

SOLITARY FREEDOM
MUSIC FOR SOLO HORN

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ABSTRACT

Music for solo horn forms an important, albeit small, part of the twentieth-century horn repertoire. While solos written for horn and piano or horn and orchestra are more common, performers regularly program the unaccompanied works as part of an engaging program. In addition, repertoire lists for horn solo competitions regularly feature these works, as they are an excellent test of the performer's creativity and musicianship.

This recording and accompanying manuscript focus on some of the most important and popular works for solo horn. Many of them appear regularly on competition repertoire lists and can be heard on recitals by students and professionals alike. Even the most recently composed piece, *The Confessions of St. Augustine* by Erika Raum, is growing in popularity in the horn community. While there are many other pieces for solo horn, these six works represent the core of this body of works.

This CD will serve as model for a musical and expressive approach to these works. While playing without accompaniment can be intimidating to younger players, this CD will demonstrate the freedom afforded to the performer of this music. In addition, the performances on this CD will show these pieces to each be a unified musical whole, not a rough collection of ideas and extended techniques, as they are sometimes performed. The accompanying manuscript will provide biographical information on the composers and performer, as well as musical information that aids in the performance of these works.

DEDICATION

To my wife, who always believes in me, even when I don't believe in myself. To my daughter, whose life is a miracle and loves me simply and unconditionally. And to my mother, who was cruelly taken far too soon, but whose quiet love and support is still with me every day. May this work be but a small demonstration of how much I appreciate everything you have done for me.

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My family has always supported my pursuit of a career in music. My wife and daughter have graciously given me the time to work on this project. My parents bought me my first horn in sixth grade, and have supported me ever since.

I could not have made this recording without the help of Dave Bjur, our recording engineer at Washington State University. Also, thanks to Greg Yasinitsky for making the recording studio available and providing invaluable advice on recording and publishing.

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CHAPTER 1

INTRODUCTION

While an undergraduate student at James Madison University, I performed my first piece for solo horn: Sigurd Berge's "Horn Lokk." Since learning and performing this piece, I have gained an affinity for the unaccompanied horn repertoire. The core repertoire is not large: most performers choose from eight to ten standard works for solo horn. In addition to this core, contemporary composers have written a wide variety of music for solo horn that has not yet become widely performed. The unaccompanied repertoire for horn is also a young repertoire: the two oldest pieces on this CD were both published in 1966. This body of works may lack size, but it does offer amazing variety. The pieces range from explicitly tonal like Malcolm Arnold's "Fantasy," to much more disjunct works that take advantage of the full range of extended techniques of the horn, like Vincent Persichetti's "Parable for Solo Horn." The performer of a piece for solo horn has a degree of expressive freedom that is not possible in music written for horn and piano or horn and orchestra. The performer can play dynamic extremes without worrying about balance with another instrument or ensemble. The player can perform with wide-ranging *rubato* and take great musical risks that are only possible as an unaccompanied soloist. I chose to record this music because I love the freedom that composers give to the solitary horn player. It is my hope that my performance of these works both entertains and moves the listener.

Instrumentation unites the pieces on this CD: works for solo horn comprise this whole album. As mentioned above, this is a relatively small body of work. In addition, all of these pieces, except for Erika Raum's "Confessions of St. Augustine," are part of the standard body of

horn solos that are staples of the competition and recital repertoire. The pieces by Bernhard Krol, Otto Ketting, Vincent Persichetti, and Sigurd Berge are all on the repertoire list for the International Horn Competition of America, the premier horn competition in the United States. The Arnold “Fantasy” is often included on competition repertoire lists as well; this year (2016) it is on the list for the Southeast Horn Workshop Solo competition. These competitions attempt to reflect the important repertoire that professional players currently perform, so the inclusion of one of these works on the list is an indication of their importance. Erika Raum’s “Confessions of St. Augustine” is the newest work on this CD, and has not yet become a standard part of the repertoire, but I believe that this work is a valuable addition to this body of unaccompanied solos, and I hope that this recording will cause this work to be more widely performed.

CHAPTER 2

IMPORTANCE OF THESE WORKS WITHIN THE REPERTOIRE

While unaccompanied woodwind music has been in existence for hundreds of years,¹ the development of solo music without accompaniment for brass instruments has been a more recent phenomenon. There are French pieces by Dauprat and Gally for solo horn written in the 19th century.² These pieces, however, were parts of collections of etudes rather than recital pieces. The last 100 years have seen the composition of the vast majority of this repertoire. For this reason, the unaccompanied repertoire forms a very important part of the twentieth-century horn repertoire. Richard Strauss, Paul Hindemith, and Gordon Jacob all wrote major horn concertos in the twentieth-century, and there is a large body of music for horn and piano. The solo horn literature offers something uniquely a part of the twentieth-century to any concert program.

Music for solo horn forms an important part of the music typically used for solo competitions. Both of the competitions mentioned above, The International Horn Competition of America and the Southeast Horn Workshop Solo Competition, feature a round in which every competitor must play an unaccompanied solo. These pieces are helpful for evaluating student performance for a number of reasons. First, since this is a twentieth-century repertoire, use of these pieces help evaluate the student's ability to handle pieces written in a more contemporary style. In addition, the lack of a piano or orchestral part provides a different musical environment to evaluate the performer's style, musicality and technique. Finally, it is fair to note that since

¹ Lyle C. Merriman, "Unaccompanied Woodwind Solos." *Journal of Research in Music Education* 14 (1), 1966: 33–40. <http://www.jstor.org.libdata.lib.ua.edu/stable/3343931>.

² Paul G. Anderson, *Brass Solo and Study Material Music Guide*, (Evanston, Illinois: The Instrumentalist Company, 1976), 101.

the performance of these works does not require the use of piano, their inclusion in a preliminary round simplify logistics and require fewer resources due to not needing a piano and a pianist.

The inclusion of these pieces within horn solo competitions is a reflection of the importance of these pieces within the solo repertoire. This makes sense, since one of the major purposes of these competitions is to raise the level of solo performance. Music for solo horn is an important part of any recital program as it provides variety of texture and musical style. In programming a performance, it is easy to assemble a whole recital in which every piece features horn with piano. This lack of variety in texture can create a performance without new and interesting sounds. The use of music for solo horn allows for a change in texture and instrumentation without programming chamber pieces. When professional horn players give a recital at a college or at a workshop, they usually include at least one piece for solo horn. The variety of instrumentation that these pieces provide help create a more enjoyable experience for the listener.

CHAPTER 3

COMPARISON OF STYLE ELEMENTS IN THESE WORKS

This CD is comprised of six very different pieces. The Raum has a programmatic title and each section bears the name of a major, formative event in the life of St. Augustine. Others, such as the Berge and the Krol, have evocative titles without more specific programmatic associations, while the Arnold is simply given a genre title: “Fantasy.” The pieces are of various lengths and utilize a wide range of compositional techniques. However, the pieces share style and performance practice similarities. In this section, I will compare and contrast elements of dynamics, range, tempo, and the use of rhythm and *rubato* in these works.

Dynamics

As mentioned above, music for solo horn frees the performer from concerns relative to balance with another instrument. The soloist does not have to worry about their dynamic level relative to another musician. As a result, composers freely explore the full dynamic range of the instrument. Performers of this music traditionally exaggerate these contrasts, as I have done in my recording.

Bernhard Krol juxtaposes these dynamics several times in “Laudatio.” In the opening statement, a *forte*, accented opening note is juxtaposed with a piano statement immediately following (Example 1).

Example 1: *Laudatio*, m. 1



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Later in the work, Krol repeats a phrase. The first is *fortissimo*; the second is *pianissimo* (Example 2).

Example 2: *Laudatio*, phrases 8 and 9



Concerto *Laudatio* by Bernhard Krol
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This is a very effective moment in the piece if the performer exaggerates both of these dynamics. The piece ends with a *fermata* note marked *morendo*. This dying away allows the performer to pull the audience in as they try to decipher exactly when the sound stopped and the piece ended.

Ketting also makes use of dynamic extremes in his work. The piece opens with a melodic statement marked *piano espressivo* (Example 3).

Example 3: *Intrada*, m. 1



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The performer should start softly, then *crescendo* within the context of a *piano* dynamic.

Towards the end of the piece, Ketting writes a *fortissimo* statement with accents and a *crescendo*.

This is the loudest moment of the piece, and should be very dramatic. The final statement of the piece includes a *decrescendo* from *piano*, which once again gives the affect of *morendo*. These soft statements frame the piece with lots of louder dynamics in the middle.

The Berge contains very specific dynamic markings throughout. Here is an example from the beginning of the piece (Example 4).

Example 4: *Horn Lokk*, mm. 1-3



Sigurd Berge: *Horn Lokk*
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After striking the note at a *mezzo forte* level, the player backs away and then *crescendos* through the pitch. Berge frequently uses *decrescendos* on notes at the ends of phrases with *fermatas*, indicating a *morendo* type affect. Berge actually indicates a *morendo* at the end of the third page. The extreme example of loud playing is also one of the fastest. Berge repeats a melodic fragment many times at an increasingly faster and at a louder dynamic. This is one of the most

dramatic moments in the piece. The abrupt *fermata* causes a shocking silence after the cacophony of what came before (Example 5).

Example 5: *Horn Lokk*, mm. 48-50



Sigurd Berge: *Horn Lokk*

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Vincent Persichetti also uses the juxtaposition of widely varying dynamics in close proximity. An excellent is six through eight, where *fortissimo* gives way to stopped *piano* which gives way to open *pianissimo*. This example is not an aberration: time after time in this piece, an extremely loud dynamic is adjacent to a very soft one. Measures six through eight are an excellent example (Example 6).

Example 6: *Parable*, mm. 6-8



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Another great example is in the unmeasured middle section. Once again, Persichetti explicitly notates the variety of dynamics that he wants the player to perform (Example 7).

Example 7: *Parable* line 3, unmeasured section



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Persichetti uses extremely loud dynamics, such as *fortissimo* with *crescendo* or a style marking such as *pesante*, as well as extremely soft ones. The final statement of the piece uses a *pianississimo* marking which Persichetti marked stopped, which also makes the sound even softer (Example 8).

Example 8: *Parable*, mm. 93-94



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When performed with a *decrescendo* as notated, there is once again the effect of fading away to nothing, which, as we have seen, is a common ending effect amongst a number of these works.

Erika Raum uses extreme dynamic juxtaposition in her piece, “The Confessions of St. Augustine,” as well. In measures 22-23, she uses a *piano crescendo* up to *fortissimo*. As the pitches ascend from an Eb 4 to an F 5, this increase in dynamic causes a dramatic increase in the intensity of the music. Raum uses extremely soft, muted dynamic levels in the section titled “The Mystical Voice of the Child in the Garden.” This whole section, thanks to the mute and the soft dynamic level, has a soft, ethereal quality. It expresses the programmatic idea of a child’s mystical voice very well. The opening of the fourth section, titled “The debate at the Baths of Sozius,” uses dynamic extremes with stopped horn and notes increasing in speed to set up the drama and excitement that defines this section. These two measures are notated with great detail. The music *crescendos* from *piano* to *forte*. An *accelerando* is written in this section, and the rhythms move from eight-note triplets to sixteenth notes. The piece ends with an entire section at a *fortissimo* dynamic, which gives the piece a grand ending.

Malcolm Arnold uses dynamics to great affect in his “Fantasy for Horn.” One of the best examples of this comes at measure 96, where the piece transitions to its final section. The *fortissimo* at the beginning of this example is the result of a *crescendo* from *piano* in the previous measures. The *fortissimo* at the beginning of this quote leads to the entrance at H marked *fortissimo possibile*. The marking clearly means to play these accented notes as loudly as possible. However, after two measures, the music *decrendos* to an *a niente* marking, which means to fade away to nothing. This is another example, although not at the end of the work, of the use of a *decrecendo* to as soft as the performer can possibly play. The following phrase begins at *pianissimo* and gradually *crescendos* to *fortissimo* at rehearsal letter K (Example 11).

Example 11: *Fantasy* mm. 96-107

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Other sections of this work contain *crescendos* from very soft to extremely loud. The section at F uses a *forte* fanfare followed by a *piano* stopped fanfare (Example 12).

Example 12: *Fantasy* mm. 76-81

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This dynamic contrast delivers through the repeated rhythmic content in these phrases. The affect in this section should be a stark contrast between the loud, bold sound of the *forte* statements and the soft, buzzy sound of the *piano* section in between.

Tessitura

Just as each of these works utilizes extremes of dynamic level, these works also use the full range of the horn. This use of a wide tessitura adds to the drama and variety of these works. Before looking at the individual pieces, it is important to define the playable range of the instrument. As with other brass instruments, the expected range expands as the music becomes more advanced and the player becomes more mature. For a professional player, a range from written C2 to written C6 is a reasonable range expectation. Because the horn is a transposing instrument, which sounds a fifth lower than written, these pitches sound like F1 and F5. One of the strengths of the horn is its large playable range, and many of these pieces take advantage of this fact.

The Krol starts in a very comfortable tessitura for the horn, with a Db5 and C5. The range gradually ascends through the first few phrases until it reaches a Bb5 in the fifth phrase, which is the highest note of the piece and towards the top of the horn's range. The tenth phrase shows an interesting juxtaposition, with a leap of two octaves from an F3 to an F5. This two-octave jump is somewhat rare in the literature, and it is a challenge for the performer. The lowest note of the piece occurs at the top of the second page, right before the *meno mosso*. The music works its way down to a Db3. While this is not at the very bottom of the horn's range, it is quite low and serves as an excellent contrast to the higher material that came before.

The Ketting uses range differently than the Krol for a simple reason: Ketting wrote this work for either trumpet or horn. An advanced trumpet player is more likely to play higher than a

similar horn player is, with written F6 being a reasonable note to expect a professional to play. The horn, however, can comfortably play at least an octave lower than a trumpet played by a musician of comparable skill. For this reason, the range of the “Intrada” is much narrower than the rest of the pieces on this CD. The music reaches a Bb5 two times, which is a reasonable expectation for both trumpet and horn. The lowest note of the piece is an E4 in the second to last measure. A trumpet player would not consider this note low, but for the horn, it is right in the middle of the range. The professional horn player can play at least two full octaves below this pitch. This piece’s origin as a work for trumpet or horn explains why the range looks different from the other pieces on this CD.

Berge wrote “Horn Loka” for Frøydis Ree Wekre, one of the great horn virtuosos of the twentieth-century. As such, this work takes advantage of the entire range of the instrument. The piece starts in the middle of the horn’s range with an A4. The first page ends in measure 16 with a Db3. This is just a foreshadowing of some of the range extremes that are yet to come. In measure 51, the horn plays a *fermata* A2. From there, the music ascends two octaves by scale and a third octave by *glissando* to reach a A5 and the phrase ends with a Bb5. This is a very large change in tessitura to happen over the span of a single phrase. The highest note of the piece, a B5, occurs in measure 65. The lowest note comes at the very end, a written D2. This note is extremely low for the horn, and because the music approaches the D2 by octave leap, it is even more difficult to perform. There are two *ossia* parts written that substitute a D3 for the final D2, but the D2 is what professional players play when they perform this work. This final note creates a tessitura of D2 to B5 for the piece as a whole, which is a large, challenging range for even a professional performer.

The Persichetti is another piece that utilizes the whole range of the instrument. The work opens with an E4, which is close to the midpoint of the horn’s range. The first section of the

piece, up to the *agitato*, stays in a somewhat conservative range, with a tessitura of G3 to G5.

The middle, unmeasured section extends the range to an Ab5. The final section, starting with the *tempo primo* at the top of page 5, extends the range from B5 at the high end down to Ab2 at the low end. While this range is not quite as large as that of the Berge, the “Parable” does take advantage of the majority of the range of the horn.

Erika Raum’s piece resembles the Ketting in terms of tessitura, which is interesting to note given that Raum wrote this piece, unlike the Ketting, explicitly for horn and not horn and/or another instrument. The entire piece stays between G3 and Ab5, a range of just over two octaves. While this would be the standard range in a concerto from the Classical Era, it is somewhat uncommon for an unaccompanied piece written in the year 2000.

Malcolm Arnold makes some use of the horn’s unique range in his “Fantasy for Horn.” The majority of the piece, however, is limited in range much like the Raum. The entire first section, from the beginning to letter C, stays between Bb3 and F5. The same is true of the slower, middle section from C to F. The tessitura opens up as the piece reaches its conclusion. In measure 98, the music works up from an E3 to an A5 in the space of two measures. The piece reaches its highest note, a Bb5 in the second to last measure, and then quickly descends to octaves to Bb3 to end the piece. While not boasting the same wide tessitura as some of the other works, this piece does take advantage of the horn’s range effectively, especially at the end of the piece.

Tempo

Another hallmark of the solo horn repertoire is extreme variability of written tempo. All of these pieces use a variety of written *tempos* for dramatic and expressive effect. In the Krol, the piece opens with a series of phrases marked *maestoso*. Following this opening material

comes a repeated section marked *grave*. This is one of the slowest tempo markings found in Western music. Following this section comes a *vivace*, measured section, which forms an extreme contrast in tempo that keeps the audience on its figurative toes. The Ketting uses fanfare-like *deciso* sections that *accelerando* to provide contrast with the *tranquillo* sections at the beginning and the end. In the “Horn Lakk,” Berge uses as *molto accelerando* with rhythms moving from eighth notes to eighth note triplets to sixteenth notes. This leads to the effect of the music speeding up to as fast as the player can possibly play. The *piu agitato* section in the middle featuring 32nd and 64th notes contrasts with the *andante* sections at the beginning and the end. The Persichetti is most detailed and specific in terms of its tempo markings. The piece starts and ends slowly, with metronome markings of quarter equals 63 at the beginning and 56 at the end. The piece speeds up and slows down throughout, with the middle section being the most extreme. A series of unmeasured eighth notes at the end of this section moves from *lento* to *piu presto* to *rapido* back to *lento*. Raum and Arnold use more conventional tempo markings than Persichetti. Raum uses *accelerando* and *ritardando* markings to add variety to music marked between quarter-note equals 76 and 112. Arnold’s opening and closing sections are very fast, marked *allegro vivace* and *prestissimo* respectively. The middle section is marked *poco lento*, quarter equals 76.

Rhythm and Rubato

Another common thread among these works is the use of *rubato*. Because the performer does not have to coordinate with another musician, the player is free to be more dramatic in his or her use of tempo variation. Sometimes the composer explicitly asks for *rubato* in the score, and in other cases, it is part of the performance tradition for these pieces. Recordings made by

Eric Ruske³ and Michelle Stebelton⁴ of these works are examples of a typical performance approach to these pieces. An examination of the notation of rhythm and the use of bar lines can help the performer make informed musical decisions relative to rhythm and *rubato* even when the composer does not give explicit instructions.

Krol and Ketting both use a similar approach to this issue. In both pieces, the composer notates the rhythm precisely using standard notation. However, neither piece uses bar lines in the majority of the work. Here, in the opening phrases of the Krol, the composer notated his rhythms precisely without using bar-lines (Example 13).

Example 13: *Laudatio* phrases 4-5



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Krol uses bar-lines or half bar-lines, as we see in this excerpt, to divide the piece into phrases. When I see music notated like this, I use a very specific musical thought process. I keep a subdivision in my head to keep the notes the correct length in proportion to each other, but I use lots of *accelerando* and *ritardando* to give the music the flexible feel that comes with not having bar lines. This gives the music a free feeling that I believe the music requires and is in line with recordings of this work by prominent players. The exception to this in the Krol is the *vivace* section. As seen in the example, this section includes bar lines dividing the music into 2/4 time (Example 14).

³ Eric Ruske, *Just Me and My Horn* (Albany Records, 2007).

⁴ Michelle Stebelton, *Marathon: Music for Solo Horn* (MSR, 2010).

Example 14: *Laudatio* mm. 11-15



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This section uses bar-lines and, after the first measure, I play this section with a very steady tempo.

The Ketting is similar in its approach. The whole piece does not use bar lines. Ketting indicated phrase breaks with breath marks or *fermatas* over rests. Breaks between sections of the music use double bar-lines, often with a *fermata*. The first line of music is a good example of the notation for the whole piece. Ketting notates the rhythms precisely, but without bar lines, there is a great sense of flexibility. Ketting marks the piece *sempre rubato*. This is an additional piece of evidence that Ketting wants the performer to vary the tempo for expressive effect. Rather than provide specific markings all the way through the piece, Ketting gives this marking at the beginning and leaves the specifics up to the performer.

Berge's approach is different from that of Ketting or Krol. The majority of this piece uses bar lines, as seen in the opening measures (Example 15).

Example 15: *Horn Lokk* mm. 1-3



Sigurd Berge: *Horn Lokk*
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In these sections, I play the written notation accurately, since the specificity of the notation is a signal that the composer intends for the performer to follow the written rhythms precisely. The middle, unmeasured section, while still very specific, signals a different approach to tempo. This is the third line of the middle section. There are a series of precisely notated rhythms without the use of bar lines. Style and tempo markings are very specific (Example 18).

Example 18: *Parable* unmeasured section, line 3



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In this part of the music, the approach is similar to that of the Ketting or the Krol. I play the style markings and the dynamics adhering strictly to the notation while giving variation to the tempo. The piece ends much the same way that it began, with strictly notated rhythms that give the impression of *rubato*.

Raum uses bar lines and traditional notation throughout her work. The score, however, contains a note, which reads:

This piece is to be played freely much as a fantasy. The tempos, dynamics, and time signatures are meant to be suggestive of the phrasing, but not necessarily strictly imposed.⁵

This gives me a very clear idea of how to perform this piece. Given this note, the notated rhythms become suggestions for phrasing rather than markings that I must strictly observe. I approach the rhythms as guidelines for musical proportion; a sixteenth note will still be about half the length of an eighth note. Within this context, however, I perform the music freely.

⁵Erika Raum, "The Confessions of St. Augustine," Coventry, England: Warwick Music Limited, 2000.

Horn players traditionally perform the Arnold with a more strict sense of tempo than any of these other works. The piece uses bar lines and traditionally notated rhythms, and Arnold does not tell the performer to use *rubato*. Other than some *ritardandos* and *accelerandos*, this piece, unlike the rest, uses strict tempo and a pulse that is easy for the listener to feel.

Extended Techniques

One of the hallmarks of twentieth-century music is the use of extended techniques. Composers in the last 115 years have looked for new sounds to add to the palate of sounds available. It is only fitting that horn solo music, a key part of the twentieth-century solo repertoire, would take advantage of these sounds. The Krol uses stopped horn. This technique is not unique to twentieth-century music, but composers use it more widely for expressive effect in newer music. Ketting does not use any extended techniques that are specific to horn, which makes sense because he wrote this piece for horn or trumpet, so tailoring the piece to one instrument would make it unplayable for the other. Berge uses stopped horn, *glissandos* on the horn's harmonic series, and a variety of trills that take advantage of the capabilities of the horn. Persichetti uses a wide range of sounds as well. He mixes stopped horn with the open sound, and several times has the player bend the pitch down using the hand. The middle section features stopped horn in conjunction with flutter tongue to produce a very harsh, buzzy sound. Persichetti uses *glissandos* using the horn's harmonic series as well. Raum uses muted and stopped sounds in her work, and Arnold uses an alternation between open and stopped phrases. The use of these techniques is one more way that each of these composers adds variety to their music.

CHAPTER 4

BIOGRAPHICAL INFORMATION OF THE COMPOSERS AND PERFORMER

Erika Raum, composer of “The Confessions of St. Augustine”

Erika Raum (b. 1972) is a Canadian violinist, teacher, and composer. The daughter of composer Elizabeth Raum and trombonist Richard Raum, Erika Raum has been involved in music since the age of two. In addition to studying theory and composition with her parents, she studied violin and made her concerto debut with the University of Regina Chamber Orchestra at the age of 10. Two years later, she began to play professionally with the Regina Symphony Orchestra.⁶

In 1992, Raum burst onto the international scene by winning the Josef Szigeti International Violin Competition in Budapest. Her success in this competition led to extensive touring in Europe and solos with the Budapest Radio Orchestra, the Szombathely Symphony Orchestra, the Austro-Hungarian Orchestra, the Franz Liszt Chamber Orchestra, the Vienna Symphony Orchestra, and the Hungarian National Philharmonic.⁷ Since 1992, Raum has performed at festivals and with orchestras across Canada and around the world. Raum teaches violin at the University of Toronto and at the Banff Centre’s summer programs.⁸ She performs as a member of the Artists of the Royal Conservatory Ensemble. This ensemble seeks to

⁶ Tamara Bernstein, “Erika Raum,” *The Canadian Encyclopedia*, (accessed September 13, 2015).

⁷ Andrew Kwan Artists, “Erika Raum,” <http://www.andrewkwanartists.com/erika-raum.html>, (accessed Dec. 17, 2015).

⁸ Tamara Bernstein, “Erika Raum,” *The Canadian Encyclopedia*, (accessed September 13, 2015).

rediscover the music of Holocaust era musicians who faced persecution in their work and their personal life.⁹

Erika Raum has been composing music since she was a small child. While she writes mainly for violin, she has written music for a variety of instruments and has even written a film score that won Best Musical Score at the Saskatchewan Film and Video Showcase.¹⁰ “The Confessions of St. Augustine” is subtitled “A Tone Poem for Solo Horn in F.” Raum wrote this piece for a commission in 1999 by Jane Aspnes. Aspnes premiered this work for the Jubilee and Millennium Celebration presented by *Donne in Musica: Ill Paradosso dell’Amore*.¹¹ Raum describes her inspiration for the work:

During a visit to her parents in Regina, Saskatchewan, as she was waiting for her return flight to Toronto, she noticed a display for the Athol Murray College at Wilcox in the airport. Prominent in the display was the legend, “*To him who does what in him lies, God will not deny his Grace.*” These words of St. Augustine inspired Erika to base her tone poem on his life.¹²

Raum intends “The Confessions of St. Augustine” to musically represent important events in the life of St. Augustine, one of the most important saints in the early Christian church.

Malcolm Arnold, composer of “Fantasy for Horn”

Malcolm Arnold (1921-2006) was a prominent English composer, conductor, and trumpeter. Arnold’s talent was evident at an early age, so he began to study composition and, at age 16, won a scholarship to the Royal Conservatory of Music to study trumpet and composition.

⁹ Andrew Kwan Artists, “Erika Raum,” <http://www.andrewkwanartists.com/erika-raum.html>, (accessed Dec. 17, 2015).

¹⁰ Tamara Bernstein, “Erika Raum,” *The Canadian Encyclopedia*, (accessed September 13, 2015).

¹¹ Erika Raum, “The Confessions of St. Augustine,” Coventry, England: Warwick Music Limited, 2000.

¹² Erika Raum, “The Confessions of St. Augustine,” Coventry, England: Warwick Music Limited, 2000.

At the Conservatory, he studied trumpet with Ernest Hall and Composition with Patrick Hadley and Gordon Jacob. Due to the lack of orchestral personnel caused by World War II, Arnold began playing in major orchestras in London even before his graduation. He served briefly in the war before shooting himself in the foot so he could return home.¹³

In 1948, Arnold received the Mendelssohn Scholarship, which allowed him to compose full time. For the next 20 years, Arnold wrote up to six film scores a year, his most famous being *The Bridge on the River Kwai*, in addition to his concert output. He wrote nine Symphonies, which he considered his most important works. In addition, he wrote concertos, concert band works, highly idiomatic solos for brass and woodwinds, chamber music, and music for children and amateurs.¹⁴

Malcolm Arnold received the commission for Fantasy for Horn, Op. 88 from the City of Birmingham (England) Symphony Orchestra for its International Wind Competition in May 1966.¹⁵ Arnold wrote a “Fantasy” for every orchestral wind instrument, in addition to the guitar, recorder, and cello. The piece’s outer sections are in a lively 6/8 with a slower, more introspective middle section in 4/4.

Sigurd Berge, composer of “Horn-Lokk”

Sigurd Berge (1929-2002) was a Norwegian composer initially trained as a music educator. He went on to attend the Music Conservatory in Oslo where he studied composition with Torleif Eken and Finn Mortensen. After additional studies in Stockholm, Copenhagen, and

¹³ Piers Burton-Page, "Arnold, Sir Malcolm," *Grove Music Online, Oxford Music Online*, (accessed September 14, 2015).

¹⁴ Piers Burton-Page, "Arnold, Sir Malcolm," *Grove Music Online, Oxford Music Online*, (accessed September 14, 2015).

¹⁵ Malcolm Arnold, “Fantasy for Horn op. 88,” London: Faber Music, 1966.

Utrecht, he taught music at Sagene College of Education in Oslo. His output includes instrumental, vocal, and electronic works.¹⁶

Horn Lokk translates to “horn call” in English. The piece was both written for and dedicated to Frøydis Ree Wekre, one of the most prominent horn soloists of the late 20th century. The work premiered at the 1973 International Horn Society Symposium in Pomona, CA. The piece’s various sections are evocative of the traditional styles of historical horn calls after which this piece was named.¹⁷

Vincent Persichetti, composer of “Parable for Solo Horn”

Vincent Persichetti (1915-1987) was an American composer, educator, and pianist. A precocious child, Persichetti enrolled in the Combs Broad Street Conservatory in Philadelphia at age five and studied piano, organ, double bass, theory, and composition. At age 20, he graduated Combs College of Music (the name changed in 1933) and became the head of its theory and composition department while studying piano and composition at the Philadelphia Conservatory and conducting with Fritz Reiner at Curtis. Persichetti joined the faculty of Julliard in 1947. Throughout his compositional career, Vincent Persichetti advocated the use of the expanded musical language made available by the advancements in music theory in the 20th century. Persichetti’s large output of works embodies the approach he advocated, as he composed music ranging from simple diatonic melodies to complex atonal polyphony. He wrote in most major

¹⁶ Nicolas Slonimsky, Laura Kuhn, and Dennis McIntire, “Berge, Sigurd,” *Gale Virtual Reference Library*, EBSCOhost (accessed November 9, 2015).

¹⁷ Jason Michael Johnston, “Sigurd Berge, Horn-Lokk,” <http://johnstonhorn.com> (accessed Dec. 17, 2015).

genres, with a special emphasis on piano music. His music for wind band is some of his finest and helped to elevate the perception of that ensemble.¹⁸

Just as Malcolm Arnold composed a “Fantasy” for a wide range of instruments, Vincent Persichetti did not just write a “Parable” for horn. He wrote a “Parable” for flute, brass quintet, oboe, bassoon, carillon, organ, harp, horn, band, string quartet, alto saxophone, piccolo, clarinet, trumpet, English horn, viola, violoncello, and piano trio.¹⁹ The horn “Parable,” the eighth “Parable,” begins and ends with an open fifth. This interval, often called the “horn fifth,” is one of the most idiomatic gestures in the horn literature. The name “Parable” evokes religious themes. We call the illustrative stories of Jesus of Nazareth “parables.” Persichetti amplifies this theme by quoting his own setting of the Nicene Creed from his Seventh Symphony.²⁰ Persichetti was a religious man himself and served as the organist for Philadelphia’s Arch Street Presbyterian Church.²¹ The work demonstrates a wide range of the horn’s technical capabilities and serves as an excellent expressive and pedagogical work.

Otto Ketting, composer of “Intrada”

Otto Ketting (b. 1935) is a Dutch composer and trumpeter. As a young man, he studied trumpet at the Royal Conservatory at The Hague and received additional lessons in trumpet and composition from his father, Piet. He attained his first professional trumpet appointment in

¹⁸ Walter G. Simmons, "Persichetti, Vincent," *Grove Music Online. Oxford Music Online*, (accessed September 14, 2015).

¹⁹ Carol Jean Deats, “Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Persichetti’s Parable for Solo Horn, op. 120” (Ph.D. diss., Texas Tech University, 2001), 4.

²⁰ Vincent Persichetti, “Parable, op. 120,” King of Prussia, Pennsylvania: Theodore Presser Company, 1959.

²¹ Carol Jean Deats, “Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Persichetti’s Parable for Solo Horn, op. 120” (Ph.D. diss., Texas Tech University, 2001), 5.

1954, but he left this post in 1961 to study composition with Hartmann in Munich. He continued to dedicate his life to composition and taught composition at the Rotterdam Conservatory and the Royal Conservatory. Otto Ketting has written chamber music and orchestra, as well as several film scores. Ketting has become active as a conductor, especially of 20th century music. His work has received numerous international awards. Webern and Berg heavily influenced his compositional technique: he uses both serialism and unmistakably tonal points of repose.²²

“Intrada” was composed in 1958 and dedicated to Theo Laanen, a trumpeter with The Hague’s Philharmonic Orchestra and professor at the Royal Conservatory in The Hague. Ketting composed this work for trumpet or horn, and it has become a staple of the repertoire for both instruments. At its beginning, middle, and end lies a sinuous, atonal phrase. The music develops this phrase through fanfare-like statements throughout the work.²³

Bernhard Krol, composer of “Laudatio”

Bernhard Krol (1920-2013) was a German horn player and composer. A member of a poor but musically supportive family, he studied piano and violin from family members. He became a church organist and choir director as a teenager. Krol learned horn on an instrument his mother bought at a sidewalk sale so he could join a military band and avoid service in the infantry. His skill increased during the war, and towards the end, he began to study with the principal horn of the Berlin State Opera. After the war, he succeeded his teacher Josef Koller as Principal Horn in the Berlin State Opera. He played in the Stuttgart Radio Symphony Orchestra

²² Maarten Brandt, "Ketting, Otto," *Grove Music Online. Oxford Music Online*, (accessed September 14, 2015).

²³ Jeanne Millikin, "Scholarly Program Notes of Selected Trumpet Repertoire," Graduate Research Paper, Southern Illinois University Carbondale, http://opensiuc.lib.siu.edu/cgi/viewcontent.cgi?article=1190&context=gs_rp (accessed on Dec. 17, 2015).

from 1963-1979 until he retired to focus on composition. Krol had studied with a former student of Schoenberg, and later he undertook his own study of Brahms, Monteverdi, Strauss, Hindemith, and Bartok. His study caused him to embrace a triadic music language that did not use standard progressions rather than an atonal or serial one. His catalogue includes over 100 works for a variety of solo instruments and ensembles.²⁴

Krol wrote “Laudatio” in 1965 and dedicated to the great German horn soloist Hermann Baumann. According to the composer:

The Laudatio is a meditative piece of music where in the middle a reference to the Gregorian *Te Deum Laudamus* is made. . . Baumann asked for this short piece to do a radio recording.²⁵

A relatively short work, “Laudatio” has become one of the most important and popular unaccompanied works in the repertoire. It is a contemplative work, which features extremes in tessitura and dynamic range.

Performer Biography

Martin King is Clinical Assistant Professor of Horn and Music Education at Washington State University. He received his Bachelor’s Degree in Music Education from James Madison University, and his Masters Degree in Horn Performance from the University of Alabama. He is currently pursuing a D.M.A in Horn Performance at the University of Alabama.

Mr. King has a wide-ranging career across the United States. Upon graduation from James Madison University, he took a position teaching middle and high school band in Alleghany County, Virginia. In addition to directing the middle school bands and assisting with

²⁴ Brian T. Kilp, “A discussion of selected works of Bernhard Krol featuring the horn: Thoughts on historical lineage and performance,” (DMA diss., University of Arizona, 1998), 14-17.

²⁵ Brian T. Kilp, “A discussion of selected works of Bernhard Krol featuring the horn: Thoughts on historical lineage and performance,” (DMA diss., University of Arizona, 1998), 18.

the high school band program, King also maintained a large private horn studio. Before coming to Washington State, Mr. King taught horn at Mississippi State University, and he served as a teaching assistant at the University of Alabama in horn and musicology.

King currently performs in the WSU Faculty Brass Quintet and the Solstice Quintet, the faculty woodwind quintet at WSU. He formerly held a position with the Huxford Woodwind Quintet. Mr. King has been an active participant in new music performance with the University of Alabama contemporary ensemble, performing a variety of chamber and large ensemble pieces. He has played chamber music in a variety of venues across the Southeast.

Mr. King maintains an active orchestral schedule. He currently is principal horn of the Washington Idaho Symphony, third horn in the Walla Walla Symphony, and substitute horn in the Spokane Symphony. He has held the principal position in the Starkville Symphony and has performed with the North Mississippi Symphony, Gadsden Symphony, and Tuscaloosa Symphony. He formerly played with the Waynesboro Symphony from 2008-2011. King recently performed at the 2015 Southeast Horn Workshop both as a soloist and as part of the premier of the work "My Way, and Now. . ." by Amir Zaheri. Mr. King has also premiered Simple Music No. 2 for Woodwind Quintet in 2014 and Douglas McConnell's "Pied Beauty" for horn and choir in 2015 with the State Singers of Mississippi State University. He has performed with Michael Wilk of Steppenwolf, Jazz guitarist Tom Wolfe, and Birmingham folk music legend Bobby Horton.

Mr. King's primary teachers are Abigail Pack and Charles "Skip" Snead. He also studied with John McGuire, and he has played in masterclasses with Eric Ruske and Richard Sebring. King is a member of Phi Kappa Lambda, the College Music Society, the National Society of Collegiate Scholars, and the International Horn Society.

CHAPTER 5

CONCLUSION

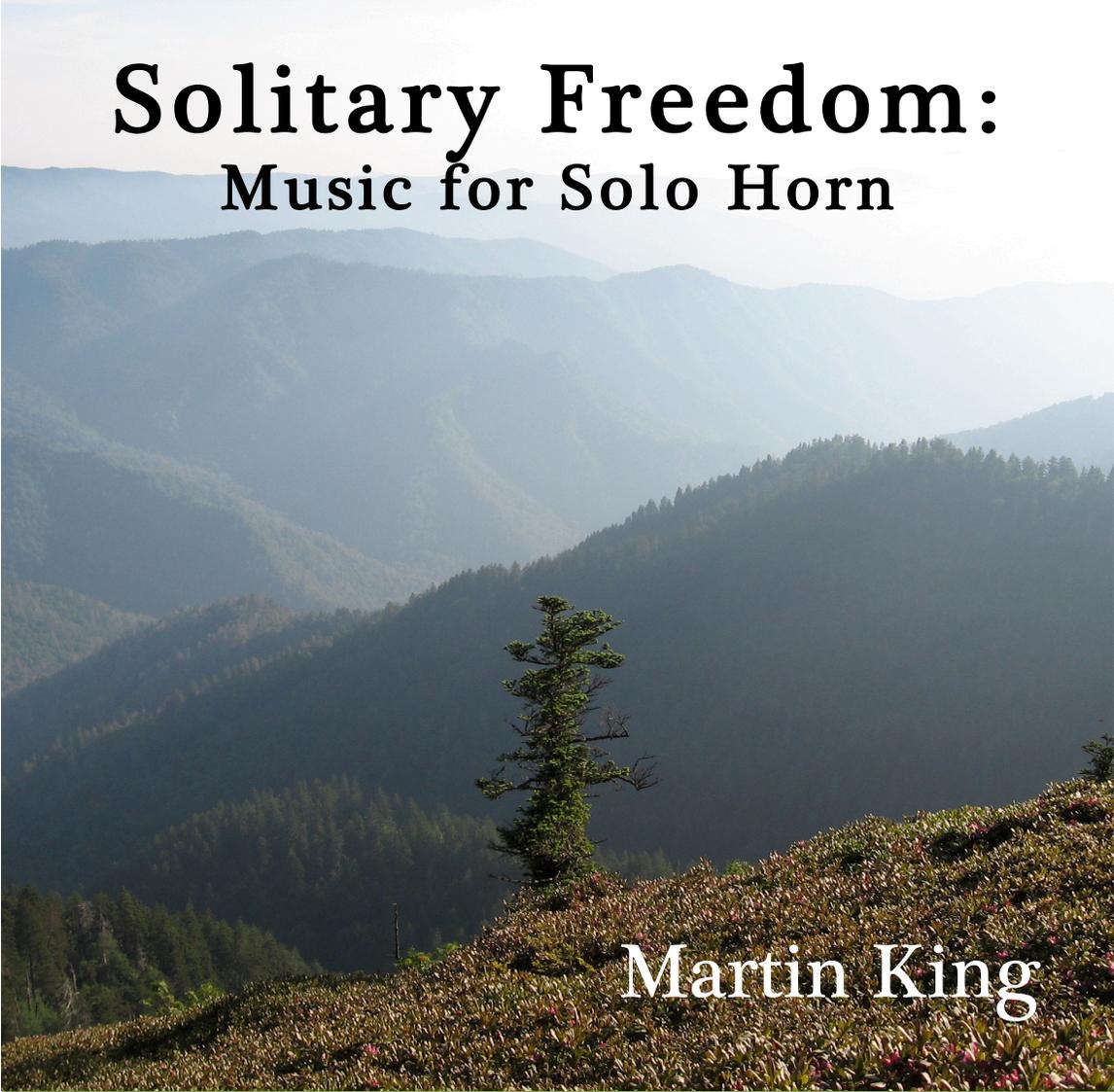
Music for solo horn can be intimidating to players who have never before performed this repertoire. The performer is alone on the stage, and the rhythmic and harmonic language is nothing like the Mozart Concertos, which every young horn player learns. However, once a player becomes comfortable playing this music, the expressive possibilities are endless. I hope that this essay combined with my CD will help advocate for the performance of this music. These are wonderful works of art that, when approached carefully and thoughtfully, provide great enjoyment to performer and audience alike.

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APPENDIX A: CD FRONT AND BACK MATTER

A scenic photograph of a mountain range. The foreground shows a hillside with dense, low-lying vegetation in shades of green and brown. A single, tall, dark green coniferous tree stands prominently on the left side of the foreground. The background consists of multiple layers of rolling mountains, with the distant peaks appearing hazy and blue. The sky is a pale, clear blue.

Solitary Freedom: Music for Solo Horn

Martin King

Martin King

Solitary Freedom: Music for Solo Horn

CD/DVD - 000

Martin King horn

Parable for Solo Horn
Vincent Persichetti

Horn Lakk
Sigurd Berge

The Confessions of St. Augustine
Erika Raum

Fantasy for Horn
Malcolm Arnold

Intrada
Otto Ketting

Laudatio
Bernhard Krol



Recorded in the
Washington State
University
Recording Studio,
Dave Bjur, engineer.
Martin King,
Producer; Greg
Yasinitsky,
Executive Producer.
Photo by Martin
King taken on Mt.
LeConte, Tennessee.
Graphic Design by
Martin King.

Martin King

Solitary Freedom: Music for Solo Horn

CD/DVD - 000

APPENDIX B: CD CONTENTS

Vincent Persichetti
Sigurd Berge
Otto Ketting
Bernhard Krol
Erica Raum
Malcolm Arnold

Parable
Horn Lokk
Intrada
Laudatio
The Confessions of St. Augustine
Fantasy for Horn