented motive they had in the opening of the quartet. While the lower horns provide the underlying motive, slight melodic developments are present and add an extra dimension to the music.

Figure 5.58 HEADBANGER, measures 120-126, horns 2, 4
Meanwhile, the upper pair of horns must sneak into the dark texture of the lower pair, with stopped piano quarter note statements at the end of measures 120 and 121. The upper horns should play these stopped notes at least mezzo piano. Horn 3 may want to play at mezzo forte in order to obtain balanced pairing with horn 1. Returning to open horn in measure 123, they present a two-measure syncopated passage in intervals of major seconds. As an accompanying pair, the upper horns must be listening to the moving figure in the lower horns. Tapering dynamically on the half notes and adding space between the repeated pitches will also help with the balance and projection during the start of the third section.

Figure 5.59 *HEADBANGER*, measures 120-125, horns 1, 3

![Score notation for HEADBANGER, measures 120-125, horns 1, 3]
Throughout this passage, the upper horns serve as an embellishment while the lower horns play the more interesting themes. To achieve this effect while all horn parts are marked piano, the upper horns should maintain piano or even pianissimo while the lower horns bring out their crescendos and decrescendos in measures 123-125. The syncopated figures in the upper horns should be played secco with defined space in between the repeated pitches.

Figure 5.60 HEADBANGER, measures 120-125
There is a two-measure transition beginning in measure 126, leading into the final statement of the opening melodic theme. Similar to previous transitions, it is the same duration and utilizes the two pairs of horns playing a call-and-response statement. In measure 126, the upper pair of horns recalls the underlying motive in contrary motion, while the lower pair plays quiet syncopations in the background. The lower horns answer the motivic statement of horns 1 and 3 in measure 127 with a combination of the motive and the syncopated statement presented in measure 126.

Figure 5.61 *HEADBANGER*, measures 126-127

In measure 28, the final statement of Kallstrom’s original long, melodic theme begins to appear. With the lower pair of horns providing the rhythmic underpinning, the upper horns take on the powerful motive. Kallstrom enhances this final statement by splitting the upper pair of horns. When this theme was presented previously, there was a pair of horns playing it in unison.
In the final section, Kallstrom gives the melody to horn 1, and an abrasive countermelody to horn 3. The 3rd horn must play out in this section and match the dynamic intensity of the 1st horn. Starting with oblique and contrary motion, the upper horns are given the same rhythms, dynamics and nuances, but have different melodies which conflict at certain points throughout the phrase. The 1st and 3rd horns should note when the clashing intervals occur and bring them out even more, causing the raw aggression of the two melodies to be heard.

Figure 5.62 HEADBANGER, measures 128-136, horns 1, 3

At the end of the theme, the lower pair of horns takes on the moving, melodic line with a series of ascending eighth notes, played in thirds in measure 136. The upper pair of horns remain on the top of the staff, on an A and G, and call out a forte syncopated, accented gesture. Simultaneously, horns 2 and 4 begin at piano in the middle register and crescendo as they ascend stepwise and take over the pitches of the upper horns.
This pitch transfer allows horns 1 and 3 to play a final signaling motive, leading into the closing statements of the quartet. Again, by using only a few pitches Kallstrom provides rhythmic variety, moving from the most complex to least complex, in measures 137-139. While the upper horns provide the rhythmic motives, the lower pair provides a supportive foundation. These accented half notes always begin on the downbeat when the upper horns have an eighth rest. Even though all parts are marked forte, the lower horns must make a slight diminuendo after their initial attack in order to allow the moving lines to be heard. Therefore, treating the downbeats as bell tones is recommended. The 2nd and 4th horns may also add a crescendo to their two descending eighth notes on beat four of measure 137. While this is the same rhythm that the upper pair of horns has, each pair is assigned different articulations. The upper pair is
articulated and should be clearly tongued, while the lower pair has slurs. The slurred eighth notes in the lower pair lead into their next downbeat, and a crescendo into the downbeat will not only allow the pairs to be more distinguishable but will also add drama to the accent in the following measure.

Figure 5.64 HEADBANGER, measures 137-139

In the final eleven measures of the quartet Kallstrom uses the four horns as one unit, starting at a forte and moving to a fortissimo in all four parts from measure 143 until the end of the piece. Starting in measure 140 the horns all begin to “pound out” the main rhythmic motive. Horns 1 and 3 stay on Es while horns 2 and 4 play their original parts one octave higher than the opening of the quartet and move in parallel motion, spaced in perfect fifths. Even though all four horns are marked forte, the upper pair of horns is playing in unison and should taper dynamically
so that the lower melodic gestures in horns 2 and 4 can be heard. The pairs should also note the differences in articulations. The unison pair of high horns has *staccato* markings throughout the three measures, while the melodic pair of lower horns has Kallstrom’s original slurred markings. The fourth horn is again given one of the more interesting lines, which covers the most space—an interval of an octave. In contrast, horns 1 and 3 remain on one pitch, and horn 2 only has the range of a fourth during this section.

Measure 143 is the first climax of the ending. All four performers lead into the unison, accented, *fortissimo* E on beat one. This is also the only measure of the ending where Kallstrom breaks up the pairings of horns. While the upper three horns hold a dotted half note E, their dynamic level should taper slightly after the initial accented attack, listening to the 4th horns immediate quarter note descent in the key of E major. This moving line is the most important and must cut through the upper three horns. The 3rd horn joins this progression with a quarter note D-sharp on beat four. The descending quarter notes are interrupted at the end of the measure by horns 1 and 2, who enter together on the last eighth note of the measure. This pairing of horns 1 and 2, and more independent horns 3 and 4 remains through measure 144, until the original pairings are restored in measure 145.
A similar climactic moment occurs with measure 145 leading into the downbeat of measure 146. Here, Kallstrom has the four horns spaced out more, covering a much larger range. Since the fortissimo marking remains constant from measure 143, the four horns should give an extra crescendo at the end of measure 145, creating more drama at the arrival of the downbeat of measure 146. Horns 2 and 4 must remain strong with their dotted half notes, which are held through the duration of measure 146. These pitches are more than an octave lower than the upper pair of horns and must provide a solid base for the descending movement that happens in horns 1 and 3, who move together in parallel motion on beat three. Because the upper pair of horns is in a much higher register than the lower pair, horns 2 and 4 will be able to and should, play through the measure at a strong fortissimo without worrying about covering up the moving line.
The quartet moves out of measure 146 into one last transitional measure of the syncopated motive in measure 147 before returning to 3/4 in measures 148-149. The 3/4 measures once again contain longer note values with accents. Contrasting with the previous 3/4 measure, the pairs of horns change their roles, with the upper pair providing the sustained dotted half note, while the lower pair is given a moving line, and play a descending quarter note on beat three. Because this quarter note is accented and not slurred like it was in measure 146, horns 2 and 4 must put space in between their notes. From here until the end, horn 2 must project its pitches since it is the only part pitched differently than the others and should be sure to play out, maintaining a strong fortissimo, or even fff. Horns 1 and 3 are in unison and horn 4 is pitched an octave below them, which makes their lines dominant. The syncopated motive returns in the final measure of the quartet. Instead of ending quickly on an eighth note, Kallstrom has the four
horns hold out the final pitch as a half note. The performers need to be sure to maintain their *fortissimo* and push it through the end of the measure, making the ending as energetic and powerful as possible.

Figure 5.67 HEADBANGER, measures 148-150
CHAPTER 6
Other TAHQ/Kallstrom Collaborations

JEEPERS for Horn Quartet and Wind Ensemble

After the premiere and several other successful performances of STARFLAME in 1998 in the United Kingdom and the United States, the TransAtlantic Horn Quartet began receiving invitations to perform in recital and as featured artists with ensembles. Of course, the piece requested for a horn quartet by any large ensemble is Robert Schumann’s Konzertstücke. The Konzertstücke, composed in 1850, remains one of the most important and impressive works for horn quartet and orchestra today.

The TAHQ had been asked to perform the Schumann as featured artists with the University of Alabama Wind Ensemble in February 1999 and had asked Kallstrom to compose another new work for horn quartet and wind ensemble that would pair well with the Schumann, complementing it and providing stylistic variety.\(^{39}\)

Kallstrom composed his second horn quartet, JEEPERS, for the TransAtlantic Horn Quartet and the University of Alabama Wind Ensemble in November 1998. Unlike the three movements of the Schumann, JEEPERS is in one movement, with a duration of approximately eight minutes. The instrumentation of the wind ensemble is as follows: 2 flutes, 2 oboes, 2

\(^{39}\) Charles Snead, interview by the author, (February 26, 2010).
clarinets in B-flat, 2 bassoons, 3 trumpets in B-flat, 2 trombones, tuba, and 2 percussionists. The first percussionist uses the suspended cymbal, two bongos, snare drum and a large bass drum, while the second percussionist uses a gong, two tom-toms, snare drum and a small bass drum.

As its title and diverse instrumentation suggest, *JEEPERS* is extremely energetic and flashy. It is stylistically similar to *STARFLAME*, in that the work is in ABA form, full of mixed meter and contains constantly shifting roles for each player. The individual roles of the four horns are constantly changing the way they interact with one another, and also the way they interact with the wind ensemble. The solo sections in *JEEPERS* are a bit longer and more involved than the short solos found in *STARFLAME*, and Kallstrom takes the time in *JEEPERS* to showcase each individual performer more.⁴⁰

In his program notes, Kallstrom writes about how “the quartet writing reflects the variety of textures available through combinations of the four horns, using them as a choir, in duets, and as soloists.” He also mentions that there are no horns in the wind ensemble, and that the wind ensemble “functions as an equal partner in the presentation of the musical drama and as a force which supports the quartet.”

⁴¹

In a style similar to *STARFLAME*, *JEEPERS* opens with a bold syncopated statement by the four horns. Mixed meter is also present throughout the work and is evident in the opening measures of the quartet.

---

⁴¹ Michael Kallstrom, interview by the author, (March 10, 2010).
Figure 6.1 JEEPERS for Horn Quartet and Wind Ensemble, measures 1-4
The premiere of *JEEPERS* took place in February 1999 while the University of Alabama School of Music was hosting an honor band weekend. The TAHQ were the featured soloists with the University of Alabama Wind Ensemble, conducted by Gerald Welker. They performed the Schumann *Konzertstücke* and the world premiere of *JEEPERS*. Michael Thompson was not present for the premiere, so the TAHQ invited Dr. Steven Gross from the University of California at Santa Barbara to fill in for Thompson. The quartet for the performance consisted of Steven Gross, Eric Ruske, Skip Snead, and Richard Watkins.\(^\text{42}\)

\(^{42}\) Charles Snead, interview by the author, (February 26, 2010).
JEEPERS for Horn Quartet and String Orchestra

After the world premiere of JEEPERS with the University of Alabama Wind Ensemble in early 1999, the TAHQ was asked to be the featured ensemble for the opening concert of the Macon (GA) Symphony’s 1999-2000 concert season. The concert was to feature the quartet performing the Schumann Konzertstücke. Wanting to program one more piece to showcase the quartet, the TAHQ asked Kallstrom for an arrangement of JEEPERS for horn quartet and orchestra, since it had been so successful a few months earlier.

Kallstrom quickly presented the quartet with a new version of JEEPERS arranged for horn quartet and string orchestra. With a radically different ensemble accompanying the horn quartet, there are many differences in the overall affect of the two versions. Compared to the wind ensemble arrangement which pairs the horn quartet against three full families of instruments, the new string orchestra arrangement pairs two homogeneous ensembles with each other. Using only the stringed instruments in the accompaniment produces more fluidity in the music, as well as a richer, more rounded timbre, which is heard in the opening measures of the quartet.
While lacking in some of the initial flashiness of the original, which was emphasized by the percussion embellishments and woodwind flourishes, the orchestral version is in many ways, more dramatic with much sharper contrasts between the four horns and the strings. This is especially evident in passages where the quartet is engaged in a call-and-response pattern with the strings.\footnote{TransAtlantic Horn Quartet with the Macon Symphony Orchestra, \textit{JEEPERS}, by Michael Kallstrom, dir. Adrian Gnam, 2000.}
The premiere of *JEEPERS* for Horn Quartet and String Orchestra took place in October 1999 in Porter Auditorium at Wesleyan College in Macon, GA. It took place during the opening concert of the Macon Symphony Orchestra’s 1999-2000 season, led by conductor Adrian Gnam. This performance was also the beginning of a new chapter for the TransAtlantic Horn Quartet who welcomed their new member David Ohanian, who had replaced Eric Ruske.\footnote{Charles Snead, interview by the author, (February 26, 2010).}
SOULS MADE OF MUSIC

The most recent collaboration between the TransAtlantic Horn Quartet and Michael Kallstrom took place at the 2005 International Horn Society’s Symposium in Tuscaloosa, Alabama. *SOULS MADE OF MUSIC* had been composed for horn quartet and bass voice and the premiere took place on the final gala concert of the symposium, featuring the composer as the vocal soloist with the TAHQ.

The text of *SOULS MADE OF MUSIC* written by Kallstrom, speaks of the “eternal spirit of creativity—particularly musical creativity—that will continue to survive, even when all other institutions of society may fail.”

\[
\begin{align*}
\text{When the stone walls} \\
\text{When the guarded halls} \\
\text{At the center of the city} \\
\text{Have lost the voices of the people} \\
\text{Who stare at the silent towers,} \\
\text{There will be singing.}
\end{align*}
\]

\[
\begin{align*}
\text{When the bells and marble crosses} \\
\text{The domes and cold columned facades} \\
\text{No longer hear the whispered songs} \\
\text{And supplications of the people} \\
\text{The voice of the horn will sound}
\end{align*}
\]

---

The drums, the horns will rock the walls
A choir of brass will flood the falls
A bold orchestra or singers
Will topple the cold, deaf towers

We’ll shake them down,
We’ll turn them ’round
We’ll rock their keepers in the street
And make them join the singing beat
Of our singing
Of our playing
The force of souls made of music!

Kallstrom uses a similar, but slightly more subdued approach to the horn quartet writing in *SOULS MADE OF MUSIC*. The piece opens in a similar manner to his other quartets, featuring the four horns functioning in unison as an energetic force. The quartet’s thirty-four-measure introduction contains an introductory three-measure passage of unison sixteenth notes. Unlike Kallstrom’s other quartets the use of syncopation in the opening passage is minimal.
Figure 6.4 *SOULS MADE OF MUSIC*, measures 1-3

Throughout this quartet Kallstrom’s style of writing for four horns remains consistent with his other quartets, by using the horns in several of ways through a variety of combinations of staggered entrances, duets, solos and unison transitions. In addition to the textural and timbral possibilities of the horn quartet, Kallstrom uses word painting throughout the work to emphasize his text. Dating back hundreds of years, word painting was particularly common in vocal literature of the Renaissance and Baroque periods. The *Harvard Dictionary of Music* defines word painting as “the expression through music of the ideas presented or suggested by the words of a song or other vocal piece. The term usually refers to the portrayal of single words or phrases.
that lend themselves to specific treatment, rather than the rendition of the ‘general mood’ of the text.”

Kallstrom uses this technique a few different times throughout the work with varying degrees of subtleness. The first example is when the text speaks of “bells” in measure 69. Kallstrom writes bell tones in horns 1 and 3, depicting the ringing bells.

Figure 6.5 SOULS MADE OF MUSIC, measures 65-69

---

When the text speaks of “whispered songs,” horns 2 and 4 drop out and there is a dynamic shift to a *subito pianissimo* in horns 1 and 3 beginning in measure 79.

Figure 6.6 *SOULS MADE OF MUSIC*, measures 78-81

Another example of word painting is found beginning at the end of measure 83 when the text begins referring to “the voice of the horn.” Kallstrom writes a fanfare-like gesture, and (coincidentally?), all four horns play an offbeat together at the end of measure 84.
Figure 6.7 SOULS MADE OF MUSIC, measures 82-85

After the text repeats “the voice of the horn, the horn will sound,” a pianissimo syncopated passage is continued by the 4th horn, while the 1st horn begins an expressive solo in measure 90. The text then drops out, allowing for the 3rd horn to take over the solo two measures later and play a duet with the 1st. The upper pair of horns continues until measure 96 when the 2nd horn enters with a syncopated, ascending passage, which is passed to all four horns during a four-measure span.
Figure 6.8 SOULS MADE OF MUSIC, measures 86-96
The next time Kallstrom uses word painting is at the start of the next section, the text speaks of “the drums and horns.” To create the effect of the drums, Kallstrom asks for the quartet performers to stomp, mimicking the pounding of drums. Since the text is speaking of drums and horns together, the accompaniment shifts to a mixture of feet-stomping and horn playing as the vocal part intensifies dynamically.

Figure 6.9 *SOULS MADE OF MUSIC*, measures 108-117
SOULS MADE OF MUSIC shares many of the characteristics of Kallstrom’s other horn quartets. In addition to the variety of textures and timbres present in the horn quartet, the work has an overall dark quality and a very forceful, dramatic opening. The music is very angular, shaped by the frequent use of mixed meter, and the asymmetrical rhythmic motives and melodies.
The professional horn quartet Quadre made its debut in 1998 and has since performed over one thousand concerts, lectures and workshops throughout the United States. The quartet’s core mission of making “music accessible, engaging and enjoyable for all ages” has led to collaborations with composers, performers and educators across the country. They have an extensive repertoire covering many musical genres, including classical, jazz and pop. In a similar philosophical approach to Kallstrom’s balance between composers, performers and listeners, Daniel Wood sums up Quadre’s commitment to educating and actively engaging audiences by stating “our performances and classroom visits, like our recordings, showcase our fervent desire to satisfy and enthuse our audiences. Whether collaborating with an innovative composer, a noted concert pianist or the local clown, we too can wear big shoes and squirty flowers.”

Through their commitment to expand the horn quartet repertoire, Quadre has commissioned fourteen original works for horn quartet and another seven original works for horn quartet with a soloist or ensemble. They have also commissioned fifteen arrangements for horn quartet with a soloist or ensemble, and another twenty-four arrangements for horn quartet alone.

While the quartet was in residence in Selma, Alabama during the 1999-2000 season, they attended the 2000 Southeast Horn Workshop, held at the University of Alabama. This is where they met Michael Kallstrom. Quadre had previously performed *STARFLAME* and they approached Kallstrom about composing a multi-movement horn quartet. The final copy of *CRAZY RHYTHM* was finished in late spring of 2000.

*CRAZY RHYTHM* was premiered by Quadre on Friday, December 14, 2001 at San Jose City College in San Jose, CA, and was well received by audience members. It was repeated two days later, on Sunday, December 16 in a performance at Noe Valley Ministry in San Francisco, CA. Members of Quadre at the time of the premiere were Meredith Brown, Carrie Campbell, Armando Castellano and Daniel Wood.48

Kallstrom’s program notes mention the origins of the name *CRAZY RHYTHM*. Often composing “pencil drafts” of his music on the backs of old dance band arrangements, which were recovered from a Louisville, KY radio station, *CRAZY RHYTHM* was composed on the back of a tune called “Crazy Rhythm” by Irving Caesar, Joseph Meyer and Roger Kahn. According to Kallstrom, the title “seemed like a fortuitous gift” and he adopted it as the title of the new quartet. This is also the same way Kallstrom came up with the title *JEPPERS*, composing it on the back of an arrangement of “Jeepers Creepers.”49

---

49 Michael Kallstrom, interview by the author, (March 28, 2010).
CRAZY RHYTHM is currently Kallstrom’s only multi-movement horn quartet, and follows a tempo scheme of Moderato, Adagio, Allegro moderato, and Allegro assai. The work displays much of the rhythmic and melodic intensity found in his other compositions and each of the four movements utilizes a variety of meter changes and syncopations. The melodic and harmonic aspect is also similar, as it is written in a tonal-modal-chromatic style with the melodic intervals often generating the harmonies.\(^{50}\)

CRAZY RHYTHM begins with a rhythmic motive of two sixteenth notes, an eighth note, an eighth rest, four sixteenth notes and an eighth note. This rhythm is dominant throughout the first movement. The quartet starts by playing the rhythm together and continues returning to the figure in both melodic and accompaniment roles.

Figure 7.1 CRAZY RHYTHM, Movement I, measure 1

---

\(^{50}\) Michael Kallstrom, interview by the author, (March 10, 2010).
The energy level of the quartet builds slowly until the quartet plays a unison triplet passage in measure 55. After a *caesura* in measure 61—the only one in the work—there is a short *espressivo* section before the movement returns to the opening motive in measure 75.

Figure 7.2 *CRAZY RHYTHM, Movement I, measures 55-77*
Kallstrom uses a small amount of stopped horn in the movement, but Wood describes the timbre of the movement, which is achieved “mostly from exploring the sonic qualities of multiple players in unison, rhythmically, melodically or both.”

The second movement is the slowest movement of the work and also the lowest, where Kallstrom explores the low range of the horn. Wood describes the abundance of seconds in the low register, as giving the movement “a murky quality,” which is present at the start of the movement.\footnote{Ibid.}

Figure 7.3 CRAZY RHYTHM, Movement II, measures 1-5
The *Adagio* includes an imitative section, which rises to an A-flat above the staff in the 1st horn part. There is a bass drum-like syncopation, which supports the movement’s *legato* texture. After the climax of the movement in measure 53, the dynamic level gradually begins to decrease until “all players are asked to merely whisper their parts,” as the movement closes with the same murky texture it opens with.⁵³

The opening three-measure figure in horns 2 and 4 is repeated for the entirety of the third movement, shifting its role from melody to accompaniment, as it is passed between the four parts. In contrast to this figure, there is a melodic theme consisting of eighth notes and triplets occurring in the other parts.

Figure 7.4 *CRAZY RHYTHM, Movement III, measures 1-11*
Kallstrom uses short solo sections and a variety of stylistic nuances including subito shifts in dynamics and staccato articulations. Wood mentions that even though “the metronome marking is 120, the movement feels more like 60 due to the ostinato of the opening figure.”

The fourth movement has the quickest tempo, and has many meter changes. The first nine bars alone are constantly shifting as they go through a series of meters: 6/8, 3/4, 9/8, 6/8, 9/8, 3/4, 2/4, 3/4, and 7/8. Kallstrom settles into common time (4/4) in measure 10.

---

Figure 7.5 CRAZY RHYTHM, Movement IV, measures 1-10
The mixed meter continues throughout the movement but with less frequency than the beginning. The four horns play the same syncopated rhythms throughout much of the movement. The rhythmic opening leads to a climax in measure 37, which is followed by a melodic section. Kallstrom begins the final section of the movement in measure 67 layering numerous entrances, which match the underlying syncopated rhythms heard earlier in the movement. There is an attention-grabbing subito forte octave slur given to all four horns in measure 122, which leads to the energetic ending of the quartet. Quadre has performed the final movement of CRAZY RHYTHM on its own in a number of concerts, including one in January 2002 at the Manhattan School of Music.

According to Wood, CRAZY RHYTHM is an approachable work for college horn quartets and talented high school quartets. In either case, CRAZY RHYTHM will require a great deal of rehearsal time and individual practice. In terms of its technical requirements, the range is wider than Kallstrom’s other quartets, reaching up to a high A-flat and down to a low B-flat—a step below middle C—although these extremes are used sparingly. Range assignments stick mainly to the traditional roles with horns 1 and 3 predominantly playing the high parts and horns 2 and 4 on the low parts. The required endurance is not extreme with adequate breaks given to each of the players.

Other technical challenges presented by CRAZY RHYTHM are characteristic of Kallstrom’s other horn quartets and include lining up the rhythms, frequent meter changes and the abundance of syncopations found in each movement. Intonation is also a challenge with the great deal of unison playing in addition to many small intervals—particularly seconds.55

The horn is extremely versatile and has a home in a wide variety of chamber ensembles, which makes studying and performing quartets an invaluable component for horn players. Horn quartets not only provide performers with chamber music experience, but are also an extension of large ensemble playing, and can be an excellent way to enhance a horn section’s playing abilities.

Michael Kallstrom’s quartets are approachable, challenging and welcome additions to the horn quartet repertoire. For the past decade these works have proven to be exciting recital pieces for professionals and students. In addition, the many technical and stylistic challenges presented in Kallstrom’s quartets make them ideal competition pieces and valuable pedagogical tools.

Surprisingly, there has been very little research focusing on the horn quartet and this document will hopefully help to spark some interest in this area of research. It is also intended to shed light on Michael Kallstrom’s quartets and to promote further performances of his “staples” STARFLAME and HEADBANGER, and also JEEPERS, SOULS MADE OF MUSIC, and CRAZY RHYTHM.
BIBLIOGRAPHY


Kallstrom, Michael, e-mail interview by the author, March 10, 2010.

Kallstrom, Michael, e-mail interview by the author, March 28, 2010.


Wood, Daniel, e-mail interview with the author, August 28, 2010.
APPENDIX A

A Quick Start Guide to STARFLAME

This quick start guide is intended as a reference tool for horn players who are preparing STARFLAME. While it is not meant to be a substitute for practice, it is meant to give suggestions in regards to fingerings and stylistic nuances, and to point out important shifts in the pairings of the four horns.

Logistically, an ideal set-up for the quartet is for the four horns to be standing in two rows, shaped like a rhombus. Horns 1 and 2 should be in the front and horns 3 and 4 in the back, spaced slightly to the right of the front row. This set-up allows for the most solid core sound from the quartet, since all four horns will be blowing in the same direction. This, opposed to an arc where each player’s bell is facing a slightly different direction—and depending on the hall, producing drastically different levels of reverberation, clarity and timbre. With the rhombus-shaped set-up, all four horns will be pointing in the same direction, producing consistent levels of reverberation and clarity. This also allows players to hear one another with greater ease—which is vital, with the constant shifts in the pairings of horns.
Horn 1

- Mm. 10-12: Paired with horn 4 – listen to the 4th, as they have the melodic line
- Mm. 36-39: Maintain a legato style while horns 2 and 4 are still very staccato and rhythmic
- Mm. 42 and 44: Fingering suggestions: T2, T12, T2, T12, T2, T12
  
  * Obviously, these passages may be played with T2, but changing valves will ensure an accurate and more consistent execution of the pitches.*
- Mm. 49-50: Match the style of these E-flats previously played by horns 2 and 4.
- Mm. 51: Paired with horn 4, in major 2nds
  - This syncopated motive must be very short and dry.
- Mm. 59-61: Fingering suggestions for G =T1, F-sharp =T12
- Mm. 64: In unison with horn 3.
  - This answers horns 2 and 4 in measure 63
- Mm. 70-72: Give cues on the downbeats of each measure.
- Mm. 77-83: Paired with horn 3
  - Match dynamics and articulations used by horns 2 and 4
- Mm. 96-103: Solo – the introduction of the new, lyrical theme of the 2nd section
  - Play expressively over the short, rhythmic motives underneath by the lower horns.
- Mm. 109: Take over the lyrical line from horn 2
- Mm. 112-113: Fingering suggestion for G: T1
- Mm. 119: Fingering suggestion: T12, T2, T12, T2
- Mm. 124: Begin this passage on the B-flat horn for consistency throughout the line in regards to timbre and clarity.
- Mm. 127-129: Stopped horn fingering for D: T1
• Measure 130
  o The lyrical theme is being layered – 1st horn is the final voice to enter after horn 2 entered on the 2nd half of measure 129.
• Mm. 135-137: Subdivide! – All parts are off by one quarter note.
• Mm. 138: Cue the pickup note on beat 4 for all four parts.
• Mm. 141-146: This is the final statement of the lyrical theme. It should soar above the lower three horns providing the rhythmic background.
• Mm. 152: Solo – Be sure to count carefully through the meter changes leading up to measure 152!
  o It may be helpful to note that beginning in measure 149, the 4th horn has low Gs on the downbeats
• Mm. 160: Fingering suggestion for stopped F: T3
• Mm. 162: Match the piano started by horn 3 on beat one.
• Mm. 167: Paired with horn 3.
  o Be sure to match articulation styles and leave space so the repeated pitches can be heard.
• Mm. 182: Second statement of sequence, which is started by horn 3 in measure 181. Match the style, and bring out the accent on the dotted quarter.
• Mm. 184, 187: Bring out the final lyrical motives
• Mm. 188: Subdivide! All other parts have steady eighth notes.
• Mm. 194, 197: After the transition measures with a whole note (193 and 196), give the downbeat when all four horns enter in unison to ensure a clear entrance.
• Mm. 200: Listen to the steady eighth notes in horn 4, which begin on beat one.
• Mm. 209: Listen to the three accented quarter notes in horn 4.
• Mm. 226: Solo, add a crescendo to the descending line, leading into the middle C.
• Mm. 231: This is the start of a five-measure sequence of scales, trading off with horn 3.
• Mm. 237: Fingering suggestion for G: T1
Horn 2

• Mm. 8-9: Paired with horn 3
  o Listen for articulation style and dynamics, but let the 3rd horn’s ascending line come through over the steady Gs in horn 2.
• Mm. 13-17: Paired with horn 3
• Mm. 15: Horn 2 is the only horn with the main motive – bring this out!
• Mm. 19: Paired and in unison with horn 4
• Mm. 26: Paired and in unison with horn 4
  o Play the accent like a bell tone, allowing the moving line in horn 3 to come through
• Mm. 27-32: Paired with horn 1
• Mm. 32: Paired with horn 4
  o Listen to the three solo quarter notes in horn 4 from measure 31
• Mm. 38: Count! Horn 4 enters with the same ascending run, but is placed an eighth note behind horn 2. Stay focused here, as this can be easily distracting.
• Mm. 43: This is a solo entrance and takes over the ascending line from horn 4.
• Mm. 48: Treat this as a drone in the background. These E-flats get passed around between horns 1, 2 and 4.
  o Always remain conscious of the lyrical melody in horn 3, allowing that to be the dominant line.
• Mm. 56: Match the style of horn 4 from measure 55
• Mm. 74 -88: Paired with horn 4
  o Fingering suggestions: use the B-flat horn for timbral and articulation clarity.
• Mm. 93-101: Pairings change every few measures. Always maintain matching styles and listen to the lyrical solo in horn 1.
  o Mm 93 – with 4th
  o Mm 94-95 – with 3rd
  o Mm 98-99 – with 4th
  o Mm 100-101 – with 3rd
• Mm. 108: Solo
• Mm. 110: Paired with horn 4
• Mm. 120-123: Paired with horn 4
  o Bring out the crescendos with each ascending gesture
• Mm. 121-123: Fingering suggestion: use T12 for F-sharp
  o This ensures that while alternating between E and F-sharp, the pitches will be secure and timing will be accurate.
• Mm. 127: Fingering suggestion for the stopped C: T23
• Mm. 129: The lyrical theme is presented by all parts in layers
  o Horn 3 begins on the downbeat of measure 129, and horn 2 follows on beat 2.
• Mm. 135-137: Subdivide! – All parts are off by one quarter note.
• Mm. 141: Grouped with horns 3 and 4
  o Match articulations and style
  o Paired stopped horn with horn 3, fingering suggestion for stopped A: T2
    ▪ Match stopped timbre
• Mm. 149: Paired with horn 3, the eighth notes should be played as dryly as possible
• Mm. 160: Fingering suggestions for the stopped D: T1
• Mm. 186: Match the lyrical style presented by horns 1 and 4 in the previous measures
• Mm. 196: Paired with 3rd, pitches will clash (major 2nd) – match the crescendo
• Mm. 200: Listen to the steady eighth notes in horn 4, which begin on beat one.
• Mm. 209: Listen to the three accented quarter notes in horn 4.
• Mm. 216-220: Paired, in unison with horn 4
• Mm. 224: Take over the descending quarter note line from horn 4
  o Use the same articulation style, same dynamics, and intensity.
• Mm. 237: Fingering suggestion for G: T1
Horn 3

• Mm. 4: Solo transition – the crescendo must be very dramatic, as it goes from pianissimo to fortissimo within three beats!
• Mm. 8-9: Duet with horn 2
• Mm. 13-17: Paired with horn 2
  o Bring out the moving quarter notes
  o Back off and listen to horn 2 in measure 15
• Mm. 25-26: Solo
• Mm. 28-29: Layered stopped horn effect with horn 4
  o The transition from stopped horn to open must be quick!
• Mm. 35: Horn 3 is the only part with the opening motive – this needs to come out over the lyrical accompanying figure in horns 2 and 4.
• Mm. 41: Fingering suggestion for F-sharp: T12
  o This will ensure an accurate and secure execution of the F-sharp, allowing it to speak on time after the E.
• Mm. 44: Fingering suggestion for the passage: T2, T12, T2, T12, T2
• Mm. 46-55: Solo - This is the first extended lyrical passage in the quartet. It is marked piano but must come out over the repeated E-flats, which are passed around horns 1, 2 and 4.
• Mm. 78: Paired with horn 1
  o Match dynamics and articulations used by horns 2 and 4
• Mm. 94-101: Pairings change every few measures. Always maintain matching styles and listen to the lyrical solo in horn 1.
  o Mm 94-95 – with 2nd
  o Mm 96-97 – with 4th
  o Mm 100-101 – with 2nd
• Mm. 102-107: Paired with horn 4
  o Fingering suggestion for the F-sharps when they alternate with Es: T12
• Mm. 110: Countermelody – paired with horn 1
• Mm. 118-119: Paired with horn 1
  o Mm 118 is unison
  o Mm 119 splits in thirds – bring this out
• Mm. 124-126: Paired with horn 1
  o Suggestion: Play this passage on B-flat horn to match the timbre and clarity of horn 1.
• Mm. 135-137: Subdivide! – All parts are off by one quarter note.
• Mm. 141: Grouped with horns 2 and 4 - match articulations and style
  o Paired stopped horn with horn 2, fingering suggestion for B = T13
    ▪ Match stopped timbre
• Mm. 149: Paired with horn 2
• Mm. 157: Echo horn 1 – match the legato style and dynamic growth
• Mm. 160: Fingering suggestion for stopped E-flat: T2
• Mm.162: Horn 3 is the first to enter on the downbeat. The dynamic change is subito.
• Mm. 167: Paired with horn 1
  o Be sure to match articulation styles and leave space so that the repeated pitches can be heard.
• Mm.181: Bring this motive out. It is the beginning of a three-measure sequence – answered by horn 1 in mm182, and again by horn 3 in mm183.
• Mm. 196: Paired with 2nd, pitches will clash (major 2nd) – match the crescendo
• Mm. 200: Listen to the steady eighth notes in horn 4, which begin on beat one.
• Mm. 209: Listen to the three accented quarter notes in horn 4.
• Mm. 218-219: Paired, in unison with horn 1
• Mm. 230: Solo
• Mm. 231: This is the start of a five-measure sequence of scales, trading off with horn 3.
• Mm. 237: Fingering suggestion for G: T1
Horn 4

- Mm. 10-13: Paired with horn 1 who plays a supportive role to horn 4
  - Bring out the motive in measures 10 and 12
- Mm. 26: Paired and in unison with horn 3
  - Play the accent like a bell tone, allowing the moving line in horn 3 to come through
- Mm. 28-29: Layered stopped horn effect with horn 3
  *There must be a quick transition from stopped horn to the open horn downbeat of measure 29.*
- Mm. 31: While all other parts have ascending lines, horn 4 must bring out the descending line
- Mm. 32-36: Solo in mm32
  - Paired with horn 2 from mm33-36
- Mm. 38: Count carefully. Horn 4 enters 1 eighth note after horn 2.
- Mm. 43: Solo in the first half of the measure
- Mm. 48-49: Treat this as a drone in the background. The E-flats get passed between horns 1, 2 and 4.
  - Always be conscious of the lyrical melody in horn 3, allowing it to be the dominant line.
- Mm. 51: Paired with horn 1, in major 2nds
  - This syncopated motive must be very short and dry.
- Mm. 55: Bring out the return to the original motive
- Mm. 58-63: Paired with horn 2
- Mm. 74: Paired with horn 2
  - Fingering suggestions: use the B-flat horn for timbral and articulation clarity.
• Mm. 93-100: Pairings change every few measures. Always maintain matching styles and listen to the lyrical solo in horn 1.
  o Measure 93 – with 2nd
  o Mm 95-97 – with 3rd
  o Mm 98-100 – with 2nd
• Mm. 102-107: Paired with horn 3
• Mm. 109-112: Paired with horn 2
• Mm. 110: Bring out the line of descending eighth notes
• Mm. 127: Horn 4 has the lyrical melody – be sure to let this sing out, and that it is projected a lot since it’s in the mid-low register.
• Measure 135: Subdivide! – All parts are off by one quarter note.
• Measure 141: Grouped with horns 2 and 3 - Match articulations and style
  o While horns 2 and 3 are playing stopped, horn 4 is open. The combination of stopped and open provides a unique timbre beneath the soaring theme in the 1st horn.
  o Fingering suggestion: play this passage on the B-flat horn to match the clarity of horns 2 and 3.
• Mm. 149-151: Bring out the accented downbeats
• Mm. 155: Grouped with horns 2 and 3
• Mm. 160: Be ready for the quick transition to stopped horn
  o Fingering suggestion for the stopped C: T23
• Mm. 168: Solo low F – this must be huge, dark and powerful.
• Mm. 185: Horn 4 answers horn 1 from mm184
• Mm. 193: Solo transition
  o The crescendo must be carefully controlled and not too loud.
• Mm. 200: Solo (the remaining 3 horns enter at the end of the measure)
• Mm. 202: Bring out the descending line, as horn 4 is in contrary motion to the other three horns
• Mm. 204: Bring out the original motive
  o Horn 4 is grouped with horns 1 and 3, but written an octave lower
• Mm. 209: Bring out the accented quarter notes, as this is the only moving line.
• Mm. 213-220: Paired, in unison with horn 2.
• Mm. 223: Solo
• Mm. 231: Paired with horn 2.
• Mm. 237: Fingering suggestion for G: T1
• Mm. 244: Bring out the moving quarter notes – no other parts move here.
APPENDIX B

A Quick Start Guide to HEADBANGER

This quick start guide is intended as a reference tool for horn players who are preparing HEADBANGER. While it is not meant to be a substitute for practice, it is meant to give suggestions in regards to fingerings and stylistic nuances.

Logistically, an ideal set-up for the HEADBANGER is for the four horns to be standing in two rows, shaped like a rhombus. This set-up allows for the most solid core sound from the quartet, since all four horns will be blowing in the same direction. This, opposed to an arc where each player’s bell is facing a slightly different direction—and depending on the hall, producing drastically different levels of reverberation, clarity and timbre. With the rhombus-shaped set-up, all four horns will be pointing in the same direction, producing consistent levels of reverberation and clarity. This also allows players to hear one another with greater ease—which is vital, with the constant shifts in the pairings of horns. Because Kallstrom’s pairings of the four horns are more consistent in HEADBANGER, players may want to experiment with horns 1 and 3 in the front row and horns 2 and 4 in the back. This will allow for more communication between the players who are paired together for the majority of the work. If players choose to go with this preferred setting (1, 3 in front and 2, 4 in back), horn 3 will be responsible for cuing the start of the middle section in measure 40.
Horn 1

Horn 1 is paired with horn 3 for the majority of HEADBANGER, making it very important for these two players to listen carefully to each other, matching each others’ sound, and nuances, particularly with articulations and dynamics. This part contains the most extensive and expressive solo found in any of Kallstrom’s horn quartets. Since there is so much musical freedom given to the performer, the performer should feel free to experiment and come up with their own concept of the solo, while keeping in mind that the composer leaves instructions for the solo to be played both aggressively and with much expression. The solo is the most complex section found in the 1st horn part, and the player must keep in mind that they are setting the standard for the two other solos that follow in the middle section. Another important consideration for this part, is that while Kallstrom typically tries to create very equal parts in terms of technique, the 1st horn in HEADBANGER clearly requires a greater degree of endurance than any of the other three parts. This should be taken into consideration when programming the quartet.

The second page turn—from page 4 to 5—presents a problem, so it is advisable to make a copy of page 5 and tape it to the side of page 4 so that after the first page turn, pages 3, 4, and 5 will be visible and will not present any problems for the player.
• Throughout *HEADBANGER*, especially when playing the theme (Mm. 5-10)
  o Work with 3rd horn to match pitch, accent styles, articulations, and dynamics as closely as possible.
• Mm. 8: Consider Using T1 in place of T0 for the Gs. Using the traditional T0 for the F and G. By changing the fingerings of one of the notes, and in doing so, changing which harmonic system is being used, the player will generally be more accurate and the pitches will feel more secure.
• Mm. 9-10: Be sure to make beat 1 short, and leave space for the eighth rest on beat 2. The accent after the rest should have a “zing.”
• Mm. 11-12: Subdivide the eighth notes leading into the 5/8 measures, and during the measures to ensure an accurate change back to the 4/4 of measure 13. Write the 2nd or 4th horn cues above measure 12 so there is no questioning the pulse.
• Mm. 13: This is the first time Kallstrom asks for a *piano* in the 1st part. Work with horn 3 to match a controlled *piano*. The greater the volume contrast, the more exciting.
• Mm. 14: Make the most of the *crescendo* and *decrescendo*. Suggested dynamics: *p, mp, mf, mp*, with a return to the *p* in measure 15.
• Mm. 15-16: Again, subdivision is vital to the mixed meter throughout the piece. Be especially considerate of the marked articulations, altering between slurring and tonguing in these measures.
• Mm. 17-19: The *crescendo* during the three eighth notes at the end of measure 17 needs to be especially dramatic. In measure 18, add a touch of space before the articulated notes. Also, add a *crescendo* to the final three notes of measure 18 so that the repeated As lead into measure 19 (similar to the one found at the end of measure 17)
• Mm. 27: Mark this 2/4 measure so the downbeat of measure 28 is on time! Measure 27 goes by quickly and the rhythm seems to do a bit of a hiccup, making the transition back to 4/4 very sudden!
• Mm. 29: This accent should have a “zing” quality.
• Mm. 31: Use T1 on the G for better accuracy and pitch security during the slur.
• Mm. 35: What appears to be a crescendo from a pianissimo to a forte in only 1 beat should not be played as such. There is a layered buildup happening in this measure with the four horns, that includes a measure-long crescendo. The first is the last to enter, and by this time, the group dynamic will be near a mezzo forte/forte. Enter at the dynamic the group is at.

• Mm. 38-39: Create as big of a contrast as possible with the pianissimo B, and add space between the pitches in measure 39.

• Section 2 Solo – Mm. 44-57
  o This is the most individual freedom Kallstrom gives to any of the horns in any of his quartets. Take advantage of it when preparing and experiment with a variety of stylistic nuances. There are two phrases, which make up this solo, and each is very evolutionary in nature. Look through the part to find patterns in the melodic line and accentuate those in the performance.
  o Mm. 44-45: Repeated, accelerating Fs – use a very clean, sharp articulation and hold off for most of the crescendo until the sixteenth notes on beat 2 of measure 45.
  o Mm. 47: Add a small crescendo under the repeated Fs in the triplet figure in beat four.
  o Mm. 51-56: Mark the beats in the parts to help with awkward syncopated rhythms. This is also the most aggressive part of the solo, so it is important to use hard articulations and a full forte to create the powerful, engulfing sound that should be present.
  o Mm. 56: Beat four – downbeat, fingering suggestion – T23, T1, T0, T2, T1.
    ▪ Staying on the B-flat horn will provide a more consistent, timbre, and by changing the A-flat fingering from T23 to T2 eliminates unnecessary finger movements, and from that, a much greater degree of accuracy.

• Mm. 61-73: Paired with the 2nd horn. Be aware of the pairing, and listen to each other, maintaining as steady of a pulse as possible in order to set up the 3rd horn’s solo. Use T1 for the Gs in the second measure of the motive instead of 0, to stabilize the timbre of the B-flat horn.
• Mm. 76: Fingering suggestion: T1, T0, T1, T2
• Mm. 120: Suggested stopped horn fingering: T1. Even though the part is marked piano, use enough air to produce a proper stopped horn timbre with the nasal quality.
• Mm. 134: Fingering suggestion: T2, T23, T12, T2, T12
• Mm. 143-144: Attach the downbeat forcefully, but back off slightly after the initial attack, so that the moving notes in horn 3 can be heard.
• Mm. 145: Fingering suggestion for F – G = T0 – T1
• Mm. 150: Maintain the fortissimo through the end. If possible crescendo through the last note. Match pitches with the 3rd horn (also playing the E), and tune this with the E an octave below, in the 4th horn.
Horn 2

Horn 2 is paired with horn 4 during the majority of HEADBANGER. These two players must be listening to one another, carefully matching articulations, tone quality, intonation and balance throughout the piece. The player is responsible for leading this pair. The 2\textsuperscript{nd} horn part spends a lot of time providing the foundation of HEADBANGER, with the background rhythmic motives. This accompaniment is responsible for providing listeners with the underlying darkness and power of the work. Horn 2 is also responsible for taking the lead with the changing tempo at the end of the middle section, and also for setting up many of the styles of articulations that are passed through the ensemble.

Horn 2 is the most problematic part in HEADBANGER in regards to page turns. The best approach is for the player to use two music stands and have the entire part out, so that the 5 pages are all out. The sixth page of the part contains only one measure, and it is suggested that the player rewrite that measure on the bottom of their fifth page, eliminating the need for another sheet of paper on their stands.
• Mm. 11-12: In measure 11, listen to the constant eighth notes being played by horns 1 and 3, which are grouped 3-2. In measure 12, horns 2 and 4 respond to the unison upper pair in the previous measure with the same pattern in parallel fifths. By all players understanding this pattern, the flow of the music will be better.
• Mm. 13-17: These eighth notes should be as dry as possible
• Mm. 15-16: Listen to the steady eighth notes in the upper pair, which will help maintain steady rhythms.
• Mm. 17: Make huge crescendo here. Horns 1 and 3 don’t begin to crescendo until the end of the measure.
• Mm. 18-20: Horns 2 and 4 take over the important line. Make sure the forte in measure 18 is solid and powerful, as the 2nd and 4th players have the moving line, while the upper pair of horns are holding a longer note.
• Mm. 22-25: Horns 2 and 4 have the theme, and for the first time it is presented in octaves. Be sure this is played with an extremely solid forte, or even a fortissimo to match the volume of the 2nd horn, which is in a register that will easily cut through and be heard.
• Mm. 34: Be sure to back off on the whole note and let the 4th horn’s moving eighth note line come through in this measure.
• Mm. 40: There is no 1st horn so 2nd horn must give a cue to horns 3 and 4 as they enter back in after the break.
• Mm. 57-60: The 2nd and 3rd horns are paired as a duet during this transition. Players should be aware of this, matching styles, and playing the staccato rhythms as dryly and with as much space as possible. Be sure to subdivide the eighth notes throughout this transition, since there are many meter changes, moving from 4/4 – 7/8 – 5/8 – 4/4.
• Mm. 61: This is the start of a pairing between horns 1 and 2.
• Mm. 95: This is the first solo in the 2nd part. This measure of repeated staccato eighth notes should be played very dryly and with very clear articulations. This measure sets up a stream of repeated eighth notes in the 1st and 3rd horns.
• Mm. 106-109: Horn 3 and horn 2 are in octaves from mm106-the downbeat of 108, and then play in unison. Players should listen to one another for intonation.
• Mm. 114: The stopped B-flats must match the style of the 4th horn in measure 113.
• Mm. 118-119: Horn 2 leads the ritard and has the only moving line, which closes the section.
• Mm. 136: Make a lot out of the crescendo and the ascending line, which leads into the transfer of pitches between the two pairs of horns in measure 137.
  o A suggested fingering for the F-sharp is T12, which will create more security and smoothness to the slurred, ascending line.
• Mm. 143: Horns 1 and 2 both have an eighth note at the end of the measure – match each other in style and listen for precise timing.
• Mm. 148: Horns 2 and 4 move together on beat 3.
• Mm. 149-150: Horn 2 is the only part that is playing a B. All other horns have Es. Bring out this 5th.
Horn 3

Horn 3 is paired with horn 1 throughout HEADBANGER, leaving the 3rd player responsible for either supporting the 1st player, while the pair plays in parallel motion, or matching precisely when the two players are in unison. The solo, measures 64-75, follows the initial solo presented by the 1st horn. While this solo is not quite as aggressive as the first, Kallstrom leaves the player with much musical freedom. There are also a number of shorter solos and moments when the 3rd horn takes the lead – all of which are pointed out in this guide and detailed in the HEADBANGER chapter of this document.

- Everywhere, especially when playing the theme (Mm. 5-10)
  - Work with 1st horn to match pitch, accent styles, articulations, and dynamics as closely as possible.
- Mm. 8: Consider Using T1 in place of T0 for the Gs. Using the traditional T0 for the F and G. By changing the fingerings of one of the notes, and in doing so, changing which harmonic series is being used, the player will generally be more accurate and the pitches will feel more secure. Recommended fingerings for accuracy: T2, T1, T0, T1, T0, T2
- Mm. 11-12: Subdivide the eighth notes leading into the 5/8 measures, and during the measures to ensure an accurate change back to the 4/4 of measure 13. Write the 2nd or 4th horn cues above measure 12 so there is no questioning the pulse.
- Mm. 13: This is the first time Kallstrom asks for a piano in the 3rd part. Work with horn 1 to match a controlled piano. The greater the volume contrast, the more exciting.
- Mm. 14: Make the most of the crescendo and decrescendo. Suggested dynamics: p, mp, mf, mp, with a return to the p in measure 15.
• Mm. 15-16: Again, subdivision is vital to the mixed meter throughout the piece. Be especially considerate of the marked articulations, altering between slurring and tonguing in these measures.

• Mm. 17-19: The crescendo during the three eighth notes at the end of measure 17 needs to be especially dramatic. In measure 18, add a touch of space before the articulated notes. Also, add a crescendo to the final three notes of measure 18 so that the repeated As lead into measure 19 (similar to the one found at the end of measure 17)

• Mm. 21: Horns 1 and 3 play together, however the 3rd horn changes the pitch on the last three eighth notes of the measure, while horn 1 remains on the same pitch throughout the measure. Horn 3 should bring out this change in pitch and the dissonance it creates.

• Mm. 27: Mark this 2/4 measure so the downbeat of measure 28 is on time! Measure 27 goes by quickly and the rhythm seems to do a bit of a hiccup, making the transition back to 4/4 very sudden!

• Mm. 29: Be sure to make the accent have a sting.

• Mm. 33: While horns 1 and 3 remain as a pair, horn 3 takes over the melodic line while horn 1 plays repeated Ds. The 3rd part should be dominant, taking over that role from the 1st on this descending line which leads into a 4th horn solo.

• Mm. 35: Kallstrom layers the four horns in this measure. While the 2nd and 3rd horns enter together on an A on beat two, the 3rd independently moves up to a D on beat three. Listen down to the D played an octave lower by the 4th horn, which begins on beat one.

• Mm. 36: This is the first moment where the 3rd horn is given an independent line, while the remaining horns are working as a trio. While the 1st, 2nd and 4th horns play the syncopated motive, the 3rd holds through the measure on a high F-sharp. This note is marked forte and should be played as such, to create tension with the trio of horns.

• Mm. 40-56: At the start of the middle section of the quartet, horn 3 teams up with the 2nd and 4th horns, providing a dark, lingering background motive. While horns 2 and 4 play in parallel motion, horn 3 matches their rhythm, but the pitches move in contrary motion. Since the pitches in the 3rd part are so much higher than those in the 2nd or 4th parts, the player must have the ability to play a very controlled piano.
• Mm. 57-60: The 2nd and 3rd horns are paired as a duet during this transition. Players should be aware of this, matching styles, and playing the staccato rhythms as dryly and with as much space as possible. Be sure to subdivide the eighth notes throughout this transition, since there are many meter changes, moving from 4/4–7/8–5/8–4/4.

• Mm. 59-60: The pairing changes here. Horn 2 is still playing, but the 4th horn enters halfway through measure 59 and begins a duet with the 3rd player, as the 2nd horn remains on a single F, providing support for the moving notes.
  o Suggested fingerings for horn 3 in measure 60: T1, T0, T12, T2, T12. By changing to T12 on the F-sharp, the pitch will be more secure than it would by using the same T2 fingering as was used on the E immediately before.

• Mm. 64-75: This is the first extended 3rd horn solo in any of Kallstrom’s quartets. The style should be a continuation of what was first presented by the 1st horn, but should be a bit more introverted at the beginning. At the end of the solo, in measure 74, a crescendo during the descending line will create the excitement and energy needed.

• Mm. 74: This descending line will work best when the player remains on the B-flat horn. There should be a slight crescendo through the measures and the suggested fingerings are as follows: T2, T1, T12, T1, T12, T0, T2

• Mm. 96: This is a duet with the 1st horn, and is in response to the solo measure of eighth notes presented by the 2nd horn in measure 95. Listen to the dynamics and staccato articulations of the 2nd horn and match.

• Mm. 104: This is a duet with horn 1. Horn 3 should take the lead in the first half of the measure, with the moving notes, while horn 1 plays a line of repeated B-flats, before taking over the movement at the end of the measure.

• Mm. 106-108: Horn 3 and horn 2 are in octaves from mm106-the downbeat of 108, and then play in unison. Players should listen to one another for intonation.

• Mm. 109: While horns 1, 2, and 4 have the same parallel back and forth motion, horn 3 has the only ascending line, which should be brought out with a slight crescendo into measure 110, where the player once again, holds through the measure with on a high F-sharp, while the other three horns provide the rhythmic and melodic motion.
• Mm. 113: Horn 3 begins the closing of the middle section, where Kallstrom breaks up the pairings of horns, and gives each player individual, layered lines. Horn 3 sets the foundation for this simple, syncopated motive, which all others play and match. The attacks must all be very clean and there should once again be space in between the repeated pitches, so they speak clearly.

• Mm. 120: 1st and 3rd horns have stopped notes, which are meant to add color to the dark motive in the 2nd and 4th horns. Although the stopped pitches are marked piano, enough air must be used to achieve a full, nasal stopped sound.

• Mm. 144: Horn 3 moves on beat two while the other three horns hold through. Bring out the descending line.

• Mm. 150: Maintain the fortissimo through the end of the measure. If possible, crescendo a little through the last note. Match pitches with the 1st horn, and tune to the octave E, played by the 4th horn
Horn 4

Horn 4 is paired with horn 2 for the majority of HEADBANGER. There are many instances throughout the quartet where horn 4 is given the leadership role in solos and independent motivic material. When paired with horn 2, and also in the moment where the 4 horns are grouped together, the 4th must always be providing the solid foundation for the other parts.

- Mm. 1-12: The 4th horn is the lowest voice of the opening rhythmic motive. The player should play with a full, round and focused sound, remembering that they should have the fullest sound, supporting the 2nd horn.
- Mm. 15-16: Listen to the steady eighth notes in the upper pair, which will help maintain steady rhythms.
- Mm. 22-25: Horns 2 and 4 have the theme, and for the first time it is presented in octaves. Be sure this is played with an extremely solid forte, or even a fortissimo to match the volume of the 2nd horn, which is in a register that will easily cut through and be heard.
- Mm. 34: This is the first solo for horn 4. The player must bring out moving line, and even though the solo is for only one measure, it must be played expressively.
- Mm. 35: Horn 4 is the only voice to come in on beat one, beginning a layered effect by the quartet. The performer must also be sure that they are the one leading the crescendo through the measure.
- Mm. 63: Horn 4 begins its own one-measure rhythmic motive that lasts until measure 73. Listen to horns 1 and 2, who begin their own motive two measures earlier, at the return to 4/4 time.
• Mm. 77-84: This is the extended solo in the 4th horn. Unlike the more aggressive solos which preceded this in the 1st and 3rd horns, this solo in the 4th is much more serene.

• Mm. 84: Horn 4 is the first voice to enter, and must lead the crescendo.
• Mm. 98 and 101: Listen to the 5 steady eighth notes in horns 1 and 3, so that the entrances in measures 99 and 102 are on time.
• Mm. 106-107: Horn 4 is two octaves below horn 1, playing in parallel motion. Bring out the fortissimo as much as possible.
• Mm. 113: The stopped notes are an answer to horn 3 in the beginning of the measure. Listen carefully to the 3rd to match intonation and articulation.
• Mm. 115: Be sure to back off on the whole note to let the upper voices with the rhythmic movement speak clearly at the piano dynamic.
• Mm. 141-142: While the other 3 horns have minimal melodic movement, horn 4 covers the span of an octave in these two measures. This movement must be brought out.
• Mm. 143-144: Horn 4 is the most important voice here with the descending quarter note line that must be dominant over the fortissimo dotted half notes in horns 1-3.
• Mm. 148: Horns 2 and 4 move together on beat 3.
APPENDIX C
The Premieres

**STARFLAME**
- Premiered by the TransAtlantic Horn Quartet in London, England
- The Duke’s Hall at the Royal Academy of Music
- May 1998

1st: Michael Thompson

2nd: Charles “Skip” Snead

3rd: Richard Watkins

4th: Eric Ruske

**JEEPERS** – Horn Quartet with Wind Ensemble
- Premiered by the TransAtlantic Horn Quartet in Tuscaloosa, Alabama, USA
- University of Alabama School of Music – Moody Music Building Concert Hall
- Performed with the University of Alabama Wind Ensemble
  - Gerald Welker, conductor
- February 1999

1st: Charles “Skip” Snead

2nd: Richard Watkins

3rd: Steven Gross

4th: Eric Ruske
**JEEPERS** – Horn Quartet with String Orchestra

- Premiered by the TransAtlantic Horn Quartet in Macon, Georgia, USA
- Grand Opera House, Macon, GA
- Performed with the Macon Symphony Orchestra
  - Adrian Gnam, conductor
- October 1999

1st: Charles “Skip” Snead

2nd: Richard Watkins

3rd: Michael Thompson

4th: David Ohanian

---

**CRAZY RHYTHM**

- Premiered by the Quadre Horn Quartet in San Jose, California, USA
- San Jose City College
- December 2001

1st: Armando Castellano

2nd: Meredith Brown

3rd: Carrie Campbell

4th: Daniel Wood
**HEADBANGER**

- Premiered by the TransAtlantic Horn Quartet in Oshkosh, Wisconsin, USA
- University of Wisconsin – Oshkosh, School of Music
- Featured artists at the 2002 Midwest Horn Workshop
- February 2002

1st: Charles “Skip” Snead

2nd: Richard Watkins

3rd: Michael Thompson

4th: David Ohanian

**SOULS MADE OF MUSIC** – Horn Quartet with Bass Voice

- Premiered by the TransAtlantic Horn Quartet and Michael Kallstrom in Tuscaloosa, Alabama, USA
- University of Alabama School of Music – Moody Music Building Concert Hall
- Featured artists at the 2005 International Horn Symposium
- June 2005

1st: Charles “Skip” Snead

2nd: Richard Watkins

3rd: Michael Thompson

4th: David Ohanian