

CREATING NEW MUSIC FOR HORN THROUGH COLLABORATIVE PRACTICE

by Neil Smit

Thesis presented in fulfilment of the requirements for the degree of
Master of Music at Stellenbosch University



The financial assistance of the National Research Foundation (NRF) towards this research is hereby acknowledged. Opinions expressed and conclusions arrived at, are those of the author and are not necessarily to be attributed to the NRF.

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December 2014

DECLARATION

By submitting this thesis, I declare that the entirety of the work contained therein is my own, original work, that I am the authorship owner thereof (unless to the extent explicitly otherwise stated) and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

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ABSTRACT

This thesis considers the creative process involved in the composition and performance of new music for the horn. It sets out to describe the challenges and opportunities for composers and performers in this process and the value of collaboration between the two parties. There is a limited body of chamber music that includes the horn in South Africa, possibly because composers are not sufficiently acquainted with the complexities of this instrument and are hesitant to embark on a journey into the 'unknown'. With few South African horn players devoting themselves to the performance of chamber music and particularly new music, little engagement has taken place between horn players and composers in the pursuit of new, idiomatic works for this instrument.

This precipitated the researcher's investigation into the composer-performer collaborative process, resulting in three commissions for chamber music including horn by South African composers Antoni Schonken, Keith Moss and Allan Stephenson. The collaborative process was central to these commissions in order to promote the concept of idiomatic horn writing. This research comprised three case studies, each documenting the creative process surrounding each commissioned work from inception of the work through the compositional process and rehearsals leading up to a performance. In order to generate a detailed report on each case study, data were collected throughout by means of reflective journaling and audio recordings, supplemented by interviews with participant composers and performers.

The research revealed numerous technical intricacies composers need to be familiar with when writing for horn, and which may not be addressed in orchestration texts or other literature. Horn players may also be confronted with unconventional writing with new musical and technical challenges. Collaboration was shown to be of immense value in guiding the composer towards appropriate and effective writing for the horn, with the expertise of the performer being a source of knowledge for the composer. One of the main benefits that accrued to the performer through the collaborative process with the composer was the acquisition of valuable interpretative insights into the work to be performed.

OPSOMMING

Hierdie tesis stel ondersoek in na die kreatiewe proses rakende die samestelling en uitvoering van nuwe horingmusiek. Daar word gesoek na 'n beskrywing van die uitdagings en geleenthede waarmee komponiste en kunstenaars in so 'n proses te make het en die waarde van samewerking tussen bogenoemde twee partye. In Suid-Afrika is daar 'n beperkte hoeveelheid kamermusiek waarby die horing ingesluit word. Die rede wat hiervoor aangevoer kan word, is dat komponiste waarskynlik nie oor genoegsame kennis beskik rakende die fynere tegniese aspekte van horingspel nie. Hul is gevolglik huiwerig om met die onbekende te eksperimenteer. Aangesien weinig Suid-Afrikaanse horingspelers belangstel in die uitvoering van kamer- en veral nuwe musiek, bestaan daar min betrekkinge tussen horingspelers en komponiste in die soeke na nuwe, eiesoortige werke vir hierdie instrument.

Bogenoemde het die navorser aangespoor tot 'n ondersoek na 'n komponis-kunstenaars medewerkingsproses. Die eindproduk was drie kamermusiek-opdragwerke (horing ingesluit) deur die volgende Suid-Afrikaanse komponiste: Antoni Schonken, Keith Moss en Allan Stephenson. Die medewerkingsproses was van kardinale belang tydens die skep van hierdie opdragwerke met die oog op die bevordering van eiesoortige horingkomposisies. Die navorsing het uit drie gevallestudies bestaan: die eerste studie het die kreatiewe proses van elke opdragwerk gedokumenteer vanaf die eerste pogings regdeur die komposisieproses en vooraf-repetisies tot die uitvoering van die werk. Data is deurgaans deur middel van reflektiewe joernaalinskrywings en oudio-opnames versamel ten einde 'n gedetailleerde verslag van elke gevallestudie daar te stel. Bogenoemde is aangevul deur onderhoude met die betrokke komponiste en kunstenaars.

Die navorsing het verskeie tegniese ingewikkeldhede uitgewys waarvan komponiste bewus moet wees wanneer daar vir die horing gekomponeer word. Hierdie fynere aspekte word dikwels nie in orkestrasietekste of ander literatuur behandel en bespreek nie. Horingspelers kan ook gekonfondeer word met onkonvensionele komposisies met nuwe musikale en tegniese uitdagings. Die samewerkingsproses tussen komponiste en kunstenaars was uiters waardevol; aangesien dit die komponis gehelp het om toepaslike en sinvolle werke vir die horing te komponeer met behulp van die kunstenaar se kundigheid en kennis. Deur die loop van die samewerkingsproses kon die kunstenaar veral baat by die waardevolle wenke van die komponis rakende van die uitvoering van die betrokke werk.

ACKNOWLEDGEMENTS

I would like to express my gratitude to all the wonderful musicians with whom I worked throughout this project. Composers Antoni Schonken, Keith Moss and Allan Stephenson contributed enormously to this research and to the South African horn repertoire. It was a pleasure and an honour to collaborate with them and to perform their compositions. All the performers with whom I worked showed tremendous enthusiasm in bringing the three new works to life and their commitment to the project and skilful performances are much appreciated.

I wish to thank my supervisor Pamela Kierman for her guidance, continual support and encouragement since the inception of this project and for the tremendous impact she has had on the development of my writing skills. I would also like to thank my co-supervisor, Hans Roosenschoon, for his contribution towards this research, the valuable advice he provided and support in my initiative to promote the compositions of new music for horn. I also wish to thank my colleague, Danell Herbst, for her support and input into this project. Whenever I reached an impasse, in terms of structure and writing, Danell, being the dedicated teacher that she is, always suggested a way forward.

My appreciation goes to the National Research Foundation (NRF) for their financial assistance during 2013 and 2014, which was of particular importance in funding the performance of the new works and enabling me to spend much of my time on this project. I would also like to acknowledge the South African Musical Rights Organisation (SAMRO) for funding the commission for Keith Moss.

I would like to thank my parents for their faith in me, always trusting, without asking too many questions, that I would finish this work successfully. To my dear friend, Engeliën, much gratitude for listening enthusiastically when I had nothing else to talk about other than research, for encouraging me when I felt hopeless and praying for me during good times and bad. Finally, all praise and glory be to my Father in heaven, without whom I can do nothing and who has been my source of life and strength, and whose unfathomable grace has been sufficient for me at all times.

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Chapter 1

Introduction

1.1 Background and Problem Statement

My musical career after graduating with BMus Hons, specialising in performance, was that of a freelance horn player performing for professional orchestras throughout South Africa. After approximately eight years of orchestral playing, I became increasingly interested in chamber music, and as I had always found the more intimate setting of chamber ensemble playing and the freedom of musical expression in this genre appealing, I decided to focus on chamber music performance. My interest in this genre was further expanded when I attended the 43rd International Horn Symposium in San Francisco in 2011 where I encountered several contemporary works for horn such as *Phoenix*, for horn and piano by Anthony DiLorenzo and *In Time* for horn quartet and percussion by Daniel Wood.

This was of particular significance to me as much of the horn repertoire I had been exposed to in South Africa had been focused on works from the Classical and Romantic periods, with limited exposure to contemporary compositions for this instrument. There were many performances of contemporary horn music at the symposium, which alerted me to the vast possibilities of the horn and how it could effectively be utilised in contemporary music writing. Gamble and Lynch's book, *Dennis Brain: A life in music* (2011), which I read after the symposium, mention that the renowned horn virtuoso, Dennis Brain, premiered numerous new works composed for him. Brain's confidence in approaching composers to commission new works for horn was of great interest to me. This, together with my interest in chamber music, inspired me to commission South African composers to write chamber works including horn, a path on which few horn players appear to have embarked in this country (Klatzow, 2014).

In the South African context, Prof. Erik Albertyn, current Head of Department, Nelson Mandela Metropolitan University (NMMU), noted (2011) that there is a shortage of horn music by South African composers and that it is an area that should be expanded. In reflecting on contemporary music for horn internationally, it is interesting to note Hill's observation (2001) that in the 1970s and 1980s there was a certain lack of interest in the horn amongst composers in comparison to other brass instruments. Realising the need to commission new music for horn, Hill initiated a number of projects which stimulated renewed interest in composing both solo and chamber

music for horn. This resulted in a rapid growth in the horn repertoire over the past number of decades (Joy, 2014).

The horn in South Africa has remained largely unexplored by composers. This is possibly the result of the less than ideal situation pertaining to horn playing in this country which has not provided composers with much incentive to write for this instrument. South Africa has relatively few horn players in comparison with other orchestral instruments, including brass. An additional factor is that the prohibitive costs of purchasing a horn prevent many schools from providing tuition in this instrument and few young players commit to pursuing a career in music.

In my own experience as a professional horn player in South Africa, horn recitals and chamber music performances by ensembles which include the horn have been infrequent, apart from public examinations at tertiary institutions. In addition, the instrument is generally perceived by the general public as being the instrument “residing” in the back row of the orchestra. In this capacity its technical and expressive potential in contemporary idioms is rarely displayed because of the infrequent performance of contemporary works by local orchestras (Pooley, 2008: 111). Another contributing factor is that the busy schedules of local professional orchestras, which include symphony concerts, opera, ballet, pops, outreach concerts and more, mean that horn players employed by these organisations generally have little time or energy available to devote to chamber music performance (Stephenson, 2013a).

In researching the performance of South African compositions for horn it emerged that most of the performances were undertaken by principal horn players in the national orchestras for whom specific works were composed (Robert Grishkoff, Peter Amon, Shanon Armer and Sorin Osorhean and others). These players generally had the greatest involvement in chamber music and composers understandably approached the principal horn player of an orchestra with a new work. In order to stimulate growth in South African literature horn repertoire, the composer Peter Klatzow (2014) believes horn players should make the effort to engage with composers in the pursuit of new music which, he noted, is currently an unusual occurrence. In my own observations as a professional player there is little evidence to suggest that there has been a major effort in recent years, apart from the 38th International Horn Symposium commissions in 2006, to expand the body of the horn repertoire. Two local composers were commissioned to write works for horn and piano for the above symposium, which took place at the South African College of Music, University of Cape Town, which included *Sonata* for horn and piano by

Hendrik Hofmeyr and *ukuHlanganisa* for horn and orchestra (transcribed for piano) by Michael Viljoen.¹

The shortage of South African chamber music for horn is perhaps not currently as pressing an issue for the horn playing community in this country as the need for horn players to actively engage in the performance of chamber music. If the latter issue is not addressed in conjunction with the former, the result may be that new compositions for horn may receive only one performance, if any. However, if new compositions for horn can appeal to both performer and a wider audience, performances of these works may benefit the overall promotion of the horn in this country. In addition, if South African composers explore the potential of the horn in their own unique ways, these compositions could possibly make a valuable contribution to the global horn repertoire, thus promoting local composers beyond the boundaries of this country.

Apart from the lack of horn repertoire, the quality and accessibility of compositions is also of concern. Van Zuilenburg (1996: 179) noted that numerous South African composers are not well informed with respect to the capabilities and limitations of brass instruments, which has resulted in works that are either excessively difficult or lacking challenge or interest. While quality works for horn have undoubtedly been written by local composers, Albertyn (2011) noted that the majority of South African works for horn lack interest for both player and listener, and that there is a need for music that will draw the attention of the South African audience. Exploring new directions in horn writing, however, requires that composers have a relatively comprehensive knowledge of the workings of this complex instrument.

The difficulty in composing for horn appears to be a problem observed by horn performers internationally, who are often confronted with inaccessible or uninteresting horn writing. While music for the modern valve horn has to a large degree been inspired by the writing style that dominated Romanticism, the instrument, with its considerable versatility, has the potential to fulfil the demands of contemporary music writing. However, in attempting to break away from traditional writing styles, many composers have displayed a lack of understanding of the particular set of difficulties that the horn presents. Other composers have underestimated the capabilities of the horn, not recognising its potential in contemporary music and, in general, the horn is not easily understood unless one is a fairly skilled horn player. It is essential that composers be aware of the technical capabilities and limitations as well as the tonal and expressive characteristics of the horn as this will contribute to idiomatic writing for the

¹It is not known whether Hofmeyr's Sonata has received any further performances in South Africa; however, it has been performed in the USA (UW School of Music, n.d; Central Washington University, n.d.). Viljoen's work has not received any further performances (Viljoen, 2014).

instrument which should appeal to horn players and audiences. Harcrow (2007: 50) argues that many composers have limited skill in writing idiomatically for the horn. Orchestration texts do not do justice to the full extent of the complexities of the horn and composers endeavouring to write for this instrument need to undertake a relatively comprehensive study of the horn and its evolution since its early use on the hunting grounds of France.

A number of authors have addressed this issue. Schuller's *Horn Technique* (1992) is a comprehensive guide to the technicalities of the horn. An entire chapter of the book is devoted to considerations for composers and conductors; he discusses in detail the common mistakes that composers make in writing for horn in terms of extreme registers, notations, muting etc., and recommends solutions. In addition he discusses the attributes of "a good horn part" and broadly describes what idiomatic writing for the horn entails. Horton's *Identifying Idiomatic Writing for Horn* (1986) delves deeper into the concept of idiomatic writing with an historical overview of the development of the horn idiom as well as discussions on its application in particular important works through the centuries. A significant contribution to resources on horn technique is Hill's *Extended Techniques for Horn* (1983). This book was a response to the lack of "interesting" horn writing that Hill observed in the 1980s that made little or no use of extended techniques in comparison to other brass instruments. Compiled from over 300 music scores and other sources, it lists an abundance of extended techniques together with explanations, ideal usage and notation. The book includes a compact disc (CD) with examples of all the techniques discussed. Deskur's article, *A Composer's Guide to the Low Horn* (1990), addresses the misunderstanding among many composers concerning the horn's capabilities in its lower range, and the intricacies of this range are discussed in some detail. While these sources can be invaluable to composers who wish to write for the horn, they still lack musical context, which inevitably affects the practicability of any technique on the horn.

Many modern-day composers have written excellent works for horn while working in collaboration with a horn player, for example, Britten's *Serenade for Tenor, Horn and Strings* (1943) with Dennis Brain, and Thea Musgrave's *Horn Concerto* (1971) with Barry Tuckwell. While composer-performer collaborations such as these are not unusual, the predominant tendency in Western Classical Music (from the 20th century) has been for composers and performers to work separately. This division in roles has commonly led to lack of communication between the "creator" and the "interpreter" of new works (Roe, 2007: 46), to which I ascribe the fact that many composers are not sufficiently informed concerning the horn. Currently, however, there is a directional shift towards greater collaborative engagement between composer and performer (Roe, 2007: 46). According to Roe (2007: 155), such

collaboration can improve the composer's understanding of technical issues concerning the instrument and the performer's skills, as well as lead to the development of new ideas and encourage greater creative risk taking. Fitch and Heyde (2007: 71) described the crucial role of the performer as mediator between composer and piece. When the composer arrives at the inevitable question "What is possible to perform within a certain context?", the performer can step in to separate the innovative from the impossible and try out new methods of approaching the instrument.

Recent research into collaborations such as those described above demonstrate the great benefits this can offer a composer in gaining understanding of an instrument and in producing an idiomatic work. Roe (2007) was one of the pioneers in addressing collaboration in terms of its value in contemporary composition. He investigated the process of collaboration by participating (as the performer) in a series of concurrent collaborations with five composers (Roe, 2007: 80). His thesis provides a detailed account of these five case studies and addresses different themes pertaining to the collaborative processes. Prior to Roe's investigation, there had been little research into composer-performer collaboration and a general tendency to focus on creative outcomes rather than the creative process. In other words, compositions and performances were the main objects of investigation, while the process of composition, practice and rehearsals prior to performance received little attention. In recent years a number of authors, including Östersjö (2008) and Hooper (2012), have addressed composer-performer collaboration, particularly in the form of practice-based research, where these authors' own experiences in the creative process were investigated. Composer-performer collaboration involving the horn specifically, however, does not appear to have been addressed by researchers.

In addressing some of the issues described above, three main problems can be identified:

- A shortage of chamber music for or including the horn by South African composers;
- Limited understanding, by composers, of appropriate (accessible and interesting) writing for the horn; and
- Lack of adequate communication between composer and performer as a result of role separation.

1.2 Research Objectives

The above problems led me to initiate a commissioning project whereby I collaborated (as performer) with three South African composers in the composition and performance of new chamber works for horn. The three works that resulted from this project include:

- *Rituals* for horn, alto saxophone and marimba, by Antoni Schonken;
- *Miniature Horn Quartet*, by Allan Stephenson;
- *Trio No. 6* for horn, oboe and piano, by Keith Moss.

While these works, composed over a period of 15 months, are an important contribution to the South African literature for horn, this research aims to investigate the creative processes involved and to describe the challenges and opportunities that arose during these processes. Three main objectives were set.

1. To uncover potential compositional problems in writing for the horn.

In exploring the horn in new ways of writing, challenges are bound to surface and a composer and performer may have to work together on finding solutions and establishing appropriate technical means to convey a given idea. The context of any particular technique impacts on its feasibility and this may require specific attention. By elucidating these situations within their context, the aim is to provide composers and horn players with real-life examples of the issues that may arise during the compositional process of a new work with possible solutions and suggestions of what may have to be avoided and what could be further exploited.

2. To illustrate possible challenges that may confront a horn player in the preparation and performance of a new chamber work.

It was anticipated that even after collaborating with a composer and solving compositional issues, challenges may still arise for the performer in the preparation and performance of a new work. The aim was to uncover such challenges in order to provide examples of contemporary performance practice in terms of the horn in chamber music.

3. To explore the impact of composer-performer collaboration on the creative output.

The aim was to determine whether collaboration can help lead to effective, accessible horn writing and whether it can be beneficial to the performer regarding the interpretation and execution of the work. Ultimately the hope is to encourage South African horn players and composers to work together in the pursuit of new music for the instrument.

1.3 Research Procedures

The practice-based nature of this research necessitated methods and procedures that would allow for an in-depth investigation into the creative processes involved in creating new music for horn. This research therefore follows a multiple case study approach whereby each respective work and creative process is investigated separately. Each step of the creative process was documented

by means of sound recordings and reflective journaling; interviews with the respective composers and performers provided additional data to supplement my personal views and experiences. Each case study will provide an overview of the relevant creative process, followed by a detailed thematic discussion on issues that arose from the process. The methods and procedures involved in this study will be discussed in detail in Chapter 3.

1.4 Delineations and Limitations

As the focus of this research is largely on the creative process and issues that arise in composing, practising and rehearsing, it will not include a detailed evaluation on the resultant outcomes, namely the composition and performance.

In order to allow for in-depth descriptions of issues arising from the various creative processes, the study was limited to three cases. Although this may not contribute to more general findings in this regard, it provides clear examples of specific issues within a relatively under-researched field. Issues arising from the creative process (composing, practising, rehearsing) will focus specifically on the horn. The purpose of varying the instrumentation of each ensemble was:

- To demonstrate a variety of contexts in which the horn can be featured;
- To challenge composers and horn players by presenting them with unusual instrument combinations for which they are to compose or with whom they are to perform;
- To study challenges arising in composing and performing in these different combinations in order to contribute to the body of information relevant to the horn in contemporary chamber music.

This study documents my own experiences in collaboration, practice sessions, rehearsals and practical workshops, supplemented by relevant literature and interview data. In general, there is a lack of literature in this field and I had to conduct interviews with international artists in order to gain sufficient information on certain topics.

It should be noted that my opinions largely reflect my personal experience and ability as a player. I am not an experienced performer of contemporary music and many of the experiences which arose for me in this research were new to me and at times fairly challenging. It is assumed in this study that my abilities as a player and experience concerning contemporary music roughly reflect those of the average professional horn player and advanced horn student in South Africa. In addition, as the F/B-flat double horn is the instrument commonly in use by South African professional horn players, the triple horn or other more specialised horns, which can greatly improve agility, were not considered.

1.5 Chapter Outline

Chapter 2 will provide an overview of the development of the horn and its use in chamber music as well as discussions on horn writing and composer-performer collaboration.

Chapter 3 outlines the research design and methodologies utilised in the study.

Chapters 4 to 6 comprise the three case studies as follows: Schonken, Stephenson and Moss, respectively.

Chapter 7 provides an analysis of the findings and conclusions of this research.

Chapter 2

History and Literature Review

2.1 Introduction

This chapter consists of three main sections. The first section focuses on the development of the horn as a chamber music instrument through the ages up to the present time. This will be supplemented with an account of the evolution of the horn idiom, which will provide background to a discussion in the section on horn writing that follows this section. In addition, some aspects of the physical advancements made during the development of the horn and of playing technique will be mentioned as these played a considerable role in the musical development of the instrument. The section will conclude with a review of the horn literature contributed by South African composers.

The second section will address aspects concerning horn writing, starting with a discussion on what constitutes idiomatic writing for the horn. This will be followed by a discussion of the most important factors of technique and character to consider when composing for the horn. The third section concerns composer-performer collaborations. An introduction to this phenomenon will address the roles of composer and performers in such an engagement, its advantages and disadvantages, and levels of interaction. This will be followed by a review of work engagements between horn players and composers, with instances of some of the most prominent collaborations of the 20th century and a number of instances concerning South African artists.

2.2 The Development of the Horn and its Use in Chamber Music

The horn has been used frequently in chamber music since the 18th century, featuring alongside strings, woodwinds, piano and voice. In this sense it is distinct from other brass instruments, which were mainly used in brass ensemble and band contexts before the 20th century (Evans, 1997: 214). Horn players are fortunate to have in their repertoire chamber works by eminent composers such as Haydn, Mozart, Beethoven, Schubert, Brahms, Hindemith and many others (Reynolds, 2003: 102). After the hunting horn was introduced into the orchestra at the beginning of the 18th century, advancements in design, playing technique and writing styles quickly followed, elevating the horn to new levels of artistry. This trend continued over the years and resulted in a metamorphosis consisting of different phases corresponding to the types of horn

most commonly used, namely the hunting horn, hand horn, valved horn and double horn.² These phases run parallel to the musical style periods with the hunting horn used in the Baroque, the hand horn in the Classical period etc. As this section focuses mainly on the horn's musical rather than its physical development, it is subdivided according to the various periods.³

2.2.1 Baroque

During the 17th century the hunting horn, which was the predecessor of the modern horn, was used throughout Europe by hunting parties for signalling. The hunting horn was available in different lengths and designs and evolved in this way, making it distinct from the trumpet (Hiebert, 1997: 103). The hooped horn, or *cor de chasse*,⁴ became particularly popular among French royalty towards the end of the century and was used not only in hunting, but also in horn ensemble fanfares at royal celebrations (Morley-Pegge, 1973: 75, Loikith, 2011: 16).

The characteristics of original hunting calls and fanfares uniquely resembled the tuning and range of the hunting horn (Horton, 1986: 13). The *cor de chasse* was capable of producing approximately 16 harmonics and in signalling extensive use was made of six to seven notes, mainly the 6th and 8th – 12th harmonics. Ensemble fanfares added the 2nd and 3rd harmonics in the bass part and up to the 16th harmonic in the highest part. The 14th and 15th harmonics were usually avoided due to their bad tuning (1986: 16). The fifth of the dominant chord was largely missing as the 7th harmonic did not fit into this context and probably led to the striking harmonic feature known as “horn fifths”, which commonly appeared in hunting horn fanfares (1986: 14). Melodic features used in signalling and fanfares included triad arpeggiation and a stepwise descent from the 5th to the 1st scale degree. Another important feature of hunting fanfares is that they were always in 6/8 time (1986: 15).⁵

² It should be noted that there was a degree of overlapping between the different phases of the horn's development and that one kind of horn was not used exclusively in one phase. This is most evident in the case of the hand horn and the valve horn as the valve horn was at first received very hesitantly. The double horn was also not used exclusively in the 20th century as many players still used single horns or other kinds of horn such as triple or descant horns.

³ Dates of the respective style periods will be adopted as follows: Baroque – 1600 to 1750; Classical – 1750 to 1820; Romantic – 1820 to 1900.

⁴ According to Humphries (2000: 27), this horn was most likely designed around 1680 to be played on horseback during the hunting parties of Louis XIV.

⁵ For the sake of consistency in this paragraph, it was decided to indicate harmonics using numerals instead of written-out numbers.

The following is an example (Figure 2.1) of a hunting fanfare by A.D. Philidor (1647 - 1730).

Figure 2.1: Philidor, La Vue



Although composers such as Cavalli and Lully had included hunting horn calls and fanfares in their operas⁶ to depict hunting scenes (Tuckwell, 1983: 13), it was not until 1700 that the horn was used as an integral part of the orchestra in Badia's opera, *Diana Rappacificata* (Vienna, 1700). Badia was soon followed by numerous other composers who recognised the usefulness of the horn's unique characteristics in combination with other instruments (Hiebert, 1997: 105) and the horn slowly started to become an established part of art music.

This led to a need for the design of the instrument to be adapted to make it more practical for use in concert performances (as opposed to the *cor de chasse*, which was essentially designed for use on horseback) and more suited to blending with other orchestral instruments (Horton, 1986: 18). Probably the most significant advancement to the horn was the addition of crooks: extra lengths of tubing which could be added to the horn in order to enable it to play in different keys. This allowed one horn to play in various keys rather than requiring the player to use a set of horns pitched in different keys, which would be cumbersome in transportation to rehearsals and performances (Horton, 1986: 18).

As the hunting horn was introduced into art music, different writing styles emerged. According to Hiebert (1997: 105), the one style evoked the characteristics of the hunt, with triadic signal motifs and relatively slow-moving horn fifths. This is displayed in Händel's *Water Music* (1717), which is the first well-known orchestral work to include horns. The other style, *clarino*, was borrowed from the then popular speciality among trumpet players, displaying long, elaborate

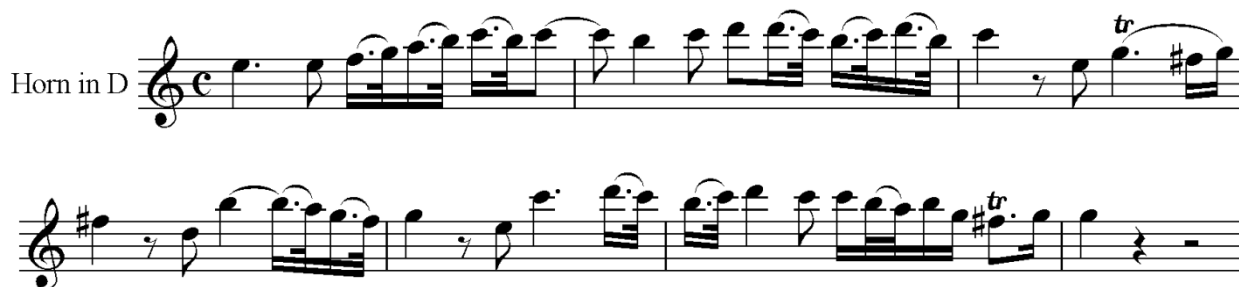
⁶Cavalli, *Le nozze di Teti e di Peleo* (Venice, 1639); Lully, *La Princesse d'Elide* (Versailles, 1664).

passages in the high register. This style consisted of more stepwise passages than the hunting style and made use of the higher harmonics, where the horn had greater melodic potential (Horton, 1986: 19). Eventually these two different styles merged and resulted in a new idiom, which formed an identity distinctive to the horn. This new idiom is clearly displayed in Bach's *Brandenburg Concerto No. 1* (1721) (Horton, 1986: 22).

Figure 2.2: Bach, Brandenburg Concerto No. 1, mvt. 1, BWV 1046, bb 1-18

The musical score for Figure 2.2 is divided into three systems. The first system, labeled "Hunting Style", features two horns: Horn 1 in F and Horn 2 in F. Horn 1 has a melodic line with a triplet of eighth notes and a quarter note, followed by a quarter rest, and then a quarter note. Horn 2 has a rhythmic pattern of eighth notes with triplets. The second system shows two violins with rhythmic patterns of eighth notes and triplets. The third system, labeled "Clarino Style", shows two violins with a more complex rhythmic pattern of eighth notes, including a trill (tr) in the upper voice.

While these styles prevailed throughout the Baroque period, the 1730s and 1740s saw the development of a new virtuosic and acrobatic idiom in horn writing as more musicians were specialising in the horn and became more accustomed to executing wide leaps (Horton, 1986: 19; Humphries, 2000: 9). Apart from the horn being required increasingly in orchestral works, oratorios and operas (Hiebert, 1997: 107-108), many composers were inspired to write concertos for the instrument, some of which gave rise to a new lyrical vocal idiom, such as those composed by Telemann and Förster (1997: 107).

Figure 2.3: Telemann, Horn Concerto in D, TWV 51 D8, mvt. 2, Largo, bb 3-9

2.2.2 Classical

By 1750 the horn was firmly established in art music and pairs of horns formed a regular part of the orchestra (Hiebert, 1997: 107-108; Humphries, 2000: 14). It was around this time that a technique was developed for the horn whereby the pitch of any harmonic could be altered by closing off the bell with the hand. By manipulating the hand in the bell to close it off to variable degrees, it was possible to produce a chromatic scale over a large part of the horn's range, thus not limiting the horn to the notes of the harmonic series (Tuckwell, 1983: 26; Humphries, 2000: 59-60). Apart from further extending the melodic potential of the horn, it also had the advantage of improving the intonation, tone and blending capabilities of the instrument. With the hand in the bell and the bell now pointing downwards as a result instead of into the air, the tone produced was mellow in quality and more controlled (Horton, 1986: 24; Tuckwell, 1983: 26). These advancements paved the way for the horn to become a highly regarded solo instrument during the Classical era (Morley-Pegge, 1973: 26), which is evident from the abundance of solo literature dating from this period (Tuckwell, 1983: 32).

The horn idiom grew more distinctive during this time, which is apparent in early hand horn works. These works display passagework over a much larger range, configured around the harmonic series, and a new appreciation of the low register (Morley-Pegge, 1973: 10). While florid *clarino* parts could still be found in early Classical orchestral scores, the emphasis started to move towards the middle register, where the horn was found to blend well with winds, strings and voices (Humphries, 2000: 11).

This, due to different embouchure requirements, necessitated a division in roles among horn players, with *cor alto* players specialising in the higher parts and *cor basso* players in the lower parts. *Cor basso* players, such as Giovanni Punto, were largely the solo horn players of the day, as they were adept at using hand technique in the newly preferred middle and lower registers of the horn. Leaps and arpeggios in and out of the bottom octave, techniques that Punto was

especially proficient at, were also a feature of *cor basso* playing, which is evident in many concertos and second horn parts (Horton, 1986: 29).

Melodic and harmonic features, which related specifically to the limitations of the hunting horn such as arpeggio figures on the tonic triad, continued to influence the horn writing of the Classical period, even though these very limitations were already overcome by hand technique (Horton, 1986: 16, 32-33). Elements of the hunt were particularly favoured in the finales of horn concertos, commonly being in 6/8 time and *rondo* form (1986: 30). These features can be seen in Punto's *Horn Concerto No. 5*.

Figure 2.4: Punto, Horn Concerto No. 5 in F, mvt. 1, Allegro Moderato, bb 46-57



Figure 2.5: Punto, Horn Concerto No. 5 in F, mvt. 3, Rondeau en chasse, bb 1-27

With the immense virtuosity that flourished among horn players in this period, traveling horn duets gained much popularity. These duets often consisted of horn-playing brothers, specialising in high and low playing respectively. Numerous works were composed for two horns in the Classical period (Humphries 2000: 14), which appears to be the first established chamber music

medium for horn. W.A. Mozart's 12 Duos, K. 487 remain the best known of the works composed for two horns before 1800 (2000: 14).

The mellower tone and better blending capabilities of the horn also meant the horn could be included in chamber works with woodwinds and strings, and the instrument was increasingly used in combination with them. The most frequent appearance of the horn in chamber music seems to have been in the court-employed wind ensembles. These bands, called *Harmonie*, consisted of two horns, two bassoons and two oboes or clarinets and flourished from 1760 to 1830. Numerous composers wrote for this combination, including Mozart, Haydn, Beethoven and Krommer (Humphries, 2000: 15).

Music for horn and strings appeared less frequently than horn with woodwinds, although a number of well-known works were composed such as Mozart's *Quintet in E-flat*, K. 407 for horn, violin, two violas and cello; and Beethoven's *Sextet in E-flat*, Op. 81b for two horns, two violins, viola and cello (2000: 15). A number of works were written for combinations of winds and strings such as Beethoven's *Septet*, Op. 20 for clarinet, horn, bassoon, violin, viola, cello and double bass, and Schubert's *Octet* with the same instrumentation, but with an additional violin (Hill, 2001: 143).

The horn was also seen in combination with the piano as advancements in this instrument led to its use with wind instruments in chamber music of which Mozart's *Quintet*, K. 452 and Beethoven's *Quintet*, Op. 16, both for piano, oboe, clarinet, horn and bassoon, are leading examples (Maltese, 2011: 10). The most notable work of the Classical period including horn and piano is Beethoven's *Sonata* Op. 17, written for Punto (2011: 10).

A new genre which evolved from the *Harmonie* music was the wind quintet, consisting of flute, oboe, clarinet, horn and bassoon. After Antonio Rosetti, Nikolaus Schmitt and G.M. Cambini, the first to write notable works for wind quintet was Anton Reicha with his 24 quintets (from 1811); he was followed by Danzi and Berlioz, amongst others (Maltese, 2011: 10). This genre, however, did not find much favour until the 20th century (Suppan, n.d.). Reicha also made a substantial contribution to the horn ensemble literature with his *24 Horn Trios* Op. 82 (1815) (Clark, 1999: 263).

Advanced hand technique was rarely required in 18th-century orchestral writing; it was mainly reserved for soloists, hence the hand horn idiom developed mainly in solo and chamber music. After 1800 intricate melodic passages in the middle register were commonly possible and were employed in solo writing for the horn, such as Weber's concertino. Stopped notes became more frequently used in orchestral music and a chromatic style evolved, which may have anticipated the use of the valved horn. The middle register was established as the most appropriate range for

the horn and won much admiration from composers, while the high range was less prevalent (Horton, 1986: 28-34; Morley-Pegge, 1973: 84). According to Horton (1986: 34), this style, employed most effectively by Beethoven, Weber and others, with its smooth lyrical playing and occasional bits of heroic exuberance, came to be regarded by many as the proper and true horn style.

2.2.3 Romantic

The valve was invented in the first quarter of the 19th century as a solution to the frequent crook changes required in horn and trumpet performance (Horton, 1986: 34; Morley-Pegge, 1973: 70). By diverting air through different lengths of tubing, the pitch of the instrument could be changed instantaneously, allowing for all notes to be produced without the manipulation of the hand in the bell (Tuckwell, 1983: 41) and with an even tone across registers (Horton, 1986: 34). The valve horn was, however, very hesitantly received, more so by composers than by players (Piston, 1955: 231).⁷

Schumann was the first composer to make proper use of the possibilities of the valve horn and made a significant contribution to the development of the horn idiom. He exploited the expressive, vocal capabilities of the instrument (although they were also prevalent to a degree in concertos by Telemann, Mozart and others) in a way that had never been done before. He developed what Evans (1997) calls the “long line solo” and combined this expressive writing with hunting material. These features of Schumann’s horn writing are best portrayed in his *Adagio and Allegro* for horn and piano, Op. 70 and his *Konzertstück* for four horns and orchestra, Op. 86 (1997: 211). While the use of valves provided composers with vast possibilities in horn writing, such as employed to a degree by Schumann, the Romantic valve horn was still largely influenced by concepts of hand horn writing (Horton, 1986: 34).

The Romantic period saw an overall decline in new solo and chamber music literature for the horn. The golden age of the virtuoso horn player had come to an end and, according to Humphries (2000: 16-17), by 1830 solo and chamber music for wind instruments had completely disappeared from concert programmes. He noted that wind instruments had lost popularity in favour of the piano and violin, both of which made much headway because of advancements in their playing technique and, in the case of the piano, also its manufacturing (2000: 16-17). A further cause for the decline in new literature for the horn, as suggested by Evans (1997: 215), was that 19th-century composers were overshadowed by the abundance of fine chamber music

⁷ Many horn players and composers had much appreciation for the variety of tone colours that was the essence of the hand horn. As a result, many players continued to use this instrument even up to the beginning of the 20th century (Piston, 1955: 231).

previously written for hand-horn and that the lack of understanding of the new valve horn prevented composers from writing extensively for this instrument. As Piston (1955: 231) stated: “The new instrument had to prove its value and overcome much prejudice and nostalgic feeling for the natural horn, as well as general mistrust as to the future of valved instruments.”

Despite the general decline in chamber music literature for the horn during this period, it continued to develop in this capacity and some new instrumental combinations appeared.⁸ Schubert’s *Auf dem Strom* is undoubtedly the best known work for horn, voice and piano, written in 1828 in homage to Beethoven. Perhaps the most significant chamber music work for the horn to this day is Brahms’s *Trio for Violin, Horn and Piano*, Op. 40, composed in 1865 to commemorate the death of his mother.⁹ Another important piece of chamber music for horn from the Romantic period is the *Trio for Oboe, Horn and Piano*, Op. 188 by Carl Reinecke, who also wrote a trio for clarinet, horn and piano (Op. 274) (Maltese, 2011: 11-12).

Towards the end of the 19th century the orchestral horn player was confronted with new ways of writing by composers such as Mahler and Strauss, which hugely challenged the technique and endurance of the player (Morley-Pegge, 1973: 113). The F horn with its treacherous high register and proneness to inaccuracies was no longer sufficient (Farkas 1956: 6). This eventually led to the design and use of the double horn pitched in both F and B-flat. The B-flat side of the double horn increased security and endurance in the high range, while the F side maintained the characteristic, rich horn sound in the middle and low registers (Horton, 1986: 35). According to Tuckwell (1983: 51), the double horn was a great advance in horn design. This prepared the horn for the new demands that would be set in solo and chamber music writing by composers in the 20th century.

2.2.4 Twentieth Century

Evans (1997: 215) argues that the 20th century saw the horn rise to its full role in chamber music. Among the numerous different instrumental groupings in which the horn had been included, familiar combinations from the Romantic period have been favoured in many compositions (Maltese, 2011: 12). The wind quintet gained particular favour with works by Paul Hindemith (*Kleine Kammermusik* Op. 24 No. 2, 1922), Carl Nielsen (Op. 43, 1922) and Arnold Schoenberg (Op. 26, 1923–4). Other examples are the horn, violin and piano trio in works by Lennox

⁸ Numerous works were also written for horn and piano during this period such as Schumann’s *Adagio and Allegro* Op. 70 (1849), Rossini’s *Prelude, Theme and Variations* (1857), Saint-Saëns’s *Romance* op. 67 (1885) and Glazunov’s *Rêveries* (1890) (Rocchetti, n.d.).

⁹ Brahms wrote this trio specifically for the hand horn, although even in his time it was often performed on valve horn (Humphries, 2000: 101-102).

Berkeley (Op. 44, 1954) and Ligeti (1982), and the quintet for horn and strings in works by Arnold Cook (*Arioso and Scherzo*, 1956) and Gunther Schuller (2009). Of the new genres that emerged, the brass quintet (two trumpets, horn, trombone and tuba) appears to have gained most prominence, with over 900 composers writing for this grouping since 1954, including Malcolm Arnold (Op. 73) and Eugene Bozza (*Sonatine*) (Jones, n.d.; Maltese, 2011: 12). Other new combinations include Poulenc's *Sonata* for horn, trumpet and trombone (1922, rev. 1945), and his *Sextet* for wind quintet and piano (1932–9) (Rocchetti, n.d.) as well as Dohnányi's *Sextet* for piano, horn, clarinet and strings (Op. 37, 1935) (Hill, 2001: 145; Kube, n.d.).

Although 20th-century horn writing was still largely based on styles from earlier periods (Evans, 1997: 211, Piston, 1955: 40), numerous virtuoso horn players appeared who inspired the extension of the horn idiom in terms of range, technique and endurance. Among these soloists were Dennis Brain, Barry Tuckwell, Michael Thompson, Richard Watkins and Hermann Baumann (Evans, 1997: 216). Brain and Tuckwell both seemed to have triggered a surge in interest for composing for horn through their masterly technique and immense musicality (Reynolds, 2003: 176; Hill, 2001: 170).

The highly celebrated British horn player, Dennis Brain (1921-1957), was, according to Morley-Pegge (1973: 168), the first genius on the horn after Punto. He established a solo career which contributed much to the promotion of the modern horn as a solo and chamber music instrument during the 1940s and 1950s (Reynolds, 2003: 176; Gamble & Lynch, 2011), much the same as Punto did for the hand horn in the 18th century (Morley-Pegge: 1973: 169). Apart from numerous concertos and sonatas by composers such as Hindemith, Malcolm Arnold and Gordon Jacob (Reynolds, 2003: 176; Fifield, n.d), chamber music written for Brain includes Lennox Berkeley's *Trio for Horn, Violin and Piano*, Op. 44, Arnold Cook's *Arioso and Scherzo*; Paul Hindemith's *Sonata for Four Horns* and, most significantly, Benjamin Britten's *Serenade for Tenor, Horn and Strings*, Op. 31 (Hart, 2007; Morley-Pegge, 1973: 170).

Australian born Barry Tuckwell (1931) is considered to be one of the leading horn players of his generation (O'Loughlin, n.d.) and, according to Hill (2001: 170), the modern horn appears to have had a remarkably significant life around this adventurous musician. Tuckwell has been the inspiration for no less than 20 major compositions by composers such as Iain Hamilton, Thea Musgrave, Gunther Schuller, Jean-Michel Damase and Oliver Knussen (2001: 170). Tuckwell had a particular interest in performing contemporary music (O'Loughlin, n.d.) and the works composed for him demonstrate the vast compositional possibilities for the modern horn (2001: 170). In studying the substantial list compiled by Hill (2001: 170-173) of works composed for Tuckwell, it is evident that chamber works are in the minority among a host of concertos and

sonatas. The chamber works in the list include the trios for horn, violin and piano by Don Banks (1923-1980) and Karl Kohn (1926-).

In the 1970s Morley-Pegge (1973: 116) observed the tremendous advancement in technique during his lifetime and how previously avoided technical demands, reserved only for virtuosos, were becoming commonplace among professional horn players. He speculated that this trend would continue with an increase in technical proficiency among students that would result in a growing number of exceptional performers. This was confirmed by Horton and Hill even decades later. According to Horton (1986: 36), the achievements of the virtuoso performers by the mid-1980s sometimes seemed to be endless, with the versatility of the instrument being exploited to a greater degree than ever before in diverse musical idioms. At the turn of the century Hill (2001: 18) noted:

During these past 15 years, many huge strides have been made by young and exceptionally talented performers. The music of the past is being played better and better all of the time. The expectations have been raised for us all. There are even composers who are taking chances writing for the horn, expecting us to have grown with the new standards being set.

Although there was a growing number of solo and chamber music pieces composed during the 1970s and 1980s for virtuoso horn players such as Tuckwell (Horton, 1986: 4-5), Hill (2001: 18) observed a lack of interest in the horn and its abilities among the majority of contemporary composers, who seemed to favour the other brass instruments. He reasoned that this was not only because composers feared the horn's apparent difficulty, but also due to the fact that numerous fine horn players' interest leaned largely towards the wealth of works of the 18th and 19th centuries. He noted, however, that these tendencies had lessened somewhat in the latter decades of the 20th century as strategies were set in place to encourage the writing and performing of new music for horn (Hill, 2001: 18). The *International Horn Society* (IHS) supported the composition of new works by commissioning composers to write for the horn resulting in an increase in high-quality solo and chamber works for horn (Hill, 2001: 18; Mullen, 2004: 801; Horton, 1986: 4).

A survey done by Rooney (2008) on works for horn composed between 1970 and 2005 showed that this expanding body of literature was also greatly influenced by the numerous horn performers who took on the task of composing rewarding and idiomatic music for their instrument themselves, works which could satisfy the virtuoso performers of the time. Examples include Jeffrey Agrell, Lowell Greer, Douglas Hill and Jeffrey Snedeker, some of whom have contributed "plenteously and excellently" to the repertoire for horn (Rooney, 2008: 1).

2.2.5 *Recent Additions to the Literature*

In spite of all these developments, by the turn of the 21st century there still appeared to be a lack of popularity of the horn in the solo and chamber music repertoire compared to other brass instruments (Hill, 2001: 18). However, in surveying the statistics of the composition and commissioning initiatives by the IHS, it is evident that the interest in writing for horn has hugely increased since the beginning of the 21st century.

Established in 1989, the *Meir Rimón Commissioning Assistance Fund* provides partial funding to members of the IHS in order for them to commission new compositions for the horn. While this fund had assisted in the composition of only 13 works from 1991 to 2000, it supported more than 40 commissions between 2000 and 2014, including works for a variety of chamber music combinations involving the horn. One work that resulted from this project and is worthy of mention because of its frequent performances is *Canciones* (2004) for horn and piano by Paul Basler (IHS, 2013).

The IHS Composition Contest was established in 1980 and has inspired a large number of compositions for horn over the past three decades. Since 2003 four contests have been held to date, with the most recent one in 2009. The number of submissions since 2003, all comprising new compositions, totals 294 with the least entries for a single contest being 65 in 2005 and the most 85 in 2009.¹⁰ Of the 23 compositions which won prizes or received honorary mention, 13 are chamber works involving horn, the rest being sonatas, concertos or works for other larger ensembles (IHS, 2014; Hesse, 2012). The only statistics available for contests prior to 2003 were for 1992 and 1998, with 33 and 22 submissions respectively, substantially fewer than more recent numbers (Block, 1993; Smith, 1999).¹¹ While it is clear that the horn has attracted much interest as a chamber music instrument over the past number of decades, resulting in a rapidly increasing body of literature internationally, the situation in South Africa is significantly different. The next section will review horn literature contributed by South African composers.

¹⁰ The submitted works had to be composed in the period after the previous contest.

¹¹ Another more recent endeavour by the IHS is their Online Music Sales (OMS). Apart from IHS selling the prize-winning works of the IHS Composition Contest, any composer can submit original compositions for horn for publication. The goal is to offer a variety of horn music that will cater for all levels of playing. At the 2013 Annual General Meeting (AGM) of the IHS, it was reported that the OMS is growing at a rate of 20 new works per year (Hesse, 2012; Robbins, n.d.; Boldin, 2013).

2.2.6 *Horn Music in South Africa*

South African composers have not written much solo or chamber music for the horn. My investigation into this area¹² revealed 39 compositions between 1973 and 2011,¹³ 10 of which are written for solo horn, horn and piano, or horn and orchestra, and the remainder with the horn as part of a chamber ensemble. Of the 29 chamber works, 12 appear to include the horn in a prominent role such as trios for violin, horn and piano and other small ensembles. Another 12 include the horn as part of mixed brass ensembles, of which five are brass quintets. The remaining six chamber works constitute woodwind ensembles and one unusual mixed ensemble.

The greatest contributor to music for horn in South Africa appears to be Allan Stephenson. His works include *Toccata for Brass and Timpani* (1976), *Divertimento for Wind Quintet* (1977), *Brass Quintet* (1988), *Horn Concerto* (1988) and *Miniature Quartet* (2000) for horn, violin, viola and cello. Other notable South African composers who wrote for the horn include:

- Carl van Wyk: *Trio for Violin, Horn and Piano* (1982) and *Trio for Flute, Horn and Bassoon* (n.d.)
- Peter Klatzow: *Charms and Invocations* (1979) for soprano, tenor, horn and guitar, *Chamber Concerto for Seven* (1979, flute, clarinet, horn, guitar, percussion, piano, and electronic organ) and *Into 4* for wind quartet (1985)
- Hans Roosenschoon: *Makietie* (1978) for brass quintet and *Ark I* (1995) for solo horn
- Hendrik Hofmeyr: *Sonata for Horn and Piano* (2006)
- Roelof Temmingh: *Trio for Violin, Horn and Piano* (2006)
- Michael Blake: *Solstice* (2004) for horn, tenor and piano as well as *Sextet for Winds* (2009).

From the list of works that I compiled it appears that most works for horn (15 altogether) were composed between 2000 and 2012, whereas the 1970s and 1980s each produced eight and the 1990s produced six. Unlike earlier works, most of the works written since 2000 are not listed on the South African Music Rights Organisation's (SAMRO) list of solo and chamber music including horn, and titles were gathered through internet searches and personal communications. I suspect that more works were written for horn prior to 2000 that are also not listed by SAMRO,

¹² The main source was SAMRO's catalogue of solo and chamber music including horn as of February 2013. Additional searches were conducted on various South African university library databases, Google and JSTOR. Further items were discovered through personal communication with local horn players and composers.

¹³ 1973 is the date of the earliest work found through my investigation and 2011 is the year this study commenced.

but they might be difficult to obtain on the internet or through personal communication. It is clear that there has been little growth in the South African horn literature since 2000 and that works composed subsequent to this date have had very limited public performances, many only one.

2.2.7 Summary

While the hunting horn and hand horn quickly made headway as popular solo instruments in the 18th century, the surge in solo and chamber music for the horn died down during the 19th century. The valved horn played a more significant role as an orchestral instrument, but seemed to be avoided by most composers of solo and chamber music. This continued into the 20th century until Dennis Brain again promoted the horn as a capable solo instrument, followed by Barry Tuckwell and other virtuoso horn players, who inspired new compositions by well-known composers. The majority of composers, however, still avoided writing solo and chamber music for the horn and tended to favour the rest of the brass family. With the help of certain commissioning initiatives, and with the growing number of horn players composing for their instrument themselves, the body of contemporary literature for horn expanded substantially until present. There is, however, still a lack of interest among South African composers in writing for horn, which is evident from the limited number of compositions for horn that have been composed in this country. In the following section I will discuss the characteristics of a “good horn part” and address considerations for effective horn writing.

2.3 Writing for Horn

2.3.1 Introduction

Although many high-quality works have been composed for horn worldwide over the past several decades, many modern composers appear to lack sufficient knowledge with respect to effective and appropriate writing for the horn, which has often resulted in horn parts that are not idiomatic (Harcrow, 2007: 50). This could mean at one extreme that a horn part is more difficult to execute than its resulting musical effect is worth. Horton (1986: 2-5) suggested that the daunting musical and technical difficulties posed in several solo and chamber works for horn dating from the 1970s and 1980s were viewed by some professional horn players to be “at best not idiomatic and at worst unplayable.” Horton also noted that “some works seem to belie all cherished notions of the nature and character of the horn; notions which are often based on its traditional use in the tonal music period, 1750-1900.” At the other extreme, a part that is not idiomatic can be uninteresting by not making proper use of the instrument’s unique features and

lacking technical challenges when compared to other instrumental parts. This can be an indication that a composer is not well informed on horn writing (Ericson, 2008).

Schuller (1992: 84) noted that “a good horn part is one that is truly hornistic, regardless of its difficulty.” In this section I aim to provide some perspective on what constitutes idiomatic writing for the horn, or what Schuller calls “hornistic” writing. In order to achieve this, it is necessary to briefly review the musical and technical development of the instrument since its use in the hunt. It is important to note that much of the horn’s musical development was as an orchestral instrument; however, the same principles of writing apply to an extent to solo and chamber music parts. For this reason reference will often be made to orchestral horn parts.

2.3.2 Idiomatic Writing for Horn

In the 17th century, signal motives and fanfares played by hunting horns were based on the limited notes of the harmonic series, creating characteristic features unique to the horn. When the hunting horn was introduced into art music it was used in a similar fashion, though composers started to write for it in the *clarino* style. Soon the two styles were combined to create a somewhat more distinct Baroque horn style and players started to become more specialised in horn playing. Early hand horn music was still fundamentally based on the style of the hunting horn of the Baroque era, but it developed very distinctive features as hand technique advanced and the middle and lower registers of the horn were explored. The epitome of hand horn writing was demonstrated in the solo horn writing of Mozart, with his “profound grasp of the horn’s character, which enabled him to express his musical ideas through the horn, while respecting as well as exploiting its nature” (Deskur, 1990: 80). After more chromatic developments in the hand horn style around the beginning of the Romantic period, the valved horn was introduced and a more lyrical style developed, but the writing style throughout the 19th century was still largely influenced by the natural horn.

Thus, the horn at this time developed unique characteristics as a result of its physical evolution, which became an intrinsic part of the nature of the instrument and hence how it was commonly used. These characteristics continued to be the basis of much horn writing up to our time. Horton (1986: 30) argued that the concepts constituting idiomatic horn writing for the 19th and 20th century valved horn are based on the principles of hand horn technique. Evans (1997: 211-213) added that the hunting style and the long-line style, which were exploited in the Romantic era, were the most successful styles of horn writing during the 20th century.

This may create the impression that the horn did not continue to develop with the drastically changing musical idioms of the 20th century. However, the horn idiom was expanded extensively,

with the development of many new ways of writing and heavier technical demands made on the players. The use of the double horn opened up new possibilities for horn players in terms of flexibility, accuracy and endurance that were exploited during the 20th century.

Richard Strauss was one of the composers who seriously challenged the abilities of the horn player, although his horn parts do demonstrate a thorough understanding of the intrinsic nature of the instrument¹⁴. According to Schuller (1992: 84), his horn parts, initially viewed as outrageously difficult, take into consideration the technical characteristics and basic sonority of the horn to the extent that it makes them totally distinguishable from other instruments, even in some of the most difficult of passages. His horn music adheres to the basic concept of the harmonic series with fewer notes and wider intervals in the lower range and more notes and closer intervals in the higher range. As a result, most of Strauss's horn parts are considered to be exceptionally idiomatic (Schuller, 1992: 84).

While Strauss's harmonic series-oriented writing style was ideal for tonal music, the move to atonality led composers away from this approach as the horn then had to be perceived as an essentially chromatic instrument. Composers were now left with greater freedom in writing for horn, but also with no rules to adhere to (Schuller, 1992: 85). Schoenberg explored the horn in this new territory and his horn writing evolved as an expansion of the chromatic writing by Wagner and Mahler. Schoenberg, together with Stravinsky, Webern and Berg, was acknowledged by Schuller for his intuitive and effective horn writing, though sometimes their work was extremely challenging to perform (1992: 85-86).

While the above only scratches the surface of hornistic writing, it aimed at providing some deeper understanding of the meaning of the concept. This concept is appropriately summed up in Schuller's (1992: 85) comment on the horn part for Schoenberg's *Woodwind Quintet*, which he described as "thoroughly hornistic" and explained that:

- a) "it derives from a close understanding, intuitive and intellectual, of the intrinsic nature of the horn" and
- b) "it is a part which could not be anything but a horn part". In other words: a part that cannot be reproduced on any other instrument without the loss of musical validity.

It is evident from the above statements that writing a "good" or "suitable" horn part requires significant care and comprehension (Kennan, 1970: 122) and that composers must be acquainted

¹⁴ Richard Strauss's father, Franz, was an influential horn player and composer of horn music in Germany (Evans, 1997: 212), which may explain Richard's thorough understanding of the horn.

with the strengths and weaknesses of the instrument (Armer, 2014). Harcrow (2007: 50) suggested that:

Composers whose music best exploits the horn for the greatest musical effect understand the harmonic series, hand-horn technique, how valves operate most efficiently, and basic scale and arpeggio fingering patterns. In addition, they recognize the abilities and limitations of breath and embouchure, the instrument's characteristic tonal and dynamic capabilities across its wide range, and the sounds and effects of various types of articulation. Far fewer are those who understand and seamlessly incorporate "extended techniques" such as lip trills, stopped horn and echo horn, glissandi [...] and so forth.

Practical experience such as performing, composing, listening to music, studying scores etc. can assist in providing a degree of intuitive knowledge with respect to writing suitable horn parts. Intellectual knowledge, gained by theoretical studies, such as reading or attending a theory class does not necessarily provide one with the skills to write effectively for horn.¹⁵ Thus, it is appropriate at this stage to delineate the most common problems in writing idiomatically for the horn.

2.3.3 Considerations for Idiomatic Horn Writing

In researching horn writing and the challenges that horn players face in terms of contemporary music, a number of key issues arose, namely agility, range, endurance, extended techniques and tone colour. In the discussion below there are references to sources from many decades ago such as Piston (1955) and Morley-Pegge (1973). While some of the information in these sources may not be current and is less applicable to today's standards of horn playing, many principles still remain applicable. This has been established through interviews with numerous local and international horn players (although not cited in this text) and only strengthens the notion that the horn has an intrinsic nature which should be respected.

2.3.3.1 Agility

Armer (2014) noted the importance of voice leading when writing for the horn and that composers and arrangers often write wide intervals that are uncomfortable to play. As Kennan (1970: 122) suggested, horn players must audiate each note before playing it and therefore he advises that melodic lines be written as smoothly as possible and that awkward leaps be avoided.

¹⁵ Intuitive knowledge is defined as knowledge that is inherent and obtained through experience, whereas intellectual (also called logical/factual) knowledge refers to concrete and theoretical knowledge consciously obtained. It is often argued that intuitive knowledge has more value in music than intellectual knowledge (Swanwick, 1994: 16-17, 27-28).

Although this may be a good principle to follow, it is highly dependent on the musical context and the skills of the individual player.

According to Turner (2011), a mistake many composers make is to write technical passages that are disorganised and not built on familiar patterns; he explains that:

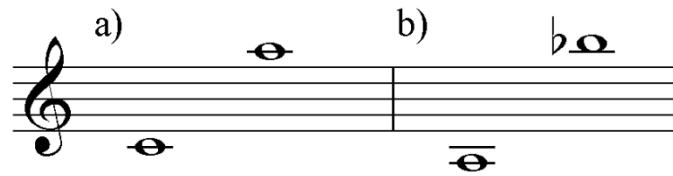
Horn players can play with very good technical facility, sometimes for long periods of time. But a seemingly random run-on of fast notes, particularly chromatic passages, can often prove to be more trouble than they are worth. The horn player works an extraordinary number of hours preparing these passages and the effect is often less than satisfactory with the audience.

Turner (2011) also noted the importance of choosing appropriate keys for horn and that some keys, although they may be perfectly appropriate for reasons of colour, are notoriously difficult for playing fast technical passages.

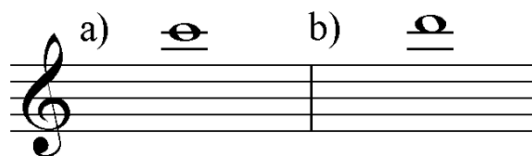
According to Piston (1955: 40) and Kennan (1970: 122), agility is not in the nature of the horn, even though considerable virtuosity has been made possible through improvements in horn design and playing technique. Morley-Pegge (1973: 73) added that “the finest qualities of the horn show up, to much greater advantage, in a movement of moderate tempo than when it seeks to rival the agility and speed of the clarinet, however masterly the rendering.” Tuckwell (1983: 109-110) noted that as a result of difficulties in pitching, many horn players object to playing avant-garde contemporary music and feel frustrated when faced with seemingly dislocated and disconnected notes.

2.3.3.2 Range

Armer (2014) noted that in her experience some composers are not sufficiently familiar with the range of the horn. In the worst case this implies that composers occasionally write higher than the normal range for the horn, not taking in consideration the transposition when writing in concert pitch; or less seriously, that the characteristics of the different registers are not respected. As was established in the 19th century, the most characteristic sound of the horn is found in its middle register with its warm, dark timbre, and this is where the horn generally does most of its playing (Levesque, 2005: 2-3). Exact parameters of the middle register cannot be defined; however, the most characteristic range, posing the least musical and technical limitations, is indicated in Figure 2.6, as suggested by Hill (1983: 10) and Levesque (2005: 2) respectively:

Figure 2.6: Most characteristic range of the horn according to Levesque (a) and Hill (b).

The highest note on the horn is generally indicated in orchestration books to be c''' .¹⁶ Schonken (Smit-Schonken, 2013) noted that because c''' (Figure 2.7a) is always indicated as the highest note on the horn in orchestration texts (giving the impression that the horn cannot exceed this pitch), one might be hesitant to use the higher notes of the indicated range at all. Levesque (2005: 2-3) noted that the usable range in solo horn writing is commonly accepted to extend to d''' (Figure 2.7b), but acknowledged the different skill levels in this area and that a composer should best be informed about the abilities of the player he is writing for when considering the use of this extreme range. Ericson (2009a) strongly discourages the use of any pitch above c''' as most fine horn players, despite their ability to play up to this pitch with relative ease, reach a technical wall above it and it is therefore not reliable for performance.

Figure 2.7: Highest usable note on the horn – a) common indication, b) less common indication.

Deskur (1990: 75) observed a reluctance among modern composers to use the low register of the horn, and noted that many were ignorant of the flexibility and potential for new melodic figures and uncommon sounds it provides. This is not surprising, as orchestration books do not generally encourage the innovative use of the low range. Kennan (1970: 120) noted that the low range is only effective for sustained notes because of its fuzziness and doubtful intonation. Deskur (1990) in *A Composer's Guide to the Low Horn* provides an in-depth discussion on the potential and challenges of the low register and encourages both composers and performers to explore this avenue.

¹⁶ The octaves are designated as follows:



The overall playing range of the horn also needs to be addressed. Orchestration books commonly suggest that horn players specialise in either high or low playing, according to the tradition that started with the *cor alto* and *cor basso* players of the Classical period, but Hill (1983: 9) and Levesque (2005: 5) suggested that modern horn players tend to be comfortable across all registers of the instrument, with the ability to jump between registers at moderate to fast speed. This has taken the flexibility of the horn as a solo instrument into the realm of woodwinds and strings, a development which has been exploited and even enhanced by composers. Hill (1983: 9) noted that such separation as advocated by orchestration books is not in line with the modern advances in horn technique and instrument design.

2.3.3.3 Endurance

When writing for brass, one has to consider endurance, making sure that the parts contain sufficient rest time. Turner (2011) noted that a horn part should include sufficient rests to allow the player to finish the piece effectively and also to leave him with sufficient strength to perform the remainder of the program. Factors that tend to tire players include frequent jumps between registers, excessive use of the high range, consistent loud dynamics, and the overuse of hand stopping (2011). A counter argument is that too many rests with short horn interludes in between can also be problematic for horn players as it is more comfortable and reliable to play when the lips are still warm (Reel, 2010: 147). Ewazen (in Snedeker, 2001: 33) noted that writing for brass can be difficult due to the on-going consideration of endurance. This issue can, however, also be beneficial to a piece in terms of colour changes, which can contribute to the structure of a work.

2.3.3.4 Extended techniques

Schuller (in Hill, 1983: 6), in his introduction to Hill's *Extended Techniques for Horn*, stresses the prudent and sparing use of extended techniques. He noted that not all extended techniques produce effects of equal musical value and that they should not be employed to form the basis for composing for the horn. Composers are encouraged to rather perceive these effects "as enrichment, an expansion of the basic qualities and characteristics of the instrument, qualities for which it is so justly famous and loved."

Many extended techniques have been used by composers on the horn in search for a broader range of expression and sonority (Levesque, 2005: 1). Douglas Hill's book *Extended Techniques for Horn* (1983) is a comprehensive guide for composers on the resources available. Some of the techniques include the use of extreme registers, muting, glissandos, flutter tongue, half valve effects and quarter-tone scales, amongst others. The basic muting techniques (hand stopping and straight mute) and glissandos, however, are nothing new to the horn (Hill, 1983) and should not

necessarily be classified as extended techniques. However, as they *are* commonly classified in this way in much of the literature, I have adopted this approach in my research.

Muting techniques are very common in horn writing, but there is much confusion and ignorance concerning the different techniques available on the horn and so composers are often unclear as to which technique they require, or mistake the one for the other (Schuller, 1992: 57). The most frequently required ones are the use of a straight mute and the use of hand stopping, both approaches having different characteristics which must be understood (1992: 58).

The straight mute requires no transposition from the player and is effective at any dynamic level over the entire range of the horn (Schuller: 1992: 69). Variable degrees of hand stopping are possible, with full stopping (+) being the most common especially for creating a piercing, nasal sound at higher dynamic levels. This requires a semitone flattening by the player. Half stopping (\oplus), also known as three-quarter stopping, is only effective at low dynamics to create a distant, covered sound and requires a semitone sharpening by the player (Hill, 1983: 21, Schuller, 1992: 68).¹⁷

The brass mute, also used by horn players, is most often substituted by the player for full stopping in the lower range of the horn, where stopping is difficult or when stopped passages in any register are required to be played very loudly in orchestral contexts. This mute can also be specifically requested by the composer for its own unique characteristics. As with full stopping, it requires a semitone flattening (Hill, 1983: 13, Hill, 2001: 30, Ericson, 2009b).

A problem frequently faced by horn players is that there is not enough time to insert or remove the mute. Ericson (2008) suggested that composers provide a few beats for mute changes, or that they use hand stopping instead when appropriate, as this requires little time to administer. More specific issues pertaining to muting will be discussed in Chapter 4 and Chapter 6. Other extended techniques including glissandos, air sounds and tapping will also be addressed in Chapter 4.

2.3.3.5 Tone Colour

The horn's musical and technical development over the centuries has generated numerous different writing styles and the capability of producing a vast amount of contrasting tonal colours. This has resulted in the horn being used to portray a wide range of emotions and atmospheres including romance, heroism, sorrow, rustic scenes, comic effects and much more (Harcrow, 2007: 50; Reel, 2010: 147, Snedeker, 2001: 34). Composer Erik Ewazen (in Snedeker,

¹⁷ Half stopping is also used in the hand glissando, which will be discussed in Chapter 4.

2001: 34), who has written several works for brass including horn, noted the following concerning horn writing:

I love the horn because it can so easily change colors within a piece of music. I am always changing its role – from a floating lyrical line, to a striking aggressive character, to a gentle accompaniment to an assertive soloist.

While the characteristics of the horn discussed above have been preferred in modern times, it appears that many contemporary composers disregard these unique features of the instrument, treating it, as Deskur (1990: 80) suggested, simply as “another color on their palette of sounds, unaware of its idiosyncrasies, while composing for it on a keyboard.” In the 21st century this trend may continue, perhaps even more so, with the introduction of music notation software.

Another tendency in disregarding the “true” character of the horn is the excessive use of muting techniques. Turner (2011) noted:

One of the observations I have had over my 28 years of playing professionally is that “modern” composers seem to have an exaggerated love for writing stopped and muted horn. It’s as if they don’t know what to do with the beautiful, sonorous, heroic, romantic and emotional sound of the open horn. It’s as if these characteristics of the French horn have no place in “modern” music.

Turner’s statement may appear to be conservative and not in favour of the exploration of less commonly used timbres and effects. This may be the case with many a horn player, but there would seem to always be a degree of tolerance towards writing that is in some way effective, regardless of its peculiarity.

While the technical and characteristic considerations provided above, together with the numerous other texts available on these matters, can prove beneficial in equipping a composer to produce successful compositions for horn, much remains unsaid. According to Schuller (1992: 88), “The best and surest approach to learning something about the horn is to spend some actual time with a fine player who has an open mind.” The following section will address composer-performer collaboration as a means to enrich the creative process and lead to effective and appropriately written works for horn.

2.4 Composer-Performer Collaboration

2.4.1 General

Collaboration is a term that presents an ontological difficulty since it is an emerging and developing phenomenon (Roe, 2007: 22-23). To many, collaboration is indistinguishable from

other terms referring to interaction, such as co-operation and coordination (Pollard, 2005), but it appears that the true meaning of collaboration points to more ambitious undertakings involving shared creation and the blending of skills whereby “a new understanding evolves that could not come about through individual effort” (Montiel-Overall, 2005).

Traditionally in Western art music there has been a division of roles between composers and performers, with an artistic hierarchy in which the performer takes a secondary role to the composer (Merrick, 2004: 25; Roe, 2007: 12). This stems from a cultural heritage that began when Romantic composers sought to adhere to the 19th-century aesthetic of using narrative and expressive qualities within their compositions and started paying closer attention to giving instructions on the finer details that may previously have been left to the performer’s interpretation (Rink 1999: 217-223). In addition, the division of labour between composer and performer has become mutually exclusive as a result of the development and distribution of published music, the increase in the extent and scope of the public musical domain and the establishment of a musical canon (Kanno, 2012: 170).

This role separation which prevailed during the 20th century resulted in very limited communication between composers and performers (Roe, 2007: 46) and accordingly created challenges for collaboration between these parties, since by definition collaboration implies non-hierarchical standpoints and practices (2007: 12). However, in the 21st century this situation has started to change, with more close-working relationships developing between composers and performers (2007: 46).

Over the last two centuries composer-performer collaboration has been the inspiration for many compositions (Roe, 2007: 51). However, the performer’s significance as mediator between composer and piece has been given very little attention (Roe: 2007: 51; Fitch & Heyde, 2007: 71). Fitch & Heyde (2007: 70) stated that:

When the composer faces the question of what is possible to perform within a certain context, the performer steps in to sort out the innovative from the impossible. This is the moment when the role of the performer is crucial, the moment of trying out new ways of approaching the instrument.

When a composer works closely with an experienced and accomplished performer, he can gain specific insights into the technical intricacies of the instrument that can contribute significantly to producing a successful performance outcome. Demonstrations and discussions on technical aspects such as range, breathing, extended techniques and special effects can be invaluable in supplementing the composer’s basic knowledge of the instrument (Merrick, 2004: 29).

Collaboration seems to be a more problematic domain for composers as they may resist giving up creative control, and it may shift the focus of their working style from the piece to the process. This goes against their traditional practice (Haydn & Windsor, 2007: 31). The norm for composers is to complete a work before allowing the input of a performer (Merrick, 2004: 30).

Composer-performer collaboration may hold the following advantages:

- The composer has the opportunity to share his ideas and discuss the emerging work, which can result in enhanced inspiration (Merrick, 2004: 29-30);
- The performer will have a more sound idea of the interpretation of a work (Merrick, 2004: 175);
- It may broaden the expressive and technical possibilities of the performer through the understanding of the composer's ideas (Perlove & Cherrier, 1998: 54);
- Composers may be challenged by performers to communicate their ideas more clearly (Perlove & Cherrier, 1998: 54);
- It should result in a work of enhanced quality and originality which is wholly idiomatic (Merrick, 2004: 179-180).

Possible challenges and disadvantages may include the following:

- Composers may feel that the performer is intruding on to their creative space (Fitch & Heyde, 2007: 72);
- Accommodating the wishes of a single performer may lead to an over-customised work (Merrick, 2004: 180) and composers may also find this inhibiting and restrictive (2004: 30);
- The overall compositional process may be prolonged (Merrick, 2004: 180).

Collaborations are case sensitive, as composition and performance are dependent on personal and social contexts, and require flexibility, openness and mutual responsiveness. Practicalities, such as the geographical location of each partner, and available time may also be limiting factors. The result is the unlikelihood that the work will live up to any pre-determined expectations and, therefore, recognising and commending diversity in practice would be appropriate (Merrick, 2004: 176-181).

Numerous levels of interaction can occur between composer and performer, ranging from mere inspiration from a performer's abilities to a completely integrated compositional process (Merrick, 2004: 10). Roe (2007: 48) noted, however, that a limit to basic consultation is the norm. Kanno (2012: 176) suggested that the central factor in the success of a creative collaboration is

the idea of shared ownership in the sense that composer-performer collaboration succeeds when the respective parties shift from their creative niches and instead share creative purpose as musicians.

2.4.2 Collaboration between Composer and Horn Player

From early times composers wrote music for specific horn players taking into consideration their different horn-playing attributes. Joseph Leutgeb was a friend of the Mozart family from 1763 and remained in contact with them until 1777. During this time W.A. Mozart composed his four horn concertos for Leutgeb, who was known as a very musical player with the ability to produce a singing *adagio*, rather than virtuoso displays like some of his contemporaries such as Punto. This is reflected in Mozart's horn concertos, which lack the virtuosic display of other horn concertos of the time. According to Humphries (2000: 12), it also appears that Mozart adapted his writing, as Leutgeb's advancing years caused a decline in his technique, with the later concertos being less demanding than the earlier ones.¹⁸ Thus it is clear that Mozart understood Leutgeb's capabilities as a horn player at various stages of his career and that may suggest that, apart from their friendship, they enjoyed an extended musical collaboration.

Through the course of this research I have found relatively few accounts of modern-day collaborations between horn player and composer. The most notable collaboration of the 20th century was that between Benjamin Britten and Dennis Brain. Britten met Brain during a series of broadcasts of the programme *American in England*, for which Britten composed the incidental music. The composer, impressed with Brain's virtuosity, agreed to write a work at his request, namely the *Serenade for Tenor, Horn and Strings* Op. 31. The two musicians met during the rehearsal breaks to discuss the finer details of the score and Brain would diligently practice the difficult horn part before suggesting any alterations. Britten noted that he found Brain's assistance of considerable value. The *Serenade* exploits the technical possibilities and characteristics of the horn, making use of its full compass, a wide dynamic range various muting techniques, and requires the player to play without valves on the "out of tune" natural harmonics. The work was premiered on 15 October 1943 in London and has become one of the most significant contributions to contemporary horn repertoire, still receiving regular performances (Evans, 1997: 214; Gamble & Lynch, 2011: 19-20, 157-158).

Barry Tuckwell's collaborations with Thea Musgrave and Richard Rodney Bennett also proved to be significant. Musgrave collaborated with Tuckwell on her horn concerto in 1971, a work

¹⁸ It should be noted that the traditional numbering and Köchel numbers of Mozart's horn concertos do not reflect the true order in which they were composed. The correct order of composition is as follows: No. 2, K417 (1783); No. 4, K495 (1786); No. 3, K447 (1787); No. 1, K412 (1791).

which Tuckwell noted to be of major importance as it broke into new territory for the horn. The work displayed a thorough knowledge of extended techniques for the horn, most notably quarter tone scales, which were very appropriately notated and used very effectively (Hill, 2001: 172). One might presume, from the composer's grasp of the lesser known territory of the horn that this collaboration must have been fairly extensive. According to Hill (2001: 173), Tuckwell's collaboration with Bennett on *Actaeon* for horn and orchestra (1980) was one of the most extensive collaborations he had with a prominent composer.

While the above accounts demonstrate collaborations between horn player and composer during the compositional process, this procedure is not always the case. Mark-Anthony Turnage wrote his *Four-Horned Fandango* for four horns and orchestra for the horn section of the City of Birmingham Symphony Orchestra. Because of scoring problems, the first performance in 1997 was "a bit subdued" as it was too low in the range as a result of the composer's concern about endurance as the premier performance was followed by a taxing orchestral work in the second half. At a later stage the composer was encouraged by the horn section of the BBC Symphony to revise the work and, with advice on range and other technicalities from principal horn Tim Brown, he rewrote it successfully (Larkin, 2002: 27).

Eric Ewazen's horn sonata was commissioned by horn player Scott Brubaker of the Metropolitan Opera Orchestra. Ewazen found it to be of considerable assistance to meet with Brubaker after he had finished each of the four movements, listening to him play it and receiving feedback immediately. Ewazen called it "a true collaboration" (in Snedeker, 2001: 34).

Simon Sargon has written numerous works for horn including *Sonic Portals* (2003) for oboe, horn and piano. He has worked extensively with high-calibre horn players, most notably Gregory Hustis, principal horn of the Dallas Symphony Orchestra, for whom *Sonic Portals* was written. Through these collaborations, Sargon acquired a thorough understanding of the capabilities and limitations of the horn which equipped him to write "appropriately and attractively" for it (Harcrow, 2007: 51, 57).

2006 was a productive year for horn composition in Africa as the 38th International Horn Symposium was held in Cape Town, South Africa. Three new works were commissioned for this event, two by South African composers. The Ugandan composer Justinian Tamusuza composed a solo piece for horn called *Dkukoowoola Kw'Ekkondeere* (Horn Call). The performer, Adam Lesnick, who commissioned the piece, hoped to prove to the Cape Town audience that it is possible to make the favourite instrument of Wagner and Strauss sound African, hence his choice of composer. Tamusuza uses traditional folk elements and extended techniques in his music, challenging Western musicians to make their instruments sound African. As this would require

sounds and effects unusual for a solo horn, the two musicians resorted to an extensive online collaborative project. Lesnick sent the composer recordings demonstrating various sounds and special effects on the horn including drumming on a mute. This was followed by an exchange of numerous emails with sketches for the performer to try out and sound examples for the composer to approve. One of the effects the performer had to experiment with was to remove one of the valve slides in order to create an unusual harmonic series (coming from the slide tube, not the bell). He tried different makes of horn and removing different slides in order to find the most appropriate effect. Another experiment was with mute drumming; after trying various ways to tap on the mute, he settled on the use of a certain type of maraca with the approval of the composer. The styles and effects used in this work, also including quartertones and pentatonic melodies, may have added interesting diversity to the existing body of horn literature. This four-minute piece later became the introduction to a larger work for horn, string quartet and maracas called *Ebisoko By'Ekkomdeere* (Colours of the Horn) (Lesnick, 2007: 58).

Shannon Armer, principal horn of the Johannesburg Philharmonic Orchestra, performed the premiere of Hendrik Hofmeyr's *Sonata for Horn and Piano* at the International Horn Symposium. The musicians met with the composer a few days before the performance and a number of changes were made. The piece was around 23 minutes long and required nearly continuous playing from the horn and, as a result, certain repeated sections were cut. In one section, the horn part was simply left out while the piano continued, allowing the horn player to rest. The work required the use of half stopping (echo horn), which Armer, with the composer's approval, played fully stopped, but without the edge. Hofmeyr was open to changes of specific markings, for reasons of accessibility, as long as the performance adhered to the sound or effect he had anticipated. The result of the changes was that Armer felt considerably more at ease with the music by the time of the performance. She would, however, like to work more on the piece with the composer with future performances in mind (Armer, 2014).

Another work that was premiered is *ukuHlanganisa* by Michael Viljoen, performed by Sorin Osorhean, principal horn of the KwaZulu-Natal Philharmonic Orchestra. Osorhean admitted to advising that many changes be made to this work, most significantly the cadenza, which was too complex and very low – Osorhean substituted it with his own cadenza. The same year, though not part of the International Horn Symposium, Osorhean also premiered the *Trio for Horn, Violin and Piano* by Roelof Temmingh in Durban. Although no revisions were made in the score, the composer gave Osorhean freedom to make any changes as required. The work was very demanding and some passages that were very high had to be brought down an octave. Less significant changes were made concerning hand stopping, dynamics and tempo (Osorhean, 2014).

From the above accounts one can observe a variety of scenarios with respect to collaborative engagement. The most extensive appears to be those concerning works by Musgrave and Tamusuza, where unusual techniques were explored and tested throughout the compositional process. Because of the significant role of the performers in these collaborations, one might assume that the success of the works that arose were largely dependent on the interaction between composer and performer. There was surely also a dependence on collaborative effort, though to a lesser degree, concerning works by Britten, Ewazen and Sargon. The performers advised the composers during the compositional process, but not necessarily to the degree that it had a major impact on the composition. Works by Hofmeyr, Temmingh and Viljoen were all completed before the performers viewed them. Yet some substantial changes took place even, in some cases, only days before the performance. The last scenario concerns Turnage, where the work was revised only after the first performance. The different scenarios indicate that two themes emerged pertaining to collaboration between horn player and composer:

- a) The assistance that the horn player provides the composer can be invaluable in developing the composer's skill in effective and accessible horn writing;
- b) The composer's receptiveness to suggestions and changes seems to allow the horn player to perform a work with greater ease and confidence.

Overall, the collaborations discussed above proved to be beneficial to both composer and performer, but more importantly to the music that resulted from it. Chapters 4, 5 and 6 will provide an in-depth view into the creative process and the interaction between composer and horn player.

2.5 Conclusions

In this chapter I sought to expand on the problems which stimulated this research and suggest a potential solution to these problems. Although the chamber music literature involving horn has increased extensively over recent decades as composers have been encouraged to write for the instrument, South African composers have on the whole not written much for the horn. Apart from the lack of horn players who are committed to the performance of chamber music in this country, the complexity of the horn as an instrument may have deterred local composers from writing for the instrument. While encouraging composers to write for the horn may prove beneficial, they will be faced with numerous challenges in such a task as there are many factors to take into account. The horn has an intrinsic nature that must be respected, while also offering vast capabilities; and it is therefore important that composers understand the intricacies of this

instrument. As intellectual knowledge gained from sources such as orchestration texts may not suffice to prepare a composer for the challenge of writing for the horn, composer-performer collaboration was proposed as a means to assist in meeting this need. Collaborative partnerships are becoming increasingly common between composers and performers, as they provide advantages to both parties and ultimately for the products that result, namely the composition and the performance. Collaboration between composer and horn player can prove invaluable in exploring the potential of the horn, while also encouraging appropriate and accessible writing for the instrument.

Chapter 3

Method

3.1 Introduction

This research set out to investigate the creative process involved in producing new chamber music including the horn in the South African context. Specific objectives were (i) to identify potential compositional problems in writing for the horn; (ii) to illustrate possible challenges in the preparation and performance of a new chamber work; and (iii) to explore the impact of composer-performer collaboration on creative output. I consequently embarked on a research project of a practice-based nature which entailed my collaboration with three South African composers, who were each commissioned to write a new chamber work that includes the horn, as well as performances of all three works.

In this chapter I will address the methods and procedures followed to conduct the research outlined above. Firstly, the research design will explain the application of the principles of practice-based and qualitative research, and describe the multiple case study approach to this investigation. Secondly, the context of the research will be outlined, including the development of the research focus, the selection of composers and instrumentation, and the general collaborative procedures. Finally, the research methodology will be explained in terms of data collection and the reporting of the research.

3.2 Research Design

Practice-based research related to music is a relatively new notion that has emerged from the search for a framework which allows research to be incorporated into performance studies at tertiary institutions (Hannula et al., 2005: 5; Sligter, 2006: 41). As is the case in this particular study, investigating the creative process is closely linked to a specific composition or performance, with the artist as the researcher. The significance of this is that the knowledge that the study of creative processes reveals through individual practice sessions, rehearsals, interviews and the like would not be attainable by simply studying the object created (the composition or performance) (Schippers, 2007: 36).

Creative processes, whether the composition of a new work or preparation for a performance, constitute practical activities inevitably associated with theoretical commitments and presumptions that both characterise the activity and guide its construction. However, these

presumptions are often tacit and unappreciated (Hannula et al., 2005: 101). Such tacit knowledge is explicated by the process of reflection and this can result in a conscious awareness of actions, the development of new concepts, and an awareness of concepts previously employed instinctively (Sligter, 2007: 42). For a composer or performer, reflection may play an important role in the process of continually improving their creative product. While this process of personal reflection may not necessarily be characterised by clarity and objectivity, it is possible that sharing and elucidating this process could generate new knowledge (2007: 42). Practice-based research can therefore disclose the tools and the knowledge that are required throughout the creative process and in the overall artistic product (Borgdorff, 2007: 5).

The practice-based nature of this study necessitated the application of qualitative research principles in accordance with the approach described by Babbie and Mouton (2001: 270-272):

- Research was conducted in the natural setting of the musicians and the project in which they were involved;
- The focus was on the creative process rather than on its outcomes, namely the musical score and the performance;
- The views of the research participants, namely the performers and composers, were emphasised;
- The primary focus was to provide thorough and comprehensive descriptions of activities and events within the creative process;
- Within this research process, the researcher is established as the main data-collection instrument.

The investigation of three new compositions with their respective creative processes necessitated a multiple case study approach, with each creative process studied separately from the others. Case studies provide the ideal means for research of a practice-based nature, as they allow for a detailed engagement with the object of the study and a focus on processes. In addition, they permit flexibility in design and the use of multiple sources and methods (Babbie & Mouton, 2001: 279; Denscombe, 2003: 30).¹⁹

¹⁹ Methods and procedures employed in this research correspond to those developed and utilised by Roe in *A Phenomenology of Collaboration in Contemporary Composition* (2007).

3.3 The Research Context

In 2011 the idea for my research was to commission a new work for horn quartet by a South African composer and to document the creative process concerning this work in conjunction with the establishment of the newly formed Cape Town Horn Quartet (CTHQ), of which I was a founding member. The horn quartet as a chamber music medium has not been extensively explored in terms of contemporary music idioms, although many works had been composed for it. In addition there appeared to be a paucity in literature concerning this medium. This project was thus aimed at exploring the potential of this ensemble combination in terms of composition and performance.

In order to substantiate and validate this experiment, it was decided to include more composers in this project, which would then become a multiple case study in new music for horn quartet. As Roe (2007: 91) suggested, a multiple case study provides a more convincing and broader understanding than single study. Central to this undertaking was the idea of composer-performer collaboration, as this would prove vital in the exploration of what might be for most composers and perhaps even for many horn players unknown territory.

As a result of organisational problems this project involving the CTHQ could not commence and had to be abandoned at the beginning of 2013 and my study was consequently broadened to include a variety of ensemble combinations involving the horn. It was an important development in terms of this research, since it created a space for the horn to be studied in various contexts, which is ultimately more relevant for the study of its contemporary use in chamber music.

An important consideration in this research was the selection of composers to commission, as this ideally had to display diversity in practice. Three composers of diverse experience levels who lean towards different compositional styles were chosen in order to provide a broader base for potential problems in horn writing. Anticipated levels in collaborative engagement were also considered as this could have an additional influence on the outcome of the research. The table below displays the diversity in the choice of composers according to the factors considered in the selection.

Table 3.1: Comparison of Commissioned Composers

Compositional criteria	Antoni Schonken	Keith Moss	Allan Stephenson
<i>Experience level</i>	Student: least experienced	Established: more experienced	Established: most experienced
<i>Experience in horn writing</i>	Very little	Fairly little	A great deal
<i>Compositional style</i>	Considerably experimental	Fairly experimental	Conservative
<i>Opportunity for in-person collaborative engagement according to geographical location</i>	Regular meetings	Few meetings	Occasional meetings

Further adding to diversity in practice necessitated a varied choice of instrumental combinations for the works that were to be commissioned. I wished to study the intricacies of the horn in the context of at least one standard and one unusual combination, and for logistical and financial reasons, limited to three or at most four players. The resultant combinations selected were:

- *Horn, oboe and piano*

This is a standard ensemble combination for which numerous works have been written, although only few are widely known;

- *Horn, alto saxophone and marimba*

This combination is unusual and there appear to be very few works for this medium;

- *Horn quartet (four horns)*

Playing quartets are very popular among horn players; however, there remains a need for original works of high quality among the multitude of arrangements for this grouping.²⁰

A significant element in this project was the collaborative engagement between myself and the respective composers, as this would inform both composer and performer concerning each other's practice. The horn presents its own set of compositional difficulties and it was anticipated that collaboration with a horn player would aid composers in this matter. However, new problems arise with such collaborations; these are mostly related to contextual dependency and

²⁰ More detail on selecting ensemble combinations will be supplied in the respective case studies that follow this chapter.

the specific proceedings necessary with each independent collaboration, which may vary immensely. The ideal proceedings were envisaged as in Table 3.2 on the following page.

Although this plan was followed to some extent in my collaborations with Moss and Schonken, each was unique in length, degree of communication and content because of the diversity of the compositions involved and the different geographical locations of the composers. The main part of the project extended from January to October 2013 and incorporated the commissioning of the new works, the composition process, individual practice sessions, rehearsals, practical workshops and a performance involving all three works. Stephenson's horn quartet did not completely fit this time frame as it had been composed in 2012 already, without the input of a performer, and was incorporated into the research only later. This work also received two full performances during the project as opposed to one performance by each of the other works involved. These factors presented a contrast to the other two more collaborative cases and thus fit the criterion for diversity in practice.

Table 3.2: Collaboration Procedure

Stage in creative process	Description	Composer	Performer/s
Prior to, or early in composition process.	One meeting to introduce the horn and discuss possible ideas for the work.	Questions on horn technique. Offer possible ideas.	Demonstrate capabilities of the horn: <ul style="list-style-type: none"> • Range • Articulation • Dynamics • Muting • Special effects Discuss possible limitations.
During composition process.	Meetings when necessary, to work on new material and find solutions where necessary.	Present performer with ideas, sketches or scores. Guide performer's experiments according to intentions.	Examine/play new material. Point out potential pitfalls Experiment with different techniques/approaches. Suggest revisions where necessary. Questions concerning uncertainties.
After composition process.	Workshop with composer and ensemble.	Evaluate new composition. Make changes where necessary. Guide the ensemble on interpretation.	Discuss difficulties. Questions concerning uncertainties. Further experiments.
	Selected rehearsals.	Evaluate work after revisions if relevant. Provide further feedback and suggestions.	Final concerns.

3.4 Research Methodology

This section will address the methodologies utilised to document the process outlined above and investigate composition, collaboration and performance relating to the horn in contemporary chamber music. Details will be provided on the most important data-collection methods, followed by an explanation of how the research was reported, including data analysis and the documenting of the case studies.

3.4.1 Data Collection

In this research a multi-method approach was utilised in terms of data collection as this is of importance in all kinds of case studies to aid in the validation of data (Babbie & Mouton, 2001: 282; Denscombe, 2003: 38). As each case study was intended to delve deeply into issues concerning horn writing, performance challenges and the interaction between composer and performer, this necessitated the use of a variety of data sources. The most important methods of data collection were sound recording, reflective journaling and interviewing. Additional sources that informed this research include informal discussions, emails, text messages and manuscripts of the new compositions.

3.4.1.1 Sound Recordings

In order to provide an accurate record of events as they progressed throughout the project, all relevant sessions including meetings with composers, workshops, rehearsals and interviews were captured by means of sound recordings. As note-taking was impractical during these sessions, recordings proved invaluable in providing the means for multiple stages of reflection, transcription of interviews and discussions, and constructing a detailed documentation of each creative process. In addition, it allowed the opportunity to pinpoint problem areas in the performance of each composition and measure the progress throughout rehearsals. Video recordings were also made of the respective workshops in order to visually capture the interaction between composer and ensemble; however, this did not prove to be of much benefit as a means of data collection in this research.

3.4.1.2 Reflective Journaling

Roe (2007: 101) noted that “Reflective writing provides a melting pot of ideas, thoughts and feelings that represents on the page a conglomeration of hunches, instincts and intuitions. It helps clarify one’s thinking and is an effective way of ‘cognitive housekeeping’”. Reflective journaling served as the main method for the collection of data in this study. Each collaborative session and rehearsal in this project was followed by written commentary, stating what had happened and

what my observations, thoughts and feelings were concerning the work done. Further reflective writing occurred throughout and after the project as further insights were formulated and a deeper understanding of relevant issues developed. These new developments were often precipitated by informal discussions with various people concerning my research. A particularly valuable reflective experience occurred when I invited a new-music enthusiast to join me in watching the videos of the respective workshops. Providing detailed commentary during the footage and questions answered by my guest encouraged me to verbalise my thoughts and opinions on this project. These sessions were also captured on sound recording and valuable points were later transcribed.

3.4.1.3 Interviews

Interviews conducted as part of this project were semi-structured, corresponding to qualitative principles whereby the interviewer and the interviewee essentially engage in conversation without implementing a specific set of questions (Babbie & Mouton, 2001: 289). Although specific lists of questions were set up in advance for composers and performers, they were mainly utilised as guidelines in order to direct the conversation to cover the various topics.

Composer interviews occurred in two different stages of the project and were planned as set out in Table 3.3 below. This plan was adapted according to the requirements of each collaboration. In the case of Schonken, with whom I had regular meetings including many discussions, it was not necessary to follow an interview plan as many of the relevant topics were covered in our conversations. Only a while after the performance did I arrange a more formal interview with him in order to cover any remaining matters or new questions that arose. My first interview with Stephenson took place after a collaborative revision session at his home. Topics for the second interview were addressed informally prior to the workshop a number of days before the October performance.²¹ In the case of Moss, topics related to the first interview were addressed throughout the course of our initial meeting at his home. The second interview was conducted via email two months prior to the performance.

²¹ An additional interview with Stephenson was conducted in public by my supervisor, Pamela Kierman, prior to the first performance of the *Miniature Horn Quartet* at the South African Horn Workshop in March 2013 (Stephenson, 2013b).

Table 3.3: Composer interview stages and topics	
Stage	Interview Topics
First interview: At the start of each creative process.	Previous experience <ul style="list-style-type: none"> • General • Horn writing Idiomatic writing <ul style="list-style-type: none"> • Definition • Implementation Collaboration <ul style="list-style-type: none"> • Experience • Views
Second interview: Towards the end of each creative process.	Reflecting on the completed work <ul style="list-style-type: none"> • Conceptualising the particular ensemble combination • Approach to horn writing Reflection on the collaboration <ul style="list-style-type: none"> • Advantages • Challenges Additional questions that arose from the respective cases

Interviews were conducted with each of the musicians who performed with me in the three new compositions and all, except for one, were held throughout the week prior to the performance. Topics addressed included: overall experience in performing the relevant work, technical and ensemble challenges, idiomatic writing and additional issues that arose from the particular work.

The purpose of the interviews, both with composers and performers, was aimed at supplementing my own reflections by broadening the context. Greater insights developed regarding the practice of composers and performers, which allowed me to gain more conceptual clarity. This inductive method supplemented my understanding of artistic research to a large extent.

Concerning transcription, the most structured of the interviews, which were the ones involving the performers, were transcribed verbatim from the recordings. The composer interviews, as they were more conversational, as well as other discussions with the composers involving demonstrations etc. were only partially transcribed verbatim where the information was of particular importance. My dealings with Schonken occurred in Afrikaans and therefore necessary portions of my communication with him were translated to English.

3.4.2 Reporting the Research

The way to report the research became a process of trial and error; there was no established example to follow in terms of a multiple case study such as the current research because of its broad nature. An initial idea was to report each case study as a chronological account of the respective creative processes and outcomes in order to provide a detailed perspective on a real-world situation and how musicians interact within their specific environment. Therefore, common themes related to the various cases could be discussed in a separate chapter. On the other hand (corresponding to Roe's case study layout), having a chronological report and the remainder described thematically would eliminate repetition of recurring contextual detail that may result. The first step, however, was to analyse the data, from which a plan would hopefully emerge.

Data analysis in this research was a relatively simple process which firstly involved sorting the reflective journal entries into different themes. As there was not an enormous amount of data in text format, the utilisation of coding software was not required. The largest amount of data concerned my work with Schonken and his composition, as he and I had numerous meetings throughout the creative process. After sorting the data concerning each case study into themes and sub-themes, a summary was compiled in bullet form, and the themes and subthemes most relevant to the research objectives were highlighted. After following this process with each case, a table was compiled, juxtaposing the three cases according to the relevant themes. This table assisted in conceptualising and planning the various case studies.

Data from the composer and performer interviews were not utilised at this stage as they would be incorporated into the case studies only later, where required. Additional data were sourced by means of emailed questionnaires with a number of local and international horn players. These interviews consisted of questions that arose throughout the research process, which had received little or no known consideration in the literature. The aim was that these data would assist in explaining, clarifying or validating the findings from this research.

On commencing with the documenting of the case studies, the plan was to structure all three in similar ways, each consisting of two sections; first, a chronological account in order to demonstrate in detail how the creative process evolved, then a thematic discussion, addressing the most significant issues that arose. Case study 1 (Schonken) was documented first, in considerable length, containing an immense amount of contextual detail. After writing case study 2 (Stephenson) in a similar manner, though substantially shorter, I moved on to case study 3 (Moss) and realised that my method of structuring created significant complications. Providing a detailed chronological account followed by a detailed discussion on specific issues inevitably

resulted in much repetition and possible confusion. The Moss case study was promptly revised to contain a short synopsis of the creative process, followed by a detailed thematic discussion. Case study 2 was immediately adapted to fit the same structure and this had satisfactory results. Case study 1 was still left in its original structure (though adapted and shortened), as my idea from the start was that this study, constituting the most extensive collaboration between composer and performer, should provide the reader with a comprehensive chronological narrative. However, as I later continued my work on Chapter 2, I gained more clarity concerning the focus of my research and I was consequently inclined to adapt case study 1 to be more concentrated and relevant to the research objectives. This ultimately resulted in a complete abandonment of the detailed chronological account. Thus, each of the case studies will provide an overview of the creative process in order that the reader may understand the time frame and order of events; this is followed by a detailed thematic discussion concerning aspects of technique, interpretation etc.

During the writing up process interview data from the research participants and external interviewees, together with the relevant literature, were continually reviewed and incorporated into the case studies where necessary. This provided more in-depth discussions, which led to a more theoretically concrete basis to support the problematic and broad nature of this method of research.

3.5 Conclusion

This research project was approved by the Research Ethics Committee at Stellenbosch University. For ethical reasons it was decided to have all performers involved in this project (apart from myself) remain anonymous. All composers and performers involved, as well as external interviewees gave formal consent to their participation in this research. Composers were asked if they wish to read their relevant case studies to check for ethical issues. Only one composer wished to do so, but had no objections after reading it.

The following three chapters constitute the case studies concerning the respective compositions and their relevant creative processes. Chapter 4 concerns *Rituals* for horn, alto saxophone and marimba by Antoni Schonken, and will highlight the challenges in working with an unusual instrumental combination and extended techniques. Allan Stephenson's *Miniature Horn Quartet* will be discussed in Chapter 5, with particular focus on the performance challenges related to the horn quartet as an ensemble. Finally, Keith Moss's *Trio No. 6* will be discussed in Chapter 6, displaying how a contemporary harmonic style can affect a horn player's practice.

Chapter 4

Case Study 1: *Rituals* for Horn, Alto Saxophone and Marimba by Antoni Schonken

4.1 Introduction

Early in 2013 I was considering different ensemble combinations for a new commission to form part of my research. Central to this research was the commissioning and performance of three new works and I preferred that at least one of the compositions would be for a less standard ensemble including the horn. During the initial literature study, I read a thesis titled *A Performance Guide of Selected Works for Horn and Mallet Percussion* by Casey Maltese (2011), which precipitated my consideration of a trio combination with horn and marimba. I had heard works for marimba combined with solo horn as well as with horn quartet in the past and the combination was appealing to me.

According to Maltese (2011: 6), percussion has played a significant role in contributing to the chamber music repertoire of the 20th century. The horn and mallet percussion (marimba or vibraphone) duo is a unique instrumental combination established fairly recently out of this trend and, although the repertoire for this combination is relatively unfamiliar, a number of significant works have been written for it, namely *Horn Vibes* (1984) by Verne Reynolds, *Sonata for Horn and Marimba* (1986) by Charles Taylor, and *The Call of Boromir* (1996) by Daniel McCarthy (2011: 8).

While contemplating a third instrument to complete the trio, I recalled a rehearsal of the previous year of the *Trio for Horn, Oboe and Piano* by Carl Reinecke. The oboist, a fairly versatile musician, attempted the oboe part on her soprano saxophone with surprising results as the two instruments (horn and saxophone) blended well together. In reflecting on this rehearsal, I felt inclined to commission a work for horn, soprano saxophone and marimba.

Through my research I encountered only one work for horn, marimba (or other mallet percussion) and saxophone, namely, Carleton Macy's *Prairie No. 6* (2008) (Macalester College, n.d.) but little information was available with respect to this work. Further research revealed little additional material apart from duos or trios in which the horn and saxophone feature alongside each other. The most significant of the works and, seemingly, the only one published is Paul Basler's *Vocalise-Waltz* for alto saxophone, horn and piano. This work, composed in 1996, was originally for oboe, horn and piano, but adapted on commission at a later stage (RM Williams

Publishing, 2012). *Echoes*, by Tyler Stampe (Stampe, 2013) is also written for the combination of alto saxophone, horn and piano, and Brad Eargle composed *Argument* for horn and alto saxophone (YouTube, 2010).

Once I had established the instrumentation of the work to be commissioned, the next step was to decide on the composer. Since the combination of horn, saxophone and marimba was relatively unusual and experimental, my decision was to commission a young composer with a keen interest in experimental techniques to undertake this task.

I encountered Antoni Schonken's work for the first time at a seminar he presented on his work in 2011 and was immediately impressed by his creative ideas. I also performed in one of his orchestral works and heard a number of his chamber works performed, all of which revealed innovation in my opinion. Since my research was to include a commission from a student composer, Schonken was my first choice, not only due to the competence he displayed, but also because he appeared to be the ideal candidate for working on extended techniques and unusual writing for the horn.

4.2 The Creative Process

In February 2013 I met with Schonken and proposed a commission with respect to a trio for horn, soprano saxophone and marimba. I expressed my interest in the use of extended techniques and new approaches to horn writing. He duly accepted the commission albeit somewhat uncertain about the instrument combination. He anticipated that the greatest challenge in working with this trio combination would be to find a sound paradigm in which the three instruments would be equal, and with each coming into its own. Schonken was open to the idea of collaboration and, since we lived in the same town, regular meetings would be possible.

The series of meetings that followed initiated with discussions concerning the composer's intentions with the work as well as the technique and potential of the horn. Schonken's approach to composition was thoughtful and methodical, and he was committed to using each instrument optimally. The composer requested practical demonstrations of certain techniques on the horn and sought greater insight into rapid tonguing, harmonics, muting, high range etc. As I demonstrated unusual techniques such as half-valve effects and tremolos, he was constantly developing and formulating new ideas, impressed by the versatility of the horn.

Later meetings involved the examining of new material, more demonstrations and discussions on issues that arose. When first presented with a section of the work, which was to become part of the fifth and final movement, my examination of the score revealed a number of technical

difficulties for the horn. This included the very high initial entry, repeated octave leaps and certain hand glissandos. These concerns were discussed with the composer, but only thorough practice would reveal whether they were possible for me to perform. In general the horn writing appeared to be accessible, but with sufficient challenges to make it interesting. In this meeting I also noticed a change in instrumentation from soprano- to alto saxophone.²²

More new material followed, sometimes only consisting of short sketches to try out and find the best approach. During my practice sessions some uncertainties arose regarding notation and interpretation as well as certain technical concerns such as endurance. Schonken was helpful in answering questions and receptive to my suggestions. I played selected passages to ensure that both performer and composer were in agreement.

As Schonken was initially challenged by the idea of writing for this specific trio combination, he wanted to find a way to bring the winds and percussion “closer together”. His solution for the problem was to use special effects. In one session the composer requested that the saxophonist and I demonstrate and attempt certain extended techniques such as air sounds and percussive effects. Although I had at some stage in my musical career experimented in this regard for personal amusement, I had never considered that these techniques would be incorporated into a composition for horn, and I was intrigued as to how the remainder of the Schonken’s trio would unfold.

When rehearsals commenced in August, only the fifth movement had been completed, but was to be preceded by four very short movements, which Schonken was still working on. The composer, who attended the rehearsal, expressed amazement at how well the three instruments blended together, which was not what he had anticipated several months earlier.

At a later rehearsal we were presented with the rest of the work which required the use of several extended techniques for all three instruments. The production of air sounds required some experimentation in order to achieve the effects that the composer had anticipated. Incorporating air sounds and different percussive effects into our playing was challenging. In addition, the entire piece was difficult to put together as it posed numerous timing issues and we had to resort to having regular rehearsals in order to acquaint ourselves with the music and unusual techniques.

The workshop occurred two weeks before the performance in the Endler Hall, Stellenbosch, where it would be performed, and the purpose was to test Schonken’s new work with its innovative combination of instruments and inclusion of unusual effects. The session commenced

²² Schonken explained that he believed the alto saxophone would partner better with the horn and could allow for greater opportunities for performance, since alto saxophone is more frequently played as opposed to soprano saxophone.

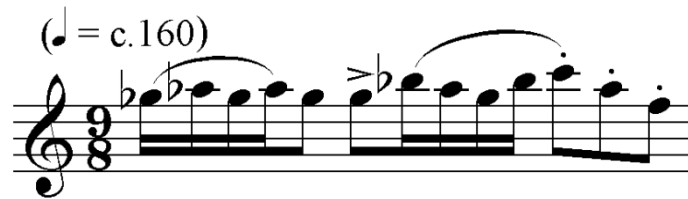
with a play through of the entire composition, followed by intensive work on each movement. The composer had many suggestions concerning interpretation including dynamics, articulation and phrasing. Balance was a key factor addressed that day, and experimentation with the stage setup resulted in a new formation which resolved a number of issues. The air sounds produced by the horn and saxophone were noted to be very effective in the hall and overall the composer was pleased with the outcome of the work thus far.

The two remaining rehearsals were devoted to final touch-ups and becoming more comfortable with the piece. Schonken's work posed a number of new challenges to all three performers: high technical demands were set for each player, which were initially met with apprehension; the music required a paradigm shift, calling for sounds and effects unusual for our instruments; and the particular trio combination was a fresh experience with new aspects of ensemble playing to consider. Through a series of seven rehearsals, the initial obstacles gradually became less daunting and the music was allowed to grow on us.

4.3 Technical Issues

The horn part of *Rituals* represented a new and fresh encounter for me in terms of technique and style. Having favoured the more traditionally characteristic solo horn parts by Mozart, Beethoven, Brahms and Strauss for a long time, I had not gained much experience in playing contemporary music. When I first practised my part for *Rituals* (at that stage only the fifth movement), I was faced with many passages that I found to be unusual for the horn. I also found the part somewhat disjointed, with many different things happening in a short span of time, lacking the longer middle register lines that are common to traditional horn music. The part did not correspond to my concept of a horn part in look, sound or feel, and this was something I had to adjust to.

The final movement includes many fast running passages that are not very well suited to the horn, particularly in the keys they are written in such as G-flat major, resulting in awkward fingering. The passage following in Figure 4.1 is a good example of unusual horn writing. Not only is it difficult to play at the speed required due to the high tessitura and the very closely spaced harmonics, but it will not result in a "musical" effect even if played well. The material from bar 72 to 76 is very similar in effect, though easier to play. The octave leaps from bar 92 to 95, which will be discussed in detail later, are very difficult to play accurately and not ideal for the horn.

Figure 4.1: Schonken, Rituals, mvt. 5, b 68

The section from the beginning of the fifth movement to bar 99 (partially repeated from bar 138 to the end), which includes the examples above (Figure 4.1) do not seem to reflect idiomatic writing for horn for the most part. However, when considering the musical context, one finds that it is written very effectively indeed. This section has the character indication: “Out of control. Crazy!” The composer noted that he required very “unmusical” playing, creating a “barbaric noise”. The very writing which normally leads to undesirable results on the horn now becomes appropriate for creating the anticipated musical, or rather unmusical, effect. Should other wind instruments such as bassoon, clarinet or trumpet play this part, it would probably sound uncomplicated and “normal” while, when played by horn, creates a wild and raucous sound. The middle section (bar 100-137) does not display the more familiar characteristics of the horn and poses certain technical challenges for the player. A number of times the player has to move quickly between distant registers, which can be awkward due to the substantial tension changes in the embouchure, but this becomes more comfortable with practice. The running passages between bars 117 and 121 are particularly tricky to execute cleanly, however, as with earlier ones a wild effect is desired and accuracy is not of the utmost importance, according to the composer. While this section of the work does not demonstrate the best writing for horn, it displays to some degree the instrument’s enormous versatility, from long legato lines in the low register (bar 103) to soft taunts in the higher register (bar 106) to wild bursts of energy (bar 121). The use of the mute also expands on the timbres that the horn can produce.

The first movement did not pose any unique technical problems and, although it was tricky to play certain intervals, was fairly appropriately written for horn. The inner movements of the work consisted mainly of non-playing techniques, which will be addressed later. The conventional playing in these movements raised no new issues and need no special mention.

4.3.1 Balance

When Schonken started to compose this work, he had the perception that the marimba had a soft, “spacy” sound, with considerable delay, while the winds were stronger and more focused. This was one of the reasons why he was initially uncertain about this combination and it also influenced my own expectations regarding balance.

However, when rehearsals commenced, I found the marimba and saxophone surprisingly loud, which necessitated greater projection from the horn and demanded much energy. The outer parts of the fifth movement were particularly difficult in this regard, as it required loud forceful playing from the whole ensemble. In fact, the composer noted that he kept these energetic sections short, as he understood that they were not easily sustainable for longer periods. The horn part includes certain very intricate passages, which became extremely taxing and risky when extra effort was required in order to improve projection. In the first movement the horn part is marked one dynamic lower than the other instruments in the loud sections – *f* as opposed to *ff*. During the workshop in the Endler Hall the composer noted that the horn did not project well and this was solved by playing *ff*.

It is interesting to note that my findings regarding horn and marimba balance contradicts that by Maltese (2011: 51), who noted that the horn can easily overwhelm the marimba in terms of volume. It was suggested that the volume and timbre of the marimba are usually matched by comfortable dynamics in the horn. Although no explanation for these contradictory results could be found, I assume that there are a variety of variables that could influence this such as the properties of the instruments used, the natural sound and/or technique of the players, and the properties of the venue.

Another problem was caused by undesirable internal balance in our initial stage formation with the saxophonist and me facing each other (see Figure 4.2). The part of the work that suffered most as a result was the slow section of the fifth movement, as metre and tempo within the ensemble had to be consistently maintained. This was no easy task as semiquaver runs by the saxophone and muted horn were written a semitone apart, with little rhythmical support from the marimba. The saxophonist and I struggled throughout to hear each other through the dissonance.

At the workshop, after several failed attempts to tighten up this section, I suggested that the saxophonist and I switch places. This could allow greater overall projection for the horn, of which the bell would then face the back of the stage, resulting in more direct reflection towards the audience. The section was repeated, not with staggering results, but we continued to the end of the movement. The composer noted that the horn *did* project better in its new placing, although the saxophonist was not comfortable with the new placement.

It was decided, jointly, to move the marimba to the left of the stage, diagonally, with the horn on the right and the saxophone in the middle, next to the horn, facing the audience (see Figure 4.3). This new placement enabled saxophonist and horn player to hear each other clearly, which allowed for synchronicity in running passages. The current setup would also provide the audience with an unrestricted view of the marimba player, which was particularly pleasing to the

composer, as the visual element in this work also formed part of the compositional outcome he envisaged. The placement of players was possibly the most important aspect to evolve from the workshop as it made a significant difference to both the ease of performance for the ensemble as well as projection to the audience.

Figure 4.2: Horn, Saxophone, Marimba – Original Stage Formation

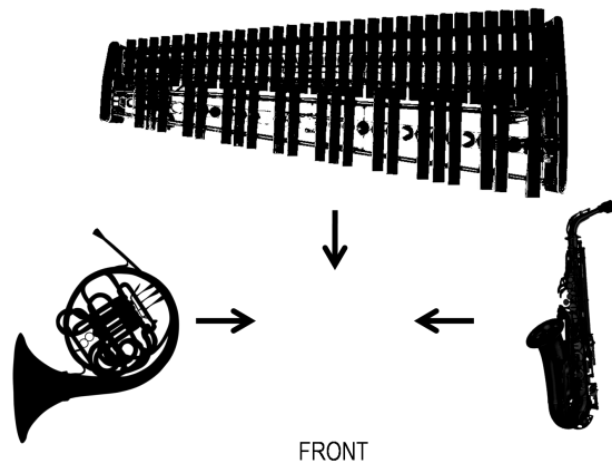
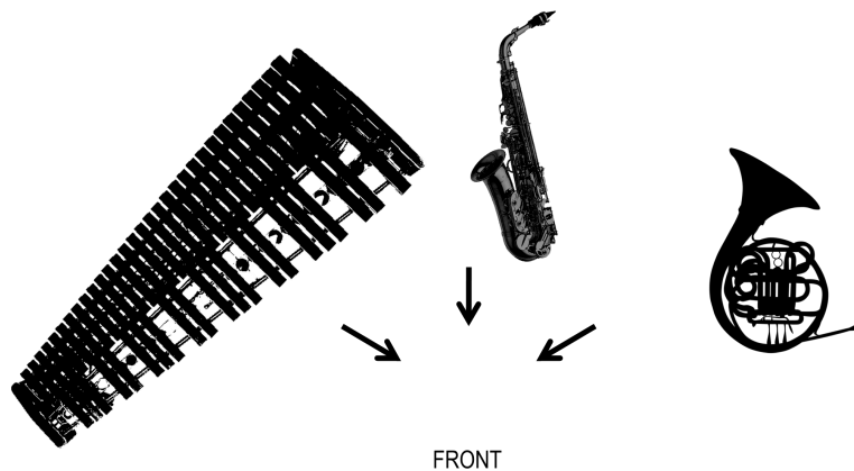


Figure 4.3: Horn, Saxophone, Marimba – New Stage Formation

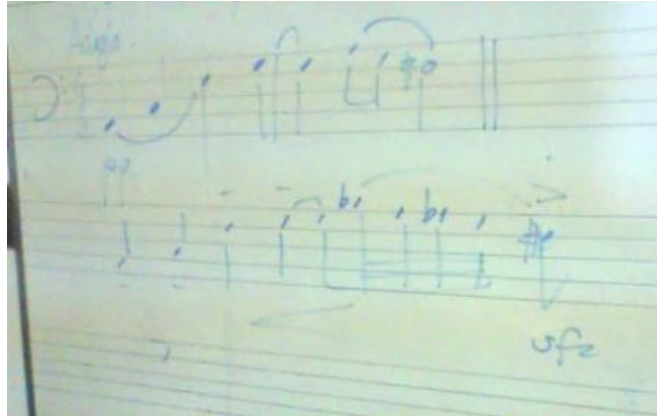


4.3.2 Muting

A key issue in this work was the use of muting techniques. The fifth movement required extensive use of a brass mute (also known as a transposing mute or stopping mute). When first demonstrating different muting techniques to Schonken early on in our collaboration, he was intrigued by the sound of soft playing using the brass mute. In a subsequent meeting he showed

me material from the slow section of the fifth movement and asked whether it could be played using hand stopping.

Figure 4.4: Schonken, Rituals, sketch material from mvt. 5



The passage notated on the board (Figure 4.4) during the course of our meeting was on the low side for effective hand stopping as intonation is difficult to control in this range of the horn (Boldin, 2007: 5). An extract from our dialogue provides further detail:

Antoni Schonken: [writing on board] *How would this work for you if you have to hand stop it?*

Neil Smit: [trying] *Ugh, it's awkward. I wouldn't do that. Since I'm playing hand horn these days, I just want to try half stopping.* [attempting half stopping] *That is half stopped.* [inserts stopping mute and tries out] *How do you like that sound?*

AS: *That is actually exactly the sound I am looking for. You and the saxophone are two octaves apart.*

NS: *With the saxophone, I just think you will barely hear the horn. The saxophone will be quite resonant in that range [2 octaves above the horn] and this thing [the mute] will not resonate well.*

AS: *I think it will be fine, and if not, I will put the sax another octave higher in the altissimo range. Then the sax will be just as soft as you.*

NS: *Unless I play a bit louder.*

AS: *It's quite an eerie sound...*

NS: [demonstrating louder playing]

AS: *Because I think this can blend very well with the sax. As a sound complex, I think it will work very well.*

Smit-Schonken, 2013: Meeting 6

Hand stopping in the lower range of the horn (below c') is problematic for many players, as the quality of sound and intonation is dependent on the size and shape of the hand, which can vary considerably from player to player (Hill, 2001: 30). This can be solved by using a brass mute as the way in which it closes off the end of the bell is similar to that of a normal straight mute. The sound produced when using a brass mute is much the same as hand stopping, with a slightly more open sound and fuller in volume (2001: 30).

My concern was for the audibility of the horn while using the brass mute in the low register, two octaves below the saxophone. Sound produced in this register using a brass mute tended to lack clarity when playing softly. In my personal experience, as is the case with hand stopping, the brass mute is most effective when used at strong dynamic levels in order to achieve a piercing, nasal sound (Schuller, 1992: 68), and is less effective in soft playing, as required by Schonken in this passage. Projection in the lower range of the horn is also lessened considerably more by a mute than in the higher range (1992: 69). In order for the horn to be heard above the saxophone and marimba, while playing with a brass mute, which impacted sound projection and focus in the low register, the horn player would have to compensate, which could result in a thin, piercing tone. This would be contrary to the effect desired by Schonken, and I was convinced that the use of a straight mute in this passage would solve the problem.

Experimentation with the straight mute produced an entirely different sound, and although Schonken added no commentary at this stage, it was clear it had not produced the effect he desired. He continued writing on the board, this time higher up in the range, also requiring stopping. I suggested hand stopping for the higher range as, in my experience, it tended to produce a warmer sound than the brass mute. Schonken, however, still had a preference for the sound of the brass mute.

At our next meeting the composer handed the completed horn part for the entire fifth movement to me. The middle section required a brass mute for much of its content, which included some of the material we had worked on in the previous meeting. While practising this part, I was once again sceptical about the use of the brass mute because of the impact it could have on balance. There were a number of semiquaver passages (see Figure 4.5) higher up in the range which proved awkward and strenuous to play neatly and accurately with the brass mute. Since playing with brass mute requires mainly the use of the F side of the horn, as is the case with hand stopping (Boldin, 2007: 5), it necessitates more fine control and effort to play than the shorter tubed B-flat side would. This passage also lies in a register where the partials of the F side of the horn are situated very closely together, leading to a higher risk of missing notes. It was very challenging to play these passages smoothly and evenly.

Figure 4.5: Schonken, Rituals, mvt. 5, bb 110-113

At the first rehearsal with the saxophonist, my suspicions were confirmed. I could barely hear my own playing in both the lower register and in the higher semiquaver passages, while using the mute. The fast high passages were particularly awkward as the saxophone was either a semitone or a tone apart from the horn at any given time. Further experimentation, in my



individual practice session, using a straight mute, seemed to make the part more comfortable to play and I attempted this at one of the ensemble rehearsals in order to test how it would blend with the saxophone. Projection improved in the low passages, and it was considerably easier for me to play the semiquaver passages smoothly and effortlessly. The tone of the straight mute blended better with the saxophone and the balance between the two instruments was more appropriate.

Playing the horn with a brass mute was a strange combination with saxophone and seemed ineffective to me. In addition, use of the straight mute would avoid transposition to an awkward key. Schonken arrived and listened to the piece, and still preferred the use of the brass mute as he favoured the peculiarity of its sound, which was not possible with the straight mute. He suggested that he would prefer to adapt the saxophone part and retain the use of the brass mute for the horn passages. I once again explained my concern in this regard, particularly since the writing was not suitable for any kind of stopping technique. Schonken suggested the final decision be deferred to a time closer to the performance.

My eventual decision was to use the straight mute, contrary to the composer's wishes. My reasoning to Schonken was that the resultant effect was largely overshadowed by the immense effort required to play the passages in which the brass mute was required. He accepted my wish to play with the straight mute and noted that he had not fully comprehended the difficulties posed by using the brass mute. Schonken later communicated that the resultant effect, although not what he had anticipated, still proved to be effective. He added that he respects an experienced performer's knowledge of his instrument and is receptive to suggestions (Schonken, 2014).

4.3.3 *Octave leaps*

AS: *I wanted to ask you: octave leaps, as you can probably see there are numerous in this piece, are they easy or hard?*

NS: [paging through the score to look for octave leaps] *No, they are fine. One can easily wangle them. It will take some practise, but it is not at all impossible.*

Smit-Schonken, 2013: Meeting 5

How I underestimated the difficulty of this passage! As I have a fairly flexible technique, this passage (corresponding to some extent to bars 92-96 in the revised addition) did not appear to be very demanding at first glance, although I was aware that it would require thorough preparation. The greatest challenge was the register; g" and higher are strenuous to play and accuracy is not assured because of the closeness of the upper partials.

On my first inspection of this passage, neither the speed at which it had to be performed nor the context in which it appeared was fully comprehended. Fast-moving slurred octaves, although not unusual for the horn, were particularly challenging in Schonken's composition as several occurred consecutively at great speed and built on a scale pattern. The passage was preceded by material which required considerable energy to play and contained very few rests, which contributed to the challenge of this passage. Playing this passage on its own was less difficult, but when incorporated into the rest of the movement, became problematic. The discussion with Schonken on this matter:

NS: *What worries me a bit is there where the octaves start. This is the most difficult part, to play it accurately.*

AS: *Yes, I thought so!*

NS: *It is not impossible. I would just like to have more rest before that section. The stuff before it is quite continuous playing which takes quite a bit of energy and then I just don't feel that I have the control that I need to play the octave section. It takes much fine control and concentration to execute it. So if there is at all a way you can put in more time before that section...*

AS: *How much time would you want still?*

NS: *Even if it is two bars, it should give me enough time to have a breather and get my strength together again.*

AS: Okay, that would be possible. One can easily give something for the marimba or even for marimba and sax and perhaps put in something more antiphonal. See, when I wrote it, I was not so sure about it, but then I showed it to you and you said it's quite do-able. I'm glad you're telling me, because I wondered whether it would be achievable in that context.

Smit-Schonken, 2013, Meeting 6

Schonken noted that this section could be played “less musically”; the saxophone and horn are required to make “a barbaric noise” and accuracy was not of the utmost concern. This was somewhat reassuring and taught me that one should not be hasty in judging the difficulty of a passage – underlying issues only become apparent through thorough examination and practical testing.

At our next meeting Schonken provided me with my own part and I noticed that the octave leap section (bars 92-96, repeated bars 152-156) had been shortened and preceded by more rests. This was a substantial improvement and, although still challenging to play, it was no longer of major concern. Again, I was prompted to reflect on the fact that, in my opinion, after much rehearsal, the effectiveness of the passage was not proportionate to the effort required to play it. As the marimba and saxophone had very loud dynamic markings in this particular section, it would be difficult for the horn to project adequately, particularly with the added difficulty of technically challenging writing. It was appreciated, however, that the composer was open to my suggestions and made an effort to accommodate me.

4.3.4 Glissandos

As there are various kinds of glissando techniques used on the horn, for the sake of clarity, I will differentiate between “hand glissandos” and “lip glissandos.”

Hand Glissandos

The half-step glissandos indicated from bars 79 to 84 (Figure 4.6) and from bars 139 to 144 may seem to be unusual writing for the horn, but in fact the right-hand technique used here and its resulting colours are reminiscent of the hand horn. They are executed by changing the position of the right hand in the bell while the fingering (in the left hand) remains unchanged. The notes indicated with (o) are to be played with the normal or “open” position of the hand, while notes marked with (+) are to be played “stopped” or by closing the bell. The gradual movement of the hand from the open to the stopped position results in a slide effect. Schonken’s notation for indicating these half-step hand glissandos are not ideal as the (+) refers to full stopping in horn terminology, while this technique in fact requires the use of half stopping, indicated by (\oplus). Hill (1983: 21) explains:

Three-quarter stopped (\oplus) (often referred to as half stopped or echo horn) is simply a lowering of the pitch one half step [semitone] from the harmonic being buzzed and fingered by the hornist. This causes a gradual descending glissando if done slowly. Stopped horn (+), when in a fully closed position causes the pitch being buzzed to sound the harmonic one half step above the next lower harmonic of the same fingering as the original pitch.²³

Simply put, half stopping lowers the fingered harmonic by a semitone and full stopping lowers it to one semitone above the next lower harmonic. Half stopping, therefore, is the appropriate technique to use for semitone hand glissandos as required in this work. It is evident from the extract below that, due to the ambiguous symbols, I was somewhat uncertain as to the exact effect Schonken desired in these passages.

NS: [figuring out fingering and hand position for glissandos] *You want a clear slide from the one note to the next, yeah? So then I will just have to stop it from the normal fingering.* [playing first glissando] *Is that okay? But then it won't be fully stopped.*

AS: *No, that is fine – it is just for that slight change in sound.*

NS: *Because I wouldn't be able to play the second note full stopped without changing the fingering and then there would be no gliss.*

Smit-Schonken, 2013: Meeting 5

Looking ahead to bars 81 and 84, I thought that the three stopped quavers that followed the glissandos should be played fully stopped as the somewhat dull sound of half stopping would not be effective in this range accompanied by the activity of the saxophone and marimba. At this stage, however, I was still somewhat ignorant as to the workings of hand glissandos and needed to experiment further.

NS: [trying out bar 81] *I take it you want a full stopped sound there.*

AS: *If you can.*

NS: [trying some more fingerings] *I can't see how I will make a gliss and end on a full stop. I will go experiment with it and see if I can find something that works.*

AS: *Otherwise I'll have to take the glissandos out.*

Smit-Schonken, 2013: Meeting 5

²³ Hill (1983: 21) also added that “This is thought of by the player as a sharpening of the pitch by one half step for fingering purposes”. For this reason full stopped passages are transposed a semitone lower by the performer.

Figure 4.6: Schonken, Rituals, mvt. 5, bb 79-81

During practice sessions I experimented in order to find a way of playing the glissandos in bars 81 and 84, ending with three fully stopped quavers. I soon realised that this was technically impossible, but had another idea. As the glissando leads with a crescendo straight into a *subito p*, I thought I could play the quavers fully stopped using an alternate fingering, but very lightly articulate the first one. This way one would still hear a glissando effect, but not notice the slight interruption caused by the change in fingering. This was easier said than done and it required very fine control in order to co-ordinate the working of the right hand in the bell, the tongue for the light attack, the left hand to change the fingering and the breath to produce a convincing crescendo followed by a *subito f* – all with perfect timing.

At our subsequent meeting I demonstrated both this idea and the much simpler method of using half stopping to the composer. He was content with the latter, noting that it had enough of a “sting” and that the sound difference compared to the open horn was sufficient. I brought up the topic again at our first rehearsal and asked whether he would prefer a fully stopped sound and less emphasis on the glissando in those bars or *vice versa*. As I initially expected, the half-stopped quavers did not project well above the marimba and saxophone. The composer emphasised that the glissandos were the most important element in the passage and I continued playing it as the composer desired.

Symbols were discussed at some point and Schonken considered, as Hill (1983: 21) suggested, the use of the more correct yet lesser known symbol (\oplus) for the sake of clarity. He finally settled, however, for the more common symbol (+), leaving the interpretation of it to the discretion of the player.²⁴

Lip Glissandos

Lip glissandos (normally just referred to as glissandos) are played by using lip motion to slide across the notes of the harmonic series. This can be achieved on any of the valve combinations on both the F and B-flat horns. Sometimes the composer writes out the notes of a particular harmonic series when requesting a glissando. A glissando indication with a line as is commonly

²⁴ Glissandos with full stopping (+) are also used, but composers should familiarise themselves with all of the various overtone series and related fingerings (Hill, 1983:21).

used with other instruments leaves the choice of harmonics to the discretion of the player. Questions concerning the glissandos in this work were mainly aimed at notation – whether they should be written out or simply indicated with a line. In both instances (bars 96 to 98 and 133 to 134) Schonken wrote out the notes of the harmonic series which would be most suitable between the start and end notes of the glissandos.

Figure 4.7: Schonken, Rituals, mvt. 5, bb 96-99



When he enquired whether I prefer bars 96 to 98 to be written as such, I noted that it was dependent on the effect for which he was aiming. The glissando from f' to f'' could easily be played on the open B-flat side, which would provide the notes f' a' c'' $e\text{-flat}''$ f'' – sufficient for a fast glissando. When played on the F side using only the first valve, as it is written, the resultant sound tends to be more wild and brassy. Schonken preferred the latter as it suited the “out of control, crazy” character of the movement and kept to his original notation.

I played the glissando from bar 133 to 134 (Figure 4.8) for Schonken in one of our meetings as I was uncertain as to what exactly he desired. He suggested that I start the glissando in a slow and controlled manner and speed up to the top, not stopping at the g'' , but continuing as high as possible. I enquired as to the desired clarity for the first note (g), and whether the g b d' f' at the beginning of the glissando had any connection with the harmony. This concerned me as the g would be very sharp when played on first and third valve as the written harmonic series suggests.²⁵ He answered that there was no connection with the harmony, but that he would like the glissando to start neatly (thus with a clear sounding g). I decided to simply correct the intonation of the g with my right hand and suggested that he use a conventional glissando line between the starting g and the highest note. Schonken decided, however, not to amend the notation of the glissando.

²⁵ The three valves are designed to each lower the pitch of an *open* harmonic respectively with a semitone, a whole tone and a minor third. When valves are used in combination, however, tuning is somewhat compromised and specifically the combination of first and third valves or of all three valves results in the pitch being extremely sharp (Farkas, 1956: 17).

Figure 4.8: Schonken, Rituals, mvt. 5, bb 133-134

4.3.5 Air sounds

Air sounds on brass instruments are very popular among composers (Hill, 1983: 74). Schonken required the use of these effects for the saxophone and horn in four of the five movements. Instructions for these effects were provided with the score, but due to their inadequacy in specifying the method to be used, the performer, as Hill (1983: 74) suggested, should experiment to find the most effective method of producing the desired sound.

The first movement of Schonken's trio requires an air sound only on the last note for the horn, marked *sforzando*. The general performance notes to the piece indicate that this note should be forceful and *staccato*. Through experimentation, I discovered that the loudest possible air sound I could produce with the mouthpiece still in the horn required of me to blow straight into the mouthpiece from a distance of approximately 20 mm. The blow had to be sharp, focused and forcefully articulated with the tongue.

The air sounds required for the other three movements were not meant to be of the same quality as the forceful blow in the first movement, but of a softer and deeper quality. They also required a change of pitch. Simply blowing through the horn with the mouth against the mouthpiece created no resultant pitch change, and I thus had to attempt these with the same technique as in the first movement, but with less air. The sound emitted from my mouth could vary slightly in pitch by changing the shape of the mouth cavity, as Schonken suggested in his instructions. It was, however, impossible to make this sound resonate through the instrument – the only sound emitted from the horn was a constant, deep wind sound.

I was very sceptical about the use of the air sounds as I did not expect them to be of much effect in the Endler Hall, where the work was to be performed. The effects created by the saxophone were somewhat more pronounced and different key combinations had the ability to change the pitch to some degree, but even so, I did not find it particularly effective. Yet, on listening to the recording of the rehearsal, I was surprised at how attractive it sounded. The general sound created was effective even though there was hardly a perceivable change in pitch. According to

Hill (1983: 74), it is not possible to produce changes in pitch through “white noise”²⁶ as it theoretically already contains all pitches. He suggested (1983: 74), however, that “slight timbral changes and amplitude adjustments could be used in such a case.”

The ensemble met with the composer to work on the extended techniques which we had rehearsed; he was satisfied with the effect of the last note in the first movement, but for the remainder of the movements required that I blow directly into the horn. As noted previously, this would have little effect, and Schonken enquired as to whether I could blow over the rim of the mouthpiece much like one would blow over the top of a bottle. I had not attempted this before and the effect was similar to what I had previously been doing, but with a slightly fuller resultant sound from the horn. The composer liked this effect and I used this method for the remainder of the work, although it did cause some difficulty in the third and fourth movements where air sounds were alternated with normal playing. In order to blow across the rim of the mouthpiece, I had to hold the horn flat against my chest, which required a quick change of position of the instrument between normal playing and air sounds – a somewhat tricky manoeuvre. This proved to be even more awkward in the third movement, where I had to tap the bell while blowing air over the mouthpiece (see Figure 4.9; tapping is indicated with cross-headed semiquavers).

Figure 4.9: Schonken, Rituals, mvt. 3, bb 37-40

The horn had to be held in such a way that I could comfortably tap my finger nails on the side of the bell, which meant that neither my left hand nor right hand was in its normal playing position. Fortunately these issues were not of major significance and were overcome by many repetitions of the music.

²⁶ White noise is essentially what is produced with air sounds (Hill, 1983: 74).

4.4 Summary and Findings

My collaboration with Schonken was extensive as a result of the experimental nature of the work and consisted of a series of meetings over a period of six months, followed by several rehearsals and a workshop. As the new work was to incorporate less usual writing for the horn, it was necessary for the composer to consult me during the composition process. These sessions were supplemented by practical demonstrations, technical discussions and experiments as well as questions of my own, which resulted in a number of revisions. Some of the rehearsals were attended by the composer and were accompanied by further discussions and experiments for the whole ensemble. The workshop provided a final opportunity for the resolving of compositional and performance problems, and proved of considerable value in finding an appropriate stage formation. The main focus in the creative collaboration concerning *Rituals* was my collaboration with the composer, which was significant in establishing effective writing for horn and a convincing rendition of the work. Because of the difficulty of putting the work together and incorporate extended techniques, most rehearsal time was devoted to technical aspects of the performance.

Table 4.1 provides an outline of the findings of this case study. The next chapter concerns the creative process around Allan Stephenson's *Miniature Horn Quartet*.

Table 4.1: Findings related to Case Study 1: *Rituals* by Antoni Schonken

Composition and horn writing

- Unusual writing for horn, which might not be perceived as idiomatic and may normally result in an undesirable quality, can potentially be used to great musical effect.
- The resultant blending and balance of a particular instrumental combination could end up being different from what the composer initially anticipated.
- Fast-moving passages and low-register playing can prove particularly troublesome with the use of the hand. Using a brass mute is not always an effective solution.
- Transposition for hand-stopped passages can result in awkward keys that should preferably be avoided.
- Setting technical demands which are ineffective in relation to their physical demands should rather be avoided by composers.
- Insufficient knowledge concerning horn techniques, such as glissandos, can result in incorrect notation, which can be confusing to the player.
- Using different harmonic series on glissandos can result in slightly different effects.
- Changes in pitch in relation to air sounds are not possible on the horn.

Collaboration

- On first viewing of a manuscript, the difficulty level of isolated passages may be inaccurately judged by the performer, as underlying issues and the influence of the context may become apparent only through thorough examination and practical testing.
- Collaboration can be beneficial for finding appropriate methods to produce special effects.
- Revisions can result in a more comfortable and rewarding performance of a work.
- Interacting with a composer can result in the elimination of uncertainties regarding notation, articulation, dynamics and other aspects of interpretation.

Performance

- A horn's ability to project can be affected by its positioning on stage.
- Experimenting with ensemble stage configuration can result in a vast improvement in the performance, as internal balance is of the utmost importance.
- Changing to a different, more appropriate muting technique may compromise on the composer's initial wishes, but can still have effective results.

Chapter 5

Case Study 2: *Miniature Horn Quartet* by Allan Stephenson

5.1 Introduction

My interest in horn quartet music started in about 2003, when I discovered recordings by the *American Horn Quartet*.²⁷ I was astonished at the brilliant technical ability and refined musicianship of this ensemble. Throughout my career as a student and professional horn player, I have occasionally had the opportunity of playing in horn quartets, usually at social gatherings with fellow horn players, and rarely ever in more formal performance settings. In 2011 I managed to get three capable players together to form a horn quartet with me, aiming at more serious playing. This ensemble, known at the time as the Cape Town Horn Quartet (CTHQ) soon became the focus of my research.

Initial research revealed that the first compositions for horn quartet emerged during the early 19th century with the standardised use of four horns in orchestral music (McCullough, 1991: 31). These pieces were largely written for pedagogical use (1991: 33), but towards the late 19th century numerous collections of arrangements and transcriptions were produced for light entertainment purposes. In both Europe and America these collections were typically performed by orchestral horn sections, hired to play at weddings, funerals, birthdays and other events (1991: 35-36).

As the horn quartet gained wider audience appeal, composers in the 20th century began to write more serious music for this medium (McCullough, 1991: 36-37). Paul Hindemith wrote his *Sonata for Four Horns* in 1952, which is considered to be the first masterpiece written for horn quartet (1991: 38). This led the way for the horn quartet to gain increasing significance in the second half of the 20th century, most notably in the compositions of Sir Michael Tippett, Bernhard Heiden, Verne Reynolds, Kerry Turner, etc., stimulating greater compositional complexity and higher levels of artistic sophistication from the players of the ensemble (1991: 38; Reel, 2010: 148).

Currently the horn quartet continues to be an important genre in wind chamber music (McCullough, 1991: 38) and there is an abundance of arrangements and original compositions for this medium. However, there is still a lack of material of significant quality and stylistic

²⁷The AHQ started performing in 1982 and has since then presented well over five hundred performances and master classes. They tour worldwide and have already produced ten CDs in this genre (American Horn Quartet, 2014).

variety in horn quartet writing (Turner, 2011). At the time of commencing this research I was not aware of any horn quartet composition by a local composer. This prompted me to commission various South African composers to write for horn quartet and among my potential choices was Allan Stephenson.

My first encounter with Stephenson was in 2002, when I was hired as an *ad hoc* horn player by the Cape Philharmonic Orchestra, where he was a member of the cello section. I met him regularly over the years while performing with the orchestra and he always seemed interested in my musical activities. In 2009 I took on the challenge of learning his horn concerto, which I had desired to play ever since I heard it for the first time in a radio broadcast in the late 1990s, performed by my former teacher, Peter Amon. Stephenson's compositions are often broadcast by a local classical music station and, as a result, are familiar to me. I performed his horn concerto in September 2009 during a music competition, which took place in Bloemfontein. I enjoyed Stephenson's writing for horn as it was challenging to play, yet not inaccessible, and displayed a thorough knowledge of the unique features of the instrument.

5.2 The Creative Process

Unlike the collaborative process with Schonken, which was extensive, my collaboration with Stephenson comprised only two meetings. The first was a revision session, which occurred about a month before the first performance of the work, and the second was a workshop, which took place close to the second performance of the work.

My collaboration with Stephenson proceeded somewhat differently to the meetings with Schonken and Moss for a number of reasons. Perhaps the most significant difference was that Stephenson was not formally commissioned by me to write a horn quartet, but responded, without my knowledge, to the mere suggestion of a commission. Furthermore, he completed the *Miniature Horn Quartet* without any consultation with me; as a result, there was little possibility for collaborative work, as was the case with the other two compositions. A further difference from the other works was that there were two full performances of Stephenson's work, and the composer had the opportunity to hear the work performed before he worked with the performers at the workshop.

The inception of the work occurred in the beginning of 2012 when I met Stephenson after a concert, which took place in the Endler Hall, Stellenbosch, where one of his works was performed. We spoke about my research project and I notified him that I would perhaps be interested in commissioning a piece for my horn quartet. In June Stephenson phoned me and requested my email details, as he wished to send me a horn quartet which he had finished

composing and asked whether I would study it and check for any problems. This was surprising news to me, as I had not anticipated this, and shortly afterwards Stephenson emailed a Sibelius file of the *Miniature Horn Quartet*, which I immediately listened to and viewed. It was clear, on first viewing, that Stephenson had a comprehensive understanding of the horn and, although he had never composed a horn quartet prior to this, clearly understood the timbre, range and characteristics of this medium.

I had hoped to perform the work with the CTHQ at the fifth annual national symposium of the South African Horn Society, which took place in August 2012 in Kimberley, but only three members of the quartet were available and this endeavour had to be abandoned. I did at last manage to arrange, together with one of the CTHQ members and two guest horn players from the USA, a performance of the *Miniature Horn Quartet* at the opening concert of the symposium.

During the first rehearsal, where the entire work was read, it quickly became apparent that the first two movements, with numerous long, solo lines, were fairly taxing for the first horn player. The second horn part, which I played, on the contrary, had very little interesting material and was only mildly taxing. For these reasons, I saw the potential for revision on the work. Because of a lack of sufficient rehearsal time, only the third movement, being the simplest to put together and the least strenuous to play, was selected for performance. The work was well received at the performance and Stephenson was commended for his skilful and stylistic horn writing. After the symposium I proposed some revisions to Stephenson by email, to which he responded positively and suggested that we work on it together before the next performance.

In March 2013 the sixth annual horn symposium took place in Cape Town, and I scheduled a performance of the complete *Miniature Horn Quartet* by the CTHQ. The first rehearsal, on 22 February, was the first occasion that the quartet rehearsed with its newest member, who replaced a founding member who had relocated. I requested that the players provide suggestions for revisions, if they were deemed necessary. The first play-through was less problematic than that of the previous year; the new first horn player displayed much endurance and performed the part with relative ease.

Prior to the rehearsal I had already marked suggested scoring alterations in the score to present to Stephenson at our post-rehearsal meeting, which would comprise a revision session and an interview with the composer. The revisions were done at the meeting and afterwards Stephenson emailed me the new, revised score and parts, ready for the next performance.

Before the first complete performance of the work, on 22 March, the quartet had three more rehearsals. We prepared a programme of approximately 20 minutes comprising Stephenson's *Miniature Horn Quartet* and Kerry Turner's *Quartet No. 2*. The Turner was overall harder to put

together and a more technically demanding piece than the Stephenson and therefore more time was invested in the Turner. Yet many challenges arose in the Stephenson piece, with respect to consistency of rhythm, uniformity in articulation, intonation, musical interpretation etc.

Stephenson attended the opening concert of the horn symposium and was invited to participate in a pre-concert interview concerning his career, his writing for horn and his *Miniature Horn Quartet*. The performance of his work went fairly well, considering that we were not at ease with it at that stage and there was still much work to be done. Nevertheless, it was very well received by the audience and the composer congratulated us on our efforts.

In September 2013 rehearsals commenced for the second performance, which would take place in October in the Endler Hall, Stellenbosch. The quartet was required to prepare only the Stephenson for this performance and as a result all of the rehearsal time could be devoted to it. We were still faced with the same challenges as before with respect to rhythm, articulation and intonation; however, much more attention was devoted to an intensive musical interpretation of the work than in previous rehearsals.

The workshop with Stephenson and the performers of his *Miniature Horn Quartet* took place three days before the performance – organisational issues did not allow for an earlier meeting. Although this did not provide sufficient time for compositional changes, should they have been necessary, the aim of this workshop was to have the composer's input regarding the interpretation of his piece. The interaction with the composer was a good experience for the quartet, as it provided a direct line as to what he expected, and as there was some disagreement among the players concerning interpretation, this interaction helped to provide a degree of consensus in the group. After the composer left, we spent more time on the piece and had one final run-through in order to internalise what we had learnt during the workshop.

5.3 Case Study Themes

5.3.1 Scoring Revisions

While Stephenson wrote idiomatically for horn in his *Miniature Horn Quartet* in terms of technique and style, the demands set for the players in terms of endurance were initially a concern. Kerry Turner, composer and leader of the American Horn Quartet, noted (Turner, 2011) that when he writes for a specific brass ensemble, he enquires as to the exact positioning of the piece on the programme, and whether it will be featured as the main work or a secondary work. These factors, according to Turner (2011), are vital in determining how taxing and technically demanding parts should be written. (However, this viewpoint can invite controversy, since it

limits the creativity of the composition on the basis of external forces). Since I did not have an opportunity to work with Stephenson before or during the compositional process in order to advise him of our specific needs, his quartet in its original version was on the taxing side, and may have been difficult to include in an extended programme of quartet music.

The typical mistake that composers make is to write a high first horn part, which contains all the important material, with the remaining three parts written progressively lower in the range with less interesting material (Turner, 2011). Turner (2011) resolves this problem by suggesting that the top three parts should intertwine with each other, which, in effect, causes the players to trade off the top line.

Stephenson does to a certain degree make this typical mistake, even though he suggested that he always attempts to treat all horn parts equally in his compositions (Stephenson 2013a). The first horn absorbed most of the high playing and only in the second and third movements “traded” with the third horn for short passages. The second horn part did not have much melodic interest throughout the work, although the writing for fourth horn kept to an appropriate fourth horn range, while also being interesting and challenging. My thoughts on the work in general were that there could be more interweaving between first, second and third horn, as suggested by Turner (2011), which would result in a more even spread of the load and more interesting second and third horn parts. Although the quartet managed to play through the piece at our first rehearsal without it proving to be too taxing, the programming issue, as discussed above, remained a concern. The following section will explain how Stephenson and I addressed this issue.

As Stephenson and I worked together at our revision session, it became clear that there was not much he could do to add more rests in the piece, as he required four voices for much of the work for the abundance of seventh chords. I had hoped that there would be a willingness to make compositional changes, such as thinning out the texture at times during the first and second movements. This would allow more rests, but Stephenson wished to resolve perceived problems immediately, and if not resolvable at the meeting, the piece would remain unchanged.

The only revisions that were finally made were to switch parts around at various places, mostly according to my own suggestions, in order to spread the load more evenly and to make the parts more interesting for the second and third horns (Figure 5.1 shows a portion of the original version and Figure 5.2 shows how the original top line was spread across first, second and third horn in the revised version). Nevertheless, it was interesting for me to experience a situation when the performer enters the process after the piece has been completed, resulting in no or little change to the work.

Figure 5.1: Stephenson, Miniature Horn Quartet, mvt. 1, bb 69-76, original version

Figure 5.2: Stephenson, Miniature Horn Quartet, mvt. 1, bb 69-76, revised version with scoring alterations

At the next rehearsal, the most significant and noticeable change was that the melody in the second movement had been split between the first and third horn parts. This change was met with mixed feelings by the performers as the first horn player felt that the change of colour in the solo line was unsuitable, while the third player was pleased to share this beautiful line. The

remainder of the revisions were barely noticeable to the other players as they had only played through the original version once before. The most substantial changes were in the second horn part, which in the revised version included more interesting material than the original. Although difficult to verify, I do suspect that the revised, somewhat less taxing first horn part could have positively impacted the first horn player's endurance and technical ability in the very challenging Turner quartet, which preceded Stephenson's work in the first performance.

5.3.2 Interpretation

During preparations for the second performance, we found that the *Miniature Horn Quartet* leaves much room to the performer for interpretation and that there was a considerable amount of detail that could be added to contribute to the character of the work and provide more energy in our performance. The discussion below will address certain details that we attended to, most notably the use of movement and tone colour.

The thematic and structural simplicity of this work can cause it to sound static and uninteresting if good use is not made of “movement”, or the “giving and taking” of tempo.²⁸ This could mean pushing the tempo slightly forward in accordance with harmonic progression to reach a climax, or making use of a slight *ritardando* or hesitation allowing the music to breathe.

Another contributing factor, which went hand in hand with movement in the interpretation of the work, was the use of tone colour. Antoni Schonken (2014) noted that, in his view, the horn quartet is a much more interesting and versatile ensemble than most other same-instrument groups to write for, due to the horn's ability to change across a large variety of tone colours. Using the full tonal capacity of the horn quartet could therefore bring to life material which could possibly be mundane if performed by another instrumental quartet. This, in my experience of performing Stephenson's work, is especially evident in this composition as there is not much textural variety within each movement of the piece. As we acquainted ourselves with the work, it became more obvious how naturally it fits the horn, despite the invariable textures, and that the variety of tonal characteristics available on the instrument could be further exploited to enhance the interpretation of the work.

Proper use of movement and tone colour was of particular importance in the second movement with its very simple, homophonic writing, long phrases and continuous harmonic accompaniment in longer note values. The melody appears throughout in the highest part (shared between first and third horn) with the bass line allocated to the fourth horn and the remainder of

²⁸ This can refer to *rubato*, but can also be taken in broader sense.

the harmony shared between the first, second and third horn. Although not unique, in my opinion, this manner of writing is well suited to the horn quartet, as it displays both the lyrical characteristics and darker timbres of the horn. Allowing the tone to develop throughout a phrase or sustained note by fluctuations in air speed could provide more colour and energy than simply playing what is written.

The third movement is in complete contrast to the preceding two, with a thin texture and requiring absolute lightness of playing. It abounds in hornistic features, such as broken triads, horn fifths and characteristic rhythmical figures, though it does pose minor technical problems concerning agility and clarity, which are not ideal for the horn. This movement, with its somewhat repetitive writing, had a particular tendency to become monotonous. To compensate, the performers tended to take this movement at a faster pace, but this always resulted in untidiness when the difficult semiquaver runs were reached. Clearer articulation, however, proved to be more effective and safer in adding “impetus” to the work, and respecting the composer’s articulation markings was of the utmost importance. Further improvements were made by the addition of finer dynamic details, as dynamic markings were not always used generously in the score. Between rehearsal marks 3 and 5 (third movement), for instance, there are no dynamic markings apart from the initial *mf*.

The first movement has, in general, a fairly thick texture, with all four horns playing together throughout. The writing is for the most part chordal, much in the style of a fanfare, displaying the unique and thrilling sound of four horns playing in closely spaced harmony. This necessitated good balance between the inner and outer voices, the inner voices often requiring more emphasis in order to provide “body” to the chords. Furthermore, this movement had no specific interpretational problems, but rather a combination of those issues mentioned for movements two and three.

5.3.3 Technical Difficulties

Many technical challenges were faced in the preparation of Stephenson’s *Miniature Horn Quartet*. None of these issues, I believe, were unique to this work as the writing subscribes to conventional writing for horn quartet. My contention that the work embraces “conventional” writing for horn may be explained as follows:

- No exceptional demands are made on the horn players regarding technique or range;
- Most of the work is scored in the very characteristic middle register of the horn;
- Melodic patterns and harmonies are very familiar to horn players.

The challenges faced may be considered typical for any horn ensemble and through my experience in working on Stephenson's piece I have found that there are very specific problems pertaining to four horns playing together, especially in an acoustically "live" concert hall. Articulation, rhythm and intonation are the most prevalent of these problems and can be the result of the bell of the horn facing to the back on one side of the player (Cousins, 1992: 49).

5.3.3.1 Articulation

Stephenson takes great care in his articulation markings and attributes this meticulousness to the fact that he is British. The very clear and precise British style of horn playing epitomised by players such as Dennis Brain and Allan Civil to which Stephenson was exposed during his early years in England is the model on which he bases his horn writing, and he requires horn players who perform his music to adhere to this stylistic trait (Stephenson, 2013a, 2013b). It is, therefore, not surprising that Stephenson's main focus in the workshop was articulation and clarity.

In general, his desire was that we adhere more strictly to his articulation markings, particularly accents, which he wanted to be played much stronger. We tended to have a more cautious approach to accents, for fear of producing a harsh or heavy sound. Stephenson, however, favoured an edge to the sound (again from the British horn style), for which he also requested that we generally play louder in the *f* and *ff* sections. We were thrilled about the latter request, as it seems that brass players are most often required to play softer, but Stephenson noted in an interview (2013b) that for him: "you got to go for it... It's no use being reticent in trying to play the horn".

The most significant problem we were confronted with in terms of articulation was a lack of uniformity; for example, one player attacked an accented note sharply and directly, while another player tended to lean slightly into the note. When four horn players have widely varying approaches to articulation, which can be the result of different schools of playing, the effect can be very untidy.

Articulation problems started within the first bar of the piece with the staggered bell tones (Figure 5.3).

Figure 5.3: Stephenson, *Miniature Horn Quartet*, mvt. 1, bb 1-3

Allegro (♩ = 126)

The challenge was to ensure that all four bell tones were shaped exactly the same, and this was to be established by the first horn player, who had the first entry in the piece. The first horn player's attack was fairly direct on this first note, followed by the third horn player whose attack tended to be delayed, resulting in the strongest part of the note being somewhat behind. This did not only disturb the uniformity of articulation, but it also set the tempo early in the piece (second beat) at a slower pace than planned. As simple a concept as this may seem, much time throughout our series of rehearsals was spent on this first bar.

In the workshop the composer worked for some time on this bar as he had a specific result in mind. He required a strong accent and little decay in sound, with the dynamic level sustained until the next bar, whereas the quartet had rehearsed with a slight accent, followed by varying degrees of decay and a large crescendo. He also addressed the various shapings of attacks, which finally provided greater clarity on the matter to all players.

Figure 5.4: Stephenson, *Miniature Horn Quartet*, mvt. 3, bb 96-100

In the third movement the main problem was clarity of articulation. The above passage (Figure 5.4) can easily sound untidy if *staccatos* are not played short, clear and rhythmically precise.

This is especially relevant in the case of an acoustically “live” concert hall, as the bell of the horn points backwards – away from the audience, hampering projection (Chenoweth, 2012: 36).

At the quartet’s first Endler hall rehearsal, two weeks prior to the performance, I asked my three colleagues to play an extract of the third movement while I listened in the hall to assess the acoustics. What sounded crisp and clear in the studio where we had rehearsed before now sounded *legato* and undefined. This is a common problem for horn players (Chenoweth, 2012: 36) and Farkas (1956: 51) provides some insight into the matter:

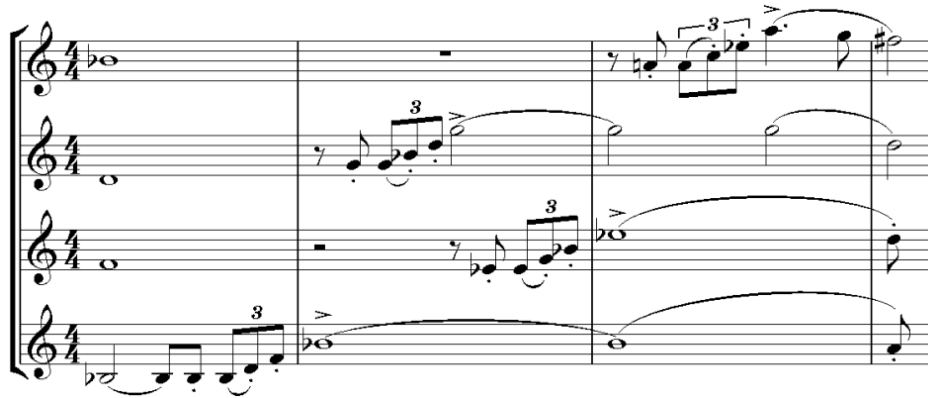
When a staccato passage is extremely rapid, as in fast staccato scales, fanfares, or repeated rhythm notes, it is necessary to keep the individual notes extremely short to maintain clarity. This is accomplished by playing *staccatissimo*, or as short as possible. To do this, the player makes both ends of the note as “dry” as possible and the middle of as short duration as possible.

Playing the semiquavers as dry and short as possible was my suggestion to my colleagues. I also encouraged them to emphasise the shorter note values, as I have found from my experience of listening to horn players in “wet” acoustics that shorter notes (such as semiquavers) tend to be overshadowed by longer notes (such as quavers or crotchets). On stage, playing as described above could have an undesirable effect, sounding dry and percussive, but horn players can become acquainted with playing in such a way, trusting that it will be effective and sound even and clear to the audience.²⁹

5.3.3.2 Rhythm

The issue with which we were most often faced in the first movement was the staggered passages such as the bell tones in bar 1, discussed above, and the triplets from bars 15 to 18. The staggered arpeggios from bars 53 to 55 (Figure 5.5) require mention, as this passage posed considerable problems for the quartet.

²⁹Chenoweth (2012: 36) recalled that his former teacher, Arthur Berv, used to remind his students that “since the horn faced backwards, articulated passages had to be exaggerated in order to project, and not sound *legato* to the audience”.

Figure 5.5: Stephenson, *Miniature Horn Quartet*, mvt. 1, bb 53-56

This was one of the most challenging passages in the work to play neatly. Precision was generally compromised with respect to rhythm, while the essential requirement in this passage is for rhythm to remain absolutely even throughout as the passage moves from one player to the next.

In order to play this passage convincingly the players had to consider the following:

- Each player has to have the correct rhythm of his entry firmly established in his mind. The tendency is to play the quaver upbeat to the triplet in the rhythm of a triplet instead of as a regular quaver (see Figure 5.6 below). Even when the correct rhythm is understood, it is still tricky to start the note at exactly the right moment. If the player is not perfectly ready for his entry on the quaver rest prior to it, he will most probably enter slightly late. This is especially important for the horn player, as a he plays a “comparatively slow-speaking instrument” (Cousins, 1992: 49);
- The slur from the first to the second triplet quaver has to be executed effortlessly and clearly. Quick small slurs like these can be tricky to control on the horn and when the note to which one is slurring is produced too quickly or late, then the rhythmical evenness of the passage will suffer as a result;
- In the case of the fourth interval from the third triplet quaver to the next beat, there can be a tendency to slightly delay the note following the triplet as a security measure for accuracy. This will destroy the perfect rhythmical flow desired for this passage.

Figure 5.6: Stephenson, *Miniature Horn Quartet*, mvt. 1, incorrect triplet rhythm

5.3.3.3 Intonation and Seating Formation

Throughout the preparation of this work much time was spent on tuning the chords, mainly the ones built up from staggered bell tones and those of longer note values at the end of phrases.

Most of our intonation issues were encountered in the first movement. I believe this was for two reasons:

- This movement consisted mainly of choral writing where all four horns played together in harmony, while the other movements were more homophonic in nature, namely, melody and accompaniment;
- The harmonic structure of the first movement is not as predictable as in the other movements, often resulting in some unsettled chords as explained below.

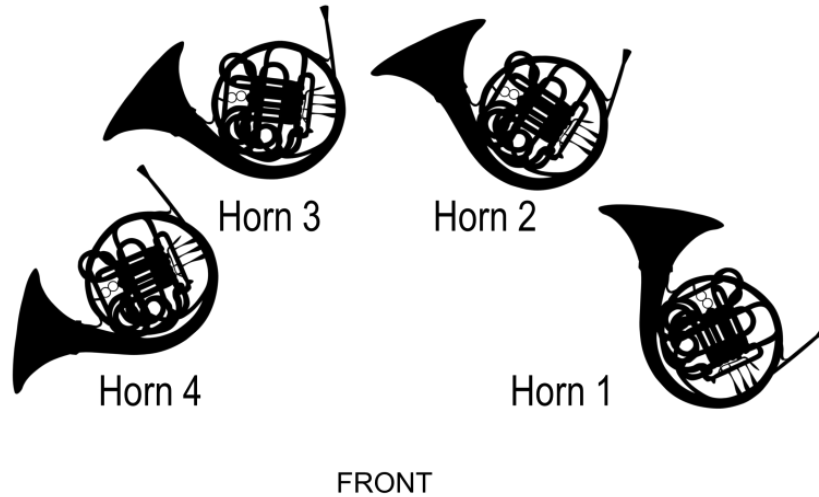
Figure 5.7: Stephenson, *Miniature Horn Quartet*, mvt. 1, bb 24-26

In the extract above (Figure 5.7) the harmony moves from essentially E major seventh in bar 25 to D major in 26 and then to A-flat major in 27. The diminished fourth jump from the D major to the A-flat major chord is a surprise to the horn player's ear and therefore the A-flat chord is often fairly unsettled with respect to intonation. As the desired tuning of a note is determined by its position in the chord (i.e. root, third, fifth or seventh), the tuning of the note can vary from chord to chord. For example: when a note is the third of a major chord, it will have to be played flatter than when it would be the fifth in another chord (Ericson, 2011). Fortunately the ear becomes familiar with these chord changes and the horn player learns where to pitch the note.

At our first rehearsal in the Endler Hall, which is acoustically fairly "live", the intonation was treacherous from the first bar. The quartet had to start tuning chord by chord, slowly, from the beginning. The difficulty, we found, was that we could not hear each other very well on the stage.

Seated in a semicircle, the first and second horns, sitting on the right half (audience perspective) could barely hear the fourth horn, whose bell was pointing in completely the opposite direction.

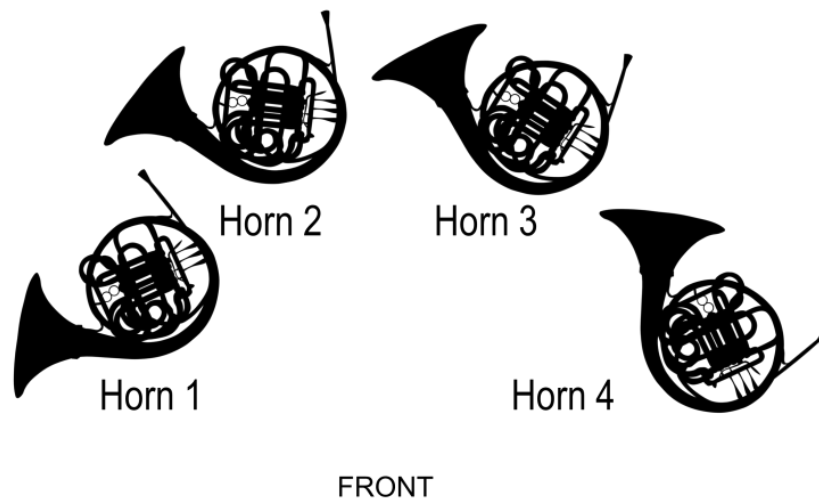
Figure 5.8: Horn Quartet, original/common stage formation



Our first attempt at a solution was to move closer together and to open up the semicircle somewhat (meaning less of a curve) so that our bells would not point in completely different directions. This produced no significant improvement. We continued working on the first movement, merely hoping that the intonation would eventually settle.

I had recently learned that the horn section of the Vienna Philharmonic is seated in reverse order to standard orchestral seating, a tradition they have maintained since Gustav Mahler held the position of conductor of the orchestra more than a century ago.³⁰ This prompted me to suggest that we try this seating arrangement with first horn on the left (audience perspective) down to fourth horn on the right. The group was willing to move to different seats and we recommenced the rehearsal.

³⁰ Sarah Willis, interview with Wolfgang Volkner: <https://www.youtube.com/watch?v=Wa3cbneu1cU>.

Figure 5.9: Horn Quartet, new stage formation.

The result was staggering – the intonation was significantly improved and satisfactory to all. The overall experience of performing in this seating formation was completely different and somewhat strange, but at the same time very comfortable. Difficulties of blending seemed to fall into place naturally as the internal balance of the quartet evened out. Space does not allow for an acoustical explanation of this improvement, but from a performer’s perspective, my thoughts are as follows.

Our previous seating arrangement, with the first horn on the right and fourth on the left, meant that the fourth horn player’s bell was pointing away from the rest of the quartet, almost in the direction of the auditorium. It should be noted that different registers of the horn project rather distinctly. The register in which the first horn most regularly plays is the top one-and-a-half octaves and projects much more than the lower part of the range, where the fourth horn normally dwells (Hill, 2001: 72). For this reason, combined with the fact that the bell of the fourth horn player pointed away from the rest of the ensemble, meant that we struggled to hear him, while the first horn player, playing mostly in a very well projecting register, had his bell pointing into the stage and more in the direction of the other players, making him very audible. Thus, sound projected from the fourth horn arrived to the rest of the quartet purely as reflected sound and the sound heard from the first horn was more direct. The result for the middle players (second and third horn) was that the balance was dominated by the first horn and the fourth horn was barely heard.

Cousins (1992: 48) stressed the vital role that the fourth horn plays in taking on the responsibility for the intonation in quartet playing. He suggests that a strong bass in a chord will help the higher players to adjust their intonation quickly, should any of them be slightly out of tune. Hill (2001: 72) disagrees, as he advocates that all the players tune to the first horn player, who leads

in all aspects, including intonation. He does, however, acknowledge the importance of the low register to be played with full volume, clear sounding and well in tune. In my own experience of quartet playing I have found that if there are intonation problems, the first, second and third players generally wish to hear the fourth horn more clearly. Whether the first or the fourth horn leads with regards to intonation is dependent on the specific ensemble and its members as well as the musical context (Wood, 2014) but, in my opinion, the significant role played by the fourth horn in maintaining the stability of the intonation in a quartet is undeniable.

With the new seating the first horn player's bell was now pointing away from all the other players resulting in their hearing only his reflected sound. While this was a disadvantage when the fourth horn sat in the same position, it worked very well with the first horn as his sound still projected well and was clearly audible to the rest of the players. The fourth horn was now playing with his bell pointing towards the back of the stage giving his sound more presence on stage, hence making it easier for the rest of the quartet to tune to him. This also resulted in a more even on-stage balance, which improved the whole playing experience.

Although it is not known to me how common this seating formation is among horn quartets as chamber groups, Meek (1997: 9) believes this reverse order seating to be "the best of any" and noted that he has used it numerous times in various orchestral sections.

5.4 Summary and Findings

Stephenson's *Miniature Horn Quartet* was composed in a short period of time, without the intervention of a performer. His thorough knowledge of the horn's technique and best characteristics was implemented skilfully in his scoring for quartet, hence necessitating little collaborative effort in the creative process. Although revisions made were mainly aimed at reducing strain in the first horn part, they were more effective in adding interest to the inner parts by trading material with the outer parts. A considerable amount of time was devoted to rehearsals, despite the fact that the work was fairly simple to put together. The reason for this was that the work posed many fine technical and interpretational problems that had to be resolved or at least reduced in order to give it a convincing performance. Technical problems involved clarity and uniformity, rhythmical evenness and intonation, while the main interpretational issues concerned articulation, timing and the use of timbre changes. A workshop with the composer close to the time of the second performance was beneficial in conceptualising an effective rendition of the work. The creative process concerning the *Miniature Horn Quartet* had a particular focus on the performance preparation and interpretation of the work rather than on the composition process and collaboration. Table 5.1 below provides an outline of the

findings concerning this case study. The next chapter concerns my collaboration with Keith Moss and the creative process surrounding his *Trio No. 6* for Horn, Oboe and Piano.

**Table 5.1: Findings related to Case Study 2:
Miniature Horn Quartet by Allan Stephenson**

Collaboration

- When a performer steps into the creative process only after a work has been composed, it can result in very little opportunity for changes to the composition in order to make it more accessible.

Horn Writing

- Rescoring horn quartet parts can be beneficial for spreading the work load among players and also to make the inner parts more interesting.

Performance

- Allowing the middle voices in a horn quartet to be stronger in chordal writing can result in an enhanced group sound.
- The rich tonal varieties available with a horn quartet can open up more possibilities for interpretation.
- Different playing styles within a horn quartet can result in untidiness concerning articulation and timing.
- Playing may have to be adapted to compensate for loss of clarity in wet acoustics.
- Changing the seating formation can significantly enhance intonation and the general performance of a work

Chapter 6

Case Study 3: *Trio No. 6* for Oboe, Horn and Piano by Keith Moss

6.1 Introduction

Keith Moss was not known to me before January 2013, when my supervisor, who had known Moss for some years, informed me about the composer's interest in my project. Soon afterwards Moss contacted me and we negotiated the possibility of a horn quartet commission. As my research expanded and incorporated other chamber ensembles which included horn, I enquired whether the composer would consider the composition of a trio for horn, piano and oboe or violin rather than the originally suggested horn quartet.

Over the past years I had performed a number of works for both combinations, which I thoroughly enjoyed; hence my interest in a commission. Moss indicated that his preference was to compose a trio for oboe, horn and piano as he had experience of oboe writing and had worked with an oboist on a number of his compositions. The husband of the oboist is a horn player, which had prompted Moss to contemplate composing for horn and oboe prior to my proposition.

The first known trios for oboe, horn, and piano were written by the horn player, Frédéric Duvernoy before 1820 (Harcrow, 2007: 5). Carl Reinecke's *Trio in A minor*, Op. 188 (1887) appears to be the best known work in this genre and, according to research by Carr (2001), it is the only known trio of this kind to many horn players.³¹ According to Harcow (2007: 5), a number of 20th- and 21st-century composers who have successfully composed trios for oboe, horn and piano include Jean-Michele Damase, Alexander Arutiunian, Jan Koetsier, Verne Reynolds and, fairly recently, Simon Sargon.³² In my research into this genre in South Africa I encountered no evidence of a trio for this combination by a South African composer prior to Moss's composition.

Moss's previous compositions for brass included two brass quintets and a euphonium concerto, which further stimulated his interest in contributing to the South African brass repertoire, particularly works including horn. He was interested in the prospect of collaboration and

³¹Another important, though lesser known work, for this particular grouping was composed by Heinrich von Herzogenberg (1843-1900) – the *Trio in D Major*, Op. 61 (1889).

³² According to Harcrow (2007: 5), at the time of his study the original compositions for oboe, horn and piano totalled nearly forty, compared to roughly fifteen for the seemingly more popular combination of violin, horn and piano over the preceding two centuries.

understood the need for working with a horn player in order to write effectively for the instrument.

6.2 The Creative Process

I met the composer at his home in Pretoria in April 2013 for the first time in order to discuss the plans and possibilities concerning the commissioned piece. The main focus of the meeting was to discuss possibilities and limitations of the horn in addition to my performing abilities and preferences. The meeting extended over a whole day and included discussions concerning Moss's composition background, style, composition process and previous collaborations.³³ In addition, a considerable amount of time was devoted to discussing and listening to his previous works, which I found very informative. Not having heard any of Moss's works up to that time, this provided a suitable opportunity for me to acquire a sound understanding of his composition style. He first played recordings of his earlier, more conventional works, after which he introduced me to the latest developments in his harmonic language, demonstrated through scores and recordings of his more recent works. The more recent pieces appeared to be more complex than the earlier ones and had a peculiar sound as a result of the harmonies, which are often built on augmented triads. More details on this meeting will be provided under Case Study Themes.

After the initial meeting, communication concerning minor details occurred via email and text message. Before completing the work, Moss sent me the first movement to examine. After my approval, he continued composing and I received the completed *Trio No. 6* for horn, oboe and piano (and prepared piano) in June 2013. The horn part seemed comfortable to play and presented only minor challenges. The first rehearsal commenced in July of that year. Overall, the work was found to be relatively simple to put together; however, it posed some challenges concerning timing as a result of numerous meter changes and vague underlying pulses, particularly in the slow second movement. This demanded thorough knowledge of each other's parts.

Moss travelled to the Cape to conduct a workshop on this work in July. As Moss and I had only met once before, prior to the collaboration, with further communication limited to emails and text messages, this session was anticipated to be an important part in the creative process. The aim was to establish the composer's intentions and whether they were effectively communicated through the written score, as well as to discuss technical problems and possible revisions. The

³³ Moss had collaborated with a number of instrumentalists for whom he wrote music, and always deemed it of utmost importance to consult a player on the abilities and limitations of their instruments (Moss, 2013a).

workshop was an extensive four-hour session in which numerous issues were addressed in line with the anticipated aim and much time was spent on experimenting with the prepared piano part. Suggested revisions were of minor significance and mainly concerned enharmonic spelling, muting for the horn and piano writing.

Further communication with the composer after the workshop concerned specific suggestions for notation and he sent me the revised parts the week before the performance in October. However, the original parts with the revisions marked in at the workshop were preferred, as we were already comfortable using them. Little rehearsal time was required compared to the other works in the programme and the main focus of our rehearsals was on interpretation. Much of the preparation for the performance was done by the performers individually.

6.3 Case Study Themes

6.3.1 *Advising the Composer on Horn Technique*

Although Moss had written for the horn prior to our collaboration, the proposed combination of horn, oboe and piano posed a new challenge for him as a young composer. Moss, in discussing composing for the horn as a solo instrument, noted (Moss, 2013a) that “It is not really until you start writing a piece like this trio where the horn is an *über* solo instrument for fifteen minutes, devoid of the rest of the [horn] section, that you have to think long and hard about it”. Differently put: using the horn in a more solistic role requires more exploration in terms of melodic use, tone colour and agility as a result of the greater responsibility it has, as opposed to its use in the orchestra where, as part of a section, it most often plays a supportive role in terms of harmony, texture and tone colour.

At the initial meeting Moss had many questions concerning horn technique, including range and the use of extreme registers, muting techniques, the harmonic series, glissandos and other extended techniques. Discussing the capabilities of the horn was somewhat problematic as little is “cast in stone” – the viability of every technique depends on the context in which it appears. An example of this was the discussion on range. Suggesting, for example, that the high range should be used sparingly might cause him to be hesitant in writing in this range, while encouraging the effective use of that range could result in extremely strenuous writing. I tried to use a combination of both as seen below.

Keith Moss: *And anything above the C [high G on horn]?*

Neil Smit: *Yes, that's the range which you should use more sparingly, to save the chops.*

KM: *Okay.*

NS: Now, don't be too hesitant to write there. You can write there often, as long as it doesn't stay there a lot, and you should have a good approach and...

KM: Yeah, I know, nothing to leap up to it is bad.

Moss-Smit, Meeting 2013

Fast passages in the low range of the horn were also discussed in the meeting, with respect to ease of playing. Relatively fast passages in the low range are possible, but as certain notes “speak” with more difficulty than others, due to the resistance added by varying amounts of tubing (Deskur, 1990: 76), it is difficult to suggest exactly what will be easy or awkward. In addition, so much is dependent on the performer's playing ability. I referred Moss to Deskur's article, “A Composer's Guide to the Low Horn” (1990), which explains the limitations and possibilities of the low register in some detail.

Moss did not at this stage provide me with any material for experimentation, so I could not provide specific details concerning techniques and their contexts relevant to his composition. I was somewhat concerned that as a result the composer might avoid certain areas of the horn's range or technique.

Moss later noted that this meeting had a great impact on him: “More so to learn about what was possible, but also what was ‘safe’” (Moss, 2013b). Although his horn writing in the *Trio No. 6* was on the safe side, the possibilities of hand stopping and muting, as demonstrated at the meeting, was utilised in this work.

6.3.2 Technical Issues Related to the Horn

6.3.2.1 Brass Mute vs. Hand Stopping

Two different muting techniques were initially required in the horn part of Moss's trio. The first was from bar 85 to 87 (first movement), which required hand stopping. The second muting technique extended over the entire horn part of the second movement, which was to be played using a brass mute. The brass mute and its eventual replacement with a straight mute in Schonken's *Rituals* were discussed in some detail in Chapter 4. Use of the brass mute in Moss's work posed a similar problem in terms of blending, particularly with the oboe, which eventually led me to replace it with hand stopping. On first reading and rehearsal, I played the second movement with brass mute, but felt that it did not blend well with the oboe as the oboe produced a full, warm sound and the horn with brass mute a somewhat cold and thin sound. I tried hand stopping on the second reading of the movement and we all agreed that it provided a warmer sound than the brass mute, creating a better blend with the ensemble.

At the workshop I proposed the idea to the composer of using hand stopping, although it is somewhat more difficult to play. He noted that he wrote it for brass mute for that very reason, presuming that hand stopping would be more difficult. On first play-through I alternated between hand and mute, experimenting to determine which technique would work best in which passages as both techniques have their strengths and weaknesses. Overall, stopping was more difficult to control in terms of intonation, especially in the lower passages such as bar 190 (Figure 6.1), where the mute worked substantially better³⁴.

Figure 6.1: Moss, *Trio No. 6*, mvt. 2, bb 189-190



This experimentation led another composer who was attending the workshop to suggest that Moss should consider changing muting techniques throughout the movement, in order to provide interesting changes in tone colour. Moss settled with hand stopping, but did not appear to be overly concerned about which technique I ultimately decided to use. He noted at a later stage (Moss, 2013b) that this was the one thing that stood out for him from the workshop, as he was surprised that I would use a more difficult technique to create a similar effect. My eventual decision was to use hand stopping throughout the second movement for the purpose of blending.³⁵ However, I used the brass mute on the last note, a soft sustained c' as it was difficult to control at such a low dynamic level using hand stopping. Despite the difficulties in playing stopped, it felt more secure and I was able to play more smoothly. This may simply be a personal preference, as I am not familiar with using the brass mute in a solo context because I have tended to use it in orchestral playing as an alternative to hand stopping in the low range. Using the straight mute as a substitute in this case was never considered, because hand stopping did not pose serious technical difficulties as in the case of Schonken's work. I strive to remain as close to the composer's wishes as possible. Further difficulties in hand stopping will be discussed under Accuracy (6.3.2.3 below).

6.3.2.2 Uncommon Patterns

The foremost difficulty I encountered in preparing the piece was the intervallic writing – it included numerous uncommon/unfamiliar patterns, unlike those with which one is generally

³⁴ See Muting (4.3.2).

³⁵ The composer changed the indication to “stopped” in the revised edition of the work.

acquainted as a horn player, such as major/minor arpeggios in different inversions, basic diatonic scale patterns etc.³⁶ Moss used interval combinations unfamiliar to my ear and uncomfortable for my embouchure. Figure 6.2 below provides an example of an awkward pattern.

Figure 6.2: Moss, Trio No. 6, mvt. 1, bb 8-9



I attribute the difficulty in playing this passage to three factors.

- The articulation marking: a slur over the semiquavers ending with a tongued note. A more conventional articulation pattern for the horn would be two slurred semiquavers followed by two tongued. The articulation written here does not always pose a problem and can in fact sometimes be executed with considerable ease. In this case, however, given the issues mentioned below, it was awkward to play.
- The combination of the intervals under the slur: two major thirds connected by a minor second. This pattern may not always be problematic as the ease of execution depends on the context such as the register, the fingering and speed of the music.
- The valve combinations, which don't allow for the easiest execution. The valve combinations from the c-flat'' to the g-flat' progressively add more tubing and hence, more resistance, which could also contribute to the difficulty in this passage.³⁷

Figure 6.3: Moss, Trio No. 6, mvt. 1, bb 25-27



The semiquaver run in bar 26 proved difficult because of the augmented triad on which it is built. If the b' (third semiquaver) had been a b-flat', it would have made this passage considerably easier as it would be a simple major arpeggio, familiar to the ear and the embouchure. It would also lie very easily under the fingers as every note in the bar could then be played on first valve

³⁶ See Agility (2.3.3.1.).

³⁷ The particular instrument that the player is using may also have an influence on how easily a pattern is played, as different instruments tend to "speak" distinctly on different notes (Zidlicky, 2004: 5-6).

(although, the initial g" would preferably be played open).³⁸ But as it is, the b' natural has to be played on second valve, and although the fingering was a minor issue, I was surprised at how one small deviation from a familiar pattern could upset the technical ease of playing and cause inaccuracy.

Having encountered the above issues in the horn part during my initial practice sessions, it became apparent that it required a fair amount of preparation. With numerous repetitions of the tricky patterns, my ear became familiar with the new music and the embouchure followed slowly but surely. In the second practice session, two weeks later, I was surprised at how familiar the difficult patterns were still to my ear and muscle memory. Yet, playing it precisely and effortlessly at the required tempo was still challenging.

It was apparent at the first rehearsal that I was not the only one who had struggled with difficult patterns in my part – the pianist had difficulties with the awkward writing in his part, which he noted showed a disregard for what the hand can do. The result was that the first movement of the piece was never performed at the stipulated tempo.

6.3.2.3 Accuracy

The unconventional harmonies and multiple tonalities created some challenges in performing this work. Less conventional harmonic writing sometimes made it difficult for me to audiate a certain pitch before playing it, which led to inaccuracies. This was not only the case with uncommon patterns, but often with very familiar patterns, which seemed to lose their familiarity when combined with non-related tonalities. The most notable of these occurrences always seemed to accompany stopped playing which required the use of the F horn, causing uncertainty in pitching and intonation. The first horn entry in the second movement (Figure 6.4) provides an example of this issue:

³⁸ These fingerings are on the B-flat horn.

Figure 6.4: Moss, *Trio No. 6*, mvt. 2, bb 128-134

The musical score for Figure 6.4 consists of two staves. The top staff is for the Horn (Hn.) in treble clef, and the bottom staff is for the Pre. Pno. in grand staff (treble and bass clefs). The time signature is common time (C). The Horn part begins with a rest in bar 128 and enters in bar 130 with a 'Stopped' note marked *mp*. The Pre. Pno. part features a series of D-flat major chords in the left hand and prepared notes in the right hand.

The piano plays a series of D-flat major chords starting in bar 130; the horn enters with a broken triad in [concert] A minor. This harmonic shift was unusual to my ear and, together with the close proximity of the partials of the F horn in that range, often caused me to miss the first note of this entry. A similar example is found in bar 270 (Figure 6.5):

Figure 6.5: Moss, *Trio No. 6*, mvt. 2, bb 269-271

The musical score for Figure 6.5 consists of two staves. The top staff is for the Horn (Hn.) in treble clef, and the bottom staff is for the Pre. Pno. in grand staff (treble and bass clefs). The time signature is common time (C). The Horn part has a 'Stopped' note marked *p* in bar 270. The Pre. Pno. part features harmonic D-flats and Fs in the left hand and prepared notes in the right hand.

After the piano has played several bars of harmonic D-flats and Fs in the left hand with prepared notes in the right, creating interesting bell effects, the horn has to enter stopped on [concert] A leading to C. When playing a stopped note *p* in this register, the sound is unfocused and intonation is difficult to control.³⁹ Pitching was made difficult as a result of the dissonance created when playing with the piano; this was exacerbated by the B-flat 'bell tone' with which the pianist continued. It took some time to acquaint my ear with these uncertain entries, intervals and patterns. All the issues mentioned above were most evident on first play-through of the work at each rehearsal, while the second time was greatly improved as my auditory and muscle memory became familiarised with the work.

³⁹ See Muting (4.3.2.).

6.3.3 *Enharmonic Spelling*

At our initial meeting Moss explained his method of composition and noted that he strives to work in a way that is theoretically correct in terms of enharmonics, i.e. notating harmonies in the most logical way as they relate to each other on a horizontal level. The result of this, however, can be that instrumental parts do not appear logical, with unusual spelling of notes.

This was evident when first learning the horn part as intervals and melodic patterns which appeared unusual on the manuscript, would unexpectedly turn out to be completely familiar, or *vice versa*. Although these patterns did not require much time to unravel and become acquainted with, this did prove to be somewhat confusing in the beginning.

Figure 6.6: Moss, *Trio No. 6*, mvt. 1, bb 42-45



A quick glance at the semiquaver run in bar 42 makes (Figure 6.6) it appear to consist of two consecutive fourth intervals. They are, however, diminished fourths sounding as major thirds. In bar 45 what sounds like an octave (f-sharp' to f-sharp'') was written f-sharp' to g-flat'',⁴⁰ which at a quick glance appears to be a ninth. In Figure 6.7 bar 102, the broken triad, appears to be the second inversion of a familiar triad, but differently notated it would be g-sharp', b', e'', which is simply an E major triad in first inversion.

Figure 6.7: Moss, *Trio No. 6*, mvt. 2, bb 101-102



It became apparent that I had previously relied on the general appearance of patterns to anticipate passages aurally and in terms of embouchure. The ear and embouchure prepare themselves for a familiar looking interval or pattern, but with unusual enharmonic spelling this approach is not practical.⁴¹

⁴⁰ From my personal communication with horn players, it appears that they generally favour flats instead of sharps, except in the case of G-flat, where F-sharp is preferred.

⁴¹ Skilled musicians generally read patterns rather than single notes (Karpinski, 2000: 173).

At the first rehearsal the oboist and pianist noted that they had struggled with the same issue. The piano part was particularly difficult to read and often had series of double flats, which led the pianist to query whether the composer intended a deeper music meaning behind his unusual spelling. This led to a long discussion at the workshop, initiated by one of the attendees who had a score of the work and noticed the unusual spelling. Moss explained that after numerous modulations through the fifths circle, which occurs often in his music, double flat keys result, and that there was certainly no “deeper meaning” intended in the notes selected by the composer. The pianist noted that the unconventional spelling in the work made the part difficult to learn, but not to play. He suggested that this could result in unnecessary extended preparation time, which is not ideal as time is always compromised in the life of a musician. All three performers dealt with the notational issues similarly, namely, thinking of the notes enharmonically.

It was agreed that, although theoretically correct notation is advisable in both scores and parts, it is important that the performers’ parts should not be unnecessarily difficult to read and that composers should be willing to adapt their parts to make them more readable to the performer when necessary. The general consensus was, however, that this is a minor issue, as it does not change the composition but is rather just a practical consideration.

6.3.4 Interpretation

A number of uncertainties regarding the intentions of the composer arose in the preparation of Moss’s trio. These included phrasing, articulation and most notably balance and dynamics, and were all addressed at the workshop. Uncertainties in phrasing and articulation were mainly in the piano part and, with respect to the winds, the composer largely addressed uniformity in articulation rather than suggesting specific interpretations. Dynamic markings were somewhat unclear at times and the composer was consulted on this matter. Some uncertainties that pertained specifically to the horn and oboe will be addressed below.

The main ensemble challenge appeared in the third movement, where it was not clear whether the horn or the oboe should take the lead. Both played similar melodic material together numerous times (e.g. bars 225-232), with the horn in a range which projected strongly and the oboe in a weak range, but both with the same dynamic marking. The resultant effect was that the horn would naturally project above the oboe in these passages, but it was unclear whether this was the intention of the composer. There were two instances in which *en dehors* (meaning “prominent” or “standing out”) was marked in the horn part (bars 233 and 273) and I played these latter passages at the indicated dynamic, solistically, while passages not marked *en dehors* were played softer than marked in order to allow the oboe to be heard above the horn. The

composer approved of this approach here, but objected to our rendition of bars 279 to 282. In these bars the ensemble felt that the music required softer and lighter playing, even though the dynamic marking was *fortissimo*. The composer, however, noted that this is the climax of the movement and that we should play at the full dynamic marked. He also required a strong, brassy sound from the horn. Once again the horn was in a strong register and the oboe in its weak high register. His intention was that the oboe simply “underpin” the horn, adding “colour” to the horn sound. Issues of balance were less problematic in the first and second movements, where the two instruments frequently played alone or one clearly accompanied while the other was leading. My conclusion was that if it is possible that ambiguities in interpretation could arise, the composer should be very clear in indicating his requirements.

6.3.5 Growing Appreciation

Throughout the creative process of Moss’s *Trio No. 6* and to a large degree after the performance, my appreciation of the work grew. The following will provide an account of my observations and impressions since my first encounter with the score, through practice sessions, rehearsals and post-performance reflections.

On first examination of the score the horn part seemed to be fairly conservative in terms of technical requirements, range etc., although there were several slurred semiquaver patterns in the first movement, which caused some concern. The first two movements had a considerable number of rests in the horn part, giving it the impression of being “chunky”. This was particularly evident in the second movement, where extended sections went by without any horn input. Slow movements in chamber music works generally tend to make substantial use of the horn’s lyrical characteristics, but apart from two melodic lines at both ends of the movement (at that stage required to be played with brass mute) there did not appear to be any melodic significance in the horn writing. The horn did, however, seem to be given greater prominence in the third movement. In general the score appeared particularly “empty”. This observation was probably a result of my experiences with trios by Reinecke and Herzogenberg with their lush Romantic writing, busy piano parts and long melodic lines for the horn and oboe. Moss’s piano writing was exceptionally sparse and often contained only single lines or simple block chords.

Together with the score, Moss also sent a MIDI file of the work. My experience with commissions has revealed that listening to a new work in MIDI format is not necessarily beneficial to the first impression of the work. This was certainly the case with Moss’s trio – the strange harmonic language and sparse scoring was not optimally reflected by the dull, mechanical sound of the MIDI playback and did not match my expectations musically.

At this stage, my impression of the work was that it had not been given sufficient thought by the composer, as I was aware that he had time constraints. I had also hoped, on the one hand, that the horn part would make more use of the horn's traditional characteristics and, on the other hand, that it would be more challenging, at least in terms of range and agility as I have a fairly flexible technique and enjoy building on it. Nevertheless, when the horn part was taken into the practice room, some fresh and thought-provoking challenges arose.⁴²

As Moss's harmonic language became familiar to my ear, I started appreciating the choices he had made in the composition. The two-voice piano interludes, which bothered me initially as they sounded strange and dull, became interesting and pleasant to listen to as the pianist added greater expression and I gained more appreciation for the long melodic lines in the oboe. The second movement proved to be most evocative, particularly the effects produced by the prepared piano.

Although my appreciation of the work increased during the process of rehearsing, the interpretation of the work still remained somewhat mysterious to me, and I realised that our performance of the work needed to "mature." Although much could be done with the music, many performances would be needed for the performers to grow into it and balance had to be reached between following the instructions on the page and adding musical expression.

Later, while listening to the recording of the performance, I noticed more intricacies to the piece which I had not picked up before and I realised that there was much potential for further improvement in the interpretation of the work. If addressed by the performers, these finer details would substantially enhance the performance of the piece. At this stage it was not clear whether the finer details I picked up while listening to the recording were intended by Moss, or whether they were simply coincidental – this question has yet to be answered.

6.4 Summary and Findings

The collaboration between Keith Moss and me was mainly long distance and there were only two opportunities for personal meetings. In our first meeting ideas for the proposed composition were discussed and the composer was advised on aspects of horn playing. Little consultation

⁴² In an email interview with Moss (2013b) he noted the following: "After consultation with you about writing for the horn it is conceivable that I became slightly nervous about the process and possibly could have experimented more in my own boundaries; however, the constraints on the instrument are largely due to artistic ones. The brief was also to compose a new work, and my harmonic and melodic approach sometimes forces me to express myself in a way that needs to be more direct. As a result, the horn part could pivot around a certain range for most of the work but really it is to express the music and not about limiting the abilities of the player. Quite frankly I imagined that the alternative harmonies and interval leaps alone would be a challenge for the player."

occurred during the composition process with no need at that stage for further experimentation or detailed discussion. The first rehearsal revealed little complication with the piece, while the workshop with the composer, which soon followed, allowed for achieving greater validity in interpretation. A number of minor revisions to the work were implemented at the session and some at a later stage. The work posed several technical challenges for all three instruments and interpretation was uncertain initially because of unfamiliarity with the composer's style, but this improved as the work grew on the performers. Relatively little time was devoted to the creative process concerning Moss's work as a close collaboration with the composer was not essential and the work did not pose considerable challenges in performance preparation for the ensemble. I consider the workshop to be the focal point in this process as it proved significant in revealing the composer's intentions with his work, which guided the interpretation of it from there on.

Table 6.1 below provides an outline of the findings pertaining to this case study. This brings the case studies in this thesis to a close and the next chapter will present a discussion on the findings relevant to the research questions.

Table 6.1: Findings related to Case Study 3: *Trio No. 6* by Keith Moss

Collaboration

- Advising the composer on limitations and possibilities of the horn can be challenging as the feasibility of any technique is context dependent.
- A performer's expertise can prove beneficial in finding more appropriate techniques to convey a particular effect.

Performance

- Melodic patterns that are unfamiliar to the horn player can prove problematic depending on interval combinations, articulation and fingering.
- Unfamiliar harmonic progressions, dissonance and multiple tonalities can lead to difficulties in pitching.
- Unusual enharmonic spellings can cause confusion and result in prolonged preparation time on a part.
- Insufficient or ambiguous expression and articulation markings can result in an interpretation of a piece which is not true to the composer's intentions.
- A new piece of music may have the potential to grow on a person and gain much appreciation as finer nuances may only become apparent through time and numerous performances.

Chapter 7

Summary, Findings and Conclusions

7.1 Summary of Research

My investigation into chamber works which include the horn by South African composers revealed a paucity of compositions, with few receiving regular performance. This is contrary to the international trend over the past few decades, where chamber music incorporating the horn has expanded considerably, thereby significantly increasing the horn chamber music repertoire. Possible explanations for this lack of South African chamber music could be reluctance by composers to write for the horn because of its perceived technical complexity and proneness to inaccuracy, in addition to the fact that most professional horn players are employed as orchestral musicians with demanding schedules and little available time for chamber performance. There are also significantly fewer horn players in the country in comparison to string and woodwind (flute, saxophone, clarinet in particular) players and the current exchange rate makes the horn prohibitively expensive for prospective players, so the situation is not likely to improve in the short term. Existing chamber works by South African composers have for the most part not highlighted the horn's potential as a means of expression in contemporary idioms.

This study was conceived as an initiative to promote the horn in chamber music in South Africa and to demonstrate the processes surrounding the composition and performance of new music for this complex instrument. In order to fulfil these aims, three chamber works by South African composers were commissioned and performed. In order to promote idiomatic writing for the horn and to provide South African composers who are neither brass nor horn players with greater insight into the intricacies of horn playing specifically, composer-performer collaboration was proposed in the composition of the commissioned works. The collaborative process would also allow the performer to gain insight into the composer's intentions with a work, which would presumably enhance the overall artistic product.

This research comprised three case studies, each documenting the creative process with respect to each commissioned work from inception of the work through the composition process and rehearsals leading up to a performance. During the course of the process technical and musical issues that emerged were addressed. In order to provide an in-depth report of each case study, data were collected throughout the project by means of reflective journaling and audio recordings, supplemented by interviews with participant composers and performers. Specific objectives of this research were to elucidate issues pertaining to contemporary horn writing, to

reveal challenges with which horn players are confronted in the preparation and performance of a new chamber music work, and to illustrate the value of composer-performer collaboration in such a creative process. Research findings pertinent to these objectives will be addressed below.

7.2 Research Findings

As a result of the challenges that horn players are often confronted with in contemporary music, I was led to investigate the problems concerning horn writing and performance, and how solutions can be found through collaborative practice. However, as the study progressed and I was presented with three new works, it transpired that no significant compositional problems arose. None of the commissioned composers used extreme experimental compositional techniques or set extraordinary demands on the horn player. While certain difficulties *did* arise, none required extensive problem solving or revision. In most instances, the onus was on the performer (the researcher) to thoroughly practise the parts and find certain practical solutions where necessary.

After an initial overview of the works by Schonken, Stephenson and Moss in terms of their horn writing, performance preparation and collaborative engagement, findings will be presented with respect to the research objectives. There is considerable overlapping between horn writing and performance preparation and, in order to avoid repetition, the relevant aspects will be addressed only once.

7.2.1 Overview of New Compositions

The three resulting works from this research differ substantially in musical make-up and the technical demands on the horn player. Antoni Schonken's *Rituals* for horn, alto saxophone and marimba uses the horn in ways that are unusual for the instrument. It includes several difficult passages requiring considerable agility and a variety of extended techniques that necessitated a paradigm shift from conventional playing. Although unusual writing, it proves to be effective in the sense that it conveys the "ritualistic" character of the work well. Stephenson's *Miniature Horn Quartet* displays traits contrary to Schonken's trio in the sense that the writing for horn is very conventional and distinctive to the instrument, making use mostly of the characteristic middle range, with sparing use of the extreme registers, closely spaced harmony, no extended techniques and sensible use of fast runs. The work is also conventional in terms of texture and tonality, and displays ideal writing for the horn with fanfares and lyrical melodies. Moss incorporated relatively conventional writing in his *Trio No. 6* for horn, oboe and piano, remaining in the middle register and making few excessive technical demands, although lyrical

traits were not exploited. The challenge in this work concerned the harmonic writing, which is somewhat unusual, resulting in awkward intervals and patterns in the horn part.

In terms of performance preparation, the three works also made significantly different demands. Moss's work required the least time to prepare as it was fairly simple to put together, and did not raise significant interpretational issues. Stephenson's work, although constituting the most conventional writing for horn, required the most rehearsal time. This was largely to establish uniformity in playing with respect to approaches in technique and interpretation. Stephenson's work, therefore, required detailed work on interpretation and needed time for each player to become familiar with the intricacies in the music. Schonken's work instead required focus on its intricate timing and mastering incorporation of the special effects. The performers were also faced with the challenges of working with an unusual combination of instruments, which resulted in issues of projection and balance that needed to be resolved.

The unusual nature of Schonken's work, compared to the other works, necessitated the most extensive collaborative effort between composer and performers consisting of regular meetings throughout each stage of the creative process. My own input into the work consisted of regular examination of the score during the compositional process, with experiments and suggestions for revisions. My collaboration with Keith Moss was not as extensive as with Schonken, having had little involvement during the compositional process after our initial meeting. A workshop on the completed work proved beneficial to the ensemble in unravelling uncertainties in terms of interpretational aspects such as articulation, phrasing and dynamics. Stephenson's work is the only one which was composed without any input from a performer. Stephenson, being the most experienced composer of the three, in general and in terms of horn writing, already had a good understanding of the capabilities, limitations and characteristics of the horn. My input into the work was therefore limited and only involved certain suggestions on scoring revisions, and the collaboration concluded with a workshop focusing on the interpretation of the work.

7.2.2 Findings Related to Horn Writing

When preparing for a performance of new music, one may at times encounter unusual writing. This can include uncommon melodic patterns, unfamiliar harmonies and unusual enharmonic spelling. Uncommon melodic patterns refer to patterns that appear random, lacking the logic of the common scale and arpeggio patterns, and can become problematic for a horn player when excessive use is made of such writing (Turner, 2014). However, the ease of playing concerning unusual patterns may vary depending on the register, speed, articulation, fingering pattern etc.

and thorough practice can produce satisfactory results, depending on the proficiency of the player.

Unfamiliar harmonic ideas with dissonance and vague or no tonal centre can cause problems for the horn player in terms of pitching and accuracy. The horn player must be able to audiate pitches or patterns before playing, which is challenging when a tonal centre cannot be established (Maltese, 2011: 54). This can be particularly problematic when the horn player is required to play stopped horn, as intonation is difficult to control and pitching in the higher range may suffer due to the use of the closely spaced harmonics on the F horn (the F horn being normally used for stopped playing).

Unusual spelling of notes, although not a concern in terms of performance, can result in prolonged preparation time as this can cause confusion to the horn player in terms of pitching and transposition. Skilled musicians are generally apt at reading patterns rather than single notes (Karpinski, 2000: 173), and this is particularly important for horn players, for whom aural skills and embouchure work in conjunction with visual stimuli. A theoretically correct approach to notating music is advisable, but this may not always appear logical to the horn player viewing only his own part; a composer may therefore have to amend parts, using enharmonic spelling, to make them more accessible to the player. Turner (2014) noted that the horn already provides ample trouble for the player to deal with and horn parts should therefore preferably read as easily as possible.

A horn player may be faced with writing which requires a considerable amount of effort to prepare, yet has little effect in the performance. This may be an extension of the issue of uncommon patterns as mentioned earlier, but may also refer to awkward leaps, demands on agility such as fast passages, and excessive use of the high range. Turner (2014) has observed a tendency that many contemporary works for horn receive no more than one performance for this reason. Well-known horn soloist, Andrew Joy, turned down a work for horn, which he found unplayable and which, he felt, was better suited to a keyboard instrument (Joy, 2014).

Schuller (1992: 57) noted that composers often have difficulty understanding the various muting techniques on the horn. One may come across a passage requiring a muting technique which is inappropriate in the given context because of technical limitations or musical ineffectiveness. Stopped horn, whether hand stopping or using a brass mute, severely limits agility and accuracy on the horn as a result of the increased resistance in airflow and the necessary use of the F horn (except on horns with a stopping valve that does not require transposition, allowing the use of the B-flat side). There is also a substantial increase in difficulty and loss of clarity in the low register. While the brass mute can be used fairly effectively for the lower range, it may

not provide a satisfactory tone in the middle and higher range when substituted for hand stopping. Although orchestration texts commonly advise composers not to concern themselves with the transposition in stopped passages, I have found that transposing a semitone lower may result in very awkward fingerings, especially on the F horn. Changing to a straight mute in awkward stopped passages may sometimes be the only solution, as it provides no restriction on technique and can still prove sufficiently effective.

Demands on endurance may be difficult for a non-horn playing composer to judge as there are several potentially influential aspects to consider such as range, dynamics, leaps and the amount of rest. A fairly short section for horn requiring loud playing in the high range and large leaps can be more physically taxing than a long section of *mf* playing in the middle register. In terms of horn quartet literature, if the work is scored according to the traditional convention with first horn always on the highest part, then the work can be rescored to share the taxing load between the four players. Endurance can also be impacted on by the instrumental combination; for example, when playing with marimba, I found that I had to use more energy in order to project than I would normally need with piano. This was aided somewhat by changing my position on the stage.

7.2.3 Findings Related to Performance

Attention to uniformity in terms of articulation is essential for any ensemble and this appears to be of considerable importance in horn quartet playing. One might assume that uniformity is of greater concern in mixed instrument groups, but in my experience I have found that, because of the similarities in tone between four horns, the discrepancies in articulation are highlighted. In an orchestral horn section the discrepancies may not be as clear as each part is not exposed to the extent as in a chamber music setting (Wood, 2014). Horn quartet parts also tend to be more interesting than orchestral parts, requiring more variety in articulation (Turner, 2014). This can be problematic for four players who do not play together regularly as there might not be sufficient opportunity to adapt to each other's style of playing. Daniel Wood, leader of the horn quartet, Quadre, noted that they devoted much time over the years to listening to recordings of their performances and each player continually makes small adjustments to his playing as necessary (Wood, 2014).

Another aspect of articulation for the horn, particularly the horn quartet, is the influence of acoustics. As a result of the backward-pointing position of the bell of the horn, horn players are often confronted with acoustical situations that are not favourable for the instrument (Wood, 2014). Many factors can come into play, such as the size of the hall, the design of the stage,

types of materials, size of the audience etc. The clear and crisp articulation that one is used to hearing in the practice room may be completely absorbed by the live acoustic of a concert hall. This can have a serious effect on a piece that includes many fast staccato runs as these may sound undefined and result in a “smooth” effect contrary to the composer’s wishes. Partial solutions to the problem can be to play the relevant piece at a slower tempo and to over-articulate the passages in question in order to improve clarity. The horn’s greatest strength lies in slower, more lyrical playing and hence performing works requiring well-defined fast playing in a particularly live concert hall may not be ideal (Turner, 2014).

An ensemble may have to experiment with their stage formation in order to improve internal balance. Weak internal balance can result in poor intonation and timing issues. Moving the players closer to each other or changing places can have significant results. Once again, the direction of the horn’s bell can play a considerable part in such a situation. Concerning the horn quartet, it was found that the best seating formation for our situation was the reverse of the traditional seating, with first horn on the left (audience perspective) down to fourth horn on the right. This significantly improved the internal balance and hence intonation and uniformity.

7.2.4 Findings Related to Collaboration

Schonken (2014) noted that he found writing for the horn somewhat tricky because of the complexity of the instrument. The findings addressed above clearly indicate that there are many variables to take into account when composing for horn and a composer may be left with many questions. It is thus understandable that composing for horn may be regarded as a complicated task and more so with the differing strengths and weaknesses of players. As it is difficult to incorporate all the intricacies of the horn and horn performance in written reference material, I believe the best approach to learn how to write effectively and appropriately for the horn is to consult a horn player before and during the compositional process. In certain instances, when dealing with experimental or unusual writing as was the case with Schonken’s *Rituals*, it may be necessary for an even closer collaborative partnership.

When working with a composer who is inexperienced and less knowledgeable concerning horn writing, it can be hugely beneficial to meet with the composer in the early stages of a new project in order to demonstrate and discuss aspects of horn playing. As orchestration texts only partly relate to chamber and solo writing, and are often not up to date with modern standards of horn playing, particularly regarding range and extended techniques, a composer may gain valuable insights into the possibilities of the horn through collaboration. This research has revealed that such an informative meeting early in the creative process should focus more on the capabilities

of the horn and the player rather than on the limitations of the instrument. When limitations are highlighted excessively, composers could be tempted to totally avoid potentially problematic areas such as extreme registers, fast passages and large leaps, reducing the demands on the player to such an extent that the work becomes uninteresting and not sufficiently challenging. Moss (2013a) noted: “If you write too much for the individual player, you might run into problems, you begin limiting yourself. But if I ask: ‘What can the instrument do?’ the performer is pushed a bit more to execute what I have written”.

The limitations of the instrument and the player may perhaps receive more emphasis during the compositional process as the composer presents ideas or sketches to the player for examination. This is the stage where the innovative is separated from the impossible (Fitch & Heyde, 2007: 70) and may require experimentation and practice. Finding appropriate means of producing special effects and working out solutions for particular problems can be vital at this stage, as changes may be very difficult to incorporate after a composition has been completed. A less experienced performer may make the mistake of approving material which he may find too challenging later on as the context is revealed; this should be taken into consideration as revisions may have to occur at a later stage. The reverse, however, is also possible.

Revisions suggested by the performer, whether applied during or after the main composition process, may result in a more comfortable and rewarding performance of a work. Some composers are also open to the player making minor changes in the part as he feels necessary for allowing a more comfortable performance. The latter may in some cases be the better option, so as to avoid the over-customisation of a composition.

Apart from the benefits to the composer and the written score, collaboration is valuable in providing the opportunity for the performer to unravel uncertainties concerning notation and interpretation. The horn part to Schonken’s *Rituals* may have been of much greater concern to me had I not worked with the composer and been reassured that refinement and accuracy were not of paramount importance in the work. Stephenson’s quartet “came alive” when he encouraged the use of more power in the 1st movement, taking the horn back to its hunting roots. Clearly in these two works it is evident that a composer’s intentions are often hard to interpret and therefore interacting with the composer may prove very beneficial.

7.3 Conclusions

When examining a horn part for the first time, I tend to look for features that are idiomatic to the horn, or “hornistic.” Prior to this project, my interest in performing on the horn leaned towards conventional writing in music composed before the latter half of the 20th century in works by

Telemann, Mozart, Beethoven, Schumann, Strauss, Hindemith, Benjamin Britten, Gordon Jacob and Arnold Cooke. Even in my own attempts to compose for the horn I remained faithful to the conventions in horn writing set by these composers. These conventions set the standard for what I perceived to be idiomatic to the horn. During this project, however, I was somewhat challenged in my concept of idiomatic horn writing, what it truly means and whether it is at all relevant in composition or performance.

In communicating with the performers and composers involved in this project and through additional research, it appears that there are different and sometimes contrasting views on what idiomatic writing entails. This ranged from the notion that it adheres to certain restrictions in terms of technique and character – in the case of the horn: common scale and arpeggio patterns, using mainly the middle range, horn fifths, lyrical lines etc. – to the notion that anything possible on the instrument can be called idiomatic. Horton (1986: 1) argued that the best writing for horn may be a combination of these two features, but posed the question of how truly hornistic writing can be identified.

During this project I was faced with three vastly different horn parts. On first encountering Stephenson's *Miniature Horn Quartet*, it immediately struck me as considerably hornistic since it consisted of features very typical of the horn. Although the second horn part, which I played, is not considerably soloistic and could seem uninteresting on its own, it works together with the other parts to produce a character that is very distinctive of the horn quartet. Thus I found it effective and enjoyable to play. In Schonken's *Rituals* I was unable to identify any hornistic features even up to the point of the performance, as the piece lacked the typical traits of the horn and was uncomfortable to play at first, requiring much repetition to become familiar. Moss's trio displayed certain hornistic features when looking at the part, but playing it revealed challenges which were unfamiliar to my classically trained ear and embouchure.

My general observations during and after this project have shown that one's perception of a work may undergo considerable transformation over time concerning technical as well as musical aspects. This was particularly the case in my search for idiomatic writing for the horn. While Stephenson's work may at some stage have been perceived as somewhat uninteresting in terms of structure, the hornistic features grew increasingly noticeable in rehearsals after the first performance. Emphasising these features was found to compensate for any lack of structural interest and resulted in a more thrilling second performance. Moss's and Schonken's works received only one performance and it was not until reflecting and listening to the recording some time afterwards that I started to identify idiomatic features in the horn parts. Both works use the horn effectively, albeit in unusual and challenging ways.

In terms of identifying idiomatic writing in a horn part, Allan Stephenson poses the question: “Would it sound any different if you put it on another instrument?” My answer to this question concerning both Moss’s and Schonken’s works would be “yes.” I believe the “Crazy. Out of control!” effects created by the horn in Schonken’s work could not be produced as effectively on any other instrument. Moss used the horn’s versatile middle register with its vast array of tone colours to express subtle nuances in the music.

Horton concluded that the components of hornistic writing cannot be defined in the absolute (Horton, 1986: 141). It would appear from the discussion above that the identification of idiomatic writing for the horn necessitates intuitive knowledge, only achievable through practical experience. Identifying hornistic writing can aid in the performance of a work by providing the performer with renewed confidence and an appreciation of how a musical intention is matched by the instrument (Horton, 1986: 142). The same intuitive knowledge applies to composers. Understanding the intrinsic nature of the horn, together with its vast possibilities, is essential in the composition of new music for the instrument, as this will ensure not only the accessibility of a part but also its effectiveness.

This project proved to be a creative endeavour which has broadened my perspective on the potential of my instrument and its place in contemporary music. My hope is that this research will encourage closer working relationships between composers and horn players in the future, as this can be a valuable approach in acquainting both parties with the intricacies and possibilities of the horn. While the horn may always have an intrinsic nature with certain limitations that should be respected, music will continue to develop and it is up to composers and performers to work together in order to further exploit the possibilities of this rich and complex instrument.

Appendix A: Biographies of Composers

Antoni Schonken (b. 1987)



Schonken studied composition with Hans Roosenschoon and was awarded the degree MMus *cum laude* by Stellenbosch University in 2013. His compositions, which display elements of minimalism, impressionism and indigenous Southern African styles, have already received some critical acclaim. He has received commissions from various professional ensembles and institutions in South Africa, including the Holocaust Project and the US Soloists Choir; and was the winner of the 2014 SAMRO Overseas Scholarship for composition. Schonken lectures and tutors part-time in composition, orchestration and counterpoint at Stellenbosch University while studying towards a PhD in orchestration. In addition, he acts as convenor for Composers of Stellenbosch (KOMPOS), which he founded in 2010, and has aided in the performance of over fifty new works by Stellenbosch University students.

Allan Stephenson (b. 1949)

Born in Cheshire, England, Stephenson composed a number of his early works while studying cello at the Royal Manchester College of Music from 1968 to 1972. In 1973 he accepted a cello position in the Cape Town Symphony Orchestra in South Africa, where he also began a successful career as composer and conductor. His adopted country greatly inspired his music, and all of his output as a mature composer was produced there. Among his most notable works include his concertos for wind instruments, particularly his Bassoon Concerto, Clarinet Concerto, Horn Concerto and Piccolo Concerto.



Structurally most of his works are in sonata form and have been described as romantic, lyrical, rhythmically interesting. Stephenson strives to compose music which is enjoyable to perform and to listen to.

Keith Moss (b. 1982)



Moss completed his MMus studies at Rhodes University in 2008 under Peter Louis van Dijk and has since also worked with Peter Klatzow and a number of composers in the United Kingdom. After winning the SAMRO Overseas Scholarship for composition in 2010, Moss is currently recognised as one of the leading South African composers of his generation. His compositional output ranges from chamber works of varying kinds to large-scale orchestral works including soloists. In 2012 he won the First Place in the Stefans Grové National competition for composition and also became the very first recipient of this award in this category. Moss has conducted many premieres of his own works with his performing ensemble, The Paz Consort, which also continues to promote the works of his contemporaries. Currently Moss is studying towards a doctorate in composition under Dr Alexander Johnson at the University of Pretoria.

Neil Smit (b. 1983)

Neil Smit completed his horn studies with both Peter Amon and Sorin Osorhean and graduated in 2006 with BMus Honours *cum laude* from the University of Cape Town. He has been an active freelance orchestral player since 2002, having worked with numerous professional orchestras around South Africa, including the Cape Philharmonic, Johannesburg Philharmonic, and most regularly with the KwaZulu-Natal Philharmonic. In recent years his performing interests have shifted more



towards chamber music and, apart from serving as principal horn in various chamber orchestras such as Camerata Tinta Barocca, his appearances in smaller ensembles also now form regular fixtures in his schedule. An especially significant event in his career was performing the horn part in Britten's *Serenade for Tenor, Horn and Strings* under Barry Smith in 2013.

Appendix B: Scores of Compositions

Antoni Schonken, *Rituals*

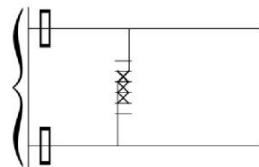
Rituals:

- i. call to circle
- ii. consecration
- iii. casting of the circle
- iv. challenge to entrance
- v. the great rite

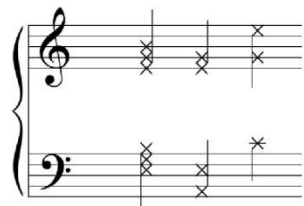
for alto saxophone, horn and marimba

composed by: Antoni Schonken

Extended notation – Marimba:



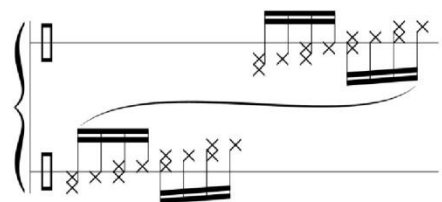
Where this notation is found, the player is required to hit the shafts of the mallets of one hand with the shafts of the mallets of the other hand. The mallets only hit each other, not the bars of the marimba.



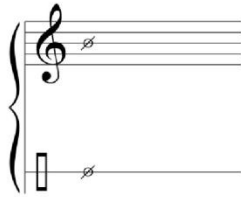
Cross-shaped note-heads indicate that the player should hit the edge of the required bars with the shafts of the mallets.



Standard note heads with crossed stems indicate that the player should hit the bars with the heads of the mallets and the edges of the bars with the shafts of the mallets.

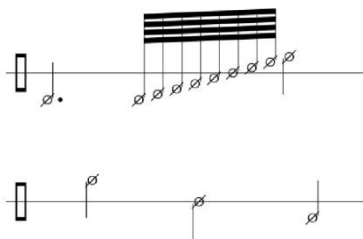


Again, cross-shaped note-heads indicate that the player should hit the edge of the required bars with the shafts of the mallets. Without clefs and five lines, though, pitch becomes relative and the contour of the given passage becomes of paramount importance in its interpretation.

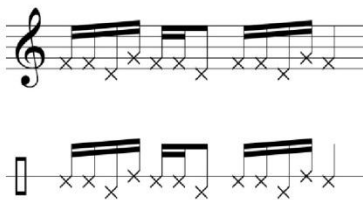


When a note is slashed, as in the example, the player is required to blow into the indicated resonator in such a way that it amplifies the sound, or produces a vague pitch vibration. In the lower example, where five lines and a clef is absent, the player may choose any resonator on the instrument (above the line is higher than below the line).

Extended notation – Saxophone:

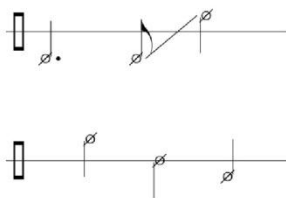


Air-notes are produced by blowing air through the instrument in such a way that the instrument does not produce any definite pitch other than a general airy sound. Pitch-control is more effective by changing the shape of the mouth and throat, and less so by fingering. Fingering can, however, be used to enhance the sound-gesture, as indicated in the top example. In the lower example, the three notes respectively indicate a high, normal and low pitch.

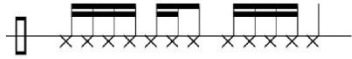


Cross-shaped note-heads indicate the use of key-clicks. In the top example, specific pitches are indicated. In the lower example, only a general contour is shown. The player may voice each of the clicks to enhance the effect, but that is not necessary. Generally, the key-clicks are meant to be very subtle and light.

Extended notation – Horn:



Air-notes are produced by blowing air through the instrument in such a way that the instrument does not produce any definite pitch other than a general airy sound. Pitch-control is more effective by changing the shape of the mouth and throat, and less so by fingering. The glissando in the upper example is often found in both saxophone and horn parts, and is realised by raising the pitch with the throat. In the lower example, the three notes respectively indicate a high, normal and low pitch.



Cross-shaped note-heads indicate that the player should tap the instrument (preferably the inside of the bell) using the upper plane of the fingernails. The effect is not loud, but subtle.

General performance-notes:

i. call to circle

In this movement, the change in dynamics with the change in register should be audible. Meter must remain as constant as possible, with a heavy emphasis on the first beat of each bar. Shaft-against-shaft playing by the marimba in measure 14 and 28 should be highly visible for the audience. The final air-notes in horn and saxophone in the last measure should be forceful and staccato.

ii. consecration

Every two measures form a gesture. Players should be very attentive of the contours indicated throughout the piece, and the pitching of long air notes in relation to the other players. This movement is serene, and is not supposed to be loud at all.

iii. casting of the circle

Strict adherence to rhythmic flow is important to maintain movement in this section. As with the previous movement, the success of the music depends entirely on the ability of the ensemble to transform the key-clicks and air-notes into meaningful gestures.

iv. challenge to entrance

The aim here is to try to produce the effect that a record is being played in reverse. To achieve the effect completely is impossible, but if the sudden *piano*-dynamics are adhered to properly, the effect will be jarring.

v. the great rite

Musicality is not so much important in this movement. Adherence to dynamic indications, flow of tempo, articulation and an extremely high level of performance energy is crucial to the successful performance of this movement.

Rituals

Antoni Schonken

i. call to circle
Forcefully ♩ = c.132

The musical score is divided into three systems. The first system (measures 1-5) features Alto Sax (ff), Horn in F (f), and Marimba (ff). The second system (measures 6-11) features Alto Sax (mp), Horn in F (mp), and Marimba (mp). The third system (measures 12-16) features Alto Sax (p), Horn in F (pp), and Marimba (p). The score includes various musical notations such as dynamics, articulation, and multi-measure rests.

2

Rituals - call to circle

Musical score for measures 17-20. The score is for three parts: A. Sx., Hn., and Mrb. The time signature changes from 2/4 to 3/4, then 2/4, and finally 3/4. The A. Sx. part features a melodic line with various intervals and a final note with a sharp sign. The Hn. part follows a similar melodic contour. The Mrb. part provides harmonic support with chords and some bass line movement.

Musical score for measures 21-24. The score is for three parts: A. Sx., Hn., and Mrb. The time signature changes from 3/4 to 2/4, then 3/4, and finally 2/4. The A. Sx. part starts with a *ff* dynamic marking. The Hn. part starts with a *f* dynamic marking. The Mrb. part starts with a *ff* dynamic marking. The music continues with melodic and harmonic development across the four measures.

Musical score for measures 25-28. The score is for three parts: A. Sx., Hn., and Mrb. The time signature changes from 3/4 to 2/4, then 3/4, and finally 2/4. The A. Sx. and Hn. parts end with a *sfz* dynamic marking. The Mrb. part ends with a *ff* dynamic marking. The music concludes with a final chord and a double bar line.

ii. consecration

Ethereal sound, flowing and expressive ♩ = c.58

The musical score is divided into three systems, each in 5/4 time. The first system features Alto Sax, Horn in F, and Marimba. The Alto Sax and Horn parts play a melodic line with eighth notes, marked *p*. The Marimba part consists of rhythmic patterns marked *pp*. The second system features Alto Sax (A. Sax.), Horn (Hn.), and Marimba (Mrb.). The A. Sax. and Hn. parts continue the melodic line, marked *p*. The Mrb. part continues with rhythmic patterns, marked *pp*. The third system features Alto Sax (A. Sax.), Horn (Hn.), and Marimba (Mrb.). The A. Sax. and Hn. parts continue the melodic line, marked *p*. The Mrb. part features a new rhythmic pattern marked *pp just a whisper*. The score concludes with a double bar line.

35
A. Sax. *very delicate, just an echo*

35
Hn. *very delicate, just an echo*

35
Mrb. *very delicate, just an echo*

The musical score consists of three staves. The top staff is for Alto Saxophone (A. Sax.), the middle for Horn (Hn.), and the bottom for Maracas (Mrb.). Each staff begins with a measure number of 35. The A. Sax. and Hn. parts feature a melodic line with a slur over the first three notes and a fermata over the final note. The Mrb. part consists of a simple rhythmic accompaniment with a single note in the first measure and a rest in the second.

iii. casting of the circle
 Moderately, in strict tempo ♩ = c.68

The musical score is organized into three systems:

- System 1 (Measures 1-32):**
 - Alto Sax:** Starts with a half note in 3/4 time, then a melodic line in 4/4 time marked *pp*.
 - Horn in F:** Mirrors the saxophone's initial half note, then plays a long note in 4/4 time marked *p*, ending with a triplet marked *mp*.
 - Marimba:** Plays a half note in 3/4 time marked *p*, followed by a rhythmic pattern in 4/4 time marked *pp*.
- System 2 (Measures 39-41):**
 - A. Sax:** Features a series of notes marked *pp* and *ppp*, with a dynamic shift to *full sound* at the end.
 - Hn.:** Plays a melodic line marked *p* and *ppp*.
 - Mrb.:** Includes an *echo* effect, with dynamics ranging from *pp* to *fpp* and *f*.
- System 3 (Measures 42-44):**
 - A. Sax:** Plays a melodic line marked *f*, then a note marked *p*.
 - Hn.:** Plays a melodic line marked *f*, then a note marked *p*.
 - Mrb.:** Plays a rhythmic pattern marked *mp*.

iv. challenge to entrance
As if the music is playing backwards ♩ = c.112

The musical score is divided into three systems. The first system includes Alto Sax, Horn in F, and Marimba. The second system includes A. Sax, Hn., and Mrb. The third system includes A. Sax, Hn., and Mrb. The score features various dynamic markings such as *f*, *p*, *ff*, and *mf*, along with performance instructions like 'As if the music is playing backwards'. The tempo is marked as ♩ = c.112. The key signature has one flat (B-flat), and the time signature is 4/4. The first system starts with a 4/4 measure followed by a 12/8 measure. The second system starts at measure 47. The third system starts at measure 49.

7

Rituals - challenge to entrance

51

A. Sx.

Hn.

Mrb.

54

A. Sx.

Hn.

Mrb.

56

A. Sx.

Hn.

Mrb.

v. the great rite
Out-of-control crazy! ♩ = c.160

Alto Sax

Horn in F

Marimba

61

A. Sx.

Hn.

Mrb.

65

A. Sx.

Hn.

Mrb.

69

A. Sx.

Hn.

Mrb.

72

A. Sx.

Hn.

Mrb.

74

A. Sx.

Hn.

Mrb.

77

A. Sx. *p* *misterioso*

Hn. *p* *misterioso* *gliss.*

Mrb. *p* *misterioso*

80

A. Sx.

Hn. *ord.* *gliss.* *sub. p*

Mrb.

82

A. Sx. *mp*

Hn. *mp* *ord.*

Mrb. *mp*

84

A. Sx.

Hn.

Mrb.

sub. p

molto cresc.

85

A. Sx.

Hn.

Mrb.

macabro

pp sfz pp sfz pp sfz

macabro

pp sfz pp sfz pp sfz

macabro

ff

87

A. Sx.

Hn.

Mrb.

macabro

pp sfz pp sfz pp sfz

pp sfz pp sfz pp sfz

89 *Flz.* *f* *furioso*

A. Sx.

Hn.

Mrb.

92

A. Sx.

Hn.

Mrb.

95 *ff* *gliss.*

A. Sx.

Hn.

Mrb.

13

Rituals - the great rite

97

A. Sx.

Hn.

Mrb.

100 **Half the previous tempo** ♩ = c.80

A. Sx.

Hn.

Mrb.

106

A. Sx.

Hn.

Mrb.

Rituals - the great rite

14

109

A. Sx.

Hn.

Mrb.

sfz

f

pp

110

A. Sx.

Hn.

Mrb.

pp

p

ff

111

A. Sx.

Hn.

Mrb.

p

ff

113

A. Sx. *mp* *p* *mp* *p*

Hn. *mp* *p* *mp* *p*

Mrb. *mf* *mp*

116

A. Sx. *mp* *f*

Hn. Remove mute *mp* *f*

Mrb. *f* *ff*

118

A. Sx. *mp* *mp* *f*

Hn. *mp* *mp* *f*

Mrb. *ff*

120

A. Sx. *mp*

Hn. *mp*

Mrb.

121

A. Sx. *f*

Hn. *f*

Mrb. *f*

122

A. Sx.

Hn.

Mrb. *p calmo* *quasi gliss* *pp*

17

Rituals - the great rite

slide up as high as you can go

key loudly, but tongue only lightly with an unvoiced 't'

126 *gliss.* *pp* *ff*

A. Sx.

Hn. *lontano* *pp* *sempre*

Mrb. *ff* *sub. calmo* *s.pp*

128 *p* *misterioso* *pp* *molto legato* *p*

A. Sx.

Hn.

Mrb. *n* *p*

133 *mp* *gliss.* *f* *lontano* *pp*

A. Sx.

Hn.

Mrb. *p* *ff* *sub. calmo* *s.pp*

135 *lontano* *mf* *lontano* *mp*

A. Sx.

Hn.

Mrb. *f*

137 **Original tempo!** ♩ = c.160 *misterioso*

A. Sx. *p*

Hn. *p*

Mrb. *f*

140

A. Sx.

Hn. *ord.* *gliss.* *sub.p*

Mrb.

142

A. Sx. *mp*

Hn. *mp* *ord.*

Mrb. *mp*

Rituals - the great rite

153

A. Sx.

Hn.

Mrb.

156

accelerando

ff

gliss.

ff

Flz.

A. Sx.

Hn.

Mrb.

Allan Stephenson, *Miniature Horn Quartet*

*For Neil, who kick-started the idea, and my horn-playing colleagues,
who will suffer as a result*

Miniature Horn Quartet (2012)

Allan Stephenson

6.6.12 - 11.6.12

Allegro (♩=126) **I.**

Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F

6
11

f
mp
mf
f

2

15 **1**

19

25 **2**

30 *rit.* **A Tempo** (♩=126)

35 3

Musical score for measures 35-39. The score is in 4/4 time and features four staves. The key signature has two flats. Dynamics include *mp*, *mf*, and *p*. The music consists of flowing eighth and sixteenth notes with various articulations.

40

Musical score for measures 40-44. The score is in 4/4 time and features four staves. The key signature has two flats. Dynamics include *f*. The music features a mix of eighth and sixteenth notes with some rests.

45 3

Musical score for measures 45-49. The score is in 4/4 time and features four staves. The key signature has two flats. Dynamics include *f*. This section is characterized by frequent triplet markings over eighth and sixteenth notes.

50

Musical score for measures 50-54. The score is in 4/4 time and features four staves. The key signature has two flats. Dynamics include *f*. This section continues with triplet markings and includes some longer note values.

4

Musical score for measures 55-60. The score is written for four staves (treble and bass clefs). It features a complex rhythmic pattern with frequent triplets and sixteenth notes. The key signature has one sharp (F#). The time signature changes from 2/4 to 3/4 and back to 2/4.

Musical score for measures 61-64. The score continues with the same four-staff format. It features a complex rhythmic pattern with frequent triplets and sixteenth notes. The key signature has one sharp (F#). The time signature is 2/4.

Musical score for measures 65-69. The score continues with the same four-staff format. A box containing the number '4' is placed above the first staff of measure 65. It features a complex rhythmic pattern with frequent triplets and sixteenth notes. The key signature has one sharp (F#). The time signature is 2/4.

Musical score for measures 70-73. The score continues with the same four-staff format. It features a complex rhythmic pattern with frequent triplets and sixteenth notes. The key signature has one sharp (F#). The time signature is 2/4.

5

74

5

79

84

89

6

The musical score consists of four systems of staves. The first system (measures 74-78) is marked with a box containing the number '5'. The second system (measures 79-83) includes dynamic markings *f* and *mp*. The third system (measures 84-88) includes dynamic markings *mf* and *f*. The fourth system (measures 89-93) is marked with a box containing the number '6'. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and changes in time signature from 4/4 to 3/4 and back to 4/4.

6
94

98

101

104

II. Aria.

1 Moderato (♩=100)

9 **1** A Tempo

dolce

p *pp*

dolce *p* *pp*

17 *p*

23

Detailed description of the musical score: The score is for a piano piece in 4/4 time with two flats in the key signature. It is divided into four systems. The first system (measures 1-8) is marked 'Moderato (♩=100)' and 'p'. The second system (measures 9-16) is marked 'A Tempo' and includes the instruction 'dolce'. It features a first ending bracket over measures 11-12. Dynamics range from 'p' to 'pp'. The third system (measures 17-22) continues the piece with a piano dynamic. The fourth system (measures 23-28) concludes the section with various melodic and harmonic developments.

8 30 2

Musical score system 1, measures 30-36. The system consists of four staves. The first staff has a piano (*p*) dynamic marking. The second and third staves have a mezzo-piano (*mp*) dynamic marking. The fourth staff is the bass line. A box containing the number '2' is positioned above the first staff at measure 32.

37

Musical score system 2, measures 37-42. The system consists of four staves. The first staff has a mezzo-piano (*mp*) dynamic marking. The second and third staves have a mezzo-forte (*mf*) dynamic marking. The fourth staff is the bass line.

43 3

Musical score system 3, measures 43-48. The system consists of four staves. The first staff has a mezzo-piano (*mp*) dynamic marking. The second and third staves have a mezzo-piano (*mp*) dynamic marking. The fourth staff has a piano (*p*) dynamic marking. A box containing the number '3' is positioned above the first staff at measure 44.

49

Musical score system 4, measures 49-54. The system consists of four staves. The first staff has a mezzo-piano (*mp*) dynamic marking. The second and third staves have a mezzo-piano (*mp*) dynamic marking. The fourth staff is the bass line.

53 *rit.*

III. Finale

1 Allegro giocoso (♩=120)

8 1

15 2

10

23 3

31

37 4

45 5

53 6

Musical score for measures 53-59. The score consists of four staves. The first staff has a measure rest followed by a melodic line starting at measure 54. The second and third staves have a forte (*f*) dynamic marking. The fourth staff has a mezzo-forte (*mf*) dynamic marking. A section marker '6' is placed above the first staff at measure 54. The key signature has one flat, and the time signature is 3/4.

60

Musical score for measures 60-67. The score consists of four staves. The first staff has a melodic line with some rests. The second and third staves have a mezzo-forte (*mf*) dynamic marking. The fourth staff has a mezzo-forte (*mf*) dynamic marking. The key signature has one flat, and the time signature is 3/4.

68 7

Musical score for measures 68-75. The score consists of four staves. The first staff has a mezzo-forte (*mf*) dynamic marking. The second and third staves have a mezzo-piano (*mp*) dynamic marking. The fourth staff has a mezzo-piano (*mp*) dynamic marking. A section marker '7' is placed above the first staff at measure 68. The key signature has one flat, and the time signature is 3/4.

76

Musical score for measures 76-82. The score consists of four staves. The first staff has a mezzo-piano (*mp*) dynamic marking. The second and third staves have a piano (*p*) dynamic marking. The fourth staff has a mezzo-piano (*mp*) dynamic marking. The key signature has one flat, and the time signature is 3/4.

12

8

Musical score for measures 84-92. The score is written for four staves (two treble and two bass clefs). Measure 84 starts with a *mf* dynamic. The first staff has a *p* dynamic in measure 86. The second staff has a *mp* dynamic in measure 84 and a *p* dynamic in measure 86. The third staff has a *mf* dynamic in measure 84 and a *mp* dynamic in measure 86. The fourth staff has a *mp* dynamic in measure 84.

Musical score for measures 93-99. The score is written for four staves (two treble and two bass clefs). The dynamics are consistent with the previous system, with *mf* and *mp* markings in the first and third staves, and *p* markings in the second staff.

9

Musical score for measures 100-107. The score is written for four staves (two treble and two bass clefs). The dynamics are consistent with the previous systems, with *mf* and *mp* markings in the first and third staves, and *p* markings in the second staff.

Musical score for measures 108-115. The score is written for four staves (two treble and two bass clefs). The dynamics are consistent with the previous systems, with *mf* and *mp* markings in the first and third staves, and *p* markings in the second staff.

115 **10**

Musical score for measures 115-124. The score is marked with a box containing the number 10. It consists of four staves. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *mf*. The third staff has a dynamic marking of *f*. The fourth staff has a dynamic marking of *mf*. The music is in a key with one sharp (F#) and a 2/4 time signature.

125 **11**

Musical score for measures 125-132. The score is marked with a box containing the number 11. It consists of four staves. The first staff begins with a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *f*. The music is in a key with one sharp (F#) and a 2/4 time signature.

133 **12**

Musical score for measures 133-140. The score is marked with a box containing the number 12. It consists of four staves. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *mp*. The third staff has a dynamic marking of *mp*. The fourth staff has a dynamic marking of *mp*. The music is in a key with one sharp (F#) and a 2/4 time signature.

141

Musical score for measures 141-148. It consists of four staves. The first staff begins with a dynamic marking of *mp*. The second staff has a dynamic marking of *p*. The third staff has a dynamic marking of *mp*. The fourth staff has a dynamic marking of *p*. The music is in a key with one sharp (F#) and a 2/4 time signature.

14

149

mp

p

mp

Musical score for measures 149-156. The score is in 3/4 time and consists of three systems. The first system (measures 149-150) features a melody in the upper voice with a mezzo-forte (mp) dynamic. The second system (measures 151-152) shows a piano (p) dynamic in the upper voice. The third system (measures 153-156) returns to a mezzo-forte (mp) dynamic. The bass line provides a steady accompaniment throughout.

13

157

mf

mp

p

pp

pp

pp

Musical score for measures 157-165. The score is in 3/4 time and consists of three systems. The first system (measures 157-158) features a mezzo-forte (mf) dynamic in the upper voice. The second system (measures 159-160) shows a piano (p) dynamic in the upper voice. The third system (measures 161-165) features a pianissimo (pp) dynamic in the upper voice. The bass line provides a steady accompaniment throughout.

166

f

mf

mf

Musical score for measures 166-174. The score is in 3/4 time and consists of three systems. The first system (measures 166-167) features a forte (f) dynamic in the upper voice. The second system (measures 168-169) shows a mezzo-forte (mf) dynamic in the upper voice. The third system (measures 170-174) features a mezzo-forte (mf) dynamic in the upper voice. The bass line provides a steady accompaniment throughout.

14

175

Musical score for measures 175-183. The score is in 3/4 time and consists of three systems. The first system (measures 175-176) features a mezzo-forte (mf) dynamic in the upper voice. The second system (measures 177-178) shows a piano (p) dynamic in the upper voice. The third system (measures 179-183) features a mezzo-forte (mf) dynamic in the upper voice. The bass line provides a steady accompaniment throughout.

182 15

189 16

197

204

16

211

Musical score for measures 211-215. The score is written for four staves. The first staff is in 3/8 time, and the second staff is in 2/4 time. The key signature has one sharp (F#). The dynamic marking *mf* is present in the first staff. The music features a mix of eighth and quarter notes, with some rests and slurs.

216

Musical score for measures 216-220. The score is written for four staves. The first staff is in 3/8 time, and the second staff is in 2/4 time. The key signature has one sharp (F#). The dynamic marking *f* is present in the first staff. The music features a mix of eighth and quarter notes, with some rests and slurs. The date 11.6.12 is written at the bottom right of the score.

Keith Moss, *Trio No. 6*

Commissioned by the SAMRO Endowment for the National Arts

Trio No. 6

composed by

Keith Moss

With regards to the performance of this work, the only difficult requirement is to present two piano's on stage simultaneously. It would be too time consuming to prepare the piano for the second movement of this piece and then dismantle it again for the performance of the third movement.

Brief notes on how to achieve the desired effect on the prepared piano for the second movement have been put down at the start of the movement, with a diagram of the required pitches to be prepared. The main concern is to prepare a bell-like sound in the tone of the piano, consequently, if the pianist has a better way in order to achieve this, he/she is more than welcome to use materials other than the ones suggested for the movement. It is interesting to note that while 31 notes have been asked to be prepared, much fewer are actually used in the performance. It should be observed then that the reason for doing so is that the unplayed notes will still ring in sympathetic vibration.

Commissioned by the SAMRO Endowment for the National Arts

Trio No. 6

I

Allegro ♩ = 104

Oboe

Horn in F
(transposed without
key signature)

Piano

Ob.

Hn.

Pno.

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3

6

Ob. *mf*

Hn. *mf*

Pno. *mf energico*

8

Ob. *mf* *ff* 3

Hn. *ff*

Pno. *ff*

10

Ob. *f detaché*

Hn. *f detaché*

Pno. *ff* *mf*

13

Ob. *p* *pp*

Hn. *mp*

Pno. *p* *pp*

17

Ob. *p* *pp*

Hn. *mf* *mp*

Pno. *p* *pp*

mf

20

Ob.

Hn. *mf*

Pno. *p*

5

23

Ob. *mf legato*

Hn. *mf legato*

Pno. *p*

28

Ob.

Hn.

Pno.

30

Ob. *mf energico*

Hn.

Pno.

33 Pno.

Ob.

Hn.

Pno. *mp dolce* *mf*

37

Ob.

Hn. *mf energico*

Pno.

39

Ob. *f* *p* *mf*

Hn. *f* *p* *mf*

Pno. *mf energico*

7

41

Ob. *mf* *ff* 3

Hn. *ff*

Pno. *ff*

43

Ob. *f detaché*

Hn. *f detaché*

Pno.

45

Ob.

Hn.

Pno. *ff*

48

Ob. *mp*

Hn. *p*

Pno. *p* *pp*

51

Ob. *mf*

Hn. *pp*

Pno. *mf*

54

Ob. *mp*

Hn. *p* *pp*

Pno. *p* *pp*

9

56

Ob. *mf*

Hn. *mf legato*

Pno. *p*

59

Ob. *mf legato* *f*

Hn. *f*

Pno. *mf*

64

Ob.

Hn.

Pno. *mp dolce* *mf*

68

Ob.

Hn.

Pno.

mp dolce *mf* *pp*

73

Ob.

Hn.

Pno.

p leggiero

77

Ob.

Hn.

Pno.

mf dolce *p* *p dolce* *pp*

11

82

Ob.

Hn.

Pno.

p *pp*

Detailed description: This system covers measures 82 to 86. The Oboe part begins with a melodic line in measure 82, marked *p*, which then softens to *pp* in measure 83. The Horn part has rests in measures 82-84 and then plays a series of notes with accents in measures 85-86. The Piano part features a complex accompaniment with chords and moving lines in both hands.

87

Ob.

Hn.

Pno.

nat.

Detailed description: This system covers measures 87 to 91. The Oboe part has a long note in measure 87 followed by rests. The Horn part has a note with an accent and the marking "nat." in measure 87, followed by rests. The Piano part continues with intricate accompaniment, including a prominent melodic line in the right hand.

92

Ob.

Hn.

Pno.

pp

Detailed description: This system covers measures 92 to 96. The Oboe and Horn parts have rests throughout. The Piano part features a complex, flowing accompaniment with a melodic line in the right hand and chords in the left hand, marked *pp*.

94

Ob.

Hn.

Pno.

96

Ob.

Hn.

Pno.

mf energico

mf energico

ff

molto

98

Ob.

Hn.

Pno.

f

p

mf

f

p

mf

mf energico

13

100

Ob.

Hn.

Pno.

102

Ob.

Hn.

Pno.

105

Ob.

Hn.

Pno.

110

Ob.

Hn.

Pno.

subito ff

113

Ob.

Hn.

Pno.

subito ff

117

Ob.

Hn.

Pno.

subito ff

15

120

Ob.

Hn.

Pno.

122

Ob.

Hn.

Pno.

126

Ob.

Hn.

Pno.

II

The following notes should be prepared on the second piano, only to be used for the performance of the second movement. In order to produce the desired effect, metallic paper clips (one per note) should be inserted mid-way upon the middle string of each prepared note (*the outer strings should ring as normal*). Move the paper clip up and down the middle string until a satisfactory sound with a few exposed partials has been achieved. Other materials may be used if the pianist feels there is a more suitable option, but the sound that should be aimed for should be "bell-like" in quality.

Prepared Piano 

128 Adagio sostenuto ♩ = 63

Ob. 

Hn. 

Pre. Pno. 

135

Ob.

Hn.

Pre. Pno.

141

Ob.

Hn.

Pre. Pno.

146

Ob.

Hn.

Pre. Pno.

151 *mf*

Ob.

Hn.

Pre. Pno.

156 *mp*

Ob.

Hn.

Pre. Pno. *pp* *espress.*

162 *poco rit.* $\text{♩} = 54$ *Largo* $\text{♩} = 50$

Ob.

Hn.

Pre. Pno. *mf* *pp* *ppp* *reflectively* *8^{va}* *Ped.*

169

Ob. *p* *mf*

Hn. *p* *mf* *p*

Pre. Pno. *etc.*

174

Ob. *mp* *p*

Hn. *p*

Pre. Pno. *mf* *p*

180

Ob. *p*

Hn. *p*

Pre. Pno. *p*

185

Ob. *mf* *mp*

Hn. *mf* *p*

8va

Pre. Pno. *mf* *cresc.*

189

Ob. *f* *p* *mf* *p*

Hn. *f* *p* *mf* *p*

8va

Pre. Pno. *f* *p*

192

Ob. *rit.*

Hn.

8va

Pre. Pno.

196 Adagio sostenuto ♩ = 63

Ob.

Hn.

Pre. Pno.

ppp *sostenuto* *mp*

mf

200

Meno mosso

Ob.

Hn.

Pre. Pno.

mf *ff* *ff*

f *ff*

Meno mosso

204

Ob.

Hn.

Pre. Pno.

sfz *pp* *mf*

sfz

molto *mp* *pp*

208

Ob.

Hn.

Pre. Pno.

212 *molto rit.* $\text{♩} = 43$

Ob.

Hn.

Pre. Pno.

215

Ob.

Hn.

Pre. Pno.

(en dehors)

(sotto voce)

The musical score consists of three systems. The first system (measures 208-211) features an Oboe part with a melodic line starting on a half note, followed by a Horn part with a similar melodic line. The Pre. Pno. part provides harmonic support with chords and moving lines in both staves. The second system (measures 212-214) is marked 'molto rit.' with a tempo of quarter note = 43. The Oboe and Horn parts are mostly silent, with a final note in the Horn part marked 'pp'. The Pre. Pno. part continues with harmonic accompaniment. The third system (measures 215) shows the Oboe and Horn parts with a final note. The Pre. Pno. part includes a section marked '(en dehors)' and '(sotto voce)' with a change in key signature and dynamics.

III

Allegro

Oboe

Horn in F
(transposed without key signature)

senza sord.
mf *sfz* *sfz*

Piano

221

Ob.

Hn.

Pno.

ff

223

Ob.

Hn.

Pno.

f

226

Ob.

Hn.

Pno.

229

Ob.

Hn.

Pno.

232

Ob.

Hn.

Pno.

235

Ob.

Hn.

Pno.

239

Ob.

Hn.

Pno. *ff*

241

Ob. *mp*

Hn. *mp*

Pno. *f en dehors*

244

Ob.

Hn.

Pno.

247

Ob. *f* *mf espress.*

Hn. *f sf sf sf sf*

Pno. *mp sotto voce*

252

Ob.

Hn.

Pno. *pp*

257

Ob. *mp legato*

Hn. *mp legato*

Pno.

262

Ob. *f*

Hn. *f*

Pno. *subito ff*

266

Ob.

Hn.

Pno.

269

Ob.

Hn.

Pno.

mf *f*

272

Ob.

Hn.

Pno.

f *f en dehors* *mp*

275

Ob.

Hn.

Pno.

con forza *tr* *nat.* *ff* *ff*

279

Ob. *sfz*

Hn. *sfz*

Pno. *staccato*

283

Ob. *f*

Hn. *f*

Pno. *mp*

molto rit.

286 *Meno mosso* ♩ = 66

Ob.

Hn.

Pno. *mf*

3

b tr~~~~

296 *molto rit.* *A tempo* ♩ = 120 *tr* *b.nat.*

Ob. *con forza* *ff*

Hn. *ff*

Pno. *f* *ff*

302

Ob. *sfz* *sfz*

Hn. *sfz* *sfz*

Pno. *staccato*

306

Ob. *ff*

Hn. *ff* *ff*

Pno. *ff* *sfz* *ff*

white notes

310

Ob.

Hn.

Pno.

313

Ob.

Hn.

Pno.

mf energico
Ob.

senza ritardando

f *sfz* *sfz* *sfz*

mf *sfz* *sfz* *sfz* *sfz*

mp *f*

318

Ob.

Hn.

Pno.

p *pp*

p *pp*

pp leggiero

pp

Appendix C: New Music Concert – CD Track Listing

Trio No. 6

Keith Moss

for Oboe, Horn and Piano

- Track 1 I. Allegro
- Track 2 II. Adagio Sostenuto
- Track 3 III. Allegro

Rituals

Antoni Schonken

for Horn, Alto Saxophone and Marimba

- Track 4 I. Call to Circle
- Track 5 II. Consecration
- Track 6 III. Casting of the Circle
- Track 7 IV. Challenge to Entrance
- Track 8 V. The Great Rite

Miniature Horn Quartet

Allan Stephenson

- Track 9 I. Allegro
- Track 10 II. Aria: Moderato
- Track 11 III. Finale: Allegro Giocoso

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