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A BIOGRAPHY AND ANALYSIS OF FOUR WORKS BY VACLAV NELHYBEL,
VINCENT PERSICHETTI, KERRY TURNER, AND BOHUSLAV MARTINŮ

by

Andrew Joseph Bernal

BME, Indiana State University, 2018

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
Master of Music

School of Music
in the Graduate School
Southern Illinois University Carbondale
May 2021

RESEARCH PAPER APPROVAL

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Approved by:

Professor Edward Benyas, Chair

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Southern Illinois University Carbondale

April 2, 2021

AN ABSTRACT OF THE RESEARCH PAPER OF

Andrew Joseph Bernal, for the Master of Music degree in Music, presented on April 2, 2021, at Southern Illinois University Carbondale.

TITLE: A BIOGRAPHY AND ANALYSIS OF FOUR WORKS BY VACLAV NELHYBEL, VINCENT PERSICHETTI, KERRY TURNER, AND BOHUSLAV MARTINŮ

MAJOR PROFESSOR: Professor Jennifer Presar

Horn recitals of all levels have programmed a wide variety of works. From standard rep, such as the Beethoven Horn Sonata, to new compositions, like the John Williams Concerto for Horn, all pieces hold a special place in horn literature. Through careful consideration, the following pieces have been selected to be performed on the Graduate Horn Recital of Andrew (AJ) Bernal: Vaclav Nelhybel's *Scherzo Concertante*, Vincent Persichetti's *Parable VIII for Solo Horn*, Kerry Turner's *Concerto for Horn, "The Gothic"*, and Bohuslav Martinů's *Quartet for Clarinet, French horn, Cello, and Side Drum*. It was with great purpose that these pieces were programmed as they not only require a specific focus in varying musical characteristics, but also because these works are arguably underperformed (due, in part, to the fact that these works have simply not been uncovered or researched yet). The following study brings light to these four composers and their respective works. Each chapter focuses on one piece. And, each chapter contains a biography of the composer, as well as an analysis of their work.

ACKNOWLEDGMENTS

I would like to take this moment to acknowledge my support group. They have been nothing but great assets to my successes throughout my time at SIUC. First, to Prof. Presar for being such a great example in the classroom. I am very thankful that I had the opportunity to work with you as my major professor and as my observing professor in music theory. You have been so supportive of my personal and academic choices, and I can't wait to share what you have taught me to my own students. Next, to Prof. Benyas for giving me a chance as a horn player and as a GA. Had you asked me in September 2019 to be your GA, I don't think I would have had the same answer as I did in January. Your compliments on my growth on horn and my work ethic give me motivation to continue the grind. Lastly, to Scott, Eunice, and Camila. I literally could not have made it to the end without you. We have faced so many ups and downs together – even a pandemic! Thank you for being the encouragement to stay on top of my studies, but also willing have a good time. We made it. Time to finally enjoy #springbreak2021woohoo.

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CHAPTER 1

SCHERZO CONCERTANTE (1966), VACLAV NELHYBEL

Vaclav Nelhybel encountered many hurdles throughout his life. From a young age, his parents discouraged his strong interest in music, leaving him to secretly observe a Russian Orthodox Church's music rehearsals.¹ Nelhybel's interest in music continued into his primary school years, where he taught himself to read music and dictate by ear through listening to his peers play on school pianos.² The religious services that were mandatory for students to attend primarily incorporated Gregorian chant, which utilizes modes, and can be heard in Nelhybel's works.³ Nelhybel's immense passion for music motivated him to learn all instruments his classmates played, which led him to be able to arrange music for this small group of musicians.⁴

In June 1938, Nelhybel enrolled in the Greek and Latin studies department of the University of Prague, but in November of 1939, Hitler closed the university and students were forced into labor jobs and concentration camps in Germany.⁵ This event had a great impact on Nelhybel's career as he decided to flee the university and enroll at the Conservatory of Prague, where he could finally study his passion: composition and conducting.⁶ Nelhybel began

¹ Garrett Mitchell Haas, "An Introduction to His Works for Trombone Solo and Trombone Ensemble," DMA research paper, Arizona State University, 2019, ProQuest, 6.

² Haas, "An Introduction to His Works for Trombone," 6.

³ Peter Loel Boonshaft, "Vaclav Nelhybel: A Biographical Study and Survey of his Compositions with an Analysis for Performance of Caucasian Passacaglia," DMA dissertation, University of Hartford, 1991, 11.

⁴ Haas, "An Introduction to His Works for Trombone," 7.

⁵ Haas, "An Introduction to His Works for Trombone," 7-8.

⁶ Haas, "An Introduction to His Works for Trombone," 9.

receiving work in the music field and by the end of World War II, he had composed several ballets and won his first composition prize from the International Music Congress in Copenhagen, Denmark.⁷ By 1948, Nelhybel was a conductor of the Swiss National Radio, and from 1950-1957, he was the co-founder and music director of the Munich-based Radio Free Europe.⁸ In 1957, Nelhybel moved to the United States; five years later, he became a U.S. citizen (1962).⁹

In 1962, Nelhybel had his first encounter with a concert band; he stated: “The first band I heard played a piece by Persichetti, and it was so good I just caught fire. I was fascinated with the possibilities of what you can do with half an acre of clarinets, half an acre of flutes, and half an acre of percussion. So I said, why not try it? I did, and it seemed to open new creative channels in my mind.”¹⁰ It was this epiphany and his natural passion for music education that led him to study wind instruments, ultimately allowing him to discover an array of possibilities for wind writing.¹¹

Scherzo Concertante (1966) is a short, powerful work for horn and piano to which Nelhybel’s primary musical characteristics are rhythm, articulation, and modal use. The rhythmic content of this work fits within the confines of simple meter time signatures. However, Nelhybel

⁷ Boonshaft, “Vaclav Nelhybel: A Biographical Study and Survey,” 28.

⁸ “Vaclav Nelhybel,” Wind Repertory Project, 2017, https://www.windrep.org/Vaclav_Nelhybel.

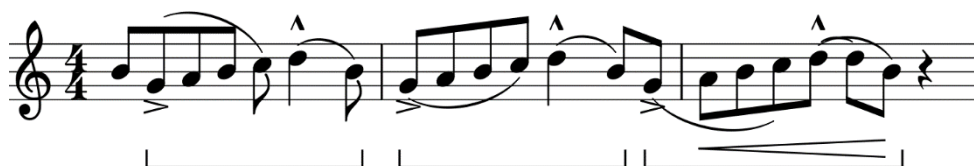
⁹ Melissa Rachelle Fultz, “Research Paper for a Master’s Recital of Horn: Anthony Plog’s Three Miniatures, Vitaly Buyanovsky’s ‘Espana’, Franz Schubert’s *Auf Dem Strom*, Richard Strauss’s Second Horn Concerto, and Vaclav Nelhybel’s *Scherzo Concertante*,” MM research paper, Southern Illinois University Carbondale, 2013, OpenSIUC, 22.

¹⁰ “Vaclav Nelhybel.” Wind Repertory Project.

¹¹ Haas, “An Introduction to His Works for Trombone,” 9.

frequently displaces the beat by adding and subtracting eighth notes, creating many occurrences of syncopation. Figure 1.1 visually depicts Nelhybel's use syncopation. Throughout the piece, Nelhybel extends the characteristic timbre of the horn to a more percussion-like instrument through the use of short rhythmic values. It is the combination of rhythmic displacement, short rhythmic values, and the natural sound of the horn that differentiates this piece from works with similar characteristics.

Figure 1.1: mm. 61-63. Nelhybel's use of syncopation. The meter shows there are four beats per measure (eight subdivisions), however, the repetitious melodic line only spans seven subdivisions (G to the second B). The melodic content disregards the meter, creating a secondary pulse adjacent to the steady beat.



Another major characteristic Nelhybel incorporates in this work is articulations. The three articulations used throughout are the accent, marcato, and staccato. It is crucial to understand the differences between these three terms as they all have different functions in music. Below are the definitions of these three articulations, according to “The *New Elson's Pocket Music Dictionary*” by Louis C. Elson:

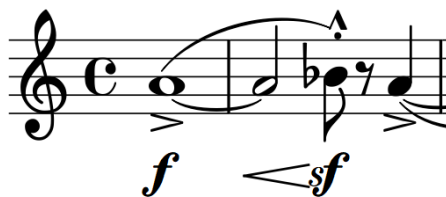
Accent – a stress or emphasis on a certain note.

Marcato – marked, accented.

Staccato – detached; distinct; separated from each other.

The difference between an accent and a marcato is the vaguest. The audible dynamic of the end of an accented pitch is softer than the end of a marcato pitch. This is because a marcato pitch has weight throughout the entire duration of the pitch. It is ideal that the marcato note is a short value, however, notes of any value can have this articulation. The first two measures of the work contain all three articulations, as noted in Figure 1.2. With the array of articulations comes the possibility to combine two or more on the same note. This is common and can also be observed

Figure 1.2: mm. 1-2. Nelhybel's use of accents, marcatos, and staccatos. Note his use of an accent on the longer note value versus the marcato on the shortest note value.



in Figure 1.2.

Nelhybel's modal incorporation derives from folk music built on modalities that originated from Romani roots (the term "Romani" is replacing the more commonly known term "Gypsy", which, in recent times, has been deemed a racial slur, therefore, this collection of people will be referred to the term that is more politically correct, Romani).¹² The opening section occurs in the D phrygian key center, then moves to the dominant area – A. The second section incorporates a lyrical horn line over a bouncing piano accompaniment, but returns back to the home mode, D. After a short interlude in which the piano replays melodic content, the horn reenters with new rhythmic content. This mid-section contains a disjunct melodic line and sits in a harmonic area outside the tonal center. In addition to these characteristics, the horn and piano must weave through a wide dynamic contrast (fortissimo to pianissimo). Following this is another lyrical section identified as "espressivo". Before long, Nelhybel begins to increase intensity and rhythmic drive through the addition of quicker rhythmic values and increasing dynamics. The final section is full of energy. It is loud, rhythmically syncopated, full of articulation, and incorporates a quicker, more intense tempo.

¹² Haas, "An Introduction to His Works for Trombone," 5.

CHAPTER 2

PARABLE VIII FOR SOLO HORN, OP. 120 (1973), VINCENT PERSICHETTI

Similar to many other remarkable composers, Vincent Persichetti began his music making at a young age. As a toddler, Persichetti's parents saw an obsession in him with the piano, and when he was five, he began piano lessons with a nearby teacher, William Stanger, at the Combs Conservatory, in Philadelphia, PA.¹³ Persichetti grew rapidly as a musician and had his debut as a performer on the radio in 1921, age of six.¹⁴ During his studies at the Combs Conservatory, Persichetti met the Professor of Composition, Russell King Miller, and observed Miller's theory classes.¹⁵ Persichetti was hired as the conservatory's head of theory and composition departments following his graduation in 1935.¹⁶ During the last few years of the 1930s, Persichetti continued his studies as a conductor under Fritz Reiner at the Curtis Institute of Music in Philadelphia, while keeping his teaching position at Combs.¹⁷ The decade of the 1940s launched Persichetti to a national music figure. At this point in his life, he kept busy, stating, "taught Monday and Tuesday at Juilliard, Wednesday and Thursday mornings at the Philadelphia Conservatory, Thursday afternoon and Friday at Juilliard, Saturday at the Philadelphia Conservatory, and on Sunday had a rehearsal, two church services and organ

¹³ Donald L. Patterson and Janet L. Patterson, *Vincent Persichetti: A Bio-Bibliography*, New York, NY: Greenwood, 1988, 4.

¹⁴ Walter G. Simmons, "Persichetti, Vincent." Grove Music Online. 2001; Accessed 15 Sep. 2020. <https://www-oxfordmusiconline-com.proxy.lib.siu.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021384>.

¹⁵ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 5-6.

¹⁶ Mark A. Nelson, "The Brass Parables of Vincent Persichetti," DMA diss., Arizona State University, Tempe, 1985, 101.

¹⁷ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 7.

students” while simultaneously writing critiques for the *Journal of Modern Music*, *Musical Quarterly*, and *Notes*.¹⁸ Although his life could be conceived as “chaotic”, this decade proved to Persichetti that with hard work comes reward. By the end of the 1940s, he regularly received commissions, prizes, and awards.¹⁹

In the 1950s, Persichetti’s compositions blossomed into the band world with commissions for high schools, colleges, and professional bands, such as *Masquerade*, *Parable IX for Band*, *A Lincoln Address*, and *Symphony for Band*.²⁰ These turned out to be some of his most popular works, but he decided to take a step back from wind band commissions as to “prevent his other works from not being taken as seriously.”²¹ As Persichetti continued writing and teaching, he began a new position as director of publications for Elkan-Vogel in 1952²². During the latter half of the 1950s, Persichetti won his first Guggenheim, allowing him to travel through Europe.²³ During this tour, he began writing a textbook titled “Twentieth-Century Harmony: Creative Aspects and Practice,” which was published in 1961. Persichetti was one of the leading musicians in the country by the 1960s, through teaching, composing, and guest lecturing.²⁴ In 1963, Persichetti became the head of Composition at Julliard; in 1969, he won his second

¹⁸ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 11.

¹⁹ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 12.

²⁰ Frank L. Battisti, *The New Winds of Change: the Evolution of the Contemporary American Wind Band/Ensemble and Its Music*, Delray Beach, FL: Meredith Music Publications, 2018. 36-37.

²¹ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 13.

²² Simmons, Walter G. "Persichetti, Vincent." Grove.

²³ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 13.

²⁴ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 15.

Guggenheim.²⁵ All of these events and achievements led Persichetti to write *Parable VIII for Solo Horn*, Op.120, W110.

Over the years 1965-1982, Persichetti wrote twenty-four Parables for a variety of instruments. Of the twenty-four Parables, eleven were written for unaccompanied wind instruments, while six were written for unaccompanied string instruments, and seven for an array of miscellaneous instrumentations.²⁶ The purpose of these Parables, specifically the ones written for brass, was to expand the growing repertoire of unaccompanied instruments. According to Merriam-Webster's online dictionary, "parable" is defined as "a usually short fictitious story that illustrates a moral attitude or a religious principle."²⁷ Persichetti's interpretation of the word is as follows: "Parables are musical essays that convey a meaning indirectly by the use of comparisons or analogies."²⁸ Within each piece, Persichetti used thematic material from other works composed by himself. *Parable VIII for Solo Horn*'s primary theme derives from a symphony written thirteen years before.

Persichetti's *Parable VIII for Solo Horn* features three main musical characteristics: melody, harmony, and timbre. The melodic content Persichetti used throughout the piece derives from his own *Seventh Symphony*, where the exact melodic material is played by the entire horn section (see Figure 2.1). At first glance, the melody seems to be disjunct. Horn I begins the melodic line, then Horn II joins in unison. The second staff line represents Horns III and IV, in which Horn IV requires the use of a straight mute, resulting in a different timbre.

²⁵ Patterson and Patterson, *Vincent Persichetti: A Bio-Bibliography*, 15.

²⁶ Nelson, "The Brass Parables of Vincent Persichetti," 1.

²⁷ *Merriam-Webster*, s.v. "Parable," accessed March 9, 2021, <https://www.merriam-webster.com/dictionary/parable>.

²⁸ Nelson, "The Brass Parables of Vincent Persichetti," 7.

Figure 2.1: mm. 12-23 of Persichetti's *Seventh Symphony*. This excerpt is the main theme, also identified as the "Nicene Creed".

Figure 2.1 shows the musical score for the main theme of Persichetti's *Seventh Symphony*, measures 12-23. The score is for Horn in F I, II, III, and IV. The tempo is *Poco piu mosso* with a quarter note equal to 63. The music features a complex rhythmic structure with time signatures 4/4, 3/4, 4/4, 5/8, 6/8, and 4/4. The dynamics range from *mp* to *ff*. Performance instructions include *lamentoso*, *incalzando*, *senza sord.*, and *a2*. The score shows a melodic line for the horns, with some parts overlapping to create a single line.

In the *Parable*, Persichetti writes for solo horn, therefore, he decided to remove the mute effect and overlap the split lines from the symphony to create one, conjunct musical line. A tonal center is evident as the composition consistently reverts back to E. In m. 14, seen in Figure 2.2, the center moves to F-sharp, a predominant area of E, where Persichetti included the word “forward”, to ensure the performer intensifies alongside the harmonic change. A similar situation occurs in m. 16, however, the piece now moves to the dominant area, B. Again, Persichetti included instructions, in this case “poco incalzando”, which tells the performer to continue increasing intensity. Persichetti’s use of tonic-predominant-dominant areas is an homage to tonality.

Figure 2.2: mm. 9-20. The upper brackets indicate an augmentation of intervallic content. The lower brackets indicate Tonic – Predominant – Dominant areas.

Figure 2.2 shows the musical score for the main theme of Persichetti's *Seventh Symphony*, measures 9-20. The score is for Horn in F I, II, III, and IV. The tempo is *Poco piu mosso*. The music features a complex rhythmic structure with time signatures 3/4, 4/4, 5/8, 6/8, and 4/4. The dynamics range from *mp* to *ff*. Performance instructions include *lamentoso*, *poco incalzando*, *rit.*, *a tempo*, and *non dim.*. The score shows a melodic line for the horns, with some parts overlapping to create a single line. Brackets indicate harmonic areas: Tonic (T), Predominant (PD), and Dominant (D).

Persichetti uses the Nicene Creed theme to expand interval content in order to develop melodic materials. Measures 9-13 in Figure 2.2 contain an example of an interval augmentation beginning with a minor third (from E to G). With each return to the tonic E, there is an increase of the interval throughout the tonic area. This technique occurs similarly in the predominant and dominant area. Persichetti incorporates this type of interval expansion throughout the solo, ultimately creating musical tension.

Even though *Parable VIII for Solo Horn* does not contain accompaniment, it does, however, use harmonic implications. The overarching tonal center of the piece is E, based on beginning and ending pitches. The first part of Area 1 (mm. 1-50) continuously revisits E, then shifts to F-sharp at the conclusion of the main theme. The last pitch of Area 1 and the prolonged pitch at the beginning of Area 2 (cadenza section, identified as m. 51) is a sustained A, which represents the predominant harmonic area of E. The predominant area continues through the end of Area 2, which concludes on an F-sharp. This is the final turning point in the work's large-scale harmonic implications because the proceeding downbeat (the beginning of Area 3, mm. 52-94) is a prolonged G, and the relationship of F-sharp to G is the leading tone. G is not the end goal, however, G is the relative major key center of E, which is where the piece ultimately ends.

Another aspect of Persichetti's compositional style is his use of combining major and minor tonalities. The opening and closing interval is a perfect fifth, which is an interval that can contain either a major or minor quality, depending on the third of the chord. Persichetti purposefully uses this interval at the beginning and end of the piece to encourage the listener to question what tonality is being implicated. Not only is this interval important in tonality, but it holds importance in this piece because it is the first interval that Persichetti uses to augment by a half step. Persichetti expands the interval by one half step, creating a dissonant interval of a

minor sixth that resolves down to the fifth. The manner in which Persichetti concludes the piece incorporates half step motion back to the original pitches. The penultimate interval of a minor seventh is resolved inward by a half step on both sides, resulting in a perfect fifth resolution. Persichetti ends the piece on this open interval to reiterate the musical statement of dissolving tonality.

The final characteristic of Persichetti's *Parable for Solo Horn* is his ability to incorporate extended performance techniques, creating interesting changes in timbre. This work is a remarkable composition because of the idiomatic writing for the horn. Extended techniques are unusual, nontraditional effects that are used to create additional timbres or effects. Typically, these techniques are challenging in a musical and technical perspective.²⁹ The following is a list of extended techniques used by Persichetti in *Parable VIII for Solo Horn*: extended range (high and low), stopped horn, hand glissandi, glissandi, harmonic series glissandi, double and triple tonguing, flutter tonguing, and trills. Below is a table that includes the main categories of extended techniques and measure numbers that contain these techniques.

²⁹ Deats, Carol Jean. "Toward a Pedagogy of Extended Techniques for Horn Derived from Vincent Persichetti's *Parable for Solo Horn*, Opus 120." Handle Proxy. Texas Tech University, December 1, 2001. <http://hdl.handle.net/2346/19101>.

TABLE 1: Extended Techniques used in *Parable VIII for Solo Horn*

Techniques Used	Measure Number	Performance Practice Suggestions
Extended range	56 (low), 58 (high), 74 (high), 76 (low), 77 (low)	Low: Focus on the quality – not quantity – of air in the middle- to low-register. Think “WHOOO”. The air stream should be that of a person trying to fog a window (warm). Widen the aperture of the embouchure to allow a thicker air stream to escape. Keep the corners of the mouth firm. High: Speed of air should be the opposite of low playing. Fast, cold air should be used. Think “HEEE”. Practice flexibility into the upper register outside of woodshedding this piece. DO NOT add pressure to the lips.
Stopped horn	2, 4, 5, 6, 7, 26, 50 (cadenza), 69, 70, 71, 72, 86, 92, 93	Early practice should include alternating between stopped and open to ensure pitch accuracy. In most cases, the player should transpose down one half step, and use the fingerings on the F side of the horn. For a “distant” effect, use warm, round air with a softer dynamic. For a sharper color change, use fast air and a louder dynamic.
Hand glissandi	7, 24, 68	For pitch accuracy on the hand-stopped portion of this effect, see section on “Stopped horn”. The Hand glissando effect occurs when the hand slowly covers the bell (open to close), lowering the pitch by one half step. To maximize the sound effect, consider taking out tempo. In order to accomplish this technique, the player must have appropriate hand position in the bell.
Glissandi	50 (cadenza), 73, 74	A basic glissando effect is accomplished by moving the embouchure quickly (up or down) and moving the keys sporadically so the player can hit as many notes as possible in a short period of time.
Harmonic glissandi	72	This type of glissando derives from the harmonic series of the brass instrument. A harmonic glissando is accomplished by ONLY moving the embouchure rapidly up or down. The key to this glissando is to sound every partial between the start and end of the gliss. Any combination of fingerings can have a harmonic glissando.

Double and triple tonguing	22	<p>The only measure that incorporates multiple tonguing is the measure in which a rhythmic accelerando occurs. Because of this, work slowly with a metronome (beating the subdivision). Practice alternating between single, double, and triple tonguing.</p> <p>Single: ta ta ta ta Double: ta ka ta ka Triple: ta ka ta ta ka ta</p> <p>*ta – the tip of the tongue touches the area where the roof of the mouth and the top of the front two teeth meet. **ka – the back of the tongue touches the back of the roof of the mouth.</p>
Flutter tonguing	50 (cadenza)	<p>This passage also requires high range and stopped horn techniques. Use an extraordinary amount of air. Allow the tongue to vibrate with the lips. Practice the pitches down an octave to avoid over working during practice.</p>
Trills	83, 84	<p>Valved trill from B (written) to C. F or B-flat side will work.</p>

CHAPTER 3

CONCERTO FOR HORN, "THE GOTHIC", OP. 64 (2011), KERRY TURNER

Kerry Turner is an American composer from San Antonio, Texas. Turner grew up in a musical household. His mother, one of many family members who were active in the music scene, sang in the San Antonio Chorale. In 1970, she convinced the music director to allow Kerry, 10 years old at the time, to perform the 3rd horn part for their performance of *Elijah*.³⁰ Turner was so inspired by this performance opportunity that he began composing. He stated in an interview, "I came home after one or two performances and I started composing. I had some manuscript paper and I started writing my own stuff. It sounded kind of like the choruses from *Elijah*, and my mother said 'Wow! It's great, but you're not writing music correctly.' So, she showed me how you notate stuff."³¹ After a year of practicing composition, Turner won the San Antonio Music Society Composition Competition and in 1977, he won first prize at Baylor University's composition contest, to which he was rewarded a large scholarship to attend the University.³² In 1980, Turner transferred to the Manhattan School of Music in New York to focus his studies on horn, instead of composition.³³ After graduating from the Manhattan School of Music, Turner won a Fulbright Scholarship to study with Hermann Baumann, professor of horn at the Stuttgart College of Performing Arts in Germany.³⁴

³⁰ Kerry Turner, interview by author, Carbondale, IL, October 2, 2020.

³¹ Kerry Turner, interview by author.

³² Kerry Turner, *Kerry Turner: Composer, French Horn*, Accessed September 15, 2020, <http://www.kerryturner.com/#about>.

³³ Kerry Turner, www.kerryturner.com.

³⁴ Kerry Turner, www.kerryturner.com.

The next five years of Turner's career were the building blocks that helped set up the rest of his life. Circa 1983, Turner won the principal horn position with the Cologne Opera, in Cologne, Germany, but felt out of place as a member. Although he was excited for the opportunity, he knew this position would not last long. In the interview, Turner stated:

“I was only like 23 years old when I got that principal in the opera. The main gig is the opera, but they also do symphony concerts, and that orchestra has major tradition. It goes back to the late 19th Century. They've done a lot of premieres. They did a lot of premieres of great works. And a 23-year-old straight from America had no business leading that horn section. That horn section knew every opera from memory. And they knew every single note. They knew everything.”³⁵

While Turner was a member in the Cologne Opera, his section members found an opportunity for him playing principal horn of the Brussels Opera. Turner was given a one-year contract with the Brussels Opera, but in 1985, he decided to leave opera entirely and auditioned for the first/third horn position with the Luxembourg Philharmonic (previously known as the Luxembourg Radio Orchestra) to continue his career as a symphonic horn player.³⁶ Shortly after beginning his contract with the Luxembourg Philharmonic, Turner joined the American Horn Quartet and has worked and traveled the world with both groups for almost thirty years.

The phone call for the commission of “The Gothic” was, in a way, a premeditated opportunity. The work was commissioned by the Detroit Symphony Orchestra (DSO) in 2011 for principal horn player Karl Pituch. Mr. Pituch and Kerry Turner became close friends in the mid-1980s when Turner joined the American Horn Quartet.³⁷ Turner stated in the interview that Pituch has always championed his music. And since Pituch and the DSO needed a concerto to

³⁵ Kerry Turner, interview by author.

³⁶ Kerry Turner, interview by author.

³⁷ Kerry Turner, interview by author.

perform, the clear candidate for the new commission was Kerry Turner.³⁸

Kerry Turner took this commission opportunity to bridge the gap between the last era of great horn literature and today. His idea was to tie modern-era music to Strauss's Second horn concerto. He stated:

“I was very much aware of the fact that the world needs another concerto now that represents our time, represents the way horn players play now-a-days. But look at the tradition. I mean, we're coming off of the last great concerto was really Strauss's Second, even though I love the Gliere, slightly after that. I love the Hindemith. Hindemith is not a major concerto, though. The John Williams I really like, but it's really hard. His concerto came out just before mine did. I find it slightly impractical. It's got some difficult stuff in the second movement. So that's one of the reasons I wanted this to pick up from Strauss's Second. It starts out very Straussian, and I did that on purpose.”³⁹

The first movement of “The Gothic” contains the opening statement of Turner's concerto; the motive Turner used is similar to Strauss's Second Concerto (see Figure 3.1). This motive is an arpeggio with chromatic lower neighbor tones. Turner incorporates this motive as the main melodic material for first movement. To transform the motive, Turner carefully places the line within his unusual harmonic progression. For example, the opening statement is reiterated in m. 6, but up one whole step. Kerry Turner's compositional style cuts through and the music fast

Figure 3.1: Line 1 – “The Gothic”, Mvt. 1, mm. 1-4. Line 2 – Strauss's Second Concerto, Mvt. 1, mm. 84-86. A bracket beneath m. 1 of “The Gothic” and m. 86 of the Strauss show Turner's borrowing of Strauss's thematic material. Turner modifies this motive throughout to fit the harmonic structure of the work.

The image displays two musical staves. The top staff, labeled 'Line 1', is in 3/4 time and marked *mf*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and continues with a descending chromatic line: A4, G4, F#4, E4, D4, C4. A bracket is placed under the first measure. The bottom staff, labeled 'Line 2', is in common time and marked *p*. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, and C5, then a quarter note B4, and continues with a descending chromatic line: A4, G4, F#4, E4, D4, C4. A bracket is placed under the 86th measure, which corresponds to the first measure of Line 1.

³⁸ Kerry Turner, interview by author.

³⁹ Kerry Turner, interview by author.

forwards to the present day. “People are always making fun of how it sounds like Strauss. I did that on purpose! So, if you were to hear Strauss’s Second Concerto, but it finishes, and then you jump forward, and then you hear mine begin. ...But within the first page, it turns into my sound. I take it over as Kerry Turner’s piece pretty quickly,” said Turner.⁴⁰

The harmonic progression Turner uses is far from traditional. In fact, instead of using the typical “Tonic – Predominant – Dominant – Tonic” progression, Turner uses one or two pitches within a chord to move chromatically to a different area. In some cases, the pitch that ties the temporary key change moves by step, but in others, Turner uses a common tone or an enharmonic spelling to jump into the new harmony, as seen in Figure 3.2. The pitches identified with lines are the pitches that tie the harmony together. An interesting characteristic discovered in the hunt for harmonic progression is that Turner primarily uses triads. As seen in Figure 3.2, the most extended chords are dominant sevenths. Turner’s harmonic language uses modal

Figure 3.2: A harmonic reduction of mm. 16-32 of mvt. 1. The lines between the chords show common tone and/or step-wise motion.



mixture to add to his characteristic harmonies. Turner relates his harmonic sound to Romantic Orientalism. In the interview, Turner said,

“But then to take that sound and turn it into what people would recognize as being Turner. And like you said, that shifts. And I called it ‘Gothic’ because of what I call ‘Romantic Orientalist’ composers. I’m very influenced by that sound...The ‘Gothic’ thing is very much about the harmony. But it’s also about all the different esoteric, not supernatural, elements that come later in the work.”⁴¹

⁴⁰Kerry Turner, interview by author.

⁴¹ Kerry Turner, interview by author.

The opening melodic material in the second movement derives directly from the middle section of the first movement. The piano begins with two consecutive melodic perfect fourths that lead to the triplet on the downbeat of the second measure. Turner continues his chromatic harmonic progressions in this movement through use of chromatic lines under the melodic content. Figure 3.3 shows the upper most line containing the melody, while the bass in m. 6 has

Figure 3.3: mm. 5-7, mvt. 2. Measure 6 shows Turner's use of a chromatic bass line. This section foreshadows his use of extended chromatic lines that begin in m. 36.



the first glimpse of chromatic motion in the bass. Turner reiterates this idea beginning in m. 36.

Here, the piano begins the chromatic line as the horn completes the previous phrase. Another interesting composition technique Turner used in this movement is inversion. Turner composes a canon beginning in m. 66 between the horn and right hand of the piano. Figure 3.4 depicts the horn entering two beats after the piano with the melody at the octave and in inversion.

Figure 3.4: mm. 66-68 of mvt. 2. This excerpt is the first three measures of the main theme of movement 2. For focus purposes, the left hand of the piano has been omitted. The piano line contains the melody. The horn (written in concert F in the score) plays the inverted melody. Turner uses exact intervals in his inversion, creating some dissonance.

The third movement of this piece reiterates the idea of a canon, like that of the second movement, and extends it while adding hints of Native American influence to transform the ambiance of the piece to an eerie, melancholy character. Turner's Native American influence is strong in his compositions. Turner states, "The story behind the [Native American] is that my

father's side has Kato Indian and Cherokee Indian. It's kind of faint according to the latest DNA studies. I thought it was a lot stronger than it was...it's not that much, but it's still there."⁴² In order to achieve this sonority, Turner begins by orchestrating for muted solo horn and bass drum. This takes away all harmonic accompaniment and leaves the listener to determine tonality based solely on the melody. The melody, however, is not major or minor. Assuming the key center is D, based on first and last pitches, one can identify that every pitch is accounted for except for the sixth scale degree, B. The sixth scale degree is important because it determines whether the tonal center is D Aeolian or D Phrygian modes (see Figure 3.5). Not only is modal music heavily encountered in Native American music, but Turner stretches his Native American influence by incorporating 12-tone rows in the second half of the third movement, creating an indigenous soundscape.

Figure 3.5: The melody of mvt. 3. After observing the beginning and ending pitches, it is clear we are in the key center of D. The only pitch not accounted for is B, and important pitch that differentiates between Aeolian and Phrygian modes.



Turner goes as far as using two 12-tone rows in this movement of the composition. The purpose of incorporating 12-tone music was not only because of the composer's love for 12-tone, but also because he wanted to portray non-western sounds. Kerry Turner stated in the interview that he finds 12-tone music to be "mysterioso". In fact, the way in which Turner uses these sounds is to depict Native Americans in the wild. Turner incorporates extended techniques, such as glissandos and half valved techniques, to portray echoes, yells, birds, etc. in nature through the use of extended techniques including straight mute, grace notes, stopped horn, flutter tongue, half valve, and fingered trills. It is important to note that Turner's use of extended techniques is

⁴² Kerry Turner, interview by author.

simply for effect. Turner did not intend for these techniques to be used as “learning devices”. When asked if his use of extended techniques was for learning purposes, Turner responded, “I wouldn’t say it was premeditated like that...I wanted to portray non-western sounds.”⁴³ All in all, Turner’s use of Native American and 12-tone music opens opportunities for musicians to incorporate extended techniques in their playing without needing to be in an atonal mentality.

Kerry Turner’s compositions are technically challenging due to the quick tempos. For this reason, Turner purposefully added articulation toward the end of the composition process. In the interview, Turner walked through how he wrote “The Gothic.” He said, “I under-detailed the score because I wanted it to be flexible for people to do.” Turner continued describing his composition process in detail:

“First comes usually the concept. The melody and the harmony kind of develop in one thing. And the form. That all mixes together like in a pot. And then, when the entire piece is finished, I go back and choose tempos. After I’ve done that, then I go back and do dynamics. The last thing I put in is the articulation. A lot of times, I know that people will like an articulation, but the articulation is less important for me in this, particularly in the concerto.”⁴⁴

Turner continued the interview by saying even he changed some articulations so that he could have a successful performance. Turner’s encouragement in making music rather than reading the ink on the page is admirable because often times, musicians get buried in the details. Kerry Turner’s viewpoint in performing his music is, simply put, to play it rather than dismiss it.

⁴³ Kerry Turner, interview by author.

⁴⁴ Kerry Turner, interview by author.

CHAPTER 4

QUARTET FOR CLARINET, FRENCH HORN, CELLO, AND SIDE DRUM (1924), BOHUSLAV MARTINŮ

Bohuslav Martinů is an early Twentieth Century Czech composer. Martinů began his musical training in 1897, age seven, under Josef Cernovsky.⁴⁵ Martinů's unusual obsession with music enabled him to practice longer and harder hours than his peers. By the time he turned eight, Martinů was able to audiate and thoroughly analyze music.⁴⁶ Martinů's first surviving composition is *The Three Horsemen*, written at the age of twelve.⁴⁷ The young composer was so inexperienced in music that he wrote the viola line in treble clef, completely unaware of the instrument's use of alto clef.⁴⁸ In 1905, Josef Vintr, a new violin teacher, moved to Policka; shortly after his arrival, Martinů began studying with Vintr.⁴⁹ Vintr guided Martinů through his first public violin performance in 1905 and after his following recital, he decided to pursue a career in music.⁵⁰ In the months leading to the fall of 1906, a fund drive was established to help pay for Martinů's tuition to the Prague Conservatory, and in August 1906, Martinů was admitted

⁴⁵ James F. Rybka, *Bohuslav Martinů: the Compulsion to Compose*, Lanham, MD: Scarecrow Press, 2011, 7.

⁴⁶ Rybka, "Bohuslav Martinů," 8.

⁴⁷ Rybka, "Bohuslav Martinů," 8.

⁴⁸ Robert L. Walzel, Jr., "Bohuslav Martinů: An Examination of Selected Chamber Music Involving the Clarinet," DMA diss., University of North Texas, Denton, 1997, <https://search-ebshost-com.proxy.lib.siu.edu/login.aspx?direct=true&db=ram&AN=A111963&site=ehost-live&scope=site>, 6.

⁴⁹ Rybka, "Bohuslav Martinů," 10.

⁵⁰ Jan Smaczny and Michael Crump. "Martinů, Bohuslav." *Grove Music Online*. 2001; Accessed 14 Sep. 2020. <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000017940>.

to the Prague Conservatory.⁵¹ By the end of the program's sixth and final semester, Martinů's grades were unsatisfactory for graduation, resulting in an additional year of study.⁵² During his extended studies, Martinů was given the opportunity to switch to the Prague Organ School to study composition.⁵³ He took the opportunity, which led him to work with Antonin Dvorak, Janacek, and Josef Suk in the composition area. However, because Martinů had no desire to become an organist or a choirmaster, he did not work well with the teachers, ultimately leading to his dismissal.⁵⁴

Martinů's first large batch of compositions come in 1910, the year after he left the conservatory.⁵⁵ When World War I broke out, Martinů was able to avoid the draft and move back to Policka where he stayed with an old friend, Stanislav Novak.⁵⁶ For Martinů, this was a turning point in his composition career. He had to come to terms with not living up to his community's expectations. His parents were worried about Martinů's ability to sustain himself, so they encouraged him to take the State Teaching Exam, which he failed on the first attempt.⁵⁷ Martinů's emotions towards this failure were so strong that he disciplined himself in such a way that even his compositions became more consistent.⁵⁸ In 1912, Martinů obtained his first

⁵¹ Rybka, "Bohuslav Martinů," 11.

⁵² Rybka, "Bohuslav Martinů," 23.

⁵³ Rybka, "Bohuslav Martinů," 23.

⁵⁴ Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 8.

⁵⁵ Smaczny and Crump, "Martinů, Bohuslav," Grove.

⁵⁶ Smaczny and Crump, "Martinů, Bohuslav," Grove.

⁵⁷ Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 8-9.

⁵⁸ Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 9.

publication, and in 1913, he earned a seat as a violinist in the Czech Philharmonic, which eventually held a Western European tour.⁵⁹ The tour opened the opportunity for Martinů to later move to Paris after his father's death in 1923.⁶⁰ Once in Paris, Martinů began studying under Albert Roussel, the composer of a piece the Czech Philharmonic frequently played titled *Le poeme de la foret*.⁶¹ Martinů's residency in Paris was only supposed to last three months, but he fell in love with the city's cultural atmosphere and, more importantly, the wide array of music, so he decided to stay permanently.

Articles provide insight that Martinů embraced Igor Stravinsky's compositional techniques, specifically in *L'histoire du soldat* and *Les noces*.⁶² Robert Walzel, Jr. quoted Martinů in his 1997 dissertation; the quote read as follows:

“life around him is full of beauty, not imaginary beauty, transmuted, mysterious, but the simple, natural beauty of individual things...His music is complicated but not subtle. It coalesces with life and avoids nothing in which life is manifest. In it there is something of the modern man, with his appreciation of clarity, order, and economy. His revolution is in reality a regressive revolution. But he carries it out in his own way, often in breathtaking manner and with the cumulative effect of all the technical achievements he has at hand. It is in principle a return to the old orders and to musical legality.”⁶³

The main characteristic inspired from Stravinsky's compositional techniques is rhythm. Stravinsky is known for his use of stratification, which is a technique used to off-set the overarching pulse of the piece. Although consistent meters are seen throughout, the melodic content is counteracted by augmenting or diminishing the phrase by one eighth or sixteenth note

⁵⁹ Smaczny and Crump, "Martinů, Bohuslav," Grove.

⁶⁰ Rybka, "Bohuslav Martinů," 41.

⁶¹ Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 12.

⁶² Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 15.

⁶³ Walzel, "An Examination of Selected Chamber Music Involving the Clarinet," 15.

(depending on the value of the subdivision). Martinů, on the other hand, uses time signatures more freely, creating a sense of hierarchy within each measure. When comparing the two composers side-by-side, Martinů's work relies heavily on the downbeat of each measure, whereas Stravinsky's work manipulates the strong and weak beats of the measure. Figure 4.1 shows mm. 30-38 of movement three of Martinů's Quartet. This excerpt shows how Martinů lengthens melodic, harmonic, and rhythmic content, as one unit, to ensure the downbeat aligns with the musical idea. Although the accented pitch is on the weakest part of the measure, the melody begins on the downbeat. Exactly four measures later, the second part of the phrase begins, again, on the downbeat of the measure.

Figure 4.1: mm. 30-38, mvt. 3. This excerpt showcases Martinů's use of mixed meter.

The musical score for Figure 4.1 consists of four staves: B♭ Clarinet, Horn in F, Violoncello, and Snare Drum. The tempo is marked 'poco moderato'. The B♭ Clarinet part begins with a piano (*p*) dynamic and features a melodic line with various rhythmic values. The Horn in F part also starts with a piano (*p*) dynamic and provides harmonic support. The Violoncello part is marked 'pizz.' (pizzicato) and plays a rhythmic accompaniment. The Snare Drum part features a complex rhythmic pattern with various note values and rests. The score includes a variety of time signatures: 3/8, 4/8, 3/8, 4/8, 3/8, 4/8, and 3/8. Dynamics range from piano (*p*) to poco forte (*poco f*). A triplet of sixteenth notes is indicated in the final measure of the Snare Drum part.

In addition to his interest in Stravinsky's rhythmic composition techniques, Martinů also incorporated polyrhythms. Figure 4.2 shows how Martinů overlapped duple and triple subdivisions. In this example, Martinů pairs the clarinet with the cello, to play the triple subdivision, while the horn and drum play the duple subdivision. The details stretch even further as the clarinet plays a diminished subdivision of the triplet, compared to the cello, who's triplet spans the length of a half note. In the same fashion, the drum plays sixteenth notes while the horn plays eighths. When performed, the overlapping of subdivisions creates a sense of rhythmic ambiguity, which adds to the character of the movement.

Figure 4.2: mm. 32-33, mvt. 2. This excerpt depicts Martinů's use of polyrhythms.

The musical score for mm. 32-33, mvt. 2, is written in 4/4 time. It features four staves: B♭ Cl., F Hn., Vc., and Sn. Dr. The B♭ Cl. part has a melody with a triplet of eighth notes in the second measure and a triplet of quarter notes in the third measure. The F Hn. part has a melody with a triplet of eighth notes in the second measure and a triplet of quarter notes in the third measure. The Vc. part has a melody with a triplet of eighth notes in the second measure and a triplet of quarter notes in the third measure. The Sn. Dr. part has a rhythmic pattern of eighth notes in the second measure and a triplet of eighth notes in the third measure.

After a careful analysis of Martinů's Quartet, it is clear that his relocation to Paris had a large influence on his compositional techniques. Martinů had the opportunity to listen to many live performances of modern composers, and he took to his writing to share what he learned and admired. Through use of rhythmic characteristics, influenced by Igor Stravinsky, Martinů's Quartet provides a challenge to the performers that urges them to grow musically.

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APPENDICES

APPENDIX A

Recital Program

Southern Illinois University Carbondale
School of Music
presents

The Graduate Recital of
AJ Bernal, *horn*

featuring
Anita Hutton, *piano*
Gloria Orozco Dorado, *clarinet*
Eunice Koh, *cello*
Camila Bermudez Ortiz, *percussion*

SIU
Southern
Illinois
University
CARBONDALE

Series 2020-2021. No. 15
Saturday, February 20, 2021. 2:00 p.m.
Old Baptist Foundation 104 (Recital Hall)

PROGRAM

Scherzo Concertante

(1919-1996)

AJ Bernal, *horn*
Anita Hutton, *piano*

VACLAV NELHYBEL

Parable VIII for Solo Horn, op. 120

(1915-1987)

AJ Bernal, *horn*

VINCENT PERSICHETTI

Concerto for Horn, "The Gothic"

I. Allegro vivo

II. Lento

III. Incantation

IV. Allegro con brio

AJ Bernal, *horn*

Anita Hutton, *piano*

KERRY TURNER

(b. 1960)

~ pause ~

Quartet for Clarinet, French Horn, Cello,
and Side Drum

I. Allegro moderato

II. Poco andante

III. Allegretto ma non troppo

Gloria Orozco Dorado, *clarinet*

AJ Bernal, *horn*

Eunice Koh, *cello*

Camila Bermudez Ortiz, *percussion*

BOHUSLAV MARTINŮ

(1890-1959)

Program Notes

by AJ Bernal

Scherzo Concertante (1966) **Vaclav Nelhybel**

Vaclav Nelhybel is a Twentieth Century Czech-American composer. Nelhybel studied musicology at Prague University, and conducting and composition at the Prague Conservatory. He began his teaching career in 1947 at Fribourg University in Switzerland, after completing an additional degree at that university. Before moving to the United States, Nelhybel held many conducting positions with live radio stations throughout Europe. Nelhybel moved to the States in 1957 and became an American citizen in 1962. While living in the United States, Nelhybel taught at the University of Lowell - Massachusetts, and later at the University of Scranton - Pennsylvania.

Nelhybel using rhythmic pulse as the main musical characteristic in Scherzo Concertante. Just as the piano veers away from the steady beat, the horn enters and ties the unbalanced rhythmic ostinatos together. The melodic content of this piece revolves around two motives. The first is an ascending half-step melody. The second is a descending major seventh arpeggio. This short piece has constant forward-moving energy and requires the utmost focus from the performers.

Parable VIII for Solo Horn, Op. 120 (1973) **Vincent Persichetti**

Vincent Persichetti is a decorated American composer. His calendar was always full of teaching, writing, and guest speaking. By the time Persichetti was in his mid-20s (1940s), he was regularly receiving commissions, prizes, and awards. Some of his most popular works were commissions for high school, college, and professional bands.

Over the years 1965-1982, Persichetti wrote twenty-four Parables for a variety of instruments. Of the twenty-four Parables, eleven were written for unaccompanied wind instruments, while six were written for unaccompanied string instruments, and seven for an array of miscellaneous instrumentations. The purpose of these Parables, specifically the ones written for brass, was to expand the growing repertoire of unaccompanied instruments. Part of the challenges of these Parables is Persichetti's use of extended techniques. In Parable VIII for Solo Horn, the list of extended techniques ranges from traditional stopped horn technique to flutter tongue.

Concerto for Horn, "The Gothic", Op. 64 (2011) **Kerry Turner**

American composer and horn player, Kerry Turner, is a distinguished modern-day musician. Turner began composing at the age of 10, winning his first composition competition when he was 11. Before continuing his studies as a composer, Turner focused on playing horn. In 1985, Turner joined the American Horn Quartet. After finding the few pieces for the quartet to perform, he decided to begin composing again. Since then, Turner has carefully balanced both composing and performing careers. Kerry Turner currently resides in Luxembourg with his wife, and recently retired from the Orchestre Philharmonique du Luxembourg (The Luxembourg Philharmonic). Since his retirement, Turner has been working with publishing companies in an effort to make his compositions more accessible to performers around the world.

Concerto for Horn, "The Gothic" was written in 2011 as a commission project for the Detroit Symphony Orchestra (DSO), debuted in 2012 by Karl Pituch, principal horn of the orchestra. The opening fanfare of the work is inspired by Richard Strauss's Horn Concerto No. 2. It begins with a solo horn fanfare that wiggles down the staff and then rockets into the upper register, leading into the accompaniment's entrance. In an interview with Kerry Turner, he said "I was very much aware of the fact that the world needs another concerto that represents our time, represents the way horn players [play] nowadays. But look at the tradition; the last great concerto was really Strauss's Second". After the opening statements, Turner transforms the work by adding his own compositional techniques. Turner expands traditional form and harmonic standards through heavy use of modal mixture, cyclical melodic incorporation, and the use of a twelve-tone row.

Quartet for Clarinet, French Horn, Cello, and Side Drum (1924)
Bohuslav Martinů

Bohuslav Martinů was a Bohemian composer who grew up with an unusual ear. As a child, he was able to audiate and thoroughly analyze music, an ability that takes years to master. The community he lived in recognized his talents and raised enough money for three years' worth of tuition to the Prague Conservatory. During his time at the Prague Conservatory, Martinů worked with composers such as Antonin Dvorak, Josef Suk, Vitezslav Novak, and, more commonly known, Antonin Dvorak. In 1923, Martinů moved to the Montparnasse quarter in Paris, where he frequented major performances such as Diaghilev's Russian Ballet and countless Stravinsky works.

Quartet for Clarinet, French Horn, Cello, and Side Drum frequently uses metric modulations and rhythmic stratification of melodic material, a clear indicator that Martinů idolized Stravinsky's works. Throughout the piece, Martinů overlaps duple and triple rhythms, misaligns harmonic rhythms, creating musical tension beneath the melody, and thick harmonic chordal structure reminiscent to that of jazz harmonies. The instrumentation in this quartet derives from the traditional sections of an orchestra: woodwinds (clarinet), brass (horn), strings (cello), and percussion (side drum). Oftentimes, Martinů pairs the quartet into two duos: clarinet and horn, and cello and side drum.

APPENDIX B

Interview with Kerry Turner Friday, October 2, 2020

Kerry Turner (KT): Have you heard the recording of Karl Pituch playing it?

AJ Bernal (AJ): Yep! He's how I found it. I was just kind of Googling bigger rep, more modern rep, because I've kind of exhausted the standards and I wanted to expand a little more, see what else I can get into for my recital. I stumbled upon his recording actually on YouTube, and I instantly fell in love with it.

KT: And there's a lady who did the European premiere, a Slovak woman [Suzanna ____]. She's the principal horn in the Czech National Orchestra in Prague and also the Prague Symphony. I was there for Karl's when he did the premiere in Detroit, and I was also there for Suzanna's. I was there in Prague for that one. And then, I did it in Beijing three years ago and I did it in Taipei. And the one in Beijing was recorded but the Chinese have their own little sort of What'sApp thing they call WeChat, I think? And, and they recorded the whole thing but I can't download the recording of me playing. The orchestra was great! I played it better in Beijing than I played in Taipei. In Taipei, it was my first time to play it live and the conductor was really nervous and we just, we started going really fast, haha. It got really out of control. I was really flying on it. So, when I got to Beijing, I told the conductor, "Look, if I start rushing, just keep [steady]. Don't follow me. Just keep steady and I'll go with you." And so, we were much more sober for the performance in Beijing. I was hoping to perform it more this year, but of course, you know, everything kind of got canceled because of the COVID thing. So I'm glad to see the next generation's going to play it. So that's very very good.

AJ: Yeah! Was the recording of Karl the original live premiere? Because I know it says that it's a live recording but it doesn't say if that was the premiere.

KT: You know, I think it's a live recording. They recorded two concerts in their normal hall. They did a third concert somewhere in Michigan that I wasn't there for. So what they [probably did is] what we call a [mitschlit]. They probably took anything that needed to be corrected from that, from the other recording and put it together. But, you know, I was at the premiere and it was pretty darn near perfect, so I wouldn't be surprised if it's exactly 100% of that performance. I think the second performance was slightly better than the first. But yeah, it could be that it's the live thing. But I tend to suspect that they made a few little corrections of anything that might, maybe not him, but maybe something in the orchestra that might have gone wrong from the other performances and they put it together into a final edit. I think he did that with the John Williams. You know, he recorded the John Williams concerto, I think it was the same way. I think he did it...combined performances to make one, one edit. But I think the concerto, except for the very opening (which I found kind of scary), the concerto lends itself well to play it pretty without really missing notes. I mean, it lies well on the horn. So, you might have a note here or there out of tune, or might stumble on a fingering, but it seems to lie well on the mouth, I find.

AJ: It definitely does. I was honestly kind of surprised at how, not necessarily easy it went together, but how quickly I was able to get everything under my fingers. That opening passage, definitely scary.

KT: Yeah, I didn't realize it was that scary until I performed it when I went out in Taipei and the hall was absolutely full! Thousands of people and they all wanted to hear the composer play his concerto. And I was about to poop my pants! Hahahaha

AJ: HAHAAHAHAHAHA

KT: You know?? It was like, oh my god! This is going to be rough! I realized at that point that, yeah, the opening of that is really tough! But, you know, once you get it down, it's kind of like the opening of the Strauss 2. Completely alone. Once you get it down, after that it's a piece of cake. So, what kind of questions do you have about it, about the work?

AJ: The first thing on my list is your harmonic structure. It definitely relates to classical-era form and harmony except for your mode mixture. Like, you change keys almost every measure and I think that definitely makes the piece very exciting to listen to but, I guess, what kind of influence did you have in that sense, in the harmonic sense of writing?

KT: The concerto, like a couple of my other pieces, I actually did think out in advance "that's what I wanted" and so many of my compositions I just wrote according to the muse. I sat down, I fooled around with ideas and it just kinda came and I didn't really think a lot about it. It just developed and turned into...like, my favorite composer is Bach, and Bach always said that music is already there. It already exists. It's a composer's job to find it and put it on paper, and I, I kind of always felt that's how I compose. The music's already there, I just have to find it. The concerto, I was very much aware when it was com....it was commissioned by Detroit Symphony and I was very much aware of the fact that the world needs another concerto now that represents our time, represents the way horn players play now-a-days. But look at the tradition. I mean, we're coming off of the last great concerto was really Strauss's Second, even though I love the Gliere, slightly after that. I love the Hindemith. Hindemith is not a major concerto, though. The John Williams I really like, but it's really hard. His concerto came out just before mine did. I find it slightly impractical. It's got some difficult stuff in the second movement. So that's one of the reasons I wanted this to pick up from Strauss's Second. It starts out very Straussian, and I did that on purpose. And, people have said to me, "That sounds like Strauss!" And even Linda Slacken made a slurp when I made a mistake in one of the violin parts. He said "Don't worry, Strauss did that all the time." People are always making fun of how it sounds like Strauss. I did that on purpose! So if you were to hear Strauss's Second Concerto, but it finishes, and then you jump forward, and then you hear mine begin. It starts kind of the same way. A horn by itself, very Straussian. But within the first page, it turns into my sound. I take it over as Kerry Turner's piece pretty quickly. But, I wanted to make it, I wanted to use the Strauss writing, Strauss compositional style sort of as my example. That's also true with the orchestration, and the extremely busy accompaniment. That's very Straussian. And, I thought "that's what I wanted to do." I've never written in that style before so much, but to me it seemed to make sense. It's like, can Strauss concerto no. 3, you know? Hahaha. But then it turns into my own work after the first page or so. So, yeah, so I would say that it was definitely a conscientious decision to sound like

Strauss at the beginning of it. But then to take that sound and turn it into what people would recognize as being Turner. And like you said, that shifts. And I called it “Gothic” because of what I call “Romantic Orientalist” composers. I’m very influenced by that sound. I was at least when I wrote this piece. I’m moving away from that a little bit now. And I wanted to incorporate that and make it the Gothic thing would be to talk about later. The gothic thing is very much about the harmony. But it’s also about all the different esoteric, not supernatural, elements that come later in the work. So yeah, I mean, Strauss was the first big influencer of my concerto and then I kinda just tapped into it, my own muse. And went from there.

AJ: Yeah, yeah. And I saw on your website, too, that you mentioned that you get a lot of influences, you have a lot of folk music influences and it says on your website that you have Mexican, Western American, North African, Arab influences. Have you gone to those areas and observed?

KT: Yeah, you know, I actually been to a bit of Mexico quite a few times. My brother lives down there, and of course I’m from San Antonio, Texas, which is a very very strong Mexican culture. And, uh, I was, always been able to easily tap into that sound, into the Mexican sound, or what we, as gringos, uh, perceive as being a Mexican sound. And, I like that! I think it’s funny! It comes totally natural. In fact, sometimes it comes into my pieces without even thinking about it. It just happens. Also, Scottish and Irish folk music, folk melodies. That’s on my Father’s side, and uh, so I’ve always loved that sound and those melodies. And so I very often will use, actually, quote like “[farmonaway] castle”, for instance, and “[ghosts of Dublin]”, I’ll actually quote Scottish or Irish folk songs in my music. And then Arabic, I’ve been to Morocco quite a bit, and United Arab Emirates. I was supposed to be down there actually right now in the Emirates, in the middle of the desert! Haha, but I had to cancel that! And so I’ve been down in that area a lot, and I love the sound of Islamic culture. Their music, their art. I think it’s a very interesting sound that we can incorporate into the Western Classical format. I do a lot of American Indian as well. And the story behind the American Indian is that my father’s side has Kato Indian and Cherokee Indian. It’s kind of faint according to the latest DNA studies. I thought it was a lot stronger than it was. But my grandmother talks like “You’re an [ingun]”, you know? It’s not that much but it’s still there. And nevertheless, there’s not very many composers that incorporate American Indian melodies into their stuff. And so when I first started doing this, really back in the late 80s/early 90s, people in Europe went nuts! They loved it! And uh, there was uh, everybody really wanted, really loved that. What I would do, like, Introduction and Main Event has an American Indian sound in it. So does [Brahms trip ditch], so does the brass quintet called [“___ Cinco”]. They’re all American Indian sounding melodies I incorporate into my melodic structure and I think it’s fascinating because that’s where I’m from. It’s in my roots, it’s in my genetic makeup, and so, when it comes out, like it did in the 3rd movement of this concerto, which I did NOT expect. When I brought in that, I was like “WOW”. I told Kristina, she was in the other room, I said, “you’re not going to believe, this concerto just took a whole new turn!”, you know? And so it comes up, very naturally. I didn’t think that out. It wasn’t strategically planned. It kind of just came out of the second movement. And so, it comes natural to me. And people like it! And it’s unique! Right? I mean, there’s not very many composers that write successfully that incorporate American Indian melodies into their music, so. Oh, and otherwise, I have never really successfully tried much with Asian sounds. I did in a piece called [Sagolaine] of which, I tried to put some Chinese melodies in there. The celestial [Sagolaine].

But otherwise, I've never been very good at it. It doesn't come naturally, so I don't push it. So yeah, those are probably the chief influences. Whenever I tried to do things with German or French sounding music, Italian; Italian a little bit. It doesn't really work. The natural organic sounds that come out are American Indian, Hispanic, Mexican/Central American, and Scotch/Irish sounding music. And, then of course, I put that with the classical music sound.

AJ: What got you starting to compose at such a young age? Was it just, in you? Like, you said your "muse" was it just kind of starting and you were starting to develop musical ideas and whatnot?

KT: So, I grew up in a musical family. My mother, father, brother(s), they're all musicians. And my mother was extraordinarily talented musician and, uh, she was singing the, uh, Mendelssohn's Elijah, uh, with the San Antonio... Chorale? I forgot what the name of the choir was. That was my first gig! She got me on 3rd horn, and I was only like 12 years old! I showed up, and I don't know if you know that, but the 3rd horn part is, no movements are in F. It's all transposed in A-flat, D-flat, G, and everything under the sun. I didn't have a clue. But, uh, that was my first gig and we kind of figured it out, my mom and I. Mother kind of helped me write the notes in and figure out what it's supposed to be. BUT, I came home after one or two performances and I started composing. I had some manuscript paper and I started writing my own stuff. It sounded kind of like the choruses from Elijah, and my mother was like, "wow! It's great, but you're not writing music correctly." So she showed me how you notate stuff. Uh, I was probably well, I was writing before then. That's when I was about 11 or 12. I was already scribbling stuff. That was when I first started. About 11 or 12. And so my mother encouraged me to write more stuff and so I wrote a wind quintet that won a prize. And I would just sit at the piano, the piano was always there, it was always open. And, I was sat there was manuscript paper. My mother showed me how to write correctly, and I just started jotting stuff and making sure it worked on the piano and wrote! And she was always very encouraging about it, you know? And, so, no one told me to do it, it's just that I, I heard Elijah and I thought "hey, I can write that!" even though what I wrote sounded more like Elijah, but I thought that I could do it, so. And from there, my mother encouraged me to do other things, that's why I tried writing A LOT of stuff when I was very young. I actually recently acquired all those old manuscripts from her. These old manuscripts from when I was 12, 13, 14 years old. A lot of stuff for band and orchestra, it's pretty hilarious! So, yeah, that's kind of how I started. And everybody wanted me to be a composer, nobody really encouraged me much to...they thought I could be horn player but there's a lot of really good horn players, you know? I mean, they said it's going to be hard to make it in the horn world. My father really thought I should get a professorship teaching composition or teaching musicology or something and compose on the side. That's how they wanted me to go. But I really didn't care about that. I got into college on a scholarship, but I wanted to be a horn player. I loved all the John Williams sound tracks and I wanted to be the hero in the John Williams sound tracks, you know? And all the Strauss Tone Poems stuff and so I went nuts with the horn and didn't really do composition and uh, so...

--track break--

...down for them and they began playing my music at every concert. And from there, I got tons of commissions and became known as a composer so now I think I'm mostly known as a composer. It seems to be my destiny after all.

AJ: Haha. So, composing, I guess for you, right now, is composing more of an extracurricular to playing? Is that kind of what that means to you, more?

KT: It always has been. The composing has always been one of my last priorities. I mean, I wanted to be a horn player first. I'm also a singer, so I sang quite a bit over here in ensembles and stuff. And I always kind of considered the, uh, the composing as sort of my last priority. And, but yet that's what people wanted. I was always being commissioned every year by getting a lot of commissions to write stuff. And the quartet always wanted more and more stuff. And, so, uh, I've been forced to keep busy as a composer. I think that, and this is kind of interesting, I think that what worked for me with the composing is that I didn't want it to turn into a personal thing, you know? I didn't want it to be competitive with people. I didn't want to be judged by anybody. I didn't want to be scrutinized or anything. I just want, gonna write music. This comes naturally. This is organic, it comes naturally, what I feel, what I hear. I will try to write it as best I possibly can, in the same standard of Strauss, and Mahler, and Bach, and Brahms, and the greats. I want to, that's the bar, you know. I'll try my best. That's what I'm going to do and, if people don't like it, or people criticize it, that's tough. I can't deal with that. And, I kept it loosely as a hobby more than as a profession. So, now that I'm retiring, I'm retiring like, next week from the orchestra haha yeah, and when I retire everybody says to me "so, you're going to be composing like crazy." Actually, I'm not. If you look behind these doors here, I don't know if you can see this. But, in these, behind these cabinets, I don't know if you can see that or not, but that's all tons and tons of Phoenix music scores. So, I have like 84 works in my opus and I need to promote them. Most of them have been played quite a bit. But some of the pieces that were played, they were written back in the late 90s, particularly, and the early part of this century have not gotten the attention that they should. And so, I was hoping to do a lot more promoting so, as a composer, I will be writing less and promoting more in the next few years. And then, but I've got some commissions. The IHS wants me to write another piece. And uh, somebody else wants me to write another piece as well. I've got a couple commissions and I will write them when the time comes right now, everything's been kind of put on hold. But I'm mostly promoting, uh, already written...and also, I've got a whole lot of horn ensemble pieces, you know, octets and 3 quartets that I've written in the past 4, 5 years that I have not published yet. So, I need to get that stuff published. So that's what I'm kind of going to be doing as a composer in the next couple of years.

AJ: Yeah, yeah. What was the affiliation to having "The Gothic" commissioned? Was it just kind of out of the blue? Or was there a reason for it?

KT: Uh, well the phone call from Detroit Symphony came out of the blue, yes. I was in Australia, actually, at a horn festival. I was, it came out of, it totally caught me off guard. But, if you know the story, it's not a total surprise. Karl Pituch and I go back a long way, and he, I mean a really long way, like back to 1985, 84, some long time ago. And uh, he's always been a real champion of my music. He's playing my stuff all the time. Not only my quartet, and all my sonatas, sonata for horn and strings. I know he did quite a bit in the day, and uh, and so in my

brass quintets. And so, part of his contract with the Detroit Symphony is that he would play a concerto with the orchestra I think every season. Or, every other season. I forgot what it was. Something like that. And so he'd already performed a lot of stuff, including the famous John Williams one. And then, uh, he wanted, so, knowing how much he likes my music, of course he's also subbed with the American Horn Quartet so we know each other well. And so, it wasn't a total surprise that he was the one that asked to have that piece commissioned. So, uh, that was the connection. So, I mean, I'm not surprised he did it, but the phone call did completely catch me off guard. At the time, I wasn't expecting it and so, I think I gave them a really good price, too. I probably could have gotten a lot more money. But it wasn't about that. It was about putting a great new piece of art out into the world, you know? And, that's like, for a horn player/composer, writing a concerto is about the ultimate of what you can do, you know, so that was very important for me that I got that commission.

AJ: Yeah, yeah. It's obviously a hard piece but, are there techniques and maybe musical aspects that you wrote in "The Gothic" that you wanted horn players, all horn players to know? Like, specifically in the 3rd movement, there's a lot of half stopping and glissing and whatnot. Did you put those in there on purpose so that horn players do get the experience with that?

KT: Uhm, I wouldn't say that it was premeditated like that. When the third movement turned into that sort of trance, American Indian theme, sort of like a dance. I'm also a big fan of 12-tone. I love 12-tone music, and so, I decided to put in all of those special effects that come in the second half of that, after the little round, it's a round. I decided to do that because I wanted to, I wanted to portray non-western sounds. You know, like, if uh, say a Navajo Indian was standing there in a gigantic canyon, it was like "WAAAAAHHH" screaming, or the sound of an eagle flying, or the sound of a rattle snake, or, I wanted to get sounds that were non-western oriented sounds. And, in the end, they're kind of cliché because everybody, a lot of composers use those very same sounds. But, uh, the glissandos, the half valves, that's all typical stuff I use when I write American Indian stuff. And, when you hear, like, the, when they play the flute, it kind of goes "pooo" *bends pitch down* "pooo", it kind of goes *sings flute part* like that, right? So, I wanted to put that sound in there somehow. Uh, and if you follow it, it's actually a row, a 12-tone row that are done using all those different, uh, which is cool. The audience is not supposed to know. They do not need to know it's a 12-tone row. 12-tone is very interesting because it has a sound that is very appealing. It's very – mysterious is not the right word – misterioso is better than mysterious, haha. It's a very misterioso sound. It's another worldly, darker, melancholy sound. Even the 12-tone music of Berg and Webern. That's what I love about it. It has its own sound that you recognize. And, people may not know that's 12-tone. They just know they like that sound. So, I used a row, 12-tone row, in that 3rd movement because I like it. I thought I've had success with that in the past. People really like the way that sounds without knowing it's 12-tone.

AJ: Yeah, yeah, I wouldn't have guessed.

KT: Yeah, and then, on each one, I even put in, while the, uh, the chant or the dance is going on in the background, have all these, sort of, strange sounds, echoing across the canyon, you know, American Indian sounds, and coyote howls, and that sort of thing. That's sort of the idea behind it. But, it wasn't like I thought it out like I just described it to you. You know, I was just writing

this, I was writing it in Leipzig, and I was writing it and it just came out like that. And I thought “I’m not going to ask why I did it, that’s just what it did.” And since then, people have liked me to explain it. So that’s why I’ve learned to kind of explain what it means. But, uh, at the time, there was no meaning. It just happened.

AJ: Yeah, yeah. That’s really interesting! One thing that I’ve kind of noticed about your details in your writing is it’s not as specific as some modern composers now. Like, some modern composers are ‘no, like, you’re going to play it this specific way’, and I was just curious, aside from dynamic markings, tempo markings, and whatnot, did you do that on purpose? Or, are you leaving things up for expression to the performer?

KT: I under-detailed the score because I wanted it to be flexible for people to do. And, especially talking about the horn part, it was the mu-, in this particular piece, when I started to go through and put articulation in, articulations are coming toward the end when I’m composing. First comes usually the concept. The melody and the harmony kind of develop in one thing. And the form. That all mixes together like in a pot. And then, when the entire piece is finished, then I go back and choose tempos. After I’ve done that, then I go back and do dynamics. The last thing I put in is the articulation. A lot of times, I know that people will like an articulation, but the articulation is less important for me in this, particularly in the concerto. In other things that’s more important, but in the concerto, it’s less. If people want to tongue a passage, double tongue a passage, slur a passage, that doesn’t really detract from the musical message. And, even when I performed it, I changed a few things that, because I thought that it was awkward. So, I prefer that people actually play the piece than dismiss it because it has awkward articulations, you know? I’d rather them say, I’d rather say “then change it for crying out loud!” I want them to hear the music and not get, not trip up on a stupid slur or double tongue passage. Like, *sings gliss excerpt from 4th movement* in the last movement, so it could be done either, I can do the scale *sings it again* I can do the scale, but that’s something I can do. But I also know that people can just play the 1-3 *sings gliss* And, people slur it. *sings it again* Either way, they’re all three good, haha. And so, I don’t really care, I just wanted the sound. I wanted the general sweep of that scale up. And, how you achieve it I was less interested in. But, publishers like to have articulations, so I had to write something in there. But yeah, I’m not so concerned about changing articulations. I found this to be the case. It’s a little tricky writing for larger horn ensemble, larger ensembles, orchestra, I’ve been writing a lot for orchestra lately. It’s harder because the orchestra has to be consistent. So you can’t, unfortunately, unless, except for solos...solos you can let them do what they want, but the orchestra is going to have to be consistent. So, you’re going to have to have the cellos have the same articulation as the horns, or the brass has to have the same articulations or else it’s not going to sound uniform. So, I’ve found that I had to be very picky about articulation and dynamics and write in every tiny detail in a large orchestral score. But writing for a concerto like this one, concerto also the idea with the concerto is that Karl was going to put his own stamp on it originally. And he was going to put his own, not, I’ll tell you about one he did, by the way, in the first movement. But uh, there’s, I thought that maybe he might change some articulations that I might incorporate eventually but he never did. He didn’t change much, really. He kind of played verbatim. And this is what I thought to be the case, whenever you write for players, especially professional symphony orchestra players. They’re trained to play what the damn composer wanted. And so they don’t question, they just do it. And so, I, I’m kind of surprised about that because I’m actually pretty flexible,

haha. If you want to change it, it's fine by me. But they don't. They're trained to do exactly what's on the page and so they do. So, Karl didn't really change much as far as articulations go.

AJ: Yeah, that's really interesting.

KT: I think on the last *sings last gliss*, I think I played that on the low F horn and released on the B horn at the end. Because it's more like a glissando, you know? I'm pretty sure that's what I did.

AJ: Yeah, hmm, that's really interesting. And I had something I was going to comment on and I forgot. But, alright, I'll ask a different question. So, your works are typically more for advanced players. More to expand the rep. Is that accurate?

KT: I thought it would be. When, the concerto was one of the pieces to be played on the American Horn Competition a few years ago, it was in the [intermediate level, not the collegiate] level. Karl told me, Karl was instrumental in getting it on the list and he said he didn't think it was hard enough to be on the professional level! I was like, okay haha so he thought it was more and more in the college level. But, I didn't...I don't, okay, let me put it this way: I don't purposefully write hard. I write what comes and what I think needs to be played. And, I've learned over the years to be careful because otherwise people don't play it because they can't, because it's too difficult for them. So, I have a tiny part of me keeping an eye on that so it's not too difficult. But I generally, I just write what I feel. I don't really think too much about if it's going to be too difficult. It turns out I write very "notey". There's a lot of notes in my stuff. So, uh, it's just kind of the way it is. When I've been asked to write easy pieces, I find it difficult. I find it harder. It doesn't come organically for me to write easier pieces. Pieces for like, definitely young teenage-age through high school. I find it kind of difficult to do. I've done it a few times, but it doesn't come naturally to me. So.

AJ: That's really cool. So, I guess, maybe in one sentence...like, how would you summarize your composition style? Whether it be influenced by people or maybe a generic term, how would you explain your bigger picture compositional style?

KT: I think that, there's a quote on my website about this, about the, uh, when the muse comes there's no pretensions there. It just happens. And that quote about Bach, once again. The music is there already. So, I think that for me, the music is organic. It's there. It's my, it's...when I write, I'm not trying to impress anybody. I'm not trying to find something unique and new. I'm not trying to do anything like that. I'm just sitting down and I'm writing what I feel is coming to me. You have to have good chops. Composition chops to turn it into what already exists in the universe onto paper. And, in a way on the paper, that players can look at it and read it and they read, and it makes that sound you heard. So, that's what it is. That's not one sentence but, ha. The music is there. I find it. I put it on paper. So that people can accurately enough so that the player can reproduce it. Hopefully, exactly like I heard it in my head. And it's only because people say a lot of times, when they hear a new piece, whenever I write a new piece, they'll ask me very often "so, is that how you thought it was going to sound?" And it's always like, "well, yeah. That's exactly how it's supposed to sound." Hahaha, so I suppose I succeeded if I already know it's uh, very often I know I succeeded when I hear the first reading of my piece and it's

like “that’s exactly what it sounded like in my head.” So, that happens more and more than, more often than not.

AJ: Yeah, yeah. So, you got to Luxembourg, and I know you played with another orchestra, but you didn’t really quite feel like that was the place to be until you got to the Luxembourg Phil. Why was that? Was it just a more welcoming feeling? Was it the way that they played together?

KT: I was only like 23 years old when I got that principal in the opera. The main gig is the Opera, but they also do symphony concerts and that orchestra has major tradition. It goes back to the late 19th Century. They’ve done a lot of premieres. They did a lot of premieres of great works. And a 23-year-old straight from America had no business leading that horn section. That horn section knew every opera from memory. And they knew every single note. They knew everything. And, you know, they were, these were a bunch of old, salty players. Many of, two or three of them actually fought for the Nazis in the war. So, they were talking about it. An old section, you know? And they knew this repertoire and I didn’t. And I just felt really out of place. And the looks on their faces were like, “why did we hire this kid to come in and lead us? We may not be great players but we know every note in this opera.” And I was just like, I didn’t know anything. And so, I knew symphonic repertoire. You know how it is in the States. We know symphonic stuff, but we don’t really know the operas as well. So, I was about to, I mean, it wasn’t working out. And, they were really cool. They, uh four of them went to play a Wagner opera, I forgot which one, in Brussels. And they were doing the Wagner tuben for the Brussels opera. While they were there, they spoke to the section. The section needed a first horn player. So, they basically said ‘why don’t you take Turner? This young kid, you know? He’s more like your style.’ And uh, so they offered me a contract doing a few op...they offered me the whole year. They offered me the job, basically. I did [Meistersinger] on trial. And then they offered me the gig there. But I, it still wasn’t, it was opera. And I realized, you know, opera’s not my thing. I didn’t really want to do that. It, you develop different chops in the opera. It’s a different feel. Now I quite like opera. In fact, when I was young, that was not what I wanted to do. And so, I wanted to be in a symphony orchestra. Now, the symphony orchestra, the Luxembourg Philharmonic, back then, had a very good reputation. It was the Radio Tele Luxembourg. It was a radio television orchestra that was on every day. On TV over here. And so, I saw this orchestra. It was also ethnically mixed. Had a lot of women in it. And I thought, “I’d rather be a part of that organization.” Even though I didn’t really know much about Luxembourg at all. Had no idea about Luxembourg. And so, I went and joined that orchestra with the idea that I would only stay one season and I would move back to Germany...it didn’t happen. And then I got involved in the American Horn Quartet, and the Luxembourg Philharmonic was very tolerant of me traveling around with the Quartet. And, you know, hiring subs to cover myself when I was gone. And so, and then I had kids and family and I just ended up staying in Luxembourg all those years. And then, over here you can’t really audition for jobs like when you get into your 30s. They already consider you too old. That’s changing, but back then, it was, you were too old. And, so I auditioned for New York Phil, and Vienna Philharmonic. I auditioned for the really big orchestras, but I was in my 30s and came close several times but never got [it] so I spent my entire orchestral career in Luxembourg. Yeah, so, I wouldn’t say it was by choice, haha I was only going to stay one season and I ended up staying my whole life there, really. So, that’s what happens in the music world, you know?

AJ: Yeah, it gets pretty crazy, for sure, haha.

KT: But, I mean, one of the things...Luxembourg did a lot of really good things. Uh, one, it taught me, it's a very linguistically diverse place. I was speaking already fluent German because I had lived with a German family, in Germany, and went to school there. And Luxembourg is also a German-speaking, but it's also French-speaking. And so, I speak now fluent French, I live in Brussels now. And, I have quite a really good reputation in France, Belgium and France. Because and in [Gozek] because of the language. It's really helped out a lot. And, from French, it was easy to go to Italian; Spanish, I already did Spanish a little bit. So, linguistically, it helped me a lot. Like I said, they were very tolerant of the quartet. So they really almost always let me leave and go on tours with the Quartet and play. It was very cool of them to do that. And they also allow dual citizenship, so I have a Luxembourg passport. And that allows me now to work and live anywhere in the EU. So, it had a lot of advantages. And the orchestra now, is a really damn good orchestra! And it wasn't always that way. Back in the 80s and early 90s it wasn't so great, but nowadays, there are no bad orchestras you know? And so, it's quite a good band nowadays.

AJ: Yeah, so, I really only have one more question for you. What are your hopes for music and music composition in the future? Whether it be the near future, or the later future...what are your hopes to see in music?

KT: Uhm, I thought for a while it was going the way I had hoped. The American's were kind of leading the charge. Getting away from this sort of "pseudo-intellectual, post-modernism, experimental, extremely – I wouldn't even use the word atonal because [there's] not a tonal part of it – atonality, a lot of times, pretty ugly noise." A lot of modern compositions can be just really, really ugly. They tap into the ugly of humanity. And the really crazy...and I, the conversations I've had with composers, they like to tap into that because actually, it's kind of easy to tap into the crazy, into the nutty, and the wacko. Actually not, it comes kind of easy for a composer to do that. But that doesn't completely describe our existence on earth. Maybe describes 2020 hahaha but it doesn't really describe our existence, and the humanity on earth. And, a lot of great composers lived through some really really tough times and they still wrote music that uplifted humanity instead of drug it down. And, so I would hope that, so what I was leading up to was that in Europe, composition was stuck. Like what America was doing back in the 70s. Really, really avant-garde, pretty much crazy crap. So old fashioned nowadays that it sounds out-of-date. It's like, 'you're writing stuff they wrote back in the 70s, and that's not new music at all.' And they, people would always be kind of shocked when I would say that, but 'no, this is new music!' No it's not! They wrote like that in New York back in the 70s! You know, this is not new at all. You have to find something new. Try to find something more authentic to who we are. And so I know that maybe those people are being true to their muse, they're being true to their own voice. That's how they hear it, fine, but I would hope that composers...In America, I think they are and the U.S. they kind of, they're not afraid to write tonally, to discover tonality again. We have inherited, and I write this in the introduction of my concerto actually, I wrote a long introduction, we have inherited a HUGE amount of different styles. Everything from Gregorian Chant, Medieval music, all the way up through the late Romantics and classical and fugues of Bach, all the way through Hindemith tonalities and through soundtrack music and 12-tone and crazy, uh, post-modernism. We inherited all these styles, so

we should feel free to tap in and use all of these styles if they come naturally and organically. Uh, I don't think we should just say 'no, that sound's already being used. You can't do it.' I don't think that's right. Certainly artists, and certainly dance companies don't do that. Visual artists and graphic artists and dance companies and play writes and, they write stuff that is based on great tradition. And, it's easily accessible to audiences and I want music to do the same thing. I don't want, I'm tired of people going to the musical and seeing a modern piece and saying 'oh god, I can't wait 'til this is over.' That's usually what you get. You know, I want people to say 'THAT WAS SO COOL!' And, sometimes they do, and sometimes they don't. You know, some composers have learned to do that. But uh, so yeah. I think that to sum that up, the best way to put it is that I think that dance companies, modern dance companies, and modern art, and modern novelists have learned to keep the traditional idea of great art and still be find new ideas. And I would hope that composers could do this. Don't forget all of the stuff we learned. All of the stuff we've inherited, you know? Go ahead, feel free to sound like renaissance. Feel free to write a fugue. Feel free to use a diminished 7th chord. I can't even bring myself to use a diminished 7th chord because it sounds so corny. But sometimes, that's what's there! It's like a very classic Liszt 7th chord, you know? But, that's probably the most cliché chord there is. So, that's how I wish that composers would move forward. You know, they wouldn't be afraid to be true to what they feel and what they sound. But at the same time, the standard is very very high. You know, if you start to write, it's a tiny line. You start to write tonal music, you could sound corny really fast. So, you have to think about how the great composers and what they do and the standard is there. The standard is, you know, the prelude to [Parcefal]. My God. You know, it's things like that. And it's like, that's the standard. And so you need to, or you know, Rosenkavalier haha and so you need to somehow, if they can write like that, then so can we. So that's kind of my, what I would like to see composers do. I never thought about that! That's a good question!

AJ: Haha thanks, thanks! Yeah, really, that's about all the questions that I have for you. And, I really do appreciate your time. This is very exciting and, you know...

KT: Yeah, yeah! And little bit, oh I want to tell you about this one section in the concerto! It's in measure 108, 1st movement. So, Karl, I think on his recording goes *sings passage* he keeps going down to an A below. Have you heard him do that?

AJ: Yep! I think it's on that recording.

KT: Yeah, *sings passage again* and he asked me that at the dress rehearsal before the premiere. He said "this is really cool. If I do it like this, would you be okay with that?" And I said "sure." And I never really changed it. And I was eventually going to put an ossia and you can do that as well, you know. So, I think since then, I prefer it to go down like that. *sings passage again* I think I prefer it to do that. And then, I don't think there were any other...if I think of any other changes or edits that I've added since then, I'll let you know.

AJ: Yeah, I would appreciate that!

KT: I think the rest are all more or less, uh, I played it pretty much more or less the way he did, so, yeah, that'd be great! And okay, listen, you know, if you need to before as your recital comes

up, or your paper gets closer, you need to review a bit of stuff we said, or you have more questions, contact me and we can do another interview, it's no problem.

AJ: Absolutely! I appreciate that! It's been a great time.

KT: Yep! Alright, well, good luck to you. And just a note to the pianist, because the pianist might bitch a bit about the piano accompaniment, haha. But I use a really great pianist who works in the accompaniment division in Cardiff at the Royal Academy in Wales, uh, [Laura Luetta-Bloomer]. And I've been playing with her for years. And she and I went through that score. The orchestral score is so thickly orchestrated. She and I went through it and made it work for piano. And before I released it to the publisher, we played through it. I said 'if there's anything on there that doesn't work, let me know.' But I've had people complain about it. Like the Strauss 2, right? It's a really hard piano part. But, she was able to do it. And so, I've got proof that people can do it, haha. So, it's not like a horn player writing for piano, blah! I actually did consult an expert pianist about it. So, just so your pianist knows that.

And so, AJ if you have any more questions, let me know!

AJ: Thank you so much.

KT: Good luck to you. Yeah. Alright, see you another time!

AJ: Have a good weekend!

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Indiana State University, Terre Haute
Bachelor of Music Education, Instrumental and General Music, May 2018

Research Paper Title:

A Biography and Analysis of Four Works by Vaclav Nelhybel, Vincent Persichetti, Kerry Turner,
and Bohuslav Martinů

Major Professor: Jennifer Presar