

WORKS FOR HORN BY AMERICAN WOMEN COMPOSERS

by

Jenny Louise Lang

**Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2009**

Advisory Committee:

**Professor Gregory Miller, Chair
Professor Gerald Fischbach
Professor Olga Haldey
Professor Michael Votta
Professor Nancy Struna**

awareness of these lesser known works but to have contributed to the performances of these ever growing number of works by American women composers.

TABLE OF CONTENTS

Recital #1 – November 1, 2008

Program.....p. 1

Program Notes.....p. 2

Recital #2 – February 14, 2009

Program.....p. 8

Program Notes.....p. 9

Recital #3 – April 18, 2009

Program.....p. 16

Program Notes.....p. 17

CD Recordings of Recitals

Recital 1 – Track listings.....p. 25

Recital 2 – Track listings.....p. 26

Recital 3 – Track listings.....p. 27

Bibliography.....p. 28

Doctor of Musical Arts Recital
 Dissertation Recital – Music for Horn by American Women Composers
 Jenny Lang, Horn
 November 1, 2008
 5:30 pm
 Gildenhorn Recital Hall
 Teacher: Gregory Miller

Elegie for Horn in F & Piano (1986) Laurel Zucker
(b. 1955)

Jessica Stitt, Piano

Three Sketches for Iron Hans (1984) Alexandra Pierce
(b. 1934)
 The Forest
 In the Cage
 The Golden Ball

Leslie Lyons, Cello
 Jessica Stitt, Piano

Shadow Dancer for solo horn (1993) Annette LeSiege
(b. 1945)

Sonata for Horn and Piano (2002) Elaine Fine
(b. 1959)
 Allegro
 Canzona
 Fugato

Jessica Stitt, Piano

INTERMISSION

From Petrarch (1978) Jeanne Singer
(1924-2000)
 For Mezzo-Soprano, Horn & Piano
 Melissa Schiel, Mezzo
 Jessica Stitt, Piano

7 Bagatelles for Wind Trio (1977) Mary Inwood
(b. 1928)
 Slow
 Fairly fast
 Andante
 Rhapsodic, Slow
 Moderately fast, very legato
 Slow
 Presto

Hanna Kim, Flute
 Laura Armstrong, Clarinet

Program Notes for Recital 1 – November 1, 2008

Elegie – Laurel Zucker

Published by Seesaw Music

Laurel Zucker is an active flutist and instructor. Besides performing and recording works for flute, she also has recently launched a new DVD series of flute master classes. She has studied flute at Juilliard and New England Conservatory, and earned her Master of Music in Composition from New York University. Ms. Zucker was commissioned to write the *Elegie* for a funeral concert for a conductor who had died of AIDS in the early 1980s. She writes of the piece:

He was [a] very well-loved conductor and the church [in] New York City in the Village where the performance was held was packed. I did not know the conductor at all but I felt honored to be asked to compose a piece for him. Unfortunately this was during the time when so many male musicians were dying of AIDS. Suddenly people I would know disappeared – and then a few months later they were gone. The times went from this really intense party-like atmosphere to a more serious era.¹

This work reflects the more serious times that Laurel Zucker referred to. The title *Elegie* illustrates that this work was written as a funeral song.

Sketches for Iron Hans – Alexandra Pierce

Published by Seesaw Music

This work is based on the fairy tale from the collection of the Brothers Grimm about a wild man and a prince. Also known by the title *Iron John*, this is tale number 136 from the collection. Ms. Pierce's compositions are often responses to a musical idea. "Her intention is to evoke from performers a fullness of playing gestures and a variety of

¹ Zucker, Laurel. 2008. Written in an e-mail to Jenny Lang from Laurel Zucker, 16 October, 2008.

tone colors distinctive to whichever instrument the piece is written for.”² Please see the following synopsis of this story.

The first movement, titled “The Forest,” evokes a dark, ominous forest. The cello plays long tremolo notes over the fingerboard for an eerie sound, while the horn plays in a lower, darker register. In the middle section the music becomes faster and louder, to suggest the appearance of Iron John.

During the second movement, “In the Cage,” the men are capturing Iron John and placing him in the cage. At the very end of the movement, a slower melody played by the horn and cello suggests the sadness of Iron John at being trapped in the cage.

“The Golden Ball,” the title of the third movement, is about the king’s son playing with his ball, which rolls into the cage where Iron John is trapped. There are moments of innocence and youthfulness, which reflect the trusting nature of the young boy in freeing Iron John.

The Story of Iron John³

From the collection of fairytales by the Brothers Grimm

A king sends a huntsman into a forest nearby, and the huntsman never returns. The king sends more, each meeting with the same fate, until the king sends all his remaining huntsmen out as a group, but again, none return. The king proclaims the woods as dangerous and off-limits to all.

Some years later, a wandering explorer and his dog hear of these dangerous woods and ask permission to hunt in the forest, claiming that he might be able to discover the fate of the other hunters. They are allowed to enter, and as they come to a lake in the middle of the forest, the dog is almost dragged under by a huge arm. The hunter returns to the forest the

² Pierce, Alexandra. “Alexandra Pierce: Compositions” (Accessed 22 October, 2008, website: http://web.mac.com/arpierce1/Alexandra_Site/Compositions.html)

³ Wikipedia, “Iron John,” Synopsis (Accessed 22 October, 2008, website http://en.wikipedia.org/wiki/Iron_John)

next day with a group of men to empty the lake. They find a naked man with skin like iron and long shaggy hair all over his body. They capture him, and he is locked in a cage in the courtyard as a curiosity. No one is allowed to set the wild man free, on penalty of death.

Years later the young prince is playing with a ball in the courtyard. He accidentally rolls it into the cage where the wild man picks it up and will only return it if he is set free. He states further that the only key to the cage is hidden beneath the queen's pillow.

Though the prince hesitates at first, eventually he builds up the courage to sneak into his mother's room and steal the key. He releases the wild man, who reveals his name to be Iron John (or Iron Hans, depending on the translation). The prince fears he will be killed for setting Iron John free, so Iron John agrees to take the prince with him into the forest.

As it turns out, Iron John is a powerful being and has many treasures he guards. He sets the prince to watch over his well, but warns him not to let anything touch it or fall in because it will turn instantly to gold. The prince obeys at first, but begins to play in the well, finally turning all his hair into gold. Disappointed in the boy's failure, Iron John sends him away to experience poverty and struggle, but also tells the prince that if he ever needs anything, simply to call the name of Iron John three times.

The prince travels to a distant land and offers his services to its king. Since he is ashamed of his golden hair, he refuses to remove his cap before the king and is sent to assist the gardener.

When war comes to the kingdom, the prince sees his chance to make a name for himself. He calls upon Iron John who gives him a horse, armor, and a legion of iron warriors to fight alongside him. The prince successfully defends his new homeland, but returns all that he borrowed to Iron John before returning to his former position.

In celebration, the king announces a banquet and offers his daughter's hand in marriage to any one of the knights who can catch a golden apple that will be thrown into their midst. The king hopes that the mysterious knight who saved the kingdom will show himself for such a prize.

Again the prince asks Iron John for help, and again Iron John disguises the prince as the mysterious knight. Though the prince catches the golden apple and escapes, and does so again on two more occasions, he is eventually found out. The prince is returned to his former station, marries the princess, and is happily reunited with his parents. Iron John too, comes to the wedding, but now without the hair or iron skin that made him

frightening. He reveals he was under enchantment until he found someone worthy and pure of heart to set him free.

Shadow Dancer for Solo Horn – Annette LeSiege

Published by Seesaw Music

A faculty member at New Jersey City University, Annette LeSiege teaches composition and theory courses and coaches the student composers' chamber ensembles in the undergraduate and graduate programs. Her compositions, including works for a variety of chamber music groups, orchestral works, vocal and choral pieces, and music for dance and theater, have been performed throughout the United States, Canada, South America, Japan and Europe. Ms. LeSiege is a member of the MacDowell Colony. She writes of the piece:

Shadow Dancer is from a larger theatrical piece titled, *Grass, Spit, and Fire* that was originally written for performance artist Michelle Spencer as part of the First Light Project. It was premiered at the Dance Theater Workshop in New York City. *Shadow Dancer* was one piece of the music written for the performance, and it was written specifically for a dance segment. The intent of the music is to create a series of musical gestures that the dancer can reflect in movements and combine these movements in various juxtapositions and transformations.⁴

Sonata for Horn and Piano – Elaine Fine

Published by Seesaw Music

A Boston native, Elaine Fine began as a violinist, but received her BM degree in flute performance from the Juilliard School of Music. She has studied composition with Peter Hesterman at Eastern Illinois University and is currently on the reviewing staff of the American Record Guide. Her own words describe her musical experiences best:

I have a rich and varied musical life. During my years as a musician, I have been a wind player, a string player, an early-music

⁴ LeSiege, Annette. 2008. Written in an e-mail to Jenny Lang from Annette LeSiege, 30 October, 2008.

specialist, a choral singer, an orchestral musician, a radio announcer and programmer, a record reviewer, a program annotator, an editor, a writer on musical subjects, a teacher, a member of a string quartet, and a composer. Though I derive a great deal of pleasure from all my musical activities, nothing makes me happier than writing music.

I write obsessively and passionately, and tend to use techniques I have found in some of the many different styles of music that have been around for the past thousand years or so.⁵

Ms. Fine's compositions include chamber music, orchestral music, an opera, music for dancers, several songs and song cycles, and some solo piano music. Her *Sonata for Horn and Piano*, performed today, is in three movements, following the traditional slow-fast-slow pattern of movements.

From Petrarch – Jeanne Singer
Published by Cor Publishing

Jeanne Singer earned a BA at Barnard College and studied composition at Columbia College under Douglas Moore. A pianist, she studied privately under Nadia Reisenberg for 15 years. She earned the Artist Diploma (gold medal) from the National Guild of Piano Teachers and has performed extensively as a pianist. As a composer, she has written numerous art songs, choral works, and chamber works combining the voice with solo instruments, setting more than 150 poems, mainly from American poets. This piece is on a recording called "To Stir a Dream – American Poets in Song." The recording includes 23 vocal settings, some with solo instruments in addition to a piano. The full title of this piece is "From Petrarch: On the Recent Deaths of his Friend Colona and his Lady Laura." The poem is by Lloyd Schwartz and is included in his book "These People," published in 1981. Richard Howard, another American poet, has said of Schwartz's work, "The poet has extended his reach as well as his grasp, and we are the

⁵ Fine, Elaine. "Elaine Fine: In her own words" (Accessed 22 October, 2008, website: <http://www.dwightwinenger.net/fine.htm>)

richer for it, though no less ravaged: these people (and these poems) are devastated by life, of which they offer us, unnervingly, the flagrant shards."⁶

7 Bagatelles for Wind Trio – Mary Inwood
Published by Seesaw Music

One of the challenges of this work was finding information on the composer. In addition to this trio for flute, clarinet and horn, Ms. Inwood has also composed works for trumpet and piano and for string quartet. The *7 Bagatelles* consists of seven very short movements. All parts are very strictly notated, and are rhythmically challenging for the musicians to play together.

⁶ The Academy of American Poets, "Lloyd Schwartz," poets.org (Accessed 22 October, 2008, website: <http://www.poets.org/poet.php/prmPID/688>)

Doctor of Musical Arts Recital
 Dissertation Recital – Music for Horn by American Women Composers
 Jenny Lang, Horn
 February 14th, 2009
 8:00 pm
 Gildenhorn Recital Hall
 Teacher: Gregory Miller

<p>Sonata for Horn and Piano (2000) Hymn Riding to Higher Clouds</p>	<p>Margaret Brouwer (b. 1940)</p>
<p>Jessica Stitt, piano</p>	

<p>Into the Falcon's Eye (2002)</p>	<p>Andrea Clearfield (b. 1960)</p>
<p>Heidi Littman, horn Jessica Stitt, piano</p>	

INTERMISSION

<p>Songs and Arias (1990) Love-Song Elizabethan Song Rupert's Aria from the opera "Unfulfilled" Arioso Duet (homage to Claude Debussy) Aria from the cantata "Leben O süßes schreckliches Leben" Canto Hondo (Deep Song)</p>	<p>Vivian Fine (1913-2000)</p>
<p>Julia Frantz, violin Elizabeth Meszaros, cello</p>	

<p>Trio for Brass (2002) Allegro deciso Berceuse Vivo</p>	<p>Lauren Bernofsky (b. 1967)</p>
<p>Kevin McKee, trumpet Christopher Wolf, trombone</p>	

Program Notes for Recital 2 – February 14, 2009

Sonata for Horn and Piano – Margaret Brouwer

Published by Pembroke Music Co.

This sonata, commissioned by the Horn Consortium Commissioning Group, a group of eleven professional hornists, was premiered by Kristen Thelander (a member of the commissioning group) at a faculty recital at the University of Iowa in Iowa City, IA on October 18, 1996. The composer writes of the work:

At the turn of a new century, and after a century of atonality, I was eager to find paths in new harmonic directions. *Sonata for Horn and Piano* was representative of explorations of mine toward a personal expression in that new direction. It was also a very personal expression of searching prompted by the deaths of two loved ones within a year's time. "Hymn", straightforward and melodic, expresses grief and faith. ['Riding to Higher Clouds'] deals with the complex struggle between the conflicting emotions of loss, hope, memories and understanding.¹

The two movements of the work reflect neo-romantic and minimalistic influences throughout, according to Lin Foulk, Assistant Professor of Horn at Western Michigan University.² The first movement, she says, "opens and closes with sparse, wandering rhythmic motion in the piano, later joined by sustained melodic motion in the horn. Expressive recitative gestures rise and fall to create the melodic organization and form of this movement."³ Of the second movement, Foulk writes "a constant sixteenth-note or triplet ostinato drives the outer sections of the movement while the middle section is contrasting. The horn part is rhythmically and technically challenging with little rest."⁴

¹ Brouwer, Margaret. 2000. *Sonata for Horn and Piano*. New York: Pembroke Music Company.

² Foulk, Lin. "Works with Horn by Female Composers: Catalog, Horn and Piano" (Accessed 1 January, 2009, website: http://www.linfouk.org/catalog/recommended_works.html)

³ Ibid.

⁴ Ibid.

Margaret Brouwer received degrees from Oberlin College and Indiana University. Head of the Composition Department at the Cleveland Institute of Music from 1996-2008, Ms. Brouwer's composition teachers include Donald Erb, George Crumb, Harvey Sollberger, and Frederick Fox. Her works have been performed by many distinguished ensembles in New York, Seattle, San Francisco, Washington D.C., Boston, and Cleveland. Honors that Ms. Brouwer has received include grants and awards from the NEA, Ford Foundation, Knight Foundation, Meet the Composer, Virginia Commission for the Arts, and the Indiana Arts Commission. Ms. Brouwer has also been a resident at the MacDowell colony.⁵

***Into the Falcon's Eye* – Andrea Clearfield**

Published by Jomar Press

Into the Falcon's Eye is written for two horns and a piano. The work was commissioned by Froydis Ree Wekre in 2002, and is on Ms. Wekre's CD *Ceros*. The work was premiered by Ms. Wekre, along with Mary Bisson and the composer, at the Sarasota Music Festival in June 2003. The composer writes that "the title is drawn from a line in a poem by Manfred Fischbeck. A 7-note theme forms the primary motivic material, heard in fragments throughout the work."⁶ The two hornists must each cover a wide range. Extended techniques used throughout the work include stopped horn and pitch bends. The work alternates between slower melodic sections and quicker rhythmic sections. Each instrument of the trio plays an important role in the overall effect of the work.

⁵ Brouwer, Margaret. "Margaret Brouwer: Biography" (Accessed 1 January, 2009, website: http://www.brouwermusic.com/bio_new/index.html)

⁶ Clearfield, Andrea. 2003. *Into the Falcon's Eye*. Texas, Jomar Press.

Andrea Clearfield earned a DMA in Composition from Temple University and an MM in Piano Performance from the Philadelphia College of the Performing Arts. A member of the Composition Faculty at the University of the Arts, Dr. Clearfield is also the pianist in the Relâche Ensemble for Contemporary Music. Also in 1986, she founded The Salon, a performance series in the home modeled after the 19th Century European salons. The purpose of the monthly Salon is to create community through music:

Unlike the Salons of the past, this Salon was conceived with the idea of integrating different music genres as well as other arts. The Salon features not only classical chamber music and opera, but also jazz, original contemporary compositions, electronic, improvisation, folk, experimental, world music, poetry, dance and multimedia works. Near the Kimmel Center for the Performing Arts in Philadelphia, the Salon reflects the strong tradition of music in our city and fosters new art forms in an intimate and supportive atmosphere.⁷

Dr. Clearfield has composed music for instrumental and vocal soloists, mixed chamber ensembles, chorus, orchestra, film and dance. Her works have been performed by orchestras such as The Philadelphia Orchestra and The Chamber Orchestra of Philadelphia, by such artists as Edgar Meyer, James Buswell, and Froydis Ree Wekre, and in such venues as The Kimmel Center, Disney Hall, and Juilliard. Dr. Clearfield has received grants and awards from ASCAP, the American Music Center, and the Independence Foundation. Her residencies include the MacDowell Colony, the Virginia Center for the Creative Arts, the Banff Centre, and the Kimmel Harding Nelson Center for the Arts.

Songs and Arias – Vivian Fine

Available from <http://vivianfine.org>

⁷ Clearfield, Andrea. "Andrea Clearfield: Home" (Accessed 2 January, 2009, website: http://www.internationalopus.com/Andrea_Clearfield/index.html)

The *Songs and Arias* by Vivian Fine is another piece in a series of pieces written by Ms. Fine using vocal forms for instrumental works. She writes in the score:

Songs and Arias for French Horn, Violin and Cello is my most recent work based on vocal forms. *Lieder for Viola and Piano* was written in 1979, *Toccatas and Arias for Harpsichord* in 1986, *Toccatas and Arias for Piano* in 1987, *Madrigali Spirituali*, for trumpet and string quartet, in 1989. There is a wide range of moods in *Songs and Arias*: the elegiac mood of the Arioso, the intensity of the Canto Hondo, the parodies of Rupert's Aria (from the non-existent opera "Unfulfilled") and the Aria from the equally non-existent Cantata.⁸

Vivian Fine was born in Chicago, and was the youngest student, at age five, to be awarded a scholarship at the Chicago Musical College. She studied piano, and at age thirteen she composed her first piece. A student of Ruth Crawford, she was introduced to Henry Cowell, who became a "strong [supporter] of her talent."⁹ Moving to New York at age eighteen, Fine was a member of Aaron Copland's Young Composers Group. She helped found the American Composers Alliance in 1937, serving as its vice president from 1961-1965.

Ms. Fine's more recent music is very different than her earlier works. On her website, her biography reads:

Fine's early compositional style was highly dissonant and contrapuntal. In 1934 she began a nine-year course of composition studies with Roger Sessions, and her work became for a time more tonal [. . .]. In 1946 [. . .] she returned to a freer mode of expression, to which she adhered for the remainder of her career, steadily expanding her expressive and generic range. She employed diverse techniques corresponding to a wide range of musical subjects. Henry Brant noted that "No two Fine pieces are alike either in subject matter or instrumentation; each new work appears to generate its own style appropriate to the subject, and there are no mannerisms which persist from work to work." Notable in Fine's work is a sense of fun, either as a major element in the piece [. . .] or as a

⁸ Fine, Vivian. 1990. *Songs and Arias*. Available from <http://vivianfine.org>.

⁹ Fine, Vivian. "Vivian Fine: Biography" (Accessed 4 January, 2009, website: <http://vivianfine.org/main/biography.htm>)

humorous section or reference inserted into a more serious piece ([. . .], *Songs and Arias*.)¹⁰

For over twenty years Fine taught composition at Bennington College in Vermont. “Her years there, surrounded by a faculty of composers and musicians eager to perform her work, were some of the happiest and most productive of her life.”¹¹ Fine also taught at New York University, Juilliard, and SUNY Potsdam. Her awards and grants include a Guggenheim Fellowship, grants from the Ford, Rockefeller, and Elizabeth Sprague Coolidge, foundations, and several grants from the National Endowment for the Arts. She was elected to the American Academy and Institute of Arts and Letters in 1980.

Trio for Brass – Lauren Bernofsky

Published by Go Fish Music

Commissioned by the Del Mar Trio, the *Trio for Brass* was premiered by the Del Mar Trio on November 11, 2002 at Del Mar College in Corpus Christi, TX. Dr. Bernofsky says of the piece:

The piece is cast in three contrasting movements, following the traditional slow-fast-slow scheme. I tried to create variety in the piece through different textures. The outer movements often alternate between sections of homophony, where the instruments all play the same rhythms together, and more complex-sounding contrapuntal textures. Much of the middle movement has a clear bass line, middle voice, and melody, and I wrote it as a necessary release from the more intricate outer movements.¹²

In an article in the *International Trumpet Guild Journal*, the composer continues with further information about the trio. She demonstrates her awareness of some of the particular challenges facing a brass player in a small ensemble.

¹⁰ Ibid.

¹¹ Ibid.

¹² Bernofsky, Lauren. 2002. *Trio for Brass*. Go Fish Music.

The overall duration is just about thirteen minutes, which makes it a relatively long piece for this number of brass instruments; since there are only three in the group, allowing one to rest results in a duo texture, which is notably thinner than a trio texture (as compared to a brass quintet, where the resting of one voice leaves us with the full sound of four others still playing.) An important consideration for music for brass instruments is to allow the players time to rest, since thirteen minutes of continuous playing is simply not possible. I made a real effort to “thin out” the texture in many places, especially in the last movement, by which time the players would of course need it the most, while also providing insurance that the players wouldn’t be waiting for me in a dark alley after the concert.¹³

A graduate of the Hartt School of Music, Dr. Bernofksy earned an MM in composition from the New England Conservatory, and a doctorate in composition from Boston University. Her composition instructors have included Bert Braud, Robert Carl, and Lukas Foss. Dr. Bernofsky’s music has been performed throughout the United States, as well as in Canada, Germany, Norway, Iceland, New Zealand and Australia. Also an active violinist, she has performed with such groups as The Bloomington Chamber Singers, The Annapolis Chorale, The Nashua Symphony, and the Cape Cod Symphony.

Dr. Bernofsky has composed over fifty works. In addition to her brass music (which includes five brass quintets, a work for trombone ensembles, and solo works for trumpet, trombone and tuba), she has composed piano solos, vocal and choral works, and orchestral works. “In addition to writing for professional performers, she has a strong commitment to creating music for young musicians, and she finds writing for an exuberant five-year-old equally as rewarding as for a seasoned professional.”¹⁴

¹³ Bernofsky, Lauren. From the International Trumpet Guild Journal. Article: Meet the composer: Lauren Bernofsky Talks About *Concerto for Trumpet & Orchestra* and *Trio for Brass*. Article by Mary Thornton. March 2004. Available at <http://www.laurenbernofsky.com/images/ITG%20Journal%20article.pdf>, website accessed 4 January, 2009.

¹⁴ Ibid.

On her website, Dr. Bernofsky talks about her compositional philosophy:

What makes good music good? For me, the answer is simply this: music that sounds good and is fun to play, *is* good.

When I compose, I try to keep my knowledge of theory largely in the background, and I let the music come from my subconscious. Lukas Foss once commented, “*Bad* pieces have been written in sonata form.” That, even though I somehow knew this, was a real revelation to me – it clarified for me that form and chords and all those other measurable “structures” don’t account for what actually makes the music good. I think what makes music good is not something rigid and formulaic, but rather something infinitely elusive, and that is why music is a never-ending challenge.¹⁵

¹⁵ Bernofsky, Lauren. “Lauren Bernofsky: Compositional Philosophy” (Accessed 4 January, 2009, website: <http://www.laurenbernofsky.com/lbphilo.htm>)

Doctor of Musical Arts Recital
 Dissertation Recital – Music for Horn by American Women Composers
 Jenny Lang, Horn
 April 18, 2009
 2:00 PM
 Gildenhorn Recital Hall
 Teacher: Gregory Miller

Sonata for Horn and Piano (1973)

I Andante
 II Espressivo
 III Grazioso

Carol Barnett
 (b. 1949)

Elizabeth Brown, piano

Watchmen for the Morning (1976)

Psalm 61
 Psalm 130: 5, 6
 Psalm 93
 Psalm 24

Pamela J. Marshall

Farah Padamsee, Mezzo
 Elizabeth Brown, piano

Arbor (2009)

Elisabeth Mehl Greene
 (b. 1983)

Elizabeth Ciavolino, Harp

INTERMISSION

Dance Converging (1987)

Sheila Silver
 (b. 1946)

Cassie Stephenson, viola
 Elizabeth Brown, piano
 Lee Hinkle, percussion

Program Notes for Recital 3 – April 18, 2009

Sonata for Horn and Piano – Carol Barnett

Published by Thompson Edition

Carol Barnett earned her Bachelor of Arts and her Master of Arts, both in theory and composition, from the University of Minnesota. Since then, she has taught at the College of St. Thomas, and is currently a lecturer in composition at Augsburg College in Minneapolis, MN. Her works have won awards in the Roger Wagner Center for Choral Studies Competition, the National Flute Association's newly published music competition, the Nancy Van de Vate International Composition Prize for Opera, and the International Alliance for Women in Music. Her commissions include the Minnesota Orchestra, the St. Paul Chamber Orchestra, the Minnesota Music Teachers Association, and the American Guild of Organists.¹⁶

On her website, Ms. Barnett includes an artistic statement:

My work has developed along conventional contemporary-classical lines. I received a good basic education in the 18th-19th century Western classical masterworks, and my music grows out of that tradition. It has been supplemented by explorations of the Jewish liturgical tradition and the folk music of Greece, Italy, Russia, Southeastern Europe, and the Middle East.

I enjoy the challenge of using instruments in unusual combinations: SATB chorus with soprano saxophone or percussion battery, a duet for percussion and bass trombone, music for dance with clarinet, piano and table.

When writing I often use preexisting material – folk melodies, literary influences, and, for vocal or choral music, the texts. I am most interested in communicating with my listeners by using musical language familiar to them, then adding something new – more complex harmonies, elements from a different musical tradition, or departures from the expected formal structure.

Since I am a performer as well as a composer, I understand the occasional need to write within the parameters of limited rehearsal time

¹⁶ Barnett, Carol. "Carol Barnett: Biography" (Accessed 4 April, 2009, website: <http://www.carolbarnett.net/biography.html>)

and modest technical accomplishment without “writing down” to the performers. I work rather slowly, striving for a balance of well-grounded formal structure with effortless flow from one event to the next.

I believe that music is a language based on nostalgia – remembered sounds which evoke other places, times and emotions. While writing accessibly, I try to find something unusual to say, something unique, magic, that bypasses intellect and goes straight to the heart.¹⁷

The *Sonata for Horn and Piano* was written in 1973, in honor of the composer’s sister, who played horn in high school and college. Ms. Barnett, at the time, was an undergraduate music student at the University of Minnesota. The work was performed at the very first concert (at the Walker Art Center in Minneapolis) sponsored by the Minnesota Composers Forum, which later became the American Composers Forum.¹⁸ Ms. Barnett played the piano for the performance of her work.

This work in three movements loosely follows the standard form of the classical sonata. The first movement is in sonata-allegro form, with an opening melody that returns at the end of the piece, following a brief development section. The second movement is a slow movement, which follows an ABA pattern in the horn part. The piano part, though, has an ABB pattern, so the final section is a combination of the two previous sections. The final movement is a rondo, a standard form of the classical era in which “a principal theme (sometimes called the refrain) alternates with one or more contrasting themes, generally called ‘episodes’”.¹⁹ This particular rondo has only two episodes, giving a form of ABACA.

***Watchmen for the Morning* – Pamela J. Marshall**
Published by Seesaw Music Corp.

¹⁷ Barnett, Carol. “Carol Barnett: Artistic Statement” (Accessed 4 April, 2009, website: http://www.carolbarnett.net/artistic_statement.html)

¹⁸ Barnett, Carol. 2009. Written in an e-mail to Jenny Lang from Carol Barnett, 25 March, 2009.

¹⁹ Wikipedia, “Rondo,” (Accessed 4 April, 2009, website: <http://en.wikipedia.org/wiki/Rondo>)

Pamela J. Marshall wrote this piece when she was studying at Eastman for Stanley Warren, tenor, and herself to play. A horn player herself, she did a few recitals as part of Verne Reynolds' horn class, even though she was majoring in composition. Now living in Lexington, MA, she continues to play in several local groups.

Though information about this piece isn't published on her website since she wrote it so long ago (over 30 years!), she did "dig out" her score to give some "random thoughts" about the piece. She writes:

I chose Psalms because I was looking for public-domain texts that were short, strong declamations, that matched my concept of the horn's dramatic voice. I was experimenting with unmeasured notation to give strength and flow to the music and words, without regular meter. I want the musicians to play in a recitative style, and each phrase needs to be shaped with rubato and dramatic expression.²⁰

The text for this work is taken from four psalms, Psalms 61, 130, 93 and 24. Psalms is a book of the Hebrew Bible and the Christian Old Testament. The texts of the Psalms used in this work follow.

Psalm 61: 1-3

Hear my cry, O God;
 attend to my prayer.
 From the end of the earth will I call unto thee,
 when my heart fainteth;
 (lead me to the rock that is higher than I).
 For thou hast been a refuge for me,
 a tower of strength in the face of the enemy.

Psalm 130: 5-6

I wait for the Lord, my soul waits,
 and in his word I hope.
 My soul waits for the Lord,
 more than watchmen for the morning,
 more than watchmen for the morning.

Psalm 93: 3-4

²⁰ Marshall, Pamela. 2009. Written in an e-mail to Jenny Lang from Pamela Marshall, 25 March, 2009.

The floods have lifted up, O Lord,
 the floods have lifted up their voice;
 the floods lift up their roaring.
 Mightier than the thunders of many waters,
 the Lord on high is mighty.

Psalm 24: 7

Lift up your heads, O ye gates;
 Yea, lift them up, ye everlasting doors,
 that the King of glory may come in.

Ms. Marshall uses the music to express the idea of the words, a technique known as text-painting. In the first movement, on the word prayer, the voice is alone, as though in solitary prayer, and holds the note quietly for a few moments before the horn comes in. The word “call” is elongated in the voice, and moves through several pitches, to suggest the idea of a call. The final word of this movement, enemy, is emphasized by a major 2nd between the horn and the voice, with an indication of “no dim” for the two parts, instructing the horn player and the singer to remain strong, as though “in the face of an enemy.”

The second movement opens with a piano solo, and the horn joins after a few bars. This movement is the only movement that is “metered”, written with regular beats; however, the tempo changes frequently and the word “freely” appears in several places, giving the performers license to play these passages without strictly following the meter. Much of the work is made up of duets between the three instruments; only once or twice in each movement do all three performers play together. The very last phrase of the second movement, from which the title of the piece comes, is a duet between the mezzo and the horn. This phrase is interesting because it is scored so the horn has the melody, while the text is in the voice.

The third movement includes the word “up” and is a movement about floods, or water. The techniques used to express these two ideas are classic examples of text-painting. The piano represents the movement of water (“the floods lift up their roaring”) with fast moving notes. On the word “up”, the pitch of the voice moves up. Additionally, the dynamic rises throughout the work, to represent the text “the floods have lifted up their voice.”

The final movement is about the King. To indicate the king, the pianist plays large chords, covering a wide range of the piano. Strong chords can be used to represent royalty. Additionally, the voice and horn trade off a broad melody, another method of representing the King.

The texture of this work changes frequently. There are places where all three musicians are performing together. More commonly, though, the three instruments are trading off, playing solo lines or playing in different combinations in duets. The lack of tonality and unmeasured notation make this piece quite a challenge for the performers, but will hopefully introduce new sounds to the audience.

***Arbor* – Elisabeth Mehl Greene**

Premiere performance

Oregon native composer and flutist/saxophonist Elisabeth Mehl Greene holds an MM in composition from the Longy School of Music and is currently a DMA student in composition at the University of Maryland College Park. Her music has been performed on both coasts by a variety of ensembles including the Longy Chamber Orchestra, award winning Boston-area woodwind quintet Vento Chiaro, and the new music ensemble Longitude. Her second work for orchestra, *At Sea*, was read in May by the University of

Maryland Symphony Orchestra. Recent compositions include a song cycle setting 19 poems of Carl Sandburg, and various solos and chamber work for winds and percussion. Greene actively collaborates with musicians, poets, and artists from the DC area and around the world.

The composer writes of this work:

Just after dusk in an old arbor, two “mythical” creatures, a horn and a harp meet in songful twilight. Inspired by nineteenth century painters Pierre Auguste Cot and John Constable, *Arbor* takes an ekphrastic look into an idyllic forest and finds shafts of light through the trees, woodland chases, Pan’s haunting lullaby, and a horn call from the hunt. Under the cover of night, the unlikely duo sets off on their musical journey together, only to arrive in the end at the same place they started. Dawn rises over the trees as the call goes out again and begins a new day.

Dance Converging – Sheila Silver

Published by MMB (now Lauren Keiser Music)

Sheila Silver, a member of the composition faculty at the State University of New York, Stony Brook, was born in Seattle, Washington, and began studying the piano at the early age of 5. Her bachelor’s degree comes from the University of California at Berkley and her doctorate from Brandeis University. Having won the George Ladd Prix de Paris, she spent two years in Europe studying with Erhard Karkoschka in Stuttgart and Gyorgy Ligeti in Berlin and Hamburg.

Additional honors and awards include the Rome Prize, the American Academy and Institute of Arts and Letters Composer Award, and awards and commissions from the Rockefeller Foundation, the MacDowell Colony, New York State Council of the Arts, and the National Endowment for the Arts. Ms. Silver’s works have been performed by orchestras, chamber ensembles and soloists throughout the United States and Europe, including the Los Angeles Philharmonic, the American Composers Orchestra, the

Stockton Symphony, the RAI Orchestra of Rome, the Gregg Smith Singers, Alexander Paley, Gilbert Kalish, Timothy Eddy, the Guild Trio, and the Ying Quartet.²¹

Ms. Silver “has written in a wide range of mediums: from solo instrumental works, to large orchestral works; from opera to feature film scores. Her musical language is a unique synthesis of the tonal and atonal worlds, coupled with a rhythmic complexity which is both masterful and compelling.”²²

Dance Converging is scored for the unusual combination of viola, horn, piano and percussion. The work was originally written for violist John Graham, hornist William Purvis, and Speculum Musicae, “an American chamber ensemble dedicated to the performance of contemporary classical music”.²³ The majority of the work was composed during the summer of 1987, while Ms. Silver was in residence at the MacDowell Colony. “The MacDowell Colony nurtures the arts by offering creative individuals of the highest talent an inspiring environment in which they can produce enduring works of imagination.”²⁴ The work was premiered in October of 1987 on a Speculum Musicae concert in New York. In the liner notes of a recording of this work, Ms. Silver writes:

Dance Converging is a “rondo” – the alternation of a main theme with new and contrasting ones. I took the liberty of expanding substantially on the basic form, but the theme and its subsequent returns constitute the basic idea of the piece. The main theme is a spirited dance-like idea (in ¾ but felt in one) which is characterized by three aspects: a loud bass chord in the piano; a tune in the horn, viola, and percussion; and a fast-moving piano figuration as accompaniment. Each time the theme returns it is slightly varied – sometimes more radically than others.

²¹ Silver, Sheila. “Sheila Silver: Biography” (Accessed 5 April, 2009, website: <http://www.hummingbirdfilms.com/ssbio.html>)

²² Ibid.

²³ Wikipedia, “Speculum Musicae,” (Accessed 5 April, 2009, website: http://en.wikipedia.org/wiki/Speculum_Musicae)

²⁴ MacDowell Colony, “MacDowell Colony,” Description (accessed 5 April, 2009, website: <http://www.macdowellcolony.org/index.html>)

Following the main tune, which evolves into a whirling dance with changing meter, is a second theme, a lyrical, almost tango-like tune. In the center of the piece, the main theme is transformed into a slow, eerie melody played in viola harmonics, which ushers in a languorous dance in 6/4. The title pays tribute to the idea of the different dance spirits intermingling or “converging” as a result of the rondo, which is one of the oldest musical forms in Western music. The rondo form continued to interest me as a means of structuring a one movement piece, and I worked with it again in a piece for chamber orchestra, *Dance of Wild Angels*, which I wrote for the Los Angeles Philharmonic New Music Group in 1990.²⁵

²⁵ Silver, Sheila. *Sheila Silver: To the Spirit Unconquered* 1996, CD-ROM liner notes, Composers Recording Inc., New York, NY.

Recital 1 CD – Track Listings

1. *Elegie for Horn in F and Piano*.....4:46
 Laurel Zucker
 Jessica Stitt, piano
- 2-4. *Three Sketches for Iron Hans*
 Alexandra Pierce
2. The Forest.....4:50
 3. In the Cage.....1:18
 4. The Golden Ball.....2:47
 Leslie Lyons, cello
 Jessica Stitt, piano
5. *Shadow Dancer for Solo Horn*.....9:24
 Annette LaSieg
- 6-8. *Sonata for Horn and Piano*
 Elaine Fine
6. Allegro.....2:30
 7. Canzona.....2:44
 8. Fugato.....3:31
 Jessica Stitt, piano
9. *From Petrarch: for Mezzo-Soprano, Horn & Piano*.....5:22
 Jeanne Singer
 Melissa Schiel, mezzo-soprano
 Jessica Stitt, piano
- 10-16. *7 Bagatelles for Wind Trio*
 Mary Inwood
10. Slow.....2:26
 11. Fairly Fast.....1:01
 12. Andante.....1:52
 13. Rhapsodic, Slow.....1:24
 14. Moderately fast, very legato.....0:41
 15. Slow1:13
 16. Presto.....1:32
 Hanna Kim, flute
 Laura Armstrong, clarinet

Recorded November 1, 2008 in Gildenhorn Recital Hall,
 Clarice Smith Performing Arts Center, University of Maryland, College Park
 Recorded and mastered by Opusrite™ Audio Productions
Opusrite@aol.com

Recital 2 CD – Track Listings

- 1-2. *Sonata for Horn and Piano*
Margaret Brouwer
- | | |
|---------------------------------|------|
| 1. Hymn..... | 7:42 |
| 2. Riding to Higher Clouds..... | 7:23 |
- Jessica Stitt, Piano
3. *Into the Falcon's Eye*.....11:57
Andrea Clearfield
- Heidi Littman, horn
Jessica Stitt, piano
- 4-10. *Songs and Arias*
Vivian Fine
- | | |
|---|------|
| 4. Love-Song..... | 2:14 |
| 5. Elizabethan Song..... | 1:36 |
| 6. Rupert's Aria from the opera "Unfulfilled"..... | 2:12 |
| 7. Arioso..... | 2:28 |
| 8. Duet (homage to Claude Debussy)..... | 1:58 |
| 9. Aria from the cantata "Leben O süßes schreckliches Leben"..... | 1:18 |
| 10. Canto Hondo (Deep Song)..... | 3:59 |
- Julia Frantz, violin
Elizabeth Meszaros, cello
- 11-13. *Trio for Brass*
Lauren Bernofsky
- | | |
|-------------------------|------|
| 11. Allegro deciso..... | 5:19 |
| 12. Berceuse..... | 3:40 |
| 13. Vivo..... | 5:14 |
- Kevin McKee, trumpet
Christopher Wolf, trombone

Recorded February 14, 2009 in Gildenhorn Recital Hall,
Clarice Smith Performing Arts Center, University of Maryland, College Park
Recorded and mastered by Opusrite™ Audio Productions
Opusrite@aol.com

Recital 3 CD – Track Listings

- 1-3. *Sonata for Horn and Piano*
 Carol Barnett
- | | |
|--------------------|------|
| 1. Andante..... | 3:17 |
| 2. Espressivo..... | 4:12 |
| 3. Grazioso..... | 2:52 |
- Elizabeth Brown, piano
- 4-7. *Watchmen for the Morning*
 Pamela J. Marshall
- | | |
|------------------------|------|
| 4. Psalm 61..... | 2:20 |
| 5. Psalm 130: 5,6..... | 2:22 |
| 6. Psalm 93..... | 1:33 |
| 7. Psalm 24..... | 1:38 |
- Farah Padamsee, mezzo-soprano
 Elizabeth Brown, piano
8. *Arbor*..... 8:06
 Elisabeth Mehl Greene
 Elizabeth Ciavolino, harp
6. *Dance Converging*..... 20:10
 Sheila Silver
 Cassandra Stephenson, viola
 Elizabeth Brown, piano
 Lee Hinkle, percussion

Recorded April 18, 2009 in Gildenhorn Recital Hall,
 Clarice Smith Performing Arts Center, University of Maryland, College Park
 Recorded and mastered by Opusrite™ Audio Productions
Opusrite@aol.com

Bibliography

- The Academy of American Poets. "Lloyd Schwartz," poets.org (Accessed 22 October, 2008, website: <http://www.poets.org/index.php>)
- Barnett, Carol. "Carol Barnett," composer website (Accessed 4 April, 2009, website: <http://www.carolbarnett.net>)
- Barnett, Carol. E-mail to Jenny Lang from the composer, 25 March, 2009.
- Barnett, Carol. *Sonata for Horn and Piano*. Rock Hill, SC: Thomson Edition, 1973.
- Bernofsky, Lauren. "Lauren Bernofsky," composer website (Accessed 28 October, 2008, website: <http://laurenbernofsky.com/>)
- Bernofsky, Lauren. *Trio for Brass*. Corpus Christi, TX: Go Fish Music, 2002.
- Bond, Victoria. "Victoria Bond," composer website (Accessed 28 October, 2008, website: <http://www.victoriabond.com/>)
- Brouwer, Margaret. "Margaret Brouwer," composer website (Accessed 28 October, 2008, website: <http://www.brouwermusic.com/>)
- Brouwer, Margaret. *Sonata for Horn and Piano*. New York: Pembroke Music Company, 2000.
- Clearfield, Andrea. "Andrea Clearfield," composer website (Accessed 21 January, 2009, website: http://www.internationalopus.com/Andrea_Clearfield)
- Clearfield, Andrea. *Into the Falcon's Eye*. Texas: Jomar Press, 2003.
- Fine, Elaine. "Elaine Fine," composer website (Accessed 22 October, 2008, website: <http://www.dwightwinenger.net/fine.htm>)
- Fine, Elaine. *Sonata for Horn and Piano*. Verona, NJ: Seesaw Music, 2002.
- Fine, Vivian. *Songs and Arias*. Score and parts available from <http://vivianfine.org>.
- Fine, Vivian. "Vivian Fine," composer website (Accessed 4 January, 2009, website: <http://vivianfine.org>)
- Foulk, Lin. "Works with Horn by Female Composers." Accessed 26 October, 2008, website: <http://www.linfoulk.org/index.html>.
- Greene, Elisabeth Mehl. *Arbor*. Available through the composer, 2009.

- Inwood, Mary. *7 Bagatelles for Wind Trio*. Verona, NJ: Seesaw Music, 1977.
- LeSiegé, Annette. E-mail to Jenny Lang from the composer, 30 October, 2008.
- LeSiegé, Annette. *Shadow Dancer for Solo Horn*. Verona, NJ: Seesaw Music, 1993.
- MacDowell Colony, "MacDowell Colony," Description (accessed 5 April, 2009, website: <http://www.macdowellcolony.org/index.html>)
- Marshall, Pamela J. E-mail to Jenny Lang from the composer, 25 March, 2009.
- Marshall, Pamela J. "Spindrift Music Company: Music by Pamela J. Marshall," Accessed 28 October, 2008, website: <http://www.spindrift.com/spbio1.html>)
- Marshall, Pamela J. *Watchmen for the Morning*. Verona, NJ: Seesaw Music, 1976.
- Pierce, Alexandra. "Alexandra Pierce: Compositions" (Accessed 22 October, 2008, website: http://web.mac.com/arpierce1/Alexandra_Site/Home.html)
- Pierce, Alexandra. *Three Sketches for Iron Hans*. Verona, NJ: Seesaw Music, 1984.
- Silver, Sheila. *Dance Converging*. Maryland Heights, MO: Lauren Kesier Music Publishing, 1987.
- Silver, Sheila. "Sheila Silver," composer website (Accessed 28 October, 2008, website: <http://www.hummingbirdfilms.com/sheilasilver.html>)
- Silver, Sheila. *Sheila Silver: To the Spirit Unconquered*. Composers Recordings, Inc CD 208, 1996.
- Singer, Jeanne. *From Petrarch*. New York: Cor Publishing, 1978.
- Thornton, Mary. "Meet the Composer: Lauren Bernofsky Talks About *Concerto for Trumpet & Orchestra* and *Trio for Brass*" Article in the International Trumpet Guild Journal, March 2004. (Available at <http://www.laurenbernofsky.com/images/ITG%20Journal%20article.pdf>, accessed 4 January, 2009.
- Wikipedia. "Iron John," Synopsis (Accessed 22 October, 2008, website http://en.wikipedia.org/wiki/Iron_John)
- Wikipedia. "Rondo." (Accessed 4 April, 2009, website: <http://en.wikipedia.org/wiki/Rondo>)
- Wikipedia. "Speculum Musicae." (Accessed 5 April, 2009, website: http://en.wikipedia.org/wiki/Speculum_Musicae)

Yackley, Elizabeth. "Marion MacDowell and the MacDowell Clubs," MA Thesis, University of Maryland, 2008.

Zucker, Laurel. *Elegie for Horn in F & Piano*. Verona, NJ: Seesaw Music, 1986.

Zucker, Laurel. 2008. Written in an e-mail to Jenny Lang from Laurel Zucker, 10/16/08.

Zwilich, Ellen Taafe. "Faculty: Ellen Taafe Zwilich," Florida State University. Accessed 28 October, 2008, website: <http://music.fsu.edu/zwilich.htm>)

© Copyright by
Jenny Louise Lang
2009