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## A PERFORMER'S GUIDE TO THE UNACCOMPANIED HORN, SOLO HORN AND FIXED MEDIA, AND HORN AND PIANO WORKS OF JAMES NAIGUS

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A PERFORMER'S GUIDE TO THE UNACCOMPANIED HORN, SOLO HORN AND  
FIXED MEDIA, AND HORN AND PIANO WORKS OF JAMES NAIGUS

by

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A PERFORMER'S GUIDE TO THE UNACCOMPANIED HORN, SOLO HORN AND  
FIXED MEDIA, AND HORN AND PIANO WORKS OF JAMES NAIGUS

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University of Nebraska, 2021

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The horn music of James Naigus is widely known in the horn community. Naigus' ties to prolific horn composers Paul Basler and Jeff Agrell has placed him next in line to etch his name in horn history. James' idiomatic melody and harmony has gained popularity at a rapid pace over the past ten years. The accessibility of his music for players of all ages has led to many commissions and performances of his work all over the world.

This writing summarizes the unaccompanied horn, solo horn and fixed media, and horn and piano works of James Naigus. Inside, the reader will find historical information on each piece along with other programming information. This document provides the horn range of each work as well as the difficulty level of each piece. The writing also discusses extended technique as well as pedagogical aspects of playing each work listed. Countless interviews were conducted with Naigus via zoom and email.



## **ACKNOWLEDGEMENTS**

I want to express my thankfulness to each and every person that has been there for me throughout my journey in higher education. Thank you Dr. James Naigus for allowing me to write about and explore your music in such detail. I have enjoyed getting to know you over the past three years and cannot wait to collaborate again together in the future as colleagues.

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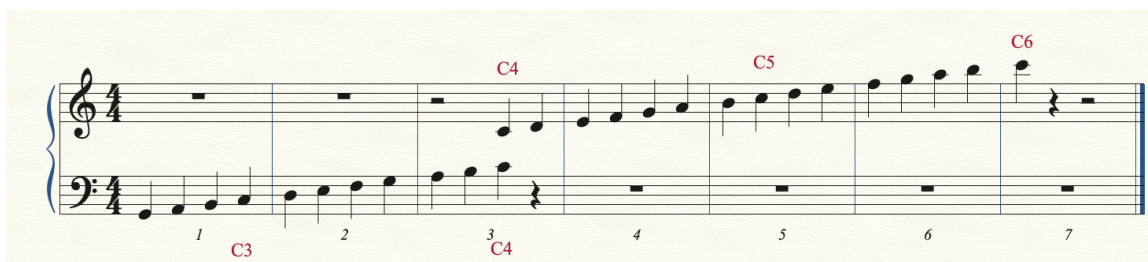
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## PREFACE

### OCTAVE DESIGNATION



Above is a summation of the range Naigus uses over all of the works discussed in this document. In order to simplify things all pitches will be referred to as written horn pitch with normal octave identification numbers, unless otherwise specified. For instance, middle C on horn will still be referred to as C4. Third space C in treble clef will be C5 etc.



## Difficulty Scale

### **1-Easy**

The piece is made up of simple rhythm. The piece makes use of simple key areas and presents no challenge to advanced players. The range of the composition is comfortable to all players. The meter of the work remains consistent for the most part. Works with this rating are accessible for younger players.

### **2-Medium**

The composition is primarily made up of simple rhythm; however, there are a few difficulty passages that may be challenging to some players. The horn remains in a comfortable register for the most part, only moving into the higher/lower register for a few notes. Works with this rating are accessible for intermediate players.

### **3-Hard**

The work is made up of complex and difficult rhythms and keys. The composition mixes meter often. There are several technical passages that are difficult for players. The meter of the piece changes frequently. The composition uses a wide range, often moving into the extreme registers of the horn. Works in this category should be approached by advanced players.

### **General Statement**

Naigus likes to compose works that are accessible for most players. The author may choose to assign a .5 value within this difficulty scale to account for this. For example, a 1.5 would be considered a medium-easy work, 2.5 would be considered a medium-hard work. The order of the compositions in this document follow the same order in which they are catalogued on the composers website.

## CHAPTER 1

### BIOGRAPHY

At the time of this document, James Naigus is Lecturer of Horn at the University of Georgia Hugh Hodgson School of Music. Born in Northville, Michigan in 1987, Naigus grew up in a family full of musicians and has been around music for most of his life. Janice, James' mother is a cello and flute player who still performs with community orchestras around Florida and Ken, his father, played clarinet in high school and has always had a love for music. Naigus' sister is a professional English horn player who additionally plays several woodwind instruments. Naigus began taking piano lessons around age six. During this stage of his life, Naigus began dabbling in composition. Naigus credits his piano teachers for motivating and encouraging him to experiment with composition. In an interview conducted by former teacher Jeff Agrell, Naigus mentions that his participation in the National Parent-Teachers Association Reflections program also fueled his desire to compose.<sup>1</sup> In a separate interview that I conducted with Naigus, Naigus mentions that his early piano teachers would often make him do rhythmic and melodic dictation exercises. This was his first taste of arranging/transcribing music.<sup>2</sup> Like many hornists, Naigus started playing horn in sixth grade. During this time Naigus began studying horn privately with Carl Karoub, a former Detroit Symphony musician

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<sup>1</sup> Agrell, Jeffrey. 2016. "James Naigus: Composing for Horn in the New Millennium." *Horn Call: Journal of the International Horn Society* 46, no. 2 (February): 38–40.  
<https://www.hornsociety.org/publications/horn-call/download-members-only/706-2016-february/file>

<sup>2</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. February, 9 2021

that also played on several Motown records. Naigus studied with Karoub until around the time he was a sophomore in high school.

After high school, Naigus began specifically writing for horn as he entered his undergraduate degree at the University of Michigan. In Agrell's interview with Naigus, James reveals that most of his compositional training has come from teachers Dr. Paul Basler professor of horn at the University of Florida and of course, Professor Jeff Agrell, former professor of horn at the University of Iowa. Naigus studied with both of these hornists and composers in his graduate career, earning a M.M. degree from Florida and a D.M.A degree from Iowa. Naigus and Basler have developed a life-long friendship and often collaborate together, writing several works for on another. Apart from these influences, additional inspiration for Naigus is found in the form of film and video game music. As a young student, Naigus often spent time arranging and transcribing film and video game soundtracks that he listened to. Naigus has stated that his music is heavily influenced by composers like John Williams and Eric Whitacre. Up until the time this document was written, Naigus' compositional output includes over 60 horn compositions, several other instrumental works, mixed media pieces, commercial music for universities and companies like Google, and a few short film scores. Naigus began having pieces in published through RM Williams publishing in 2012. Some of his first publications were *Bells!*, *Jubilee*, *Melee*, *Three for Five*, *Reverie*, and *Episodes*. One key turning point for Naigus as a composer was meeting David Johnson through his summer horn camp in Daytona, Florida. In an interview Naigus explains that Paul Basler brought *Three for Five* horn quintet to the Johnson's horn camp where they performed it. David and his wife Heather especially liked it. At the time David Johnson was a member of the American

Horn Quartet and brought the composition to a rehearsal, where the quartet played through it with an additional player. This led to David asking Naigus to write more music which was very encouraging for the young composer.

As a hornist James has performed with several orchestras across the nation including the Brevard Symphony Orchestra, the Wichita Symphony, Orchestra Iowa, and the Valdosta Symphony Orchestra. Additionally, Naigus is a member of the Cor Moto Horn Duo with Dr. Drew Phillips and a member of the Georgia Brass Quintet. Prior to his position at the University of Georgia, Naigus has held teaching positions at the University of Iowa and University of Central Missouri.<sup>3</sup> Naigus also serves on the faculty for the Kendall Betts Horn Camp. The music of Naigus is simple, idiomatic, and easy to listen to. Due to the accessibility of his music, Naigus has become one of the most commissioned horn composers in the world today.

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<sup>3</sup> Naigus, James. "About Me". Accessed February 1, 2021. <http://jamesnaigus.com/about.html>

## CHAPTER 2

### Unaccompanied Horn Solos

#### Glide (2013)

Range: Bb2-A5

Duration: ~5 minutes

Extended Techniques: Rips, Stopped Horn, Flutter Tongue, Half Valve, Trills

Difficulty: 2.5

*Glide* was written in 2013 for Katey Halbert (Jahnke). At the time of this writing, Katey Halbert is a faculty member at Central College which is located in Pella, Iowa.<sup>4</sup> On his website, Naigus states “This 5-minute single movement piece imitates the actions of flight including lift, soaring, stalling, and the pure exhilaration of mastering the skies.”<sup>5</sup> This work is full of technical passages, complex rhythms, and a great deal of extended technique.

*Glide* is made up of five sections. The first section of the work is marked *With Energy!* with a tempo of dotted quarter note equals 116.

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<sup>4</sup> “Bio.” Katey J. Halbert. Accessed March 20, 2021. <https://www.kateyhalbert.com/biography>.

<sup>5</sup> Naigus, James. “Glide”. Accessed February 1, 2020. [http://www.jamesnaigus.com/compositions\\_glide.html](http://www.jamesnaigus.com/compositions_glide.html)

With Energy!  $\text{♩} = 116$

8

13

The first measure has a rip written before the first note of the piece. This rip should serve almost like a pick up note to the first measure. The hornist should have a lot of substance in the rip and make it very flourish-like. The rip written in measure 7 should function similarly. The accent markings that appear in the first line should be played with weight. In measure 16, the music becomes more technical. This passage lies particularly well when played with standard fingerings. In addition to these things, the hornist must also take note of dynamics and execute them correctly. This piece also contains a large number of meter changes. The performer must internalize the tempo and eighth-note subdivision in order to keep transitions between meters smooth. The first section of the piece closes with this line:

24

*fl.*

*f*

The stopped F#’s here should be played with a brassy timbre. The flutter tongue is executed by rolling the tongue in the mouth while buzzing. Performing this technique can be difficult to execute while also playing stopped horn. The hornist must really take in a lot of air in order to maintain the airstream while carrying out this task. A fermata is placed above a dotted quarter-rest. Here the performer should wait long enough to let the last note resonate and let the sound die out before starting the next section.

The second section of the piece begins in measure 30 and is a strong contrast to the previous section. This section is marked *Warmly* and is in a simple meter with the tempo marking quarter note equals 108:

30 Warmly ♩ = 108  
mf

Here the hornist should play very long and smooth in order to contrast with the first section of the piece. In measure 39 Naigus writes the marking *Playful*:

36 Playful  
f mf  
with expression

Here there should be an attitude shift in the performer. One thing that will help with this shift in mood is paying close attention to articulation and dynamic markings. Naigus marks *with expression* in measure 42. Here the hornist should strive to make everything



as musical as possible while remaining playful, which can be a little difficult to do. The accent and rip markings return in measure 45 which is a look back to the first section. These accented notes should be played with weight; however, the hornist should play these notes longer than the accented notes in the first section in order to maintain the warm mood of this section. The rip should feel more graceful here. In following measures, the rhythm becomes more complex:

Here the hornist should pay particular attention to the difference in articulation markings. The character should grow more intense in measures 47-50 before returning the warm feeling of the section. The section closes out with a fermata above a whole note in measure 59:

The elongated rhythm in measure 58 should give the sensation of a *rallentando* as the section comes to a close. The last note of this section should be quite long and be played with a sense of finality.

The third section is only two lines long and should be approached like a *cadenza*. It is marked *Freely* and is unmetered.

60 Freely  
mf mp f

61 In Time  
mf f ff mp f

In this section the performer should take several musical risks and artistic liberties. The breath mark after the first musical idea serves as a phrase marking. Here the hornist should place a very brief pause. Naigus marks another phrase marking in the form of a quarter rest after a half-valved stopped C5. This stopped half-valved note should sound rather eerie and distant. This is executed by playing the third space C on the F side of the horn while pressing the first valve halfway down. The hornist should aim to play the C5 pitch but the note that will sound is the top C6 harmonic. The fermata that occurs on the A4 after this half-valved C should be longer but not too long as Naigus places it above a single eighth-note triplet. The eighth-rest that follows is another brief pause before the next idea. Naigus places another fermata later in this section above a quarter rest:

61 In Time  
mf f ff mp f

This fermata should be longer than the previous fermatas in this section. The next musical idea should be played strictly in time in the tempo of the performer's choice. This tempo should feel a bit quicker than the other things that have happened in this section. The idea here is to add contrast within the section and help transition into the new section that starts in line 62. The stopped notes here should be played with a brassy

timbre. The final fermata of this section should be the longest pause of this section, as a new section follows it.

The fourth section returns to the mood of the *warmly* feeling that occurred earlier in measure 30:

62 Warmly  $\text{♩} = 108$   
 68 *f* *mf*

Here the hornist should return to the long and smooth approach to playing the instrument.

Like before, the second half of this section grows more complex:

74 *mp*  
 80 *mf* *f* poco rall. . . . . //

Naigus places a *poco rallentando* in measure 83. This *rallentando* is placed above a F# trill. This trill should start faster and slow down as it progresses. This goes against the tendency that players typically follow when playing trills. This trill should grow in dynamic level as a crescendo is placed below it. Naigus then notates a brief melodic idea that is found in the first section of the piece:



The hornist should present this the same exact way as it was presented in the beginning of the piece as this is sort of a false recapitulation in some ways. Naigus marks another rallentando in measures 86-87 before another fermata. The note under this fermata should be played quite long but not excessively long. A caesura marking is placed after the fermata, indicating a brief pause before starting the next section.

The final section begins in measure 88 and is marked *With Energy!* This section returns to melodic content found in the first section of the piece.

This return to content that opened the work is a trait that Naigus displays in several of his works. When asked about this trait Naigus states “I like doing that because it adds unity... It gives first time listeners a way to connect and think ‘oh I’ve heard this before, so I understand the piece better’”.<sup>6</sup> The rips and articulation markings should be played

<sup>6</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 2, 2021

the same exact way that the performer played them in the opening section of the piece. In measure 109 Naigus notates a grace note figure:

The image shows two staves of musical notation. The first staff is labeled '105' and contains a series of eighth and sixteenth notes with grace notes. Dynamic markings include *f*, *mp*, and *mf*. The second staff is labeled '112' and contains a similar rhythmic pattern.

This grace note should be played before the beat and the stopped notes that appear in this line should be played with a brassy timbre. In measures 119-120 Naigus notates another rip:

The image shows a single staff of musical notation labeled '117'. It features a wide interval (a rip) with a crescendo marking (*cresc.*) and a dynamic marking (*f*).

This is a wider rip than previous rips and the performer should sound as many harmonics as possible. The top note of this rip should also be emphasized. Naigus closes out the piece with several technical passages before sending the horn into the high register:

The image shows a single staff of musical notation labeled '126'. It contains a complex technical passage with a crescendo marking (*cresc.*) and a final note with a fermata.

The last note of the piece has a crescendo written under it. The performer should dramatize this crescendo and release the note open ended in order to allow the note to allow the note to resonate.

### Lionheart's Call (2020)

Range: C3-F5

Duration: ~2 minutes

Extended Techniques: Natural Horn

Difficulty: 1

This piece was commissioned by Heidi Oros, who at the time of writing is a freelance hornist in New York.<sup>7</sup> *Lionheart's Call* is a tribute to healthcare workers who have worked tirelessly throughout the Covid-19 global pandemic. When possible, this unaccompanied horn solo should be performed outside as it pays homage to the origin of the horn. Naigus places the marking *Freely* to establish that this piece should be without a true sense of tempo. In order to perform this piece effectively, the performer should have an understanding of the calls of the hunting horn era. In the score the composer states “The opening may be played on either valved horn or natural horn with corresponding B naturals and E naturals in valved horn as Bb’s and F#’s in natural.”<sup>8</sup> The middle section of this piece has an optional natural horn part:

The image shows a musical score for the piece "Lionheart's Call". It consists of two staves. The top staff is labeled "Valved horn" and has a treble clef. The bottom staff is labeled "Natural horn" and has a bass clef. Both staves show a melodic line with slurs and ties across four measures. The music is written in a key signature of one flat (Bb) and a common time signature (C). The notes are: G2 (quarter), A2 (quarter), Bb2 (quarter), C3 (half). The second measure is: Bb2 (quarter), A2 (quarter), G2 (quarter), F2 (half). The third measure is: E2 (quarter), D2 (quarter), C3 (quarter), Bb2 (half). The fourth measure is: A2 (quarter), G2 (quarter), F2 (quarter), E2 (half). There are commas at the end of each staff.

<sup>7</sup> “Heidi Oros: Alfred University.” [www.alfred.edu](http://www.alfred.edu). Accessed March 20, 2021. <https://www.alfred.edu/mostarts/past-festivals/heidi-oros.cfm>.

<sup>8</sup> Naigus, James. 2020. *Lionheart's Call*. Athens, GA: James Naigus Publishing

This piece is approachable for students of all ages and is an excellent way to introduce natural horn to younger students.

### **Mirage (2014)**

Range: Ab2-C6

Duration: ~5 minutes

Extended Techniques: Scoops, Stopped Horn, Rips

Difficulty: 3

*Mirage* was written for Patrick Walle, who is currently third horn with the Nashville Symphony at the time of this document. Walle and Naigus met for the first time through the Blue Lake Fine Arts Camp when they were in 6<sup>th</sup> grade. Naigus and Walle continued to play together in the Detroit youth ensembles all the way through high school. Additionally, They both attended the Kendall Betts horn camp together as students. Naigus wrote this piece for a recital that Walle was putting together in 2014.

In contrast to some of the earlier unaccompanied horn pieces that Naigus wrote like *Specific Impulse*, Naigus wrote this work with the mindset of making it a tuneful unaccompanied piece which makes it a little more accessible; however, it is still quite difficult.<sup>9</sup> *Mirage* is comprised of three different untitled movements. The first movement of this piece is divided into three sections. The first section begins in a 4/4 at quarter note equals 144:

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<sup>9</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. February, 9 2021



In the third measure of the piece, Naigus marks an Eb5 with an arrow above it, followed by a stopped D5. This notation is essentially a written pitch bend. The hornist plays the Eb5 open and closes the hand which lowers the pitch to a D5. One important thing to note is the dynamic contrast that appears in the work. Dynamics are typically relative, especially when it comes to an unaccompanied piece. In this piece, however, it is important that soft notes are extremely soft and loud notes are extremely loud. A wide contrast between the softest and loudest notes adds another musical element to the piece.

Throughout the meter changes and complex rhythms, it is important that the hornist internalize the tempo and use subdivisions to keep the transitions in and out of meters smooth. Like many other of his works, Naigus uses a rallentando to transition into

a new section:

23 *f* *rall.* . . . ♩ = 120 *p*

28 *mp* *accel. poco a poco* *mf*

34 *f*

39 *p* *f*

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This middle section starts in measure 26 and is more relaxed, which is indicated by the reduction of tempo and simple rhythm. The dynamic markings in this section are also a lot softer than the dynamics present in the first section. The hornist should take note of these changes and try to convey them to the listener as much as possible. Naigus marks an *accelerando poco a poco* in 31 which starts to energize the section. This is also where more complex rhythm starts to reappear. One particularly difficult aspect of this section is performing the wide intervals, like the slurred M7 in 37.

39 *p*

The piano marking makes executing this extra difficult. Pedagogically the hornist has to crescendo air and use the bottom note to propel to the top note. The hornist must find a

way to do this without sounding like they are getting louder. The hornist may find more success articulating the notes; however, Naigus also marks the notes slurred which adds to the overall difficulty. The end of the middle section is marked by a fermata in measure 42:



The notated music helps reinforce the ending as there is a loud descending line. Naigus marks a crescendo on the last note that should be blown into the rest in the next measure. The fermata placed over the rest indicates that the performer should take some time here. This break is placed conveniently at the end of the first page which allows for the performer to turn the page.

The third section of the first movement begins in measure 43 and is shorter than the previous two sections. This section primarily functions as a call back to the first section as it features melodic content from the opening of the piece.

### Opening:

Musical notation for the opening of the piece, consisting of two staves. The tempo is marked as quarter note = 144. The first staff starts with a forte (f) dynamic and includes a slur and an accent mark. The second staff starts with a forte (f) dynamic, followed by piano (p), forte (f), mezzo-piano (mp), and mezzo-forte (mf) dynamics. The notation includes various articulation marks such as slurs and accents.

**Closing:**

Musical score for the closing of the first movement, measures 43-52. The tempo is marked  $\text{♩} = 144$ . The score is in treble clef with a key signature of one flat. Measure 43 starts with a *f* dynamic. Measure 44 has a *p* dynamic. Measure 45 has a *f* dynamic. Measure 46 has a *p* dynamic. Measure 47 has a *f* dynamic. Measure 48 has a *mp* dynamic. Measure 49 has a *f* dynamic. Measure 50 has a *f* dynamic. Measure 51 has a *f* dynamic. Measure 52 has a *f* dynamic. The score includes slurs, accents, and a breath mark ( $\rightarrow +$ ) in measure 45.

Naigus closes out the first movement with a virtuosic line in which the horn ascends into the high register of the instrument. The C5-C6 octave rip should be played dramatically with resonance and harmonics between the two notes. The top note is accented so it should be emphasized and pop out of the texture. If executed correctly, this notion will provide closure to the audience.

The second movement of the work is simpler than the previous movement. The opening of the movement is in 3/4 and marked quarter note equals 69:

Musical score for the opening of the second movement, measures 1-14. The tempo is marked  $\text{♩} = 69$ . The score is in treble clef with a key signature of one flat and a 3/4 time signature. Measure 1 has a *mf* dynamic. Measure 2 has a *mf* dynamic. Measure 3 has a *mf* dynamic. Measure 4 has a *mf* dynamic. Measure 5 has a *mf* dynamic. Measure 6 has a *mf* dynamic. Measure 7 has a *mf* dynamic. Measure 8 has a *mp* dynamic. Measure 9 has a *mp* dynamic. Measure 10 has a *mp* dynamic. Measure 11 has a *f* dynamic. Measure 12 has a *f* dynamic. Measure 13 has a *f* dynamic. Measure 14 has a *p* dynamic. The score includes slurs, accents, and a breath mark ( $\rightarrow +$ ) in measure 4. The tempo changes from *molto rall.* to *A tempo* at measure 8.

The musical ideas and articulation markings in this movement are longer and broader than the first movement. Like other Naigus works, the phrases in this movement are outlined with slur markings. The hornist should approach this movement with a more

horizontal concept compared to the vertical mindset that is needed for the first movement.

In measure 31 Naigus marks a fermata:

The image shows three staves of musical notation. The first staff, labeled '28', begins with a fermata over a G4 note. Above the staff, the word 'Freely' is written. Below the staff, there is a dynamic marking 'mf' and a series of triplet eighth notes. The second staff, labeled '33', shows a grace note followed by a dotted half note. The third staff, labeled '35', shows triplet eighth notes.

The G4 in this measure is marked with an accent mark and a tenuto marking. The tenuto marking is meant to reinforce the fact that this note should be elongated due to the fermata. In the following measure, Naigus places the mark *Freely*. This is where the hornist should experiment and take artistic liberties. Here the performer should trust the articulation markings, notes, and rhythm while adding their own musical ideas in regards to tempo and phrasing. This is reinforced by the fact that there is no meter marked in this section. In measure 33 there is a grace note before a dotted half note which is under another fermata:

The image shows a single staff of musical notation labeled '33'. It features a grace note followed by a dotted half note.

Due to the free nature of this section, the performer can play this grace note in several different ways and it would be acceptable. For example, this note could be played short and playful or it could be played more legato; however, this grace note should still be

shorter than the two eighth notes prior to it. This *Freely* section ends with a *molto rallentando* in measure 36:

36 *molto rall.* . . . . . *A tempo*

39 *poco rall.* *poco rall.*

The second movement closes out with a return to the melodic content that opened the movement, which is similar to the way *Naigus* closed out the first movement.

The third movement of *Mirage* is in 6/8 and marked dotted quarter note equals 112:

$\text{♩.} = 112$

1 *p* *mp*

7 *ff* *p* *ff*

15 *f* *fff* *p* *f* *p*

Measure 10 contains grace notes that should be played short and on the beat in a flippy sort of fashion. The stark dynamic contrast that was present in the first movement reappears in this movement. The end of this opening section ends with a long technical passage in measures 21-24:

21  $\text{♩} = 52$   
*ff* *mf*  
 27 *f*

Naigus places a crescendo in measures 23-24. The hornist should bring this crescendo out and make the line move all the way to the caesura marking in the next measure. The listener should feel like they have had the floor pulled out from under them if executed correctly. In this passage the hornist should also differentiate between the different articulation markings present. The next section of the movement is marked slower than the previous section, dotted quarter note equals 52. This is similar to the middle sections of the previous two movements and also ties in to the fast-slow-fast pacing of the entire piece. Here the rhythm becomes slightly more complex:

21  $\text{♩} = 52$   
*ff* *mf*  
 27 *f*  
 30 *rall.* // *Moderato* *accel. poco a poco*  
*p* *mf*

Similar to the first movement, the performer must internalize the tempo and subdivide to assist in playing the rhythms correctly. This middle section ends with a rallentando in measure 30, followed by another caesura. This caesura should be a brief pause in the

music. The third movement ends with the return of melodic content that opened the movement, which is the same exact way Naigus ends the previous two movements:

The image shows a musical score snippet. The first line starts at measure 30 with a 'rall.' marking, followed by a double bar line and 'Moderato'. The tempo then changes to 'accel. poco a poco'. Dynamics include 'p' (piano) and 'mf' (mezzo-forte). A crescendo hairpin is shown under measures 30-31. The second line starts at measure 36 with a long ascending scale and a 'ff' (fortissimo) dynamic marking, with a crescendo hairpin extending across the line.

In measures 38-40, the horn has a long ascending scale that extends up to a C6. Naigus marks a crescendo below the ascending passage which will help the hornist get up into the higher register. Holding this C6 for 2 beats can be difficult for players. It is important for the hornist to think about maintaining a steady and fast airstream in this moment. The final three notes of the piece should be played heavily accented and loudly.



### Primary Ignition (2013)

Range: D3-Bb5

Duration: ~2 Minutes

Extended Techniques: Stopped Horn, Scoops

Difficulty: 3

*Primary Ignition* is a short unaccompanied piece that is perfect for recitals. The range of the piece primarily stays in the staff; however, there are a few exciting moments where the composer shows off the high range of instrument. The beginning of the piece starts in an interesting way:

**♩ = 152 Strict** Copyright © 2021 WaveFront Music LLC, St Augustine, FL. All rights reserved

*ff* *mf*

The horn starts with a dotted half-rest with four sixteenth notes in beat four of the bar that lead into the first beat of the second measure of the piece. The composer is giving the performer time to establish the strict tempo of the first section of the piece. Keeping the tempo is very important in this first section. The syncopated rhythm and constant changing meter create a hectic but free feel that keeps the listeners engaged. In this section, it is important to pay attention to articulation markings, as the accents and slurs help keep the feel of the piece in place. In measures 12 and 13, influence from former teacher and close friend Paul Basler can be found. Below are two excerpts, the first

excerpt is from *Primary Ignition*. The second excerpt is mm. 55-57 from the third movement of Basler's unaccompanied horn work, *Triathlon*.



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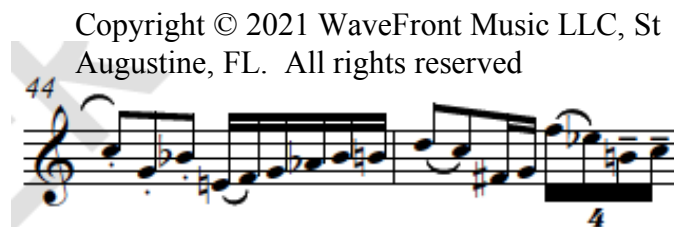


When examining the two excerpts, a direct influence can be seen in the form of use of meter and articulation markings. The accented eighth notes mixed with the slur marking help create a groove that is present in *Primary Ignition* as well as *Triathlon*.

After the first section, a new section marked *Freely* begins. This section is slower than the previous section, and consists of much simpler rhythms. The phrases are longer and more tenuto in nature in this middle section. It is in this section that the performer has the most liberty to interpret things as they would like. The performer should experiment with different phrasing ideas and nuances. The stopped horn present in this section should be played like a distant echo, unlike the brassy timbre of the stopped passages in the first section.

The middle section ends with the horn settling on a G3 with a fermata placed above. The composer then marks a slur into the first beat of the new section in which an *accelerando* begins. During this section, it is important for the performer to internalize the eighth-note subdivision of the 6/8 meter. In order for the *accelerando* to be effective, the

listener needs to be aware of the meter and tempo. This section is by far the most technical section of the piece. The second half of measure 56 consists of four sixteenth notes in a 6/8 bar, showing another example of Naigus mixing compound and simple meter.



By measure 47 the dotted quarter note equals 84 tempo should be established. This new tempo should remain steady through the end of the piece. The piece ends with a sixteenth note run up to a Bb5:



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The crescendo in these four notes should be dramatic and the top note should be the focus of the crescendo. It is important for the performer to make this final gesture a climax without making the final note too short.

### Soar and Groove (2017)

Range: F3-G5

Duration: ~4 minutes

Extended Techniques: Stopped Horn, Scoops, Half Valve, Pitch Manipulation

Difficulty: 2

*Soar and Groove* was a collaborative composition by James Naigus and Drew Phillips. At the time of writing, Phillips is the Assistant Professor of High Brass at Liberty University. Phillips is also a horn composer and a close friend of Naigus, and the pair are part of the *Cor Moto Horn Duo* together. When asked about their friendship Naigus stated “We studied at Iowa together. We have a horn duo and besides being really good friends, we definitely push each other to create and take things to the next level. We also have a fun podcast. It’s a connection between music but also keeping things fun that’s super important and keeping things light-hearted.”<sup>10</sup> This piece was composed for a raffle winner off of a livestream that the duo presented. Each composer wrote one of the two movements of this piece. The first movement, *Soar* is written by Naigus.

*Soar* is a short, one-page unaccompanied piece that can be performed as a standalone work. Like many other works by Naigus, this composition is made up of different sections. The movement opens with a horn call figure:

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<sup>10</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. February, 9 2021



This work is marked quarter note equals 72. The rhythmic integrity of the notated music should remain intact in the first section of this piece. As the title implies, this movement is riddled with wide intervals. These slurred intervals can be difficult; however, they should be played as smoothly as possible. On ascending intervals like the first interval of the piece, the hornist must blow into the bottom of the first note and crescendo fast air at the very last second to jump up to the second note. On descending intervals like the one between the first two notes of measure five, the hornist must crescendo air between the first and second note to hit the center of the bottom note accurately. The articulation markings in this movement are rather simple when compared to other unaccompanied pieces by Naigus. Accent markings are placed in measure 6:



These accents should be played with weight as Naigus is trying to drill the syncopated rhythm into the listener's mind. The first section ends with a resolution in measure 17:



Naigus places an eighth rest to separate the two sections. Some hornists may feel the desire to take a little more time here which seems appropriate. Since Naigus does not

place a fermata or caesura here, the performer should not take too much time. The written rest mixed with the laid-back tempo will convey to the listener that the section has ended without the need of extra time.

The next section is in a compound meter, which provides contrast within the movement:

The image shows two staves of musical notation. The first staff begins at measure 17 in 4/4 time, marked *mp*. It features a half note, a quarter note, and a quarter rest. The time signature changes to 7/8 for the next two measures, then 3/4 for the next two, and finally 7/8 for the last measure, which is marked *mf*. The second staff begins at measure 23 in 9/8 time, marked *f*. It contains a half note, a quarter note, and a quarter rest. The time signature changes to 4/4 for the next two measures, then 3/4 for the final measure, which includes a triplet of eighth notes.

The rhythm of this movement is notated in a way that will make things feel a little unstable to the listener. The performer must do their best to play accurately while also making artistic decisions. Toward the end of this brief section, the performer may feel inclined to move the section forward in the sense of tempo. This desire to move forward is appropriate and foreshadows the climactic moment in to come in measure 25. In this measure, the hornist should make emphasize the crescendo in this measure to set up the return of the opening call in measure 26.

The last section of the piece begins in measure 26 with fragmentation of the opening call:

This presentation of the call is intertwined with content from the second compound meter section of the piece. In measure 30, the piece reaches another climactic moment. Naigus marks the beginning of this movement with a forte sign with a plus beside it. This marking indicates that this should be played a little bit louder than forte. The crescendo in the second half of the measure should be drastic. Here the hornist should give the illusion that they are going to play another note after the last note of the measure. The listener should be convinced that something is coming and then the hornist should cut off the note and fake the listener out. The caesura marking here should be longer than the brief pauses earlier in the movement. The material that follows serves as a build up to the final presentation of the call:

The molto rallentando in measure 34 should feel drastic. Naigus marks this last call quarter note equals 60, which is slower than the original tempo. This final presentation of the call should feel heroic and broad. The grace note figures should be played on the longer side and mimic hunting horn calls.

The second movement is titled *Groove* and was written by Drew Phillips. This movement is more difficult than the first as it is riddled with many different technical passages, mixed meter changes, and complex rhythms. *Groove* also contains many different extended techniques such as stopped horn, scoops, and half valve rips. The articulation markings mixed with the changing meter gives this movement a groove that is fun to play and easy to listen to. This movement contrasts greatly from the first movement, at a brisk tempo of quarter note equals 160. When performed together, these movements make a complete work that can be programmed on any recital.



### Specific Impulse (2011)

Range: Bb2-Bb5 (as high as possible)

Duration: ~3 minutes

Extended Techniques: Multiple Tonguing, Stopped Horn, Flutter Tongue, Pitch

Manipulation, Half Valve, Rips

Difficulty: 3

*Specific Impulse* was written as an audition piece for Naigus' doctorate degree.

When asked about this work, Naigus states "...that piece was Dr. Basler saying okay you're going to write a piece for your DMA auditions that makes you sound really, really, good but that's easy for you to play. That was the exact prompt."<sup>11</sup> This piece is a very technically demanding work and perhaps the most difficult horn work written by Naigus. In regards to the title of this piece, on the composer's website, the description of this piece reads:

"Specific impulse is a term in rocketry relating to engine efficiency. The life-span of a rocket is quite an event, from the highly kinetic launch, to the empty and reflective orbit, to the fiery re-entry. The arched shape of flight is often manifested in music, and in the case of this piece, done so with a hint of programmaticism."<sup>12</sup>

The piece is broken up into three main sections or phases. When looking at the three phases of the life-span of a rocket, this would be the launch phase of the rocket.

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<sup>11</sup>Naigus, James. Interview by author. Lincoln, NE/Athens, GA. February, 9 2021

<sup>12</sup> Naigus, James. "Specific Impulse". Accessed February 1, 2020.  
[http://jamesnaigus.com/compositions\\_instrumental.html](http://jamesnaigus.com/compositions_instrumental.html)

♩=152

*ff* *p* *f* *sffz*

5 *p* *f* *rall.* *sffz*

The piece starts in a brisk manner with a technical passage which is then followed by spike-like entrances. The accented notes in measure three mixed with the wide intervals at which they occur are particularly difficult. The next challenging passage occurs starting in measure 9:

9 A Tempo *fp* *mf*

12 *p* *f*

16 *p* *mf* *p* *f*

Due to the tempo and repeated notes, passage should be double tongued while also placing a heavy emphasis on the accented notes. As the articulation and intervals change, this adds even more of a challenge to an already difficult technique. As the meter changes, it is important for the performer to keep a steady sense of tempo. If the

performer fails to do this, then the rhythms and silences in this section begin to sound awkward and non-effective.

The second stage of the life-span of a rocket is when the rocket is in orbit. The second section of this piece is unmetered and full of random rhythmic figures and mindless wandering which is very effective:

23  $\text{♩} = 60-85$

24 *mp* *f* *mp* *ff* *p* *f* *ff*

25 *mf* *f* *ff* *pp*

26 *p* *f*

*strict* *waltz-like in 1*

*Ugly* *Fl. tongue* *Dolce*

Up until this point, the piece has been very brisk and aggressive. In this section, the performer should allow the piece to breathe and make use of the silences in between figures while also playing rhythmically accurate. The composer marks an inverted *marcato* marking where the performer should allow space. In this section there is also contains a vast amount extended technique. Line 23 starts on a E4 with the hand open.

The performer then closes the hand while still holding the E to bend the pitch down a half

step. In the figure that follows, the performer does the opposite. While playing a stopped F#, the hornist moves to the next note by opening the hand. In both instances, the hornist should use F horn fingerings. In line 25 the composer adds in flutter tonguing:



In this instance, the flutter tongue should be somewhat aggressive and brassy. In fact, Naigus commands the performer to do so by marking *Ugly* above the passage. The following note is a stopped A5 which is marked pianissimo which adds to the challenging nature of the piece. As the middle section progresses, the hornist continues to mindlessly wonder both rhythmically and melodically. In the final line of this section, pitch manipulation makes a return:



This section should be performed in the same manner as before.

The final phase of the life-span of a rocket is the rocket journeying back to earth through the atmosphere. The closing section begins with the double tongue ostinato from the first section before briefly pausing. The ostinato then ramps back up before slowing back down and pausing again. In measure 35 the work becomes more chaotic.

35 A Tempo

*ff*

*mp*

*f*

40

*p*

44

*mf*

*fp*

46

*f*

*ff*

As high as possible

The rips in this excerpt should be played very loudly with the top note being short and emphasized. The closing hand pitch manipulation also makes a return along with the pointillistic figures and other technical passages from the opening section. The piece closes with the hornist ripping up to the highest note that they can play. This rip is different from the previous rips, as it has a starting note where the previous rips did not. The bottom note should be loud and the rip should be full of harmonics. This rip serves more as a gesture than a melodic figure.

## CHAPTER 3

### Solo Horn and Fixed Media

#### Saga (2017)

Range: G3-A5

Duration: ~9:30

Extended Techniques: Rips

Difficulty: 1.5

*Saga for Horn and Fixed Media* was written for Dr. Paul Basler and premiered at the 2018 Southeast Horn Workshop in Athens, GA. As mentioned in the Biography chapter of this document, Basler is a former teacher and mentor to Naigus. In an interview with Naigus he explains that he started composing *Saga* in March of 2017 after being approached by mentor and friend Basler, who specifically asked James to write a piece for horn and fixed media. Basler told Naigus that he wanted a piece that “oozed with drama and excitement.”<sup>13</sup> Naigus and Basler had previously planned a recital together and decided to premiere two new pieces on it. Basler composed a piece entitled *Journey* for horn and fixed media. The idea was for these two pieces to go hand-in-hand with one another for the recital. Naigus, who has a love for horn in film music, stated that *Saga* was inspired by the sweeping horn lines often heard in cinematic films. James stated, “I have an affinity towards film music (and have scored a number of projects), and own a large collection of sound libraries, so I decided to make a piece for 'film score' and horn. Gone are the bleeps and bloops of old horn and tape pieces. In its place, more fully

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<sup>13</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 31, 2018

orchestrated and lush arrangements.”<sup>14</sup> Some of the horn and tape pieces Naigus is referring to include *Horn Call for Horn and Electronic Media* by Randall Faust (1976), *Karobann* by Michael Whitticker (1985) and *A Hundred Valleys* by Michael Dixon (1981). These pieces were experimental in nature and are performed less often in the horn community today. Although the name *Saga* suggests an epic journey, it is crucial that the performer convey their own musical story. Naigus suggests that the performer remember that this is not a traditional solo. There are many times where the horn is the solo instrument, but like film music, there are also times where the hornist must fit into the texture of the horn section in the media.<sup>15</sup> Another thing to note is the sound that should be created by the performer. Although it is critical for the performer to express creativity in their sound, when performing *Saga*, the horn must aim to mimic the sound of the film score horn section. Wide leaps and slurs must be long and fully resonant.

Even though *Saga* is a single movement work, it follows the same fast-slow-fast format as other works for horn. An introduction evolves into a moderato theme of different colors and ambiguous chordal structure, then abruptly the mood changes with a 5/8 ostinato pattern in the piano.

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<sup>14</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 31, 2018

<sup>15</sup> Naigus, James. "The Creation of *Saga*." E-mail interview by author. March 31, 2018.

37 **D** ♩ = 260

43

2

This piano theme, with a quality straight from an epic film score, then accelerates into a fast and exciting section full of technical passages and syncopation. The winding passages climb to a dramatic climax when suddenly everything stops. Once the piece settles, a choir enters with a somber, yet heavenly, texture.

122 **I** ♩ = 54

(Choir)

The soloist floats on top of this texture with a simple but haunting melody in the most resonant register of the horn. The third section starts back with another film score moment utilizing timpani and synthesizer to drive the tempo. The solo horn enters with the main theme of the piece and continues to play it as layers are added.



203 **M**

210

Finally, the piece progresses to its final climax with soaring horns in the background intertwining with the solo horn line, signaling that the performer has finally made it to his destination. The piece then comes to a dramatic close with the soloist showing off the wide range of the horn as it rips up to an A5. Naigus includes an optional part that is in a lower range to add to the accessibility of this piece.

ossia

### **Soundings (2013)**

Range: E3-G5

Duration: ~3:30

Extended Techniques: None (additional improvisation version available)

Difficulty: 1

Soundings was written in 2013 for Professor Jeff Agrell, former teacher and mentor to Naigus. This horn and fixed media piece is very rhythmic and establishes a persistent groove. The piece operates around a rhythmic ostinato in the backtrack, played by the Hang, a percussion instrument that originated in Switzerland. This instrument is played by the performer striking different areas of the drum which provides different fixed pitches. The Hang provides a perfect rhythmic ostinato in the backtrack of *Soundings*. The piece is primarily in the 5/4 meter with occasional 6/4 bars added to elongate phrases and move the listener into new sections. The steady ostinato almost serves as its own click track for the performer. In mm. 45, the 6/4 bar to move the listener into a new improvisational sort of section where the horn plays a series of rhythmic figures.

3

43

Musical score for measures 43-46. The piece is in 3/4 time. Measure 43 starts with a treble clef and a key signature of one sharp (F#). The melody in the right hand consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The left hand plays a steady eighth-note accompaniment. Measure 44 has a whole rest in the right hand. Measure 45 has a whole rest in the right hand. Measure 46 has a treble clef change to 5/4 time, with a dynamic marking of *p* (piano) and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5.

47

Musical score for measures 47-51. The piece is in 3/4 time. Measure 47 has a treble clef and a key signature of one sharp (F#). The melody in the right hand consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The left hand plays a steady eighth-note accompaniment. Measure 48 has a whole rest in the right hand. Measure 49 has a whole rest in the right hand. Measure 50 has a treble clef change to 5/4 time, with a dynamic marking of *f* (forte) and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. Measure 51 has a treble clef change to 3/4 time, with a dynamic marking of *f* and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5.

3

43

Musical score for measures 43-46. The piece is in 3/4 time. Measure 43 starts with a treble clef and a key signature of one sharp (F#). The melody in the right hand consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The left hand plays a steady eighth-note accompaniment. Measure 44 has a whole rest in the right hand. Measure 45 has a whole rest in the right hand. Measure 46 has a treble clef change to 5/4 time, with a dynamic marking of *p* (piano) and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5.

47

Musical score for measures 47-51. The piece is in 3/4 time. Measure 47 has a treble clef and a key signature of one sharp (F#). The melody in the right hand consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The left hand plays a steady eighth-note accompaniment. Measure 48 has a whole rest in the right hand. Measure 49 has a whole rest in the right hand. Measure 50 has a treble clef change to 5/4 time, with a dynamic marking of *f* (forte) and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. Measure 51 has a treble clef change to 3/4 time, with a dynamic marking of *f* and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5.

52

Musical score for measures 52-55. The piece is in 3/4 time. Measure 52 starts with a treble clef and a key signature of one sharp (F#). The melody in the right hand consists of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5. The left hand plays a steady eighth-note accompaniment. Measure 53 has a whole rest in the right hand. Measure 54 has a whole rest in the right hand. Measure 55 has a treble clef change to 5/4 time, with a dynamic marking of *mf* (mezzo-forte) and a melody of quarter notes: A4, B4, C5, D5, E5, F#5, G5, A5.

On the composer's website, he notes that there are two versions of the piece, the normal version, and a version with additional time added for improvisation.<sup>16</sup> This improvisational section pays homage to Agrell, for this piece was written. Jeff Agrell is widely known throughout the horn community as an improviser, having numerous performances and publications in the genre. After this middle section, Naigus moves back into the film score world. The horn moves into a more legato and robust section.



While the texture has somewhat changed, the horn line still feels very improvisational, playing quarter-note triplets against straight quarter notes in the backtrack while mindlessly moving towards a musical climax.



<sup>16</sup> Naigus, James. "Soundings". Accessed March 21, 2021.  
[http://www.jamesnaigus.com/compositions\\_soundings.html](http://www.jamesnaigus.com/compositions_soundings.html).

In the closing section, the Hang ostinato returns and the horn moves back into more rhythmic figures. The melodic content here starts to descend in pitch which helps create an unwinding effect. The horn then closes out the piece on a sustained A4 while the Hang ostinato ends the work.

## Visions (2021)

Range: F#1-C6

Duration: ~9:20

Extended Techniques: Rips, Stopped Horn, Pitch Manipulation

Difficulty: 3

At the time of writing, *Visions* is the most newly composed horn work by Naigus. In fact, even when this document is published in April of 2021 *Visions* will still be unavailable to the public and under consortium protection. This piece came to fruition through Chris Castellanos who is currently the hornist of the Boston Brass and one of the most widely known horn players throughout the world. In the score Naigus states:

“Visions was written in 2021 and supported by Chris Castellanos and the Visions Consortium Project. The title of the piece refers to the different and unique visual or mental landscapes or... visions, that the music evokes in the listener and performer. This piece was conceived in 2020 during the pandemic, when collaboration among musicians dwindled and artistic motivation waned. My goal was to write a piece that would be safely programmable on recitals without collaboration, challenging enough to pique motivation, and most importantly, fun to play.”<sup>17</sup>

To give an idea for the demand of Naigus’ work, the consortium list names 50 people who contributed to help make this project happen. *Visions* follows in the footsteps of one of Naigus’ earlier horn and fixed media works, *Saga*. As noted earlier, *Saga* was essentially a “horn and film score” piece and in many ways *Visions* is as well!

The piece opens with a series of chords sung by a choir before the horn enters with an introductory melody.

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<sup>17</sup> Naigus, James. 2021. *Visions*. Athens, GA: James Naigus Publishing

♩ = 70

Horn (in F)

Accompaniment (in C)  
*choir*

7

*mf*

12

**A**

*piano*

This flowing melody sits well on top of the lush choir chords. Here the hornist should play with a cantabile-dolce color to blend with the accompaniment. Even in just the brief introductory figure one can see the Naigus traits of modal interchange, triplet figures, and syncopation that show up in many of his works. The performer must really emphasize and embrace the distinct rhythms in this section. Concerning rhythm, counting in this section can be difficult without a click track. Fortunately the composer provides one. In this section, the performer should feel free to take time with the tempo and let it fluctuate as it will fit nicely in the atmosphere created by the lush choir chords.

A piano enters in measure 15 with straight eighth notes, marking the beginning of the first section of music. These eighth notes will help the performer solidify the tempo. This new section is more stable in the sense of tempo; however, there is still a flowing

and horizontal nature to it. Also present in this section is another aspect of Naigus' horn writing which is the use of wider intervals:

Musical score for horn and cello/piano, measures 17-27. The horn part features slurred figures and wider intervals, with dynamic markings *mf* and *piano*. The cello/piano part provides accompaniment.

Here the slurred figures should be wet and resonant to mimic the idea of horn slurs heard in film scores. The hornist should also take the approach of playing each series of notes as a phrase. Rests are placed to separate phrases and allow the player to breathe. In measures 25-27 the piece reaches its first climactic moment.

Musical score for strings, harp, and organ/piano, measures 31-36. The score includes an **accel.** marking and a tempo change to quarter note = 82. The organ/piano part features a melodic line with dynamic marking *mf*.



Since everything before this moment is a softer texture and rather soothing sound, the performer should really bring out of this moment. Additionally, this moment in measures 25-27 closes out this section of music, which is another reason for the hornist to provide closure to the listener.

The new section begins in measure 33 with the entrance of the harp. The harp's entrance here mimics the way that the piano started the previous section. This new section features an instrument in the media track that has not been heard in Naigus' horn and fixed media works before, organ:

The musical score consists of two systems. The first system covers measures 36 to 41. The upper staff is in treble clef and contains a melodic line starting at measure 36 with a dynamic marking of *mf*. The lower staff is in bass clef and contains a rhythmic accompaniment labeled "organ/piano". The second system covers measures 42 to 47. The upper staff continues the melodic line from measure 42, also marked *mf*. The lower staff contains accompaniment for "brass" and "choir".

The new texture that the organ creates is an interesting moment for the listener to experience. Here the hornist should not play loudly, but with full and resonant tone to match the pipes of an organ. The slur markings are also longer than in the previous section, which reinforces this idea of playing full. The dynamic markings in this section

are also important as they are similar to what is going on in the media track. For instance, in measures 44-45 Naigus marks a crescendo and decrescendo in the horn's resolution.



The crescendo helps prepare the listener for the entrance of the brass chords in media track in the next measure. The decrescendo that follows helps do the same for the choir in the next few measures. The horn line in measures 47-54 is the next climactic moment of the piece.

The image shows two staves of musical notation. The top staff is labeled '47' and contains a melodic line with a crescendo hairpin, a fortissimo (*f*) dynamic marking, and two triplet markings. The bottom staff is labeled '51' and contains a melodic line with a fortissimo (*ff*) dynamic marking, a triplet marking, and a final measure with a double bar line and a 3/4 time signature. The word 'Horn' is written above the second staff.

In measure 53 there is a fortissimo marking in the music. This is the first time that this dynamic marking is present in the work which makes this an important moment. This importance is reinforced by the horn moving into the high register of the instrument. The climactic moment also closes the section out, just like the moment in the previous section.

The next section is significantly different than anything the listener has heard previously in the work. Here Naigus shifts into a more rhythmic pizzicato texture which is created by a string orchestra:

Musical score for violin pizzicato, measures 53-60. The score is in treble clef with a key signature of one sharp (F#). Measure 53 starts with a fortissimo (*ff*) dynamic and a half note G4. A dynamic hairpin indicates a gradual increase in volume. At measure 59, the meter changes from 3/4 to 3/4 (indicated by a 'C' in a box and a quarter note symbol with '= 172'). The tempo is marked as quarter note equals 172. The score continues with a rhythmic pattern of eighth notes and quarter notes, including a four-measure rest in measure 60. The text 'pizz violin' is written below the staff.

The meter changes to 3/4 and the tempo is now quarter note equals 172, which creates a stark contrast to the tempo of the previous sections. This shift to a more brisk tempo and 3/4 meter is similar to the quick 3/4 section of the composer's earlier horn and fixed media work *Saga*. One interesting Naigus trait that appears frequently in this section is the use of duple rhythm in a triple meter.

Musical score for violin, measures 90-97. The score is in treble clef with a key signature of one sharp (F#). Measure 90 starts with a mezzo-piano (*mp*) dynamic. The score continues with a rhythmic pattern of eighth notes and quarter notes. At measure 97, there is a four-measure rest, followed by a duple rhythm within the triple meter, highlighted by a red bracket and a '4' below it. A dynamic hairpin indicates a gradual increase in volume. The text 'mp' is written below the staff.

When performing the duple rhythm within the triple meter, the performer must be rhythmically sound. The duple eighth notes will be much slower than the other eighth

notes present in the section. During this section, the backtrack has a continuous high-hat cymbal that is playing straight quarter notes which functions similarly to a click track.

Also marked in this section is a rip which appears in measure 98.

Here the hornist should crescendo through the B4 and blow through the F#5 appoggiatura. This rip should not be overly emphasized as it is meant to add to the light texture of the section. This can be accomplished by playing on the B on the F side of the horn and add the Bb valve as the hornist slurs/rips up to the F#. This valve change should be enough to catch enough partials to make the rip effective. The counting in this section can be challenging for players. To assist the hornist in playing the rhythms accurately, it is suggested that the performer always keep the eighth-note subdivision internalized.

Another difficult moment in this section is the B5 that appears in measure 103. The first instinct of the hornist is to play this B5 loudly as it is in an extreme register of the instrument; however, here this is marked mezzo piano. The hornist must find a way to play this B comfortably without sounding harsh or overbearing. The easiest way to do this is to use the E5 just before the B sort of as a springboard to get up to the B. This is executed by moving fast air during the very last second of the E5 to bring the B5 out.

This may take a great amount of practice. This section closes with the horn extending its range all the way down to a Bb2:



The way Naigus closes this section is very interesting, as it is the opposite way he closed the previous section. The previous section closes with Naigus using the high range of the horn whereas here he uses the low range. This passage can also be difficult for some players. Here the hornist should use the descending arpeggiated figure to get down to the Bb2. This can be done by placing a crescendo in measure 111 and making the Bb the end goal of the crescendo.

The section that follows is the most difficult section of the piece. Here is where the Chris Castellanos influence can be found. This section is very rhythmic and is full of difficult meter sections and technical passages. Castellanos is widely known for his technical ability and virtuosic playing. This section begins with a percussion section playing a series of syncopated chords in the media track. The horn then enters with an almost

improvisatory melody that is rhythmically complex.

123 **G** ♩ = 106

127 *f* 3 3

131 **H** ♩ = 212

*percussion*

*bass + elec piano*

This section is where a click track will be very helpful for the player. The section overall has a jazz rock feel. Here all of the horn lines should be played very jazz-like almost like an electric guitar solo. Each accent marking should be emphasized to help achieve this solo feeling. The horn rip that occurs in measure 133 should be played more dramatically than the previous rip in the piece. Here the hornist has a chance to display the range of the horn to the audience, so this rip up to the Bb5 should be resonant. This section then moves into a 5/4 section which extends the horn's solo session. Naigus adds an upright bass with electric piano in the backtrack to reemphasize this jazz rock feel. In measures 150-151 the hornist performs pitch alteration.

150 **I** ♩ = 106

*f*

*percussion*

\*T2 (sounding Eb to E) - gradual flare

The horn plays a stopped D#5 that turns into a E5 when the hand is opened. Naigus provides the marking *T2 (sounding Eb to E) – gradual flare* to assist the hornist in executing this gesture. This stopped pitch should be rather brassy in order to reflect the style of this section of the work. In measures 157-159, Naigus marks an optional passage that is less difficult than the original passage:

157 **J** ♩ = 212

*ossia*

4:3

3 3 3

*strings* *bass + elec piano*

Here the hornist can choose between which passage they want to play based on ability level. In measures 171 and 173, Naigus marks more horn rips before the piece enters a transitional state in measure 177.

The image shows two systems of musical notation. The first system, starting at measure 170, consists of two staves. The upper staff is for a horn, showing a melodic line with dynamic markings of *f* and *ff*. The lower staff is for strings, providing a rhythmic accompaniment. The second system, starting at measure 174, also has two staves. The upper staff continues the horn line, featuring a 'L' marking and a tempo change to 212. The lower staff is labeled 'strings' and continues the rhythmic accompaniment.

These rips should be played very loud and brassy and with several partials. The hornist should execute this by wiggling the fingers shortly and trying to land on the note notated in the music. The transitional section that follows is a blend of moods from the previous sections mixed with the jazz rock mood of the current section. Naigus executes this by using a string orchestra to continue playing syncopated rhythmic chords while the horn contrasts it with a longer line:



8 183

mf

elec bass

This section ends with a pause in the back track, as a fermata is placed over a bar of rest.

Measure 196 is a return to the introduction of the piece. This is a common characteristic found in the horn music of Naigus. The choir enters with the same chords that started the piece:

196 **N** ♩ = 80

choir

piano

mp

203

The piano enters in measure 201 with eighth notes which is also similar to the first section of the piece. This section of the piece is called *Remembrance*. As part of the consortium, Naigus has made this section available as a stand-alone piece for horn and piano. Here the horn returns to the long legato nature of the opening section as if it is remembering the events from the past. Naigus continues to use triplet figures and large intervals in the horn writing. *Visions* ends in the lower register of the horn:

Here Naigus gives the performer the option of playing the notated music down an octave. It is recommended that the hornist play this optional part in order to give a stronger finality of the piece. A niente dynamic marking is placed at the end of the last note which instructs the hornist to fade the note into nothingness.

This dynamic marking mixed with the optional pedal note at the end will bring total closure to the listener when executed effectively.

## CHAPTER 4

**Solo Horn and Piano****Andantino (2011)**

Range: C4-F5

Duration: ~1:15

Extended Techniques: None

Difficulty: 1

*Andantino* is a relatively short piece that is very accessible to younger students. In an interview Naigus explains that this piece was originally written as an oboe and piano piece for a relatives wedding. Naigus then decided to arrange it for horn and piano.<sup>18</sup> A few typical Naigus characteristics that are found in this piece are the changing of meter and the use of triplet rhythm within a simple meter. This piece opens with a two-bar piano introduction just before the horn enters in measure 3:

**Andantino**

James Naigus

Tempo: ♩ = 116

Horn in F

Piano

*f* *mf* *mp*

Ped. *ad lib*

<sup>18</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 2, 2021

Most of the melodic line is made up of simple rhythm and intervals that are relatively easy to play on the horn. This piece starts in 4/4, but eventually mixes in 3/4:

Musical score for Horn and Piano, measures 15-20. The Horn part (Hn.) is in treble clef, and the Piano part (Pno.) is in grand staff. The key signature has two flats. The time signature changes from 4/4 to 3/4 and back to 4/4. Dynamics include *f*, *mf*, and *ff*. Slur markings are present over the melodic lines.

Up to this point, the melodic content is riddled with slur markings. In measure 19 there are legato markings in the horn line. These notes should be very long with no space in between. The hornist should bring out the crescendo here to set up the arrival of the fortissimo in measure 20. The accented notes in this measure should be played with weight. Accent markings are present in measure 22 right before a *rallentando*:

Musical score for Horn and Piano, measures 21-23. The Horn part (Hn.) is in treble clef, and the Piano part (Pno.) is in grand staff. The key signature has two flats. The time signature is 4/4. Dynamics include *f*. A tempo change is indicated from *rall.* to *A Tempo* in measure 23.

Like before, these accent markings should be played with weight. The *rallentando* in measure 23 should be rather drastic, as it sets up the return of the opening material. The hornist should be in control of this tempo reduction.

The return to melodic content that started the piece is something that Naigus does in many of his works. This presentation of content has more rhythmic diversity to add

some contrast to the work. In measure 38, Naigus places a fermata on beat three of the measure:

Musical score for Horn (Hn.) and Piano (Pno.) from measures 35 to 40. The Horn part (Hn.) features dynamics *f*, *mf*, *f*, and *mf*. The Piano part (Pno.) includes a *cresc. poco a poco* marking and a final *f* dynamic. A fermata is placed over the third beat of measure 38.

This fermata should be rather long and played at a healthy forte dynamic. The hornist should play the following eighth note pick up in tempo. In measure 40 Naigus places a phrase marking:

Musical score for Horn (Hn.) and Piano (Pno.) from measures 39 to 40. The Horn part (Hn.) features a phrase marking 'V'. The Piano part (Pno.) includes a *mp* dynamic. A fermata is placed over the final chord in measure 40.

Here the hornist should give a little space before playing the final idea. The final chord played by the piano in the last measure should strictly be four beats.

### **Chiaroscuro (2019)**

Range: C4-G5

Duration: ~8 minutes

Extended Techniques: None

Difficulty: 3

Following similar themes from *Solstice*, *Equinox*, and *Penumbra*, *Chiaroscuro* is another composition by Naigus that draws on different shades of lightness and darkness. The title *Chiaroscuro* refers to the technique present in art in which the artist uses shading and contrasts in darkness and light to create depth in a painting. This information is pivotal for the performer to know and understand. This piece was written for hornist Patrick Smith, currently the professor of horn at Virginia Commonwealth University. Smith is another horn personality who has worked closely with Naigus on other projects. In fact, Naigus wrote the two horn and piano work *Lullaby for Addie*, as a surprise gift for Smith.

Like many other Naigus works, this piece is sectionalized. The piece begins with a piano introduction.

The image displays a musical score for Horn in F and Piano. The Horn part is in F major and has a tempo marking of quarter note = 72. The Piano part is in 3/4 time, with a dynamic marking of *mp*. The score shows a complex meter change from 3/4 to 4/4 and back to 3/4. The Horn part has a simple melody. The Piano part includes a rallentando (rall.) and a return to tempo (a tempo) marked with a box 'A'.

The piece starts in a 3/4 meter before alternating between 4/4 and 3/4 towards the end of the introductory phrase. This is another influence found in the music of Paul Basler.

Naigus marks a *rallentando* in measure 8, just before the horns first entrance. This *rallentando* should be fairly long, with the eighth-note C4 in the piano being in time to help solidify the return to tempo. The horn theme is very simple in nature. One thing to note is the use of articulation markings and how the markings align to the phrasing of the piece. Naigus places one long slur marking to indicate the first phrase:

9 **A** a tempo  
mp

16 mf

22 f

These slur markings help the performer dictate phrasing. Naigus places breaks in the slur markings where players may need to articulate to help with response on the horn.

Another interesting thing about this section is the dynamic markings. Naigus marks mezzo piano in measure 9, mezzo forte in measure 16, and forte in measure 22. The hornist should view this as a long crescendo that is building up. This crescendo should keep rising until measure 28, where the piece reaches its first climactic moment:

poco rall.

This climactic moment is emphasized by a poco rallentando marking and a large descending interval in the horn part. Once again Naigus places a slur marking above this figure. Slurring downwards from a F#5 to a G4 can be challenging for some players. In order to execute this gesture, the hornist must look at the G4 as the end goal and crescendo the air to this lower note. The first measure of this poco rallentando should be long and drawn-out, with the hornist taking time on the slurred figure. The second measure of the rallentando should feel a little more in time with the hornist using the pick-up eighth note to create a stable sense of tempo. The first section of the piece ends



with a *rallentando* and *fermata* in the piano part in measure 52 with the piano sustaining a G4 into the next section:

53 **D** ♩ = 66

rall. . . . .

rall. . . . .

3

*mp*

Here the pianist should take a bit of time to let the sound of the other material fade away with the G4 creating a brief stillness.

The next section of the piece is full of Naigus traits such as tonal/modal shifts, meter changes, and duple-versus-triple rhythm. The meter changes to 9-8 in this section and the piano begins an eighth note ostinato that is similar to those found in Naigus' works for horn quartet and piano, *Polaris* and *Sanguine Fall*:

**D** ♩ = 66

*mp*

*mf*

*Ped. ad lib.*

*Ped. ad lib.*

This rhythmic ostinato adds to the texture change of the piece and is used similarly to the way that Naigus changes the texture in his piece *Penumbra*, which is a piece that also revolves around the idea of contrast between light and darkness. As the horn enters, Naigus uses duple eighth-note figures to contradict the eighth-note ostinato in the piano.

This is another important moment where both performers need to embrace the rhythmic contrast between the two instruments. The hornist must emphasize the duple figure and play the eighth notes as long as possible, potentially pushing the boundaries of time in order to really make this effective. Naigus continues to add layers of contrast in this section by moving in and out of different meters as well as implementing different key areas, keeping the listener guessing:

This constant shifting of meters, contrast in rhythm between the horn and piano, and tonal shifts add to the difficulty of this piece. Naigus marks *N.B.* in measure 86 indicating that the hornist should not breathe before the next measure. He also places a big crescendo right below this marking to reinforce this idea of blowing into the next measure, which is another climactic moment of the piece:

The image shows three staves of musical notation for a horn part. The first staff starts at measure 87, marked with a box 'G' and 'ff'. The second staff starts at measure 93, marked with 'rall.' and a box 'I'. The third staff starts at measure 97, marked with a box 'H', '♩ = 70', and 'mp'. The notation includes various rhythmic values, slurs, and dynamic markings.

This climactic moment is reinforced by the rhythmic complexity and syncopation present in the horn part. The section then comes to an end with a horn call figure in measures 94-96. This is an interesting part of the work, considering there is nothing else in the piece like this moment. The rallentando marked here is more of a musical unwinding, as Naigus is beginning to transition into a new section of music. Here it is acceptable for the time to be a bit unstable between the two performers, as a resolve is coming with the horn's pick up eighth-note C#4 into measure 97 where the piano enters to start the new section.

This new section of music is a blend of the previous two sections. Naigus returns to the simple meter of the opening section; however, some tonal ambiguity remains:

In measure 120 Naigus marks a *rallentando*. This *rallentando* is more of a pulling back of the tempo rather than a preparation for a climactic moment like before. This tempo fluctuation is another example of Naigus blending the two previous sections together. In measure 125 Naigus marks *Con moto* and another texture change takes place:

Similar to the second section of the piece, Naigus uses a piano ostinato to execute this texture change. This is also further evidence of the two previous sections fighting back and forth in this new section. In this *Con moto* section, the music should feel slightly more agitated. The hornist and pianist must really give more motion within the phrases and the melodic lines in order for this to be effective. The horn and piano then try to work together to find common ground within the section. This common ground is finally reached in measure 135 with the piano outlining the 3/4 meter clearly with straight quarter notes and the horn entering in measure 136 with the solo line:

Just when the two instruments have reached an agreement, more tonal ambiguity and rhythmic complexity creeps its way back into the section. The two instruments continue to struggle to find an end goal:

In measure 152 another tempo fluctuation occurs as Naigus marks a brief rallentando, which functions similarly to the rallentando marked in 120. Here the performers should briefly pull back on the tempo but not in a dramatic fashion. The rallentando that follows in measures 159-160 is what brings closure to this section as both the piano and horn have finally settled the unstableness in the section. Here the listener should feel a finality. The pianist should hold the fermata out rather long to let the piece settle.

The next section of the piece begins with the marking *Celebratory* in measure 161:

161 **M** Celebratory ♩. = 120

**M** Celebratory ♩. = 120

*ff*

Once again, Naigus uses a piano ostinato to signal a change in the work. This new section is in a brisker tempo with the horn playing a more celebratory and heroic role in the piece:

161 **M** Celebratory ♩. = 120

3

*f*

169

Naigus reinforces this with the use of accent markings over syncopated figures. The hornist should emphasize each accented mark with a broad, weighted articulation. A little separation in between notes will help this as long as the phrasing continues to move forward. In this section, it is important for both performers to remain on the front side of the beat at all times. Here the horn is clearly the solo instrument, so the pianist should be mindful and continue to support the hornist. In measure 183 the music is marked *cantabile*:

The hornist should create contrast with the material before, playing everything legato and soothingly. Naigus then unwinds this section with another *molto rallentando* in measures 191-192 before the piece returns to the original tempo of the work and melodic material from the beginning of the piece returns:

This return to content from the beginning of the work is a reoccurring trait of many horn and piano works by Naigus. The piece closes out with the horn presenting a final idea:

The first part of this idea should be played in time with no fluctuation in tempo. Naigus places a breath mark before the final note of measure 200, which indicates that the hornist should take time. The hornist must then give a visual cue to the pianist when playing the final measure of the piece. Interestingly, the composer does not place a fermata above the last measure of the piece. This means that this measure should be played in time and the horn and pianist should cut off together; however, to give finality of the piece, it is absolutely appropriate to elongate this measure. This elongation of the final note will help bring stronger closure to the listener.



## Episodes (2011)

Range: Gb3-A5

Duration: ~15 Minutes

Extended Techniques: Rips, Stopped Horn, Pitch Manipulation

Difficulty: 2.5

*Episodes* is comprised of seven different movements and was the first horn and piano piece that Naigus composed. This piece is relatively approachable for players; however, some of the faster movements have a few challenging elements. The first movement is entitled *New Beginnings* and starts with an opening peaceful cadenza in which the piano and horn conversate. This section is marked *Freely*, but it is important for the hornist and piano to communicate with one another as the closing measure of each horn statement lines up with the beginning of the pianist's statements. After the opening there is a seven-measure piano interlude and the horn enters with the main theme:

Freely

*mp*

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*mf*      *f*      *mf*

♩ = 80

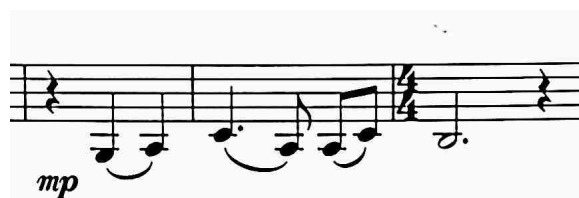
7

This main theme also returns in the final movement, *Resolve*. The thematic material and phrases in this movement are clear and the hornist must convey this. Another performance element to consider is a few slurred, wide intervals that appear. The

performer must make an effort to move efficient, quick, and precise air in order to play the notes accurately.

Generally, the articulation markings in this movement are on the longer side. There are several slur markings as well as legato markings. It is important that the performer take note of these markings and execute them accordingly. This movement closes with the horn playing the opening statement of the movement:

**Opening:**



**Closing:**



The second movement of this work is entitled *Child's Play*. The texture and character of this movement is light and playful, as the title suggests. The articulation markings in this movement are on the opposite end of the spectrum compared to the first movement, as they are crisp and short. The tempo of this movement is marked quarter note equals 160. The opening material is more technical than material in the first movement and can be a little difficult for some players:



The tendency of the player is to look at the staccato markings and try to play as short as possible. When players try to play short and fast, often the tongue ends up becoming heavy and the passage becomes muddy and unclear. In this movement, it is important for the player to focus on the end of the phrase while tonguing lightly in order to keep things clear and precise. Also related to the articulation, it is important for the performer to bring out the differences in articulation. For instance, in mm. 5-8, the composer includes more variety of articulation:



In measure 8, Naigus places a fermata above an eighth-rest. This should serve as a very brief pause, almost like a playful hiccup. Following the pause, the piano picks back up and the horn enters with a stopped E5 in measure 10 with an open F5 that follows. This is a pitch manipulation scoop effect that is executed by the player playing stopped horn on the E with the T0 fingering and opening the hand to play the F with the same T0 fingering without re-articulating:



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This effect should not be a harsh, and should be executed in a playful manner in order to stay within the character and style of the movement. As the movement continues, Naigus shifts the performer into different meters, alternating between compound and simple meters. In order to count accurately, it is important for the performer to focus on counting the eighth-note pulse. In measure 22, a *molto rallentando* is marked and the movement unwinds into a section that is marked *Dreamlike*. When considering the title of the movement, one could say that this is the part of the narrative where the child is daydreaming. After this seven-measure notion, the horn returns energetically with the same material that opened the movement, this time 40 beats per minute faster. The piece closes with a F4-F5 octave rip in the horn. This rip should be executed with standard fingerings with an emphasis on the top note, as the composer has marked a staccato and accent on it.

The third movement of this work is titled *Amour*. This movement returns to the legato style of the first movement. Just like the first movement, there are several slurred intervals:

The image shows a musical score for the first movement of 'Amour'. It consists of two staves of music in 4/4 time, marked 'Legato' and '♩ = 72'. The first staff begins with a whole rest, followed by a half note G3, and then a series of eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff begins with a half note G3, followed by a half note F3, and then a series of eighth notes: E3, D3, C3, B2, A2, G2, F2, E2, D2, C2. The score includes dynamic markings: 'mp' (mezzo-piano) under the first staff, and 'mf' (mezzo-forte) and 'f' (forte) under the second staff. A copyright notice is present: 'Copyright © 2021 WaveFront Music LLC, St. Augustine, FL. All rights reserved.'

This movement of the work has a little more variation in rhythm so it is important that the performer take note of it. For instance, in mm. 12-23, the composer notates several different divisions of the beat:

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The movement closes with a ritardando marked in measure 37. In that same measure, the horn has a G4 eighth note with a fermata placed over it.

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In the following measure there is another G4 marked with a fermata placed above it. The first fermata should be played rather freely, as the horn has it alone. The hornist must then give a visual cue for the pianist to follow for the next fermata, as the two performers enter together.

The fourth movement is titled *Drive*. When compared to the third movement, this movement is brisker and more upbeat. This movement also contains many meter changes. Much like the second movement, *Child's Play*, *Drive* is full of technical passages and running eighth notes. While playing short and articulate, it is important for the hornist to think about the forward motion of each passage and phrase. In mm. 10-16, the horn plays the main theme of this movement:

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Much like the second movement of the piece, there is quite a variety of articulation markings. It is very important for the performer to take note of these differences and execute them effectively. Another thing to note about this movement is the use of duple rhythm in a compound meter. An example of this can be found in mm. 35-43:

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This is a characteristic found in several of the composer's works and should be embraced by the performer. Just like the first and second movement, *Drive* closes out with a restatement of the primary thematic material of the movement.

*Reflection* is the fifth movement of the piece. The composer follows the alternating slow-fast-slow pattern that has occurred thus far. Just like the slower movements before, this movement takes a more legato approach in regards of articulation. This movement contains many slurs; however, it is important for the performer to bring out any difference in articulation. For instance, in mm. 25-27, the

composer adds a little variation in the slur markings compared to what is seen in the rest of the movement:

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This change in articulation is a trait that Naigus learned from Paul Basler. In an interview Naigus states “...the things that he really helped me with were articulations, rhythm and flow essentially... So we’re in 3/4 you slur two eighth notes, what if you did it more syncopated? It has more inherent motion forward and it’s just kind of more interesting.”<sup>19</sup> Unlike the movement before, this piece does not close with the initial thematic material found at the beginning of the movement.

Next up in the fast-slow-fast pattern is the sixth episode, *Joy*. This movement is very reminiscent of *Drive*, as the tempo is brisk and it is in a compound meter. Along with these similarities, we see the composer also use duple rhythm within the compound meter:

<sup>19</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. April 17, 2020

1  $\text{♩} = 126$   
2

*f* *mf*

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9

*mf* *f* *mp*

The image shows the first system of a musical score for a piece titled 'Joy'. It consists of two staves of music in treble clef. The first staff begins with a tempo marking of quarter note = 126 and a dynamic marking of *f*. The music features eighth-note patterns with slurs and accents. The second staff continues the melody, with dynamic markings of *mf*, *f*, and *mp*. A large, faint watermark 'WAVEFRONT' is visible in the background.

One difference between the previous faster movements and *Joy* is the articulation markings that appear. There is not a single staccato marking found in the movement. The main thing for the performer to focus on in this movement is keeping the pulse and thinking of the eighth-note subdivision through the meter changes. Similar to the second movement, *Joy* ends with a glissando in the horn part:

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32

*mp* *f*

The image shows a short musical excerpt for a horn part, starting at measure 32. It is written on a single staff in treble clef. The music begins with a dynamic marking of *mp* and transitions to *f* for a glissando. The glissando is indicated by a long horizontal line with a wavy, upward-sloping end. The piece concludes with a double bar line.

This glissando should be emphasized to bring closure to the listener.

The final episode is titled *Resolve* and continues to follow the tempo pattern established by the composer. The movement opens in a broad fashion with new material not present in any other movement. For the most part, this movement is very legato with several slur markings present. The phrases are clearly defined and easy for both the listener and performers to follow. In measure 48 material from the opening episode reappears.



**VII. Resolve:**

43 *molto rall.* Nostalgically

Hn.

Pno. *ff* *mp*

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49 Pno.

The image shows a musical score for a piece titled "VII. Resolve". It consists of two systems of music. The first system starts at measure 43 and features a Horn (Hn.) part and a Piano (Pno.) part. The Horn part is mostly silent, with a few notes at the end of the system. The Piano part is more active, starting with a series of chords and moving towards a resolution. The tempo is marked "molto rall." and the mood is "Nostalgically". Dynamics range from fortissimo (ff) to mezzo-piano (mp). The second system starts at measure 49 and continues the Piano part, showing a more melodic line in the right hand and a supporting bass line in the left hand. The tempo and mood remain consistent with the first system.

## I. New Beginnings:

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This closing section consists of more material from the beginning movement. This brings a sense of closure to the audience. The final note the horn plays is a G4:

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This final note should be played rather long; however, the composer does not notate a fermata above it. It is acceptable to play the note a little longer than notated.

### Equinox (2016)

Range: A3-G5

Duration: ~ 6:20

Extended Techniques: None

Difficulty: 2

Equinox was composed in 2016 and is a piece that is paired with *Solstice*. An equinox occurs twice a year and results in both day and night being equal in length. This piece features a lot of similar melodic content found in *Solstice*. Like many other pieces written by Naigus, this piece is comprised of different sections. The first section is made up of the following thematic material:

The musical score for the first section of *Equinox* (2016) is presented in two staves. The first staff begins with a treble clef, a 3/4 time signature, and a tempo marking of 'Moderato' with a metronome marking of quarter note = 72. The first measure is a whole rest. The second measure starts with a triplet of eighth notes marked *mf*, followed by a melodic line. The second staff begins at measure 9, marked with a '9' above the staff. It features a series of eighth notes, a triplet of eighth notes, and a grace note figure. The score concludes with a crescendo leading to a final measure marked *f*.

Here the performer can take note of several compositional characteristics that exist in the music of Naigus, wide interval leaps and the use of triplet rhythmic figures being some of those characteristics. In measure 12, Naigus places a crescendo under a grace note figure. Here the performer should make the grace notes light. The performer should blow through this crescendo all the way into the silent downbeat of the next measure. The melodic content that follows the opening phrase is very similar:

15

*mp* *mf* *f*

22

3 3 2

One important thing to note about the triplet figures throughout this piece is the length of articulation. Generally, Naigus places slur markings over every phrase or idea. It is important that the hornist play this triplet figures very smooth, long, and resonant. The first section closes out with the content below:

35

*mf*

3

In measure 36-38 the hornist presents an idea that closes out this section and the piano begins to transition in the following measure. Although there is not *rallentando* or *ritardando* marked, it is appropriate for the hornist to take a little time between the last two notes.

The section that follows gives the listener visions of nightfall which is reflective of the title of the piece. Naigus marks *con moto* above the horn's entrance in measure 47:

41 *rall.* *Con moto*

50 *rall.*

Here Naigus is moving in and out of G minor and major. The horn is using the flattened sixth scale degree while also using the major third interval. It is important for the hornist to make this distinction and embrace this sound. The horn follows this phrase with a lullaby melody:

55 *tempo*

*mf*

This lullaby figure is a neat little Easter egg. As a hornist, the tendency when playing in the higher range is to play intensely. Here not only does Naigus mark mezzo forte, but he also uses a lullaby melody which reinforces the fact that this should not be played intensely, but smooth, calmly, and soothing. If there was ever a point where a performer would want to put the listeners to sleep, it is this moment! As this section progresses, Naigus uses more modal interchange to depict different dreams and elements of sleep.

69 **3** *mp*

77 *rall. . . . a tempo* *f*

83 *molto rall. . . . a tempo* **10** *rall. . . . .*

In measure 72, material from the beginning of this section returns but this time in the tonal center of C (concert F). Naigus then begins to move the performer and listener to a musical climax. A fermata is placed in measure 77. Here the hornist should arrive at this note briefly before moving along with the syncopated figure which serves as an afterthought. The rallentando in the next measure should be slight and the tempo should be strict in the measure that follows. In this figure, the hornist should play out and bring out all of the wide intervals and leaps. The molto rallentando in measure 83 can be challenging. It is important that the hornist maintain the rhythmic integrity of the printed music while executing the rallentando. The piano should enter strictly in tempo on the down beat of measure 84. As the piece transitions into the next section of music, the piano plays the lullaby melody once again, reminding the listener of sleep:

The next section is marked *meno mosso* and is the shortest section of the piece:

97 **Meno mosso** 3

101

Here the performer should play with more motion. Most of this motion comes in the form of faster rhythmic groups/smaller divisions of the beat. Although these notes are faster, they should still be played very long and resonant. In measures 99, 100, and 103, Naigus once again implements wide interval leaps. It is important that the hornist bring out these intervals and play them as smoothly and accurately as possible. In 108 Naigus places a *rallentando*:

107 **rall. . . . Tempo primo**

This *rallentando* is rather important, as it serves as a transition into the *tempo primo* section, which is the final section of the piece and similar to the first section. This resembles recapitulation, as it contains a lot of the same melodic content found in the beginning section:

### Closing:

Musical score for the closing section, measures 107-115. The score is written in treble clef. Measure 107 starts with a *mf* dynamic. The tempo changes from *rall.* to *Tempo primo*. A fermata is placed over measure 108, with a '2' above it. Measure 109 begins with a *mf* dynamic. The score continues with various rhythmic patterns and dynamics, including a triplet in measure 115.

### Opening:

Musical score for the opening section, measures 9-15. The score is written in treble clef. Measure 9 starts with a *mf* dynamic. The tempo is marked *Moderato* with a quarter note equal to 72 (♩=72). A fermata is placed over measure 10, with a '3' above it. The score continues with various rhythmic patterns and dynamics, including a triplet in measure 15 and a *f* dynamic.

This is a characteristic that should be noted by anyone performing the music of Naigus, as it reappears in several of his works. The piece closes with the piano presenting content found from the very beginning measures of the work. The pianist plays a final D major chord with a brief dissonant afterthought. This should be embraced by the performer, and the pianist should let the final chord ring out.



### Hyfrvdol Fantasy (2016)

Range: B3-G5

Duration: ~ 3 minutes

Extended Techniques: None

Difficulty: 1.5

This arrangement was commissioned by David Crane a horn personality that Naigus met through the Kendal Betts Horn Camp. Lisa Bontrager, who is currently the professor of horn at Pennsylvania State University recorded this work for her CD, *Abide With Me*, which is a collection of different hymns arranged for horn and piano. In the program notes section of the album Bontrager writes:

I have loved hymns for as long as I can remember; they played an integral role in my family heritage. My father was a song-leader and pianist in church and his sister was a church organist for more than 50 years. My mother's large family gatherings always ended around the piano, with everyone singing hymns. My husband sang in an outstanding men's gospel quartet throughout his college years and our daughters still play hymns on our piano at home. Now that many churches have moved to contemporary music, I miss the old hymns and the deep imprint they made on my soul. On occasion, when an old hymn is sung at church, my 92-year-old father standing next to me beautifully sings every single word of the tenor part, which is especially remarkable because he suffers from dementia. Although my father lives in a totally disoriented state, he still remembers our beloved hymns – every note and every word. In recent years, as I have watched both my parents fade with age, hymns have become a great source of comfort to me. They have become nothing less than an inspiration, which led to my strong desire to “sing” them through my instrument, the horn. Thus began my search for fresh, musically sophisticated sounds for familiar and meaningful hymns. I had already known some gifted composers and arrangers, and was fortunate to have been introduced to more through the project's two-year evolution. In the end, I am thrilled with the variety and stunningly beautiful arrangements presented here, ten of which were created for this very project. Thank you, Paul Basler, Marc Guy, Brooke Hopkins, Paul Jones, James Naigus and Jeremy Strong! I invited my longtime friend, pianist and Penn State faculty colleague, Dr. Timothy Shafer, to join me in this decades-long dream. Timothy and his family share my family's love for hymns. As the beautiful arrangements for solo horn and piano began to

arrive, however, I realized that I missed the hymns' meaningful texts. To my delight, I discovered Marc Guy's two-horn arrangement of "Come Thou Fount of Every Blessing / Jesus Loves Me," and subsequently invited other composers to write for a combination of horns and piano, but also with soprano. I am absolutely thrilled with the collaborations and variety of music that ensued! Tim's gifted daughters – soprano Sarah Shafer and horn player Grace Salyards – were clearly meant to join us. In addition to their amazing musicianship, I am deeply thankful for the added element of their friendship. And so, here are hymns for my father... my heavenly Father and my own father. My hope is that this music will be both inspiring, and comforting.<sup>20</sup>

From a performance standpoint, there is nothing difficult about this arrangement. The harmonization of this piece is rather straightforward and predictable. The phrasing is easy to conceptualize and understand which makes this piece fantastic for younger players. Generally, each phrase should be played very long as the slur markings indicate:

Musical score for "Come Thou Fount of Every Blessing / Jesus Loves Me" by Marc Guy. The score is in 3/4 time, marked "Moderato" with a tempo of quarter note = 76. It consists of three staves of music. The first staff starts with a 7-measure rest, then begins in 3/4 time with a mezzo-forte (*mf*) dynamic. The second staff starts at measure 15 and continues with *mf* dynamics. The third staff starts at measure 25, featuring a mezzo-piano (*mp*) dynamic, a mezzo-forte (*mf*) dynamic, and a mezzo-piano (*mp*) dynamic, with a 4-measure rest at the end.

As one can see, the main melodic content looks very horizontal which means that the performers should perform it that way, carrying the listener from the beginning of the phrase all the way to the end of the phrase. Unlike other pieces by Naigus which are sectionalized, this piece is more of a theme and variation form which is pretty similar to

<sup>20</sup> "Lisa Bontrager." MSR Classics. MSR Music. Accessed March 5, 2021. <https://www.msacd.com/catalog/cd/MS1692>.

strophic nature that one would expect out of a hymnal book in a church. The middle variation of the tune is more technical than the first:

The musical score consists of three staves of music in treble clef. The first staff begins at measure 38 and features a dynamic marking of *mf* (mezzo-forte) with a hairpin crescendo leading to a dynamic marking of *f* (forte). A triplet of eighth notes is indicated by a '3' above the notes. The second staff begins at measure 48 and continues the melodic line with various rhythmic patterns. The third staff begins at measure 55 and concludes with a dynamic marking of *mp* (mezzo-piano) and a hairpin decrescendo.

The main thing to note about this middle section is the articulation. There should be some contrast when compared to the first presentation of the tune. This section should be light and virtuosic. Although there is more complex rhythm in this section, the passage is written in a rather idiomatic key, thus it sounds significantly more difficult than it really is. The arrangement closes with a return to the horizontal nature of the first presentation of the tune:

Musical score for piano, measures 79-85. The score is in 3/4 time and features a melody in the right hand and accompaniment in the left hand. The tempo is marked *mp* (mezzo-piano). The score concludes with a *rall.* (rallentando) marking.

79 *mp*

85 *rall.*

The rallentando marking at the end is completely at the discretion of the pianist. The effect that Naigus is going for is an unwinding sense of closure one would feel after singing a hymn in a church.

### Nine Miniatures (2020)

Range: A3-G5

Duration: ~ 9:35

Extended Techniques: None

Difficulty: 1.5

*Nine Miniatures* is a work dedicated to former teacher Paul Basler. This piece is comprised of nine short movements that all have their own theme. The titles of these movements are as follows: *Lullaby*, *Chorale*, *Glee*, *Waltz*, *Aura*, *Cadenza*, *Lament*, *Chase*, and *Romance*. These movements all contrast with one another and are accessible to most horn players, which makes this piece excellent for recital programming. Naigus places the horn in a comfortable range which makes performing this piece a possibility for players of all ages.

*Lullaby* is in the compound meter of 6/8 and marked dotted quarter note equals 63 which is a nice comfortable tempo. The tempo and meter are easily outlined by a brief two measure piano introduction. The horn enters in measure 3 with the main thematic material of the movement:

1. Lullaby

The musical score for "1. Lullaby" is written in 6/8 time. The first staff begins with a tempo marking of a dotted quarter note equal to 63 (♩ = 63) and a dynamic marking of *mp*. The music starts with a two-measure piano introduction, followed by the main thematic material. The second staff begins at measure 9 with a dynamic marking of *mf*. A large "DRAFT" watermark is overlaid on the score.

The first phrase lasts from measure 3 and ends in measure 10. This melody should be played sweetly and smooth at a mezzo piano dynamic. The phrase that follows starting in measure 11 can be played with a little more dynamic contrast; however, the character of the piece should remain the same. Naigus closes out the first half of this movement in measures 18-19:

Although there is no tempo fluctuation notated in the music, it is acceptable for the performer to add a little rubato in the second beat of measure 18. The tempo should return to its original form in measure 19. Naigus closes out this movement with another presentation of the main melodic material:

In measures 36-37 a cadence occurs similar to the one in measures 18-19. The performer should add a little more rubato in these measures to reinforce the finality of the movement.

The next movement, *Chorale*, is made up of three-bar ideas:

## 2. Chorale

1  $\text{♩} = 72$

mp

7

mf

13

f

mf

19

f

mf

This chorale should be presented like an offertory hymn in a church. In order to keep the music from becoming stagnant, the performer must be diligent in executed dynamic markings as written. The dynamic shifts should be communicated clearly between the hornist and pianist. Although no tempo fluctuation is notated, it is acceptable for the hornist to play with a little rubato in measures 23-24. It is also acceptable for the last note to be a little longer than notated.

The next movement greatly contrasts from the first two. The title of the movement, *Glee*, insinuates that the performer should perform with an attitude of optimism, happiness, and excitement. This movement is in 4/4 and marked quarter note equals 170. Naigus places many triplet figures in this movement which is a characteristic displayed in his other works. The rhythm in this movement is also more syncopated,

which adds to the contrast with previous movements. The piano starts with a syncopated ostinato that sets up the groove of the movement:

### 3. Glee

5

1  $\text{♩} = 170$

*f*

$\text{♩} = 170$

*f*

The chords in the piano should be played very short to help reinforce this syncopation.

Both the hornist and pianist should embrace any contrast in rhythm between the two instruments. In measure 18 Naigus places a 3/4 bar to disrupt the flow of the piece:

13

This changing of meter is a characteristic found in many Naigus works. This disruption of flow also foreshadows the rhythmic complexity to come:

16

*mf*

*mf*



Musical score for measures 21-27. The top staff is a single melodic line starting at measure 21. The bottom two staves are piano accompaniment. Dynamics include *f* and *mf*.

Throughout these measures, both the hornist and pianist should keep the eighth-note subdivision internalized to keep any loss of tempo from happening. In measures 26-27, Naigus notates a crescendo into a *forte piano*:

Musical score for measures 24-27. The top staff is a single melodic line starting at measure 24. Dynamics include *mf* and *fp*. A triplet of eighth notes is marked with a '3'.

The hornist should really bring out this crescendo. The attack on the *forte piano* should be loud and played with weight; however, it should not be harsh. This gesture is meant to be more playful than aggressive.

The movement that follows is a short waltz that is to two other horn and piano works by Naigus, *Scarlet Waltz* and the second movement of *Songs of Sorrow*. This waltz and *Scarlet Waltz* both share the same tempo of quarter note equals 132.

### Scarlet Waltz

Musical score for the beginning of the *Scarlet Waltz*. It is in 3/4 time, marked "Waltz" and "♩=132". The tempo is marked *mp*.

### Waltz (Nine Miniatures)



The main thing to keep in mind when performing this movement is the idea that this is a waltz. Therefore, the pianist and hornist must play this movement very dance-like with the idea of beat one being the important beat of each measure.

*Aura* is the movement that follows *Waltz* and is full of Naigus' compositional characteristics. This movement is in 6/8 and marked dotted quarter note equals 70. Although the movement is in a compound meter, this movement is riddled with contrasting duple eighth notes which is a compositional trait found in several of Naigus' works:

**5. Aura**

While the horn is presenting this duple rhythm, the pianist has a strict normal eighth-note ostinato. The contrast in rhythm between the two instruments should be embraced by the

performers. The ascending and descending slurs in this movement should be played very wet with a lot of resonance. Naigus ends this movement with a *rallentando* in measure 43:



This *rallentando* should be very slight. The horn ends this piece on an unresolved second scale degree. The hornist should leave this note open ended, without a true cut off.

Executing this gesture correctly will communicate to the listener that the piece is going to continue.

The next movement is titled *Cadenza* and is the shortest movement of the work.

This movement is very transitional and has no set meter or tempo marking:

6. Cadenza 5

Naigus places the marking *Freely* and the beginning of the movement. From the excerpt above, piano chords are played during the fermatas that are placed above rests. These chords should be played and sustained while the hornist is presenting material. During each statement, the hornist should start each line slowly and gradually *accelerando* just before pulling the tempo back toward the end of the idea. Both performers should take note of dynamic markings and execute them correctly. The last note of the movement should be rather long and give the listener a sense of finality.

The seventh movement of the piece is titled *Lament* and is full of sorrow:

### 7. Lament

1  $\text{♩} = 66$

*mp*

8

13 *mf* *mp* 2

The musical score for '7. Lament' is written in 3/4 time with a tempo of 66 beats per minute. It consists of three staves of music. The first staff starts at measure 1 with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 8. The third staff starts at measure 13 with a mezzo-forte (*mf*) dynamic, which then returns to mezzo-piano (*mp*) by measure 15. The piece concludes with a double bar line and a fermata over the final chord.

The melodic lines presented in this movement should be played very long and lethargic.

The hornist must make an effort to play only between a mezzo piano and mezzo forte dynamic as notated. The last chord of the movement should be strictly in tempo.

The movement that follows *Lament* is also transitional in nature:

### 8. Chase

1  $\text{♩} = 120$

*f*

7

12

The musical score for '8. Chase' is written in 6/8 time with a tempo of 120 beats per minute. It consists of three staves of music. The first staff starts at measure 1 with a forte (*f*) dynamic. The second staff starts at measure 7. The third staff starts at measure 12. The piece concludes with a double bar line and a fermata over the final chord.

The brisk dotted quarter note equals 120 mixed with metronomic chords in the piano part contrast greatly to the content of the previous movement. This movement should be played much louder than the previous movement. Here the hornist should pay homage to the hunting horn sound and play in a heroic and bold fashion. The grace note figure in measure 16 should be treated as a flourish. This figure should be approached like a horn rip; however the hornist must start this rip on a C5 and only play the notated notes. The top note is accented and should be played short but resonantly.

The last movement of the work is titled *Romance*. This movement is 3/4 and marked quarter note equals 72. The hornist should approach this movement in a lush and robust style as the title suggests. Naigus clearly outlines phrase ideas with slur markings:

### 9. Romance

1  $\text{♩} = 72$   
 $mp$

7  
 $mf$

13  
 $mf$

20  
 $mf$

In measure 32 there is a fermata.

The image shows a musical score for two systems. The first system covers measures 31 and 32. Measure 31 has a fermata over the horn part, with a *mf* dynamic. Measure 32 has a fermata over the piano part, with a *p* dynamic. The second system covers measures 33, 34, and 35. Measure 33 has a *mp* dynamic. Measure 34 has a triplet of eighth notes. Measure 35 ends with a final note.

Although there is no tempo fluctuation notated, it is acceptable for the pianist to provide a slight *rallentando* in measure 31 before arriving at the fermata in the following measure.

The hornist should enter in tempo after the fermata. The last note of the piece can be played slightly longer than notated; however, Naigus does not place a fermata here, so it should not be very long.

**Oh Danny Boy (2017)**

Range: C4-G5

Duration: ~4:50

Extended Techniques: None

Difficulty: 1

*Oh Danny Boy* is perhaps one of the most famous Irish folk tunes and its melody is widely known throughout the world. This arrangement was commissioned by Lisa Bontrager, who is currently the professor of horn at Pennsylvania State University. This specific commission was for Bontrager's CD *Abide With Me*. This arrangement of *Oh Danny Boy* is particularly unique because of Naigus' compositional spin on the harmony. Because this melody is so widely known, this arrangement is fantastic for younger players. The range and accessibility of the piece make it wonderful to program on any type of recital. Throughout the composition, there are many Naigus compositional elements that are present such as mixed meter, modal shifts, and the use of duple rhythm within a triple or compound meter. Like several other Naigus works, this arrangement is broken up into sections. The piano begins the piece with a brief introduction before the horn enters with the melody:

The musical score consists of four staves of music. The first staff starts with a tempo marking of quarter note = 76 and a measure rest labeled '5'. The second staff begins at measure 9. The third staff begins at measure 13 and includes a dynamic marking of *f*. The fourth staff begins at measure 19 and includes dynamic markings of *mf* and *mp*, ending with a measure rest labeled '5'. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Meter changes are indicated by a 3/4 time signature at measure 16 and a 2/4 time signature at measure 18.

The harmonization of this melody is rather ordinary and is exactly what one would expect in a hymn. One thing to note for the performer is the flow of the tune. Naigus inserts different meters in the hymn to keep it interesting. This is a trait that comes from former teacher Paul Basler. Another note is for the performer to embrace any non-chord tones in the piece. These non-chord tones are interesting to the listeners and another Naigus trait that is present. In measure 22 the first presentation of the tune ends. Although there is no ritardando or rallentando marked in measure 22, it is appropriate for the hornist to take a little time here. The piano then follows with another iteration of the melody before the horn comes back in to bring the piece to a close.



Musical score for measures 29-37. The tempo is marked *molto rall.* with a metronome marking of ♩ = 66. The score is in treble clef and 6/8 time. Measure 29 starts with a rest, followed by eighth notes. Measure 30 has a *mp* dynamic marking. Measure 31 has a *mf* dynamic marking. Measure 32 has a *f* dynamic marking. Measure 33 has a *mp* dynamic marking. Measure 34 has a *mf* dynamic marking. Measure 35 has a *f* dynamic marking. Measure 36 has a *mp* dynamic marking. Measure 37 has a *mp* dynamic marking. The score includes various rhythmic markings such as slurs, accents, and dynamic markings.

In mm. 29-30, Naigus marks a *molto rallentando*. This *molto rallentando* should obviously be played slower; however, it is important for the hornist to keep the forward motion of the phrase as Naigus is moving into a new section that starts in bar 31. As one can observe just by looking at the excerpt, this next section is full of tonal and modal shifts. The modal interchange and duple rhythm in a compound meter are what makes this arrangement of *Oh Danny Boy* so unique. In this section it is important for the performers to embrace the tonal ambiguity and really bring out any duple rhythm that occurs. Another important aspect of this section that should be noted is the dynamic contrast. Both performers should observe and bring out all of the dynamic markings as these markings help pull the listener through a journey. In measure 60 Naigus marks another *rallentando*:

Musical score for measures 52-58. Measure 52 starts with a rest, followed by eighth notes. Measure 53 has a *f* dynamic marking. Measure 54 has a *f* dynamic marking. Measure 55 has a *f* dynamic marking. Measure 56 has a *f* dynamic marking. Measure 57 has a *f* dynamic marking. Measure 58 has a *mp* dynamic marking. The tempo is marked *molto rall.* with a metronome marking of ♩ = 76. The score is in treble clef and 6/8 time. Measure 58 has a *mp* dynamic marking. The score includes various rhythmic markings such as slurs, accents, and dynamic markings.

As mentioned previously, most of the rallentando markings that appear in Naigus works help indicate the end of a section, and this marking is no different. One thing that is interesting about this measure is the placement of the fermata. In the first section in measure 22, there is a similar instance where one would be inclined to place a fermata; however, Naigus elects not to. The purpose of Naigus placing a fermata here rather than before is to add diversity to the piece. This is another reason why the performer should not take too much time in measure 22.

The last section is much like the first section:

58 *molto rall.*  $\text{♩} = 76$   
 67  
 73 *f*

The return to the same tempo and similar harmonization as the first section is another trait found in most of Naigus' works. In measure 78, Naigus marks another rallentando:

78 *molto rall.*  
 82 *poco rall.*  
*mf*

Here the hornist should play the three eighth notes loud and present. Naigus marks them accented; however, a tenuto marking is placed above them as well. This articulation marking is to ensure that the hornist still plays the accented notes long as it is a common practice to play accented notes with a little space. These three repeated eighth notes should be played as if a fourth note was to follow on the downbeat of the next measure where the orchestration thins out. When executed effectively, this moment can be very powerful. The last note of the piece should be played very long and drawn-out to provide the listener with closure.

**Penumbra (2014)**

Range: A3-F5

Duration: ~4:50

Extended Techniques: None

Difficulty: 2

*Penumbra* is a piece that is similar in nature as two other pieces by Naigus, *Solstice* and *Equinox*. On his website, Naigus states “A *Penumbra* is part of a shadow, as in an eclipse, and this piece takes that sense of light and dark as a base for the overall mood.”<sup>21</sup> This piece was written specifically for fellow horn composer Drew Phillips, who is a colleague of Naigus and counterpart in the Cor Moto Duo. As the composer’s note suggests, this piece explores many different colors, tonal shifts, and timbres that both the horn and piano have to offer. The first section of the piece is made of up introductory conversational passages between the piano and horn:

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<sup>21</sup> Naigus, James. 2014. *Penumbra*. Eldora, IA: Veritas Musica Publishing

## Penumbra

James Naigus

♩ = 60

Horn in F

*mp* *mf*

Piano

*p* *mf*

6

*mp* *mf*

*mp*

10

*f* *fp*

*f* *p* *mf*

As one can observe, the tempo marking is quarter note equals 60 which is slower than Naigus typically writes. It is important to note that although there is a set tempo and meter in this section, it is acceptable for both performers to take artistic risks and liberties within the context of the piece. Push and pull is perfectly acceptable between the horn and piano up until the *poco accelerando* marked in measure 18. This *poco accelerando* is where the piece settles into a more stable mood as the horn enters with the main thematic material of the piece:

The image shows three staves of musical notation. The first staff, starting at measure 20, has a tempo marking of quarter note = 70 and a dynamic marking of *f*. The second staff, starting at measure 27, has dynamic markings of *p*, *f*, and *mf*. The third staff, starting at measure 34, ends with a fermata marked with the number 7. A large watermark 'EKUSAL' is visible across the score.

In this section the hornist must take note of the articulation markings and contrast in dynamics. This piece is about both lightness and darkness, which make the dynamic markings essential to performing the piece effectively. The dynamics played in this piece should be on the extreme ends of the spectrum. The pianist must do everything they can to help mimic the contrast in the horn part. After the horn's statement of the thematic material, the piano begins to move into a different mood. The piano settles as a *ritardando* occurs just before the pianist arrives at a fermata. The interesting part about this is that

there is actually no *ritardando* written in the music. Instead Naigus uses syncopated rhythm mixed with block chords to make this *ritardando* happen:

The piano starts the next section with a *poco accelerando* that occurs while the piano is playing sextuplet figures. This is another instance of Naigus using extreme contrasts to convey the light-versus-dark mood:

The horn enters with a rather broad and robust melody that also adds to the contrast in mood that Naigus is trying to achieve. These two contrasting textures between the hornist and pianist should be embraced and emphasized. Counting in this section can be a little challenging as the rhythms are so different between the two instruments. In order to help keep the sense of time intact, it is recommended that the pianist play each of these sextuples very even once the piece arrives at the new tempo in measure 47. Another

instance of Naigus adding contrast within the piece is the increased use of meter change and diverse rhythmic figures in this section:

2 Horn in F

45 poco accel.  $\text{♩} = 70$

53

59

*mf*

*f*

*mp* *mf* *f*

In the middle of this contrasting second section there is another brief piano interlude where the piano extends the section. The horn reenters drawing from the sextuplet figure that was present earlier in the piano part as the two instruments are working together to find a common ground. As the section nears an end, the rhythm and melodic lines simplify between the two instruments. The two performers finally reach a musical climax in measure 75:



The piano then begins to unwind the piece as the horn enters back in with the main thematic material of the movement:

Naigus marks a *molto rallentando* in measure 86. Here the hornist should play everything very robust and drawn-out, giving a finality to the piece. The piece unwinds with the piano playing a Bb major chord in the second measure from the end. The horn player should take a bit of time to enter in beat three of this same measure. The final chord should be held out for quite some time to bring closure to the audience.

### Sacred Secrets (2019)

Range: C#4-G5

Duration: ~8 minutes

Extended Techniques: None

Difficulty: 2.5

*Sacred Secrets* is a work that was commissioned by Debra Sherrill-Ward, a member of the Savannah Philharmonic and founder of the Charleston Horn Camp.<sup>22</sup> As a student, Debra studied horn with Frøydis Ree Wekre, a well-known horn personality. The International Horn Society's website explains that Frøydis Ree Wekre has performed with the Norwegian Opera Orchestra and the Oslo Philharmonic. As a teacher, Frøydis has taught masterclasses and helped students around the globe. *Sacred Secrets* was written for Frøydis. Although the main title of the piece is *Sacred Secrets*, a subtitle is printed below that reads *Innviet i kjærlighetsgudinnen Frøya hemmeligheter* which translates to *The Sacred Secrets of the Love Goddess Frøya*. In an interview, Naigus states "...she (Debra) had the idea of having it kind of be associated with Frøydis' namesake which is Frøya which is the goddess of love among other things. So I just kind of started doing a little bit of research in terms of what you know, Frøya was all about and what kind of a story was to help maybe guide the shape of the piece."<sup>23</sup>

This work is full of complex rhythm and modal interchange which makes it difficult; however, the range of the work is comfortable for players of all ages. *Sacred Secrets*

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<sup>22</sup> "Instructors." Charleston Horn Camp. Accessed March 21, 2021.  
<http://charlestonhorncamp.weebly.com/instructors.html>.

<sup>23</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 2, 2021

starts with a brief piano introduction before the horn enters in measure 4:

The musical score consists of two systems. The first system shows measures 1 through 5. The Horn in F part (top staff) is silent until measure 4, where it begins with a melodic line marked *mp*. The Piano part (bottom staves) plays a continuous eighth-note ostinato in both hands, also marked *mp*. The tempo is indicated as quarter note = 112. The second system shows measures 6 through 10, continuing the piano ostinato and the horn's melodic line. The piece is titled "Reverant" and includes the instruction "Ped. ad. lib."

The work starts in 3/4 at the comfortable tempo of quarter note equals 112. One thing that may be difficult for players is counting the rhythm in the opening section. This is due to the tied and syncopated rhythms in the horn part. One thing that will help with this is internalizing the eighth-note subdivision. Naigus also helps the hornist by the piano playing this eighth-note subdivision throughout this section. In regards to this piano ostinato, Naigus states “the opening part until about (measure) 63 or 62 or so... was kind of the stasis, the timelessness of godliness and beauty. So that’s why we have this ostinato (in the piano) and it’s also not a root position ostinato which has more of a sound

of finality, it's a first inversion kind of thing."<sup>24</sup> As this section progresses, Naigus works in new meters and even more complex rhythms:

17

24

*f*

*mf*

Generally, Naigus will place contrasting rhythmic subdivisions in the horn and piano part. These moments should be brought out and emphasized by the performers. In measure 41, Naigus returns to the material from the opening of the work:

41

47

*mp*

*mp*

<sup>24</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 2, 2021

This time, the work starts developing into a more complex section as Naigus is working to move towards new material. In measures 61-62 Naigus finally brings this opening idea to a close.

The musical score shows measures 59 through 62. Measure 59 begins with a melodic phrase in the right hand and a bass line in the left hand. Measure 60 features a triplet figure in the right hand. Measure 61 includes a piano marking 'p' and a triplet figure. Measure 62 has a piano marking 'n' and a triplet figure. The score concludes with a 'Ped.' marking and a fermata symbol.

At the end of most sections Naigus will typically write a *rallentando*. Here, he does not do so. Instead, Naigus notates a triplet figure that is tied over to a half note which creates the illusion of a *rallentando*. The pianist must play this figure strictly in time with no tempo fluctuation. The eighth-note ostinato that follows in measure 63 marks the start of a new section of music. Naigus places the marking *n* to begin this section. These eighth notes should truly feel like they come out of nothingness and the crescendo after should feel very drastic. Throughout this section, the piano continues this ostinato and should observe the dynamic markings in order to keep the section progressive and interesting. In measure 76, a *poco rallentando* is notated.

75 *poco rall.* . . . *A tempo*

*f*

*poco rall.* . . . *A tempo*

*f*

*Ped.*

This rallentando should be very slight, with just a gentle pull back of tempo. The hornist should enter strictly in tempo in the following measure. Shortly after, Naigus notates another rallentando in measure 83:

80 *rall.* *poco a poco*

*rall.* *poco a poco*

*mp*

*Ped.*

85 *Mourful* ♩ = 72

*Mourful* ♩ = 72

*f* *mf* *f*

*Ped.*

This *rallentando* should begin gradually before growing in intensity and dramatically pulling back the tempo in measure 84 in order to set up the fermata in measure 85.

This arrival in 85 is marked *Mournful* and should be performed with grief and tragic sadness. When discussing this section, Naigus explains that this is one of the most chromatic sections that he has ever written in a work.<sup>25</sup> This chromaticism should be embraced by the performer. The horn enters in measure 95 with a tragic melody:

82 *rall. poco a poco* **2** *Mournful* ♩ = 72 **8** Pno.

95 *mp* **3** **3** **3**

100 *mf* **3**

Here the hornist should take a horizontal approach to playing. Every slur and line should be as long as possible. Every articulation should be legato and the sound should be dense and resonant. The triplet figures that reappear throughout this section should feel especially long, almost like they are out of time. As the section progresses the rhythm becomes more complex:

<sup>25</sup> Naigus, James. Interview by author. Lincoln, NE/Athens, GA. March 2, 2021

105

110

*mf*

rall. .

*f*

The hornist has a wide octave slur marked in measures 105-106. This slur should be very full and resonant. In order to achieve this, the hornist must crescendo air at the very end of the lower note to zing up to the upper note. It is important to keep this upper note of the slur within the context of the section, which can be difficult to do. Naigus places another rallentando in measure 115:

113

rall. . . . .

rall. . . . .

*p.*

This rallentando should be slight and the tempo should return in its original form in the following measure. The crescendo and decrescendo markings in the piano line should be emphasized as they are really serving the role of expression markings in these measures.

The *Mournful* section comes to an end in measure 119 and a new section begins in measure 120:



119 *With Spirit* ♩ = 76

*With Spirit* ♩ = 76

*mf*

*Ped. ad. lib*

In measure 119, the pianist may feel compelled to pull back the tempo slightly, which is acceptable. It is important, however, that this just be a slight tempo reduction as no tempo fluctuation is notated here.

The section that starts in measure 120 is marked *With Spirit* and has a tempo of quarter note equals 76. This section contrasts greatly with the previous section. Here the performers should approach playing with a light-hearted but bold attitude. Naigus outlines the meter change in this section with a piano ostinato which is present throughout most of the section. The counting in this section can be challenging as the meter changes to 5/8 a few times:

124

*f*

*f*

In order to count accurately, the hornist should internalize not only the eighth-note subdivision but also the piano ostinato. As mentioned before, this section should contrast

greatly with previous material, so the hornist and pianist should generally play louder in this section overall. In measure 180, this section begins to wind down and the orchestration thins out:

Musical score for measures 178-184. The score is in 2/4 time and features a horn part on a single staff and a piano accompaniment on two staves. The piano part includes a constant E4 dotted quarter note in the right hand, which serves as a click track. Dynamics range from *mf* to *f*. The key signature has one sharp (F#).

Naigus uses a constant E4 dotted quarter note in the right hand of the piano that acts as a built-in click track that helps transition the work back to the beginning material.

Musical score for measures 185-190. The score is in 3/4 time and features a horn part on a single staff and a piano accompaniment on two staves. The piano part includes a constant E4 dotted quarter note in the right hand, which serves as a click track. Dynamics range from *mf* to *mp*. The key signature has two flats (Bb, Eb). The tempo marking *Tempo Primo* is indicated above the horn staff.

In measure 185, Naigus gives the illusion of a *rallentando* with the use of longer rhythm. This is due to the contrast with the metronomic rhythm present throughout the section. Naigus finally marks a *rallentando* in measure 187, with the E4 in the right hand of the piano again, serving as a built-in click track. In measure 190, the piano introduction from the beginning of the piece returns and Naigus notates *Tempo Primo*. This return to opening material is a typical Naigus trait that is present in several of his horn compositions. Throughout this section, the hornist should approach the content similar to

the beginning of the piece; however, the louder dynamic markings should be fuller in order to signal to the listener that the piece is coming to an end. Naigus ends this work with a *rallentando* in measure 232 that carries through to the final measure:

230

rall. . . . .

rall. . . . .

*mp*

Ped.

This *rallentando* should be more drastic in order to give a sense of finality to the listener.

Naigus does not mark a fermata above the last note; however, it is acceptable for the pianist to let this final note ring a little longer than notated.

### Scarlet Waltz (2019)

Range: A3-Eb5

Duration: ~2:40

Extended Techniques: None

Difficulty: 1

Like several other of Naigus' works, *Scarlet Waltz* was written for and dedicated to mentor and former teacher Dr. Paul Basler. This piece is an excellent recital filler and is approachable for all players. The tempo of this waltz is quarter note equals 132. The typical waltz accompaniment in the piano helps outline this tempo for the performer and the listener. This waltz is in a minor key. This is significant because it is a characteristic found in other horn and piano works by Naigus, *Songs of Sorrow* and the *Waltz* movement from *Nine Miniatures*. The horn enters with the A theme after a four-bar piano introduction:

The image shows the beginning of the musical score for 'Scarlet Waltz'. It consists of two staves of music in 3/4 time. The first staff starts with a treble clef, a key signature of one flat (B-flat), and a tempo marking of 'Waltz' with a quarter note equal to 132. The time signature is 3/4. The first measure is a whole rest, followed by a four-measure piano introduction marked 'mp'. The second staff begins at measure 13, marked with a '13' above the first measure. It features a triplet of eighth notes in the first measure, followed by a phrase of eighth notes, and ends with a triplet of eighth notes marked with a '3' above the final measure. Slur markings are used to indicate phrasing throughout the piece.

When approaching this piece, it is important for the performer to play everything as long as possible. Concerning phrasing, the slur markings clearly indicate where phrases begin and end. The B theme that follows is similar to the A theme. The simple nature of the piece makes it a great work to help teach young students about musicianship and phrasing. After the first presentation of the A and B themes, there is a 17-measure piano

interlude in which the piano plays the A theme. The horn then enters with a new variation of the A and B theme, this time with more rhythmic embellishment than before. Although the rhythm is more complex, it is important for the performer to keep a steady tempo and still play everything as long as possible. The piece closes out with the first half of the A theme being presented an octave lower than before.

### Solstice (2014)

Range: G3-A5

Duration: ~6:15

Extended Techniques: None

Difficulty: 2

*Solstice* was written for hornist and composer Wayne Lu. The composer notes this about the piece:

The solstice is the midpoint of either summer or winter occurring on what would be the longest or shortest day of the year, respectively. In what was a relatively long and harsh winter, I found the duality between the season's cold bleakness and softened beauty enchanting. This piece journeys through these contrasting states of being, but does not always settle harmoniously, as the winter is only half over and darkness continues to ominously pervade.<sup>26</sup>

This piece evokes several compositional elements present in the music of Naigus. There are great moments of tension and resolve. Wide leaps are present throughout this work. It is important that the hornist play everything as long as possible. One of the elements that reoccurs throughout the work is the use of different subdivisions of the beat. Naigus constantly places triplet eighth-note figures with straight sixteenth-note figures in a simple meter. An example of this can be observed in measure 53:

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<sup>26</sup> Naigus, James. "Solstice". Accessed March 21, 2021.  
[http://www.jamesnaigus.com/compositions\\_solstice.html](http://www.jamesnaigus.com/compositions_solstice.html).



The rallentando figures that reappear in the piece should be played freely; however, it is important to keep the integrity of the written rhythm. The piece is broken up into three sections. The tempo marking and melodic content help the performer and listener make this distinction. The second section starts in mm. 61, where the composer marks *Lento*. Although there are other moments of dissonance in the piece, this section heavily makes use of non-chord tones and other dissonances. It is important for both the pianist and hornist to embrace the dissonances and bring them out. The last section of the work is a restatement of the first section, making the piece feel somewhat ternary. The climax of the piece occurs in measures 103-106:



It is important for the performer to significantly bring this line out. Even though the horn enters in the high register, it is important to keep a full sound. The closing line occurs shortly after the climax. The horn presents one last statement:



It is important to note that the horn finishes one measure before the pianist. This last F#4 should decay effectively in order to make the horn's exit sound organic and not abrupt or unplanned.



### **Sonata for Horn and Piano (2018)**

Range: F#3-Ab5

Duration: ~15 minutes

Extended Techniques: Rips

Difficulty: 3

The *Sonata for Horn and Piano* was commissioned by hornist Steven Cohen in April of 2017. Based in New York, Cohen is currently a pioneer in commissioning new horn works. According to Cohen's website, Cohen has premiered and commissioned over 25 works from many different composers. Additionally, Cohen has performed all over the world as a soloist and ensemble member. Cohen is also heavily involved in the International Horn Society symposia, where he has been featured as a contributing artist several times.<sup>27</sup> After working closely with Naigus on another commission in 2017, Cohen approached Naigus about writing a horn sonata for a CD of newly commissioned horn works that Cohen was in the process of putting together. In an interview Cohen stated "So after really kind of working with James in person, I really felt that he had something to give the (horn) community that could really fall into the standard repertoire..... I said to him 'I want you to write a Sonata'... The Sonata is that crowning jewel for somebody's compositional catalogue and I just really felt that James's voice and James's ideas could translate into a work that just honestly could be magic, that could

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<sup>27</sup> "Bio." Steven Cohen. Accessed March 21, 2021. <https://www.stevencohenhorn.com/bio>.

be something absolutely stunning.”<sup>28</sup> Cohen’s CD *Cruise Control* was released in August of 2018 with the three movement Naigus Sonata premiered as the first three tracks.

The three movements of this sonata are titled *With Feeling*, *Reflective*, and *Spirited*. This work follows the fast-slow-fast pacing that one would expect from a traditional three-movement sonata. The melodies and textures that make up this sonata are very idiomatic and lush. Some important compositional characteristics of this work are the use of duple versus triple rhythm and time signatures, the changing of modes, the use of wide leaps, and the conversational moments between the piano and horn. When discussing sonatas there are always formal connotations that follow. The Naigus sonata displays formal characteristics typical of many Sonatas. There are easily defined themes and transitions, and the key areas are generally stable. For instance, the first movement has a clear primary theme, secondary theme, development, and recapitulation. The first movement begins in the key of concert C minor with the piano playing an eight note pick up to the first measure.

The image shows a musical score for the first movement of the Naigus Sonata. It consists of two staves: Horn in F (top) and Piano (bottom). Both staves are in 4/4 time and marked "With Feeling" with a tempo of quarter note = 78. The Horn part starts with a pickup and a melody marked *mf*. The Piano part starts with an eight-note pickup and features several triplet figures. The score is marked *mf* and *Ped. ad lib*.

<sup>28</sup> Cohen, Steven. Interview by author. Lincoln, NE/Queens, NY October 28, 2020

The horn enters on the second eighth note of measure one with the primary theme. With this gesture, Naigus establishes the conversational manner of the piece. The 4/4 meter is outlined by the horn's eighth notes while the piano plays contrasting groups of triplets. This duple-versus-triple feel is a characteristic found in several of Naigus' works and reappears throughout this sonata.



Throughout the primary theme, Naigus uses several wide leaps which pay homage to his love for film music. Some reoccurring intervals are 4ths, 5ths, 6ths, and 7ths. Here are a few examples in the horn writing where Naigus uses these intervals:

Two musical excerpts illustrating wide leaps in the horn writing. The first excerpt shows measures 4-6, with the horn part featuring leaps of 4ths, 5ths, 6ths, and 7ths. The piano accompaniment continues with triplets. Dynamics markings include *mp* and *f*. The second excerpt shows measures 7-9, with the horn part featuring leaps of 4ths, 5ths, 6ths, and 7ths. The piano accompaniment continues with triplets. Dynamics markings include *mf*. The second excerpt also includes a label (L.H.) above the piano part.

As mentioned, the main theme begins in the key of concert C minor; however, by the end of the first statement of the theme, Naigus uses the ascending pick-up eighth notes between measures 4 and 5 to briefly shift the theme into the key area of concert C Major before shifting back into C minor. Naigus extends the duple-versus-triple feel by placing a 3/4 meter at the end of the first statement of the primary theme. In the following measure, the piano begins to present its rendition of the primary theme. Once again, the horn begins to shift the key area with ascending pick-up eighth notes.

The image displays a musical score for measures 10 through 13. The score is written for piano and horn. The piano part (bottom staves) features a complex rhythmic pattern with numerous triplets in both the right and left hands. The horn part (top staves) includes a melodic line with a dynamic marking of *f* (forte) and a triplet in measure 13. The key signature is C minor, indicated by two flats (Bb and Eb). The time signature is 3/4. Measure numbers 10, 13, and 16 are indicated at the beginning of their respective staves.

This time, however, the horn outlines a Bb Lydian scale. This is further evidence of Naigus' love of modes. Naigus then begins toying in and out of the C major and C minor areas, often using the third and sixth to do so.

The image shows two systems of musical notation. The first system, starting at measure 19, consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a triplet of eighth notes in the first measure, followed by a half note and a quarter note. The grand staff features a piano accompaniment of eighth-note triplets in both hands. The second system, starting at measure 23, also consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with dynamic markings of *mp* and *mf*, and includes a triplet of eighth notes. The grand staff shows a piano accompaniment with a *p* dynamic marking and a horn line with a *mp* dynamic marking. The horn line features a triplet of eighth notes and a more rhythmic, inflected melodic line.

This second statement of the primary theme once again ends with a 3/4 meter; however, this time Naigus stays in 3/4. This is significant because it helps the listener prepare for something new. The piano plays a bit of very brief transitional material before the second theme area begins with the horn's pick-up notes to measure 24. This secondary theme is simpler than the primary theme. The piano plays straight quarter notes while the horn has a little bit more rhythmic inflection.

Musical score for measures 33-35. Measure 33 is in 4/4 time with a dynamic of *f*. Measure 34 is in 3/4 time with dynamics of *f* and *ff*. Measure 35 is in 3/4 time with a dynamic of *mf*.

As the first section of the secondary theme closes, Naigus uses a 4/4 bar. This is interesting considering the duple-versus-triple rhythm throughout the piece and the way that Naigus uses the 3/4 meter in the primary theme. It seems as if the meters have switched roles. Following this, the piano takes the lead and presents a series of gorgeous suspensions that sound very reminiscent of film music. After the five-bar piano interlude, the horn rejoins and the meter switches back to 4/4. This time the accompaniment has a little more rhythmic complexity as the secondary theme is starting to come to an end.

Musical score for measures 36-40. Measure 36 is in 4/4 time with a dynamic of *mp*. Measures 37-40 are in 3/4 time with a dynamic of *mp*.

Musical score for measures 41-45. Measure 41 is in 4/4 time with a dynamic of *mf*. Measure 42 is in 3/4 time with a dynamic of *mf*. Measure 43 is in 3/4 time with a dynamic of *f*. Measure 44 is in 3/4 time with a dynamic of *f*. Measure 45 is in 4/4 time with a dynamic of *f*.

Naigus elongates this closing phrase with the use of a 5/4 bar and then closes with a 3/4 bar, which is reminiscent of the primary theme. In the following 4/4 bar, Naigus uses the piano to begin transitioning into the development. Naigus effectively moves into the development by placing a *rallentando* in measure 45. During the two measures before this, Naigus also thins-out the orchestration. The *rallentando* and thinner texture create a type of medial caesura.

The image shows a musical score for piano, measures 45-47. Measure 45 is a 5/4 bar with a 'rall.' marking and a tempo of quarter note = 80. Measure 46 is a 3/4 bar with a 'rall.' marking and a tempo of quarter note = 80. Measure 47 is a 4/4 bar with a 'p' dynamic marking. The score shows the piano part with a treble clef and a bass clef. The right hand plays alternating octave G eighth notes in the right hand, and the left hand plays a series of syncopated chords. A 'Ped.' marking is present below the bass clef staff.

The development starts in measure 46 with the piano playing alternating octave G eighth notes in the right hand at quarter note equals 80. This gesture builds anticipation on what is going to come next. The left hand joins playing a series of syncopated chords. In measure 50, the syncopation in the left hand aligns to outline a broader triplet rhythm that creates contrast with the eighth notes in the right hand. This is another example of Naigus creating a duple-versus-triple feel. In measure 52, the horn enters and something interesting happens:

Musical score for the first movement, measures 1-11 and 12-39. The score is written in treble clef. Measures 1-11 are marked *mf* and feature a melodic line with a triplet of eighth notes in measure 3 and a dynamic change to *mp* in measure 10. Measures 12-39 are marked *mp* and feature a melodic line with a triplet of eighth notes in measure 12 and a dynamic change to *mf* in measure 40.

The material presented in the horn foreshadows melodic material presented in the second movement. This is what is played in the first movement:

Musical score for the first movement, measures 1-11. The score is written in treble clef and marked *mf*. It features a melodic line with a triplet of eighth notes in measure 3.

And here is the melodic material from the second movement.

Musical score for the second movement, measures 1-11 and 12-39. The score is written in treble clef. Measures 1-11 are marked *mp* and feature a melodic line with a triplet of eighth notes in measure 3. Measures 12-39 are marked *mp* and feature a melodic line with a triplet of eighth notes in measure 12.

The development continues with some fragmentation of previous melodic material while also foreshadowing other things to come in the sonata. Naigus continues to move in and out of different modes:

Musical score for the development section, measures 53-62. The score is written in treble and bass clefs. Measures 53-62 are marked *mf* and feature a melodic line with a triplet of eighth notes in measure 53 and a dynamic change to *mp* in measure 54. The score includes a piano accompaniment with a bass line and a treble line.



In measure 57, the piano accompaniment plays a series of notes which outlines the concert Ab Lydian mode. Naigus continues to touch in different key areas in the development before an arrival point in measure 68, with the key of concert C major being highlighted. This arrival point is brief, as the piano begins to retransition back into the recapitulation. Like the transitional material before, Naigus uses a *rallentando* to convey to the listener that the next section is coming. The primary theme returns in measure 75 in the original key of concert C minor. With the return of the primary theme, Naigus solidifies sonata form and returns to sweeping large intervals from before. Like the exposition, Naigus continues to move in and out of different modes:



In measure 77 the horn makes use of the notes of the C minor mode, before Naigus uses ascending eighth notes to shift into C major briefly before returning to C minor. The piano echoes the phrase with the primary theme, just like before; however, this time the horn plays a response that makes use of both concert C major and C minor. The piano and horn then work together to move towards a musical climax.

In measures 90-93 the piece finally arrives at the end of the recapitulation with the key area of concert C Major. In measure 93 a raised fourth is added in, changing the mode to C Lydian. Although the piece could end here, Naigus marks a rallentando in measure 94 and the key returns to C minor in the following measure with the piano playing a series of arpeggiated notes. The sense of closure that the listener experienced before is now overruled with the piano ending on a whole note D in the right hand, the second scale degree of C major. This leaves the sonata open-ended and leaves the listener on the edge of their seat.

The second movement of this sonata is in a broader and somewhat ternary form. The tonality of this movement shifts to D minor and takes on a much more tragic tone. The movement itself is entitled *Reflective* and the piano's theme at the beginning conveys this.

The image shows the beginning of the second movement, 'Reflective', in D minor, 4/4 time, with a tempo marking of quarter note = 66. The score is in piano (mp) and consists of two systems. The first system (measures 1-4) features a left-hand arpeggiated ostinato in D minor and a right-hand melodic line. The second system (measures 5-8) continues the arpeggiated ostinato and melodic line, with a 'rall.' (rallentando) marking in measure 8. The tempo marking 'mp' is present in the first system, and 'Ped. ad lib.' is written below the first system.

Naigus uses a left-hand D minor arpeggiated ostinato to create a sense of stillness while the right hand plays a simple but contemplative theme that mimics someone thinking of previous events or choices. Naigus places a rallentando in measure 8 to end the introductory phrase and set up the horn's entrance in the following measures:

9 *A tempo*

*mp*

*A tempo*

*mf* *mp*

$\alpha$   
 $\ominus$

Following the simple nature of the movement, the horn enters with the main thematic material of the movement. This is the motive that was foreshadowed in the first movement.

*mf*

As this eight-bar phrase ends, Naigus places one 3/4 measure before switching the meter back to 4/4 to start the next phrase. This is similar to his use of changing meter at the ends of phrases in the first movement. The horn plays a variation of the previous theme. This time the theme is a little more complex; however it still feels relatively simple.

As the phrase comes to an end, Naigus places a 5/4 measure with a *rallentando*. This gesture sets up a new section that is reminiscent to Naigus' use of the *rallentando* in the first movement and in the piano introductory section in the beginning of the movement.

This *Con moto* section highlights Naigus' love for lush harmonies and changing modes. The tonality briefly shifts to concert Bb major in measure 26 before moving back to D minor in the following measure. We also see a 3/4 bar yet again, being sandwiched between 4/4 measures. In measure 30 the movement arrives at a new key of concert Bb minor. From there Naigus uses the Bb minor harmony to move towards F minor. In measures 33-37 the piano plays a series of notes that foreshadows the melodic material that occurs toward the end of the movement:



In measure 38 the piece returns to the horn's first initial theme, although this time it is in the key of G minor.:



The horn then echoes the theme up a whole step from the previous measures. Meanwhile, the piano has returned to the reflective left hand ostinato from before. This gives the listener a sense of forward motion and depicts that the movement is starting to intensify. The horn starts to create a sense of urgency with ascending eighth notes that gradually move the melodic content forward before Naigus places more rhythmic complexity in the form of syncopation and triplet rhythms in measures 48-49. The movement reaches a climactic part of the movement in measure 50, arriving in the key of G major with the horn playing a suspension. Naigus then quickly moves the listener through a series of keys and modes. The arrival places the performers in concert G major, before moving to Db major, A minor/Major, C Major, E major, Bb Major, Gb Major, and Eb Major. In measure 57, Naigus uses contrary motion in the piano to arrive on half-note octave D's in the piano, bringing the music to a brief halt. In measure 58 a *meno mosso* section begins,

which serves as a transition section. In measure 62, the horn enters with the main theme from the beginning of the movement before moving away from it.

The image shows a musical score for measures 67-71. The top staff is for the Horn, and the bottom staff is for the Piano. Measure 67 is marked with a *poco accel.* and *mf*. The Horn part has a quarter note triplet rhythm, while the Piano part has straight quarter notes. Measure 71 is marked with a *rall.* and *Tempo primo*. The Horn part is silent, and the Piano part has a melodic line with a *mp* dynamic marking.

As the phrase intensifies again, Naigus places a *poco accelerando* in measure 67 while the horn plays quarter note triplet rhythm against straight quarter notes in the piano. Naigus uses a 5/4 bar with a *rallentando* to mark the end of this section and bring closure to the listener, arriving at a C major chord with another suspension resolving in the piano. The A section returns in measure 71 with the same introductory material from the beginning of the movement. After the interlude, the horn enters in measure 80 with the main theme. As this phrase progresses, the theme has a little more embellishment than its original presentation:

82

(R.H.)

87

*Con moto*

*f*

*Con moto*

*f*

In measure 88, Naigus places a 2/4 bar to start the second statement of the main theme in this section. This is where he previously added a 3/4 measure in the first A section. The statement of the horn theme that follows is perhaps the most complex and dramatic statement of the theme that occurs. As the phrase ends, Naigus shifts the meter to 3/4. During measures 95-98, the piano finally plays the material that was foreshadowed earlier in the piece:



The horn enters in measure 96 with a tragic melody. A brief closing section/coda occurs from measure 99-106. The piece closes out with the piano playing three measures of the melodic content that opened the piece.

The third movement of Naigus' *Sonata for Horn and Piano* is vastly different from the other two; however, it still maintains many of the compositional characteristics of the previous movements, and shows direct influence from former teacher Paul Basler. It is difficult to place this movement in any kind of traditional formal category. This movement has some characteristics of a rondo form; however, there are too many other aspects that make it difficult to assign this label to it. Unlike the previous movements, this begins in a bright quarter note equals 132 tempo and is in the compound meter of 6-8:

1 Spirited ♩=132

Spirited ♩=132 *f*

*f*

Ped. *ad lib.*

The piano starts with a repeated three-note ostinato in both hands. This group of three eighth notes not only move in contrary motion, but are also mirrored images of one another. The left hand plays F, G, C while the right hand plays C, G, F. The horn enters with the main theme:

1 Spirited  $\text{♩} = 132$

*f*

10

17

24 24

*ff*

Traditionally in a sonata, the performer would expect the third movement to be in some type of rondo form. As mentioned earlier, it is difficult to place a formal label on this movement; however, Naigus hints at a rondo-type form as this main theme or “refrain” appears multiple times throughout the movement and has other thematic material in between its appearances. Like the previous movements, Naigus places a different meter at the end of the first phrase:

7

*ff*

In the following measure, the use of duple-versus-triple rhythm can be observed in the horn's duple eighth notes against the three eighth-note groups in the piano. This duple-versus-triple rhythm is a continuing theme from the previous movements, and is present throughout this movement in particular. The horn continues throughout this section to carry the melodic load, playing syncopated rhythms against the continuing eighth-note piano ostinato. As the music moves forward, something interesting happens:

The image displays two systems of musical notation. The first system, measures 18-23, features a horn part in 9/8 time with a melodic line and a piano accompaniment with a steady eighth-note ostinato. The second system, measures 24-28, shows a change in tempo and dynamics, with a 'ff' marking and a '24' box indicating a new section. The piano part continues with a complex rhythmic pattern.

Naigus uses duple versus triple meter, wide leaps, and the G Locrian mode all at once, just before moving to a G Lydian mode in the following measure, further displaying his love for all of these compositional elements. After a brief bit of transitional material, the

horn enters in measure 33 with a new “B” theme, this time in the mode of E Lydian.

The musical score consists of three staves of music for a horn. The first staff, starting at measure 30, begins with a 6/8 time signature and a key signature of one sharp (F#). It contains a melodic line with a fermata over the first measure, followed by a rest, and then a phrase starting with a forte (*f*) dynamic and a slur over two notes. The second staff, starting at measure 37, continues the melodic line with a fortissimo (*ff*) dynamic and a slur over two notes. The third staff, starting at measure 42, features a rhythmic pattern with slurs and accents, and ends with a triplet of notes.

This theme is then repeated before Naigus inserts another 9/8 meter and the horn playing a figure in a bit of a Concert A Locrian mode. After another brief transition, the horn enters in measure 50 with a rhythmic horn call to start a new section of material.

51

57

This horn call figure reappears many times throughout the movement. While this happens, the piano continues playing an eighth-note ostinato before ascending in pitch and then descending back down in a driving manner. This creates an urgency to move forward as the horn continues with a syncopated melody. As the phrase ends with a 9/8 bar, another brief transition begins and the piano plays melodic material from the “B” section of the piece. The horn enters at measure 69 with the same horn call figure from before:

The image displays two musical staves for measures 69-72. The top staff is a single melodic line in 6/8 time, starting with a mezzo-forte (*mf*) dynamic. The bottom staff consists of two systems: the first system shows a bass line with chords in the first four measures, and the second system shows a bass line with chords in the last two measures. The time signature is 6/8, and the dynamic is *mf*.

The movement then moves in a different direction. This is where influence from Paul Basler can be observed. This influence is present primarily in the form of rhythmic figures and articulation. In this section, there is a brief passage that sounds very similar to material from a movement of one of Basler's unaccompanied horn work *Triathlon*. In measures 69-92 of the third movement of the Naigus Sonata, one clearly sees and hears the influence from Basler:

**Triathlon mm. 9-11 and mm. 16-21:**

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After the Basler section, the piano takes over at measure 96 playing the B section theme again:

The horn reenters a few measures later echoing the piano before the two instruments work together to move into a new section at measure 118. Here the texture thins out, and the piano plays the horn call figure first introduced in measure 50 yet again. This is now the third time that it has appeared:

The piano continues playing previous thematic material associated with this figure. This is another reason why it is hard to place a formal label on this movement. Not only does the first theme reappear multiple times, but other themes do as well. These themes also return in different ways and keys which makes it even harder to associate this movement with a form. As the piano continues to play, the horn works back into the conversation as the two instruments find a way to finally make it back to the main theme/refrain at mm. 129:

The musical score consists of two systems. The first system starts at measure 127. The horn part (top staff) has a melodic line with a fermata over a note in measure 129. The piano accompaniment (bottom two staves) features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand. The key signature has two flats and the time signature is 6/8. The second system starts at measure 133. The horn part has a melodic line with a fermata over a note in measure 133. The piano accompaniment continues with the same rhythmic pattern. The key signature has two flats and the time signature is 6/8.

This restatement is similar to the beginning of the movement until the second half of the section. Naigus uses most of the same notes and rhythms that he previously used; however, he reorganizes some of the pitches to add a little flare while still keeping the forward motion of the movement. The movement continues in a similar matter with

previous material being altered slightly. At measure 159, the orchestration suddenly drops out and the horn plays the horn call that keeps reappearing:

The image shows a musical score for measures 159-164. The top staff is a single line, likely for a horn, starting at measure 159 with a call marked *mf*. The bottom two staves are for piano accompaniment. The right hand plays a steady pulse of dotted quarter notes, starting on D in the treble clef. The left hand plays bass notes, including a raised fourth (F#) in measure 164. A second box labeled '159' is placed above the piano part at the beginning of measure 159.

While this happens, the right hand piano part keeps the pulse with straight dotted quarter notes. These dotted quarter notes start on a D before adding a C and E in the treble clef while the left hand finishes the horn's thought. In measure 164, we see this play out with Naigus adding a raised fourth which is further evidence of his love for modal interchange:

The image shows a musical score for measures 161-180. The top staff is a single line, likely for a horn, starting at measure 161 with a call marked '2'. The bottom two staves are for piano accompaniment. The right hand plays a steady pulse of dotted quarter notes, starting on D in the treble clef. The left hand plays bass notes, including a raised fourth (F#) in measure 164. A '2' is written above the melodic line in measure 161.

The music then moves back into the Basler-esque section before driving forward to measure 180, where the opening theme reappears for a final time in heroic fashion.

The image shows a musical score for the final section of a piece. It consists of three staves. The top staff is a single line with a treble clef, a 6/8 time signature, and a key signature of one flat. It begins with a rest, followed by a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5. The notes from A4 to G5 are beamed together. The final note, G5, is a half note with a fermata. Below this staff is the dynamic marking *ff*. The middle and bottom staves are grand staves with treble and bass clefs and a 6/8 time signature. The middle staff starts with a quarter note G4, followed by two eighth notes A4 and B4, and a quarter rest. The bottom staff starts with a quarter note G3, followed by two eighth notes A3 and B3, and a quarter rest. Both the middle and bottom staves have a whole rest in the second measure. In the third measure, the middle staff has a series of six chords, each consisting of a pair of notes (G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F5), beamed together. A crescendo hairpin is placed below these chords. The bottom staff has a whole rest in the second measure and a final chord (G4-A4-B4) in the third measure, marked with a double bar line.

The piece closes out with the horn playing the horn call figure in broad fashion while the piano plays a syncopated figure with a huge crescendo. This brings closure to the listener and ends the piece in a convincing way.

**Songs of Sorrow (2013)**

Range: G3-Ab5

Duration: 13:30

Extended Techniques: Rips

Difficulty: 2

*Songs of Sorrow* is comprised of three contrasting tragic movements. According to the composer, these three movements can serve as stand-alone pieces in addition to being performed together. This set of pieces highlights Naigus' love for different modes, as well as colors and timbre that the horn has to offer as an instrument. The first movement of the work is titled *Chanson*. The beginning tempo marking of the piece is quarter note equals 36. It is important that the hornist strongly internalize the pulse as well as the subdivisions of the bigger beats of the meter. When playing complex rhythms at a tempo this slow, it can be difficult to count correctly. Subdividing internally helps fix this issue. As the piano starts the piece, the horn enters with the main thematic material of the first movement:

The image displays a musical score for a horn part. It begins with a tempo marking of quarter note equals 36. The score is written in 4/4 time and features several measures with triplets and slurs. The first measure is marked *mp*. The second measure contains a triplet of eighth notes. The third measure contains a triplet of eighth notes. The fourth measure contains a triplet of eighth notes. The fifth measure contains a triplet of eighth notes. The sixth measure contains a triplet of eighth notes. The seventh measure contains a triplet of eighth notes. The eighth measure contains a triplet of eighth notes. The ninth measure contains a triplet of eighth notes. The tenth measure contains a triplet of eighth notes. The eleventh measure contains a triplet of eighth notes. The twelfth measure contains a triplet of eighth notes. The thirteenth measure contains a triplet of eighth notes. The fourteenth measure contains a triplet of eighth notes. The fifteenth measure contains a triplet of eighth notes. The sixteenth measure contains a triplet of eighth notes. The seventeenth measure contains a triplet of eighth notes. The eighteenth measure contains a triplet of eighth notes. The nineteenth measure contains a triplet of eighth notes. The twentieth measure contains a triplet of eighth notes. The twenty-first measure contains a triplet of eighth notes. The twenty-second measure contains a triplet of eighth notes. The twenty-third measure contains a triplet of eighth notes. The twenty-fourth measure contains a triplet of eighth notes. The twenty-fifth measure contains a triplet of eighth notes. The twenty-sixth measure contains a triplet of eighth notes. The twenty-seventh measure contains a triplet of eighth notes. The twenty-eighth measure contains a triplet of eighth notes. The twenty-ninth measure contains a triplet of eighth notes. The thirtieth measure contains a triplet of eighth notes. The thirty-first measure contains a triplet of eighth notes. The thirty-second measure contains a triplet of eighth notes. The thirty-third measure contains a triplet of eighth notes. The thirty-fourth measure contains a triplet of eighth notes. The thirty-fifth measure contains a triplet of eighth notes. The thirty-sixth measure contains a triplet of eighth notes. The thirty-seventh measure contains a triplet of eighth notes. The thirty-eighth measure contains a triplet of eighth notes. The thirty-ninth measure contains a triplet of eighth notes. The fortieth measure contains a triplet of eighth notes. The forty-first measure contains a triplet of eighth notes. The forty-second measure contains a triplet of eighth notes. The forty-third measure contains a triplet of eighth notes. The forty-fourth measure contains a triplet of eighth notes. The forty-fifth measure contains a triplet of eighth notes. The forty-sixth measure contains a triplet of eighth notes. The forty-seventh measure contains a triplet of eighth notes. The forty-eighth measure contains a triplet of eighth notes. The forty-ninth measure contains a triplet of eighth notes. The fiftieth measure contains a triplet of eighth notes. The fifty-first measure contains a triplet of eighth notes. The fifty-second measure contains a triplet of eighth notes. The fifty-third measure contains a triplet of eighth notes. The fifty-fourth measure contains a triplet of eighth notes. The fifty-fifth measure contains a triplet of eighth notes. The fifty-sixth measure contains a triplet of eighth notes. The fifty-seventh measure contains a triplet of eighth notes. The fifty-eighth measure contains a triplet of eighth notes. The fifty-ninth measure contains a triplet of eighth notes. The sixtieth measure contains a triplet of eighth notes. The sixty-first measure contains a triplet of eighth notes. The sixty-second measure contains a triplet of eighth notes. The sixty-third measure contains a triplet of eighth notes. The sixty-fourth measure contains a triplet of eighth notes. The sixty-fifth measure contains a triplet of eighth notes. The sixty-sixth measure contains a triplet of eighth notes. The sixty-seventh measure contains a triplet of eighth notes. The sixty-eighth measure contains a triplet of eighth notes. The sixty-ninth measure contains a triplet of eighth notes. The seventieth measure contains a triplet of eighth notes. The seventy-first measure contains a triplet of eighth notes. The seventy-second measure contains a triplet of eighth notes. The seventy-third measure contains a triplet of eighth notes. The seventy-fourth measure contains a triplet of eighth notes. The seventy-fifth measure contains a triplet of eighth notes. The seventy-sixth measure contains a triplet of eighth notes. The seventy-seventh measure contains a triplet of eighth notes. The seventy-eighth measure contains a triplet of eighth notes. The seventy-ninth measure contains a triplet of eighth notes. The eightieth measure contains a triplet of eighth notes. The eighty-first measure contains a triplet of eighth notes. The eighty-second measure contains a triplet of eighth notes. The eighty-third measure contains a triplet of eighth notes. The eighty-fourth measure contains a triplet of eighth notes. The eighty-fifth measure contains a triplet of eighth notes. The eighty-sixth measure contains a triplet of eighth notes. The eighty-seventh measure contains a triplet of eighth notes. The eighty-eighth measure contains a triplet of eighth notes. The eighty-ninth measure contains a triplet of eighth notes. The ninetieth measure contains a triplet of eighth notes. The ninety-first measure contains a triplet of eighth notes. The ninety-second measure contains a triplet of eighth notes. The ninety-third measure contains a triplet of eighth notes. The ninety-fourth measure contains a triplet of eighth notes. The ninety-fifth measure contains a triplet of eighth notes. The ninety-sixth measure contains a triplet of eighth notes. The ninety-seventh measure contains a triplet of eighth notes. The ninety-eighth measure contains a triplet of eighth notes. The ninety-ninth measure contains a triplet of eighth notes. The hundredth measure contains a triplet of eighth notes.

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5

*mf*

When performing this set of pieces, it is important for the hornist to play everything legato as possible when slur markings are not present. In measure 13, Naigus uses the horn to highlight the F# minor before moving into D Lydian in measure 14:

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It is important for the performer to make this distinction so that it will help them hear the notes before they play them, making the player more accurate in the process. In this F# minor section, Naigus notates much more dynamic contrast. It is important for there to be stark contrast between each marking. In measure 19, Naigus notates a *poco rallentando*:

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Here the horn has three sixteenth-note pickups into measure 20. The hornist should play these notes very long and drawn-out. When the hornist lands on the G# on measure 20, the piece should strictly arrive at quarter note equals 50. Here Naigus briefly places the

horn in C# minor before moving into Eb Lydian and then C minor, displaying further evidence of his love for modes:

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26

*mf* *f*

*rit.*

In measure 30, the tempo shifts back to the beginning tempo. Naigus does not give any sort of transitional tempo marking beforehand. This can create a communication issue between the pianist and the hornist. Here it is possible and appropriate for the hornist to give a brief ritardando in the last beat of measure 29 to help set up the new arrival. Here Naigus gives the illusion that the listener has returned to the thematic material from the beginning of the piece; however, the horn enters back in with more tension:

35

*f* *ff*

*rall.*

This bit of material contrasts from the other sections of the piece greatly. Here the accented notes in the horn should be very heavy along with the piano accompaniment. The rip that follows should be very loud and dramatic. The last C5 that the horn plays should start loud and grow in volume and intensity. In the program notes, Naigus writes “In measure 37 of “Chanson,” the horn player is to play the concert F into the piano while the pianist depresses the sustain pedal. The ringing concert F is then sustained into and through the next piano entrance.”<sup>29</sup> Naigus places a fermata over a half note that is tied to

<sup>29</sup> Naigus, James. 2013. *Songs of Sorrow*. St. Augustine, FL: WaveFront Music

an eighth note from the previous measure. This note should be played long, but not drawn-out like it is the end of the movement. This moment should make the listener feel uneasy if performed correctly. The piece closes with the horn and piano playing the material from the beginning of the movement, bringing the movement full circle while paying homage to the opening and closings of movements from Naigus' first horn and piano piece *Episodes*.

The second movement of the piece is titled *Valse*. As the title depicts, this movement is a waltz. This waltz is in a minor mode, which is another compositional trait that Naigus often applies. The tempo of the movement is dotted half note equals 40. It is important that this movement be performed as close to this tempo as possible. This movement is in binary form and begins with the horn playing the A theme in a G Phrygian mode:



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Similar to the articulation and phrasing from the first movement, everything in this movement should be played relatively long unless otherwise marked. In measure 11, Naigus uses the horn to outline C minor:





Once again, it is important for the hornist to make a distinction between modes and key areas that Naigus is using throughout the work. In measure 19, there is a *poco rallentando*.

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This *rallentando* should be very slight, almost like a record player unwinding for a second before winding back up into tempo in measure 20. The horn passage that follows should be played with great passion and emotion. The wide interval leap in measure 31 can cause issues for some players. It is important for the hornist to move air effectively here in order to pop the upper note out. Focusing on the forward motion of the phrase will help the hornist play this wide interval accurately. A similar issue can arise in measure 33-34:

The Ab is part of the focus of this passage and is a climactic moment in the piece; however, the phrase keeps moving as it unwinds into a fermata. The *poco rallentando* that occurs in mm. 34-35 should be similar to the one that occurred previously. The hornist should play the sixteenth note in measure 35 in tempo. The phrase that follows is

an afterthought of what just occurred. The ritardando in measure 40 should be drawn-out more than the rallentando markings before. Measure 42 marks the B section of this piece.

This section has a little more tension than the previous section:

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In measure 60, Naigus again marks a wide interval that we have seen previously, except this time it is inverted:

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The ritardando marked in mm. 69-71 should be similar in length to the ritardando marked in measures 40-41 as the piece is moving into a different section:

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In the next section, material from the A section returns with variation making this section the A' section. The horn plays a variation of the opening material; however, this variation is more rhythmically complex and is also in C Phrygian as opposed to G Phrygian mode:

69 rit. . . . . a tempo

*f* *poco f*

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81

In measure 96 Naigus places a fermata:

93

*mp*

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This fermata should be a resting point for the piece. This will convey to the listener that the end of the movement is near. The movement closes with the horn playing the same rhythm as the opening two measures of the piece in F minor before ending in C minor.

The third movement of the work is titled *Elegy*. This movement opens with a longer, piano introduction that wanders through several keys and modes. Like the previous movements, there is a heavy presence of slur markings. The horn enters in beat four of measure 15 with a theme that makes use of the G minor key.

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In measure 26, the horn outlines a C minor scale further displaying Naigus' love for modes.

In measure 40, Naigus marks an accelerando. This accelerando should take course over the next four measures and the tempo should remain steady at quarter note equals 90 in measure 44:

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In this section Naigus moves quickly in and out of different key areas and modes. Mixed in with the melodic tension are several wide leaps, a characteristic found in the other two

movements. Another aspect of Naigus' compositional voice that is present in this section is use of multiple rhythm groups and subdivisions:

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In measure 58, Naigus places another *molto rallentando*. This rallentando should be very slight with most of the rallentando occurring in the last beat of the bar on the triplet figure. The rallentando that follows should be played similarly to the rallentando from measures 36-37 in the first movement. This reference to material from the first movement brings the work full circle. The closing section that follows restates melodic material from the beginning of the movement, which is once again a trait that we see in the music of Naigus:

In measure 78, *Freely* is notated in the horn part:

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This three-measure phrase should be played similar to a cadenza, free of time. Although this should be free of time, it is important for the performer to keep the rhythmic integrity of the marked music. The hornist needs to be able to communicate with the pianist here in order to line the piano's entrance in the 3/4 bar.

**CHAPTER 5****Other Listed Works****Horn and Orchestra**

*Radiant Dances (2015)*

Instrumentation: Solo Horn, Violin, Viola, Cello, Double Bass, Percussion (Piano Reduction Available)

Range : G3-A5

Difficulty: 2.5

**Two Horns and Fixed Media**

*Cloudbreak (2021)*

Instrumentation: Two Horns, Fixed Media

Range: Horn 1: C4-Ab5 Horn 2: Eb3-Eb5

Difficulty: 1.5

**Two Horns and Strings**

*Pastoral Scenes (2019)*

Instrumentation: Horn Duet, Violin, Viola, Cello, Violincello, Contrabass (Piano Reduction Available)

Range: Horn 1: G3-G5 Horn 2: F3-E5

Difficulty: 1

**Horn Duet and Piano**

*Journey's Call (2014)*

Instrumentation: Two Horns, Piano

Range: Horn 1: A3-G5 Horn 2: G3-F#5

Difficulty: 2

*Lullaby for Abbie (2014)*

Instrumentation: Two Horns, Piano

Range: Horn 1: C4-G5 Horn 2: A3-E5

Difficulty: 1

*Reverie (2012)*

Instrumentation: Two Horns, Piano

Range: Horn 1: A3-G5 Horn 2: G3-F#5

Difficulty: 2

*Spectra (2016)*

Instrumentation: Two Horns (Horn, Trombone Version Available), Piano

Range: Horn 1: C3-G5 Horn 2: C3-Eb5

Difficulty: 2.5

*The Golden Hour (2019)*

Instrumentation: Two Horns, Piano

Range: Horn 1: C4-G5 Horn 2: A3-E5

Difficulty: 1

*Venturi (2017)*

Instrumentation: Two Horns, Piano

Range: Horn 1: Bb3-Ab5 Horn 2: G3-F#5

Difficulty: 3

**Horn Trio and Piano***Landscapes (2013)*

Instrumentation: Three Horns, Piano

Range: Horn 1: A3-G5 Horn 2: B3-F5 Horn 3: F3-F5

Difficulty: 3

**Horn Quartet***Beale Suite (2013)*

Instrumentation: Four Horns

Range: Horn 1: A3-G5 Horn 2: D3-G5 Horn 3: G3-G5 Horn 4: Bb2-D5

Difficulty: 2.5

*Christmas Shorts (2010)*

Instrumentation: Four Horns

Range: Horn 1: A3-A5 Horn 2: F3-F5 Horn 3: E3-G5 Horn 4: A2-D5

Difficulty: 1.5

*Chorale and Ceremony (2011 revised 2018)*

Instrumentation: Four Horns

Range: Horn 1: D4-Ab5 Horn 2: F3-F5 Horn 3: Bb3-F5 Horn 4: Bb2-Db5

Difficulty: 2

*Polaris (2020)*

Instrumentation: Four Horns, Piano

Range: Horn 1: C4-G5 Horn 2: G3-C5 Horn 3: Bb3-G5 Horn 4: C3-C5

Difficulty: 1.5

*Sanguine Fall (2019)*

Instrumentation: Four Horns, Piano

Range: Horn 1: C4-G5 Horn 2: F#3-E5 Horn 3: A3-F#5 Horn 4: C3-A4

Difficulty: 1.5

*Zenith Fanfare (2018)*

Instrumentation: Four Horns

Range: Horn 1: C4-G5 Horn 2: Eb3-Eb5 Horn 3: Ab3-F5 Horn 4: B2-D4



Difficulty: 2.5

### **Horn Quintet**

*Borealis (2015)*

Instrumentation: Five Horns

Range: Horn 1: A3-G5 Horn 2: A3-E5 Horn 3: A3-C5  
Horn 4: F3-A4 Horn 5: Bb2-E4

Difficulty: 1.5

*Three Shades (2013)*

Instrumentation: Five Horns

Range: Horn 1: B3-A5 Horn 2: F#3-G5 Horn 3: Ab3-F5  
Horn 4: F3-F5 Horn 5: Bb2-F5

Difficulty: 2

*Three for Five (2009)*

Instrumentation: Five Horns

Range: Horn 1: E4-A#5 Horn 2: A3-E5 Horn 3: A3-E5  
Horn 4: E3-E5 Horn 5: G2-G#4

Difficulty: 2.5

### **Horn Sextet**

*Afterglow (2012)*

Instrumentation: Six Horns

Range: Horn 1: D4-A5 Horn 2: C4-E5 Horn 3: B3-D5  
Horn 4: A3-E5 Horn 5: G3-C5 Horn 6: A2-A4

Difficulty: 2

*Canticle and Flourish (2014)*

Instrumentation: Six Horns

Range: Horn 1: Bb3-G5 Horn 2: Bb3-Eb5 Horn 3: F3-D5  
Horn 4: Bb3-Eb5 Horn 5: Eb3-Bb4 Horn 6: Eb2-G4

Difficulty: 1.5

### **Horn Octet**

*Aileron (2015)*

Instrumentation: Eight Horns

Range: Horn 1: C4-B5 Horn 2: A3-F5 Horn 3: G3-E5  
Horn 4: C3-E5 Horn 5: C4-G5 Horn 6: Bb3-F5  
Horn 7: F3-F5 Horn 8: Bb2-F5

Difficulty: 3

*Halcyon (2013)*

Instrumentation: Eight Horns

Range: Horn 1: E4-C6 Horn 2: C4-A5 Horn 3: Bb3-A5  
Horn 4: Ab3-A5 Horn 5: G3-C5 Horn 6: C3-C5

Horn 7: C3-Bb4 Horn 8: F2-Bb4  
 Difficulty: 3

*Harvest Light (2017)*

Instrumentation: Eight Horns, Solo Horn  
 Range: Solo Horn: D4-A5 Horn 1: C4-A5 Horn 2: G3-F#5 Horn 3: A3-F#5 Horn: 4 C3-D5

Horn 5: B3-G5 Horn 6: G3-D5 Horn 7: G3-F#5 Horn 8: G2-D5  
 Difficulty: 2

*Jubilee (2011)*

Instrumentation: Eight Horns  
 Range: Horn 1: C4-Ab5 Horn 2: A3-G5 Horn 3: Ab3-F5  
 Horn 4: Db3-Eb5 Horn 5: Db4-F5 Horn 6: Bb3-Eb5  
 Horn 7: G3-Eb5 Horn 8: Db3-Eb5

Difficulty: 2

*Long I Stood (2019)*

Instrumentation: Eight Horns  
 Range: Horn 1: F4-F5 Horn 2: F3-Bb4 Horn 3: F3-D5  
 Horn 4: C3-Bb4 Horn5: D4-F5 Horn 6: F3-Bb4  
 Horn 7: Bb3-D5 Horn 8: Ab2-A4

Difficulty: 1

*Melee (2012)*

Instrumentation: Eight Horns  
 Range: Horn 1: E4-Bb5 Horn 2: A3-G5 Horn 3: C4-E5  
 Horn 4: D3-C5 Horn 5: A3-F#5 Horn 6: A3-D5  
 Horn 7: A3-B4 Horn 8: Bb2-C#5

Difficulty: 2.5

*Venture Set (2009)*

Instrumentation: Eight Horns  
 Range: Horn 1: C4-C6 Horn 2: C4-F5 Horn 3: Ab3-G5  
 Horn 4: Eb3-E5 Horn 5: Bb3-F5 Horn 6: F3-G5  
 Horn 7: E3-F5 Horn 8: F2-Db5

Difficulty: 3

*Wexford Carol (2019)*

Instrumentation: Eighth Horns  
 Range: Horn 1: D4-Bb5 Horn 2: Bb3-C5 Horn 3: A3-E5  
 Horn 4: Eb3-A4 Horn 5: B3-G5 Horn 6: B3-F5  
 Horn 7: A3-D5 Horn 8: Bb2-G4

Difficulty: 1.5

**Horn Choir (10+ Horns)***Capricorn (2017)*

Instrumentation: Ten Horns

Range: Horn 1: F4-A5 Horn 2: Ab3-F5 Horn 3: Bb3-Eb5  
 Horn 4: Eb3-D5 Horn 5: Ab2-D4 Horn 6: C4-G5  
 Horn 7: Ab3-E5 Horn 8: G3-D5 Horn 9: D3-G4  
 Horn 10: Ab2-D4

Difficulty: 1

*White Mountain Fanfare (2017)*

Instrumentation: Ten Horns

Range: Horn 1: C4-Bb5 Horn 2: E3-F5 Horn 3: C4-F5  
 Horn 4: E3-Db5 Horn 5: Gb2-C5 Horn 6: C4-G5  
 Horn 7: G3-F5 Horn 8: C4-F5 Horn 9: Eb3-D5  
 Horn 10: Gb2-D5

Difficulty: 2.5

*Bells (2009)*

Instrumentation: Twelve Horns

Range: Horn 1: F4-Bb5 Horn 2: F3-G5 Horn 3: C4-F5  
 Horn 4: Bb3-D5 Horn 5: G3-G5 Horn 6: Bb2-G4  
 Horn 7: Ab3-Ab5 Horn 8: G3-F5 Horn 9: A3-E5  
 Horn 10: F3-D5 Horn 11: F3-Bb4 Horn 12: F2-F#4

Difficulty: 2.5

*Starboard (2012)*

Instrumentation: Twelve Horns

Range: Horn 1: D4-Db6 Horn 2: C4-Bb5 Horn 3: D4-Bb5  
 Horn 4: G3-Bb5 Horn 5: G3-F5 Horn 6: G3-Bb5  
 Horn 7: F3-F5 Horn 8: F#3-Eb5 Horn 9: D3-C5  
 Horn 10: D3-C5 Horn 11: G2-Ab4 Horn 12: Db2-D4

Difficulty: 3

*Uncharted Wilds (2017)*

Instrumentation: Twelve Horns, Fixed Media

Range: Horn 1: C4-A5 Horn 2: G3-D5 Horn 3: Bb3-F5  
 Horn 4: Bb2-D5 Horn 5: C4-G5 Horn 6: Eb3-C5  
 Horn 7: Bb3-F5 Horn 8: Bb2-C5 Horn 9: C4-F5  
 Horn 10: F3-C5 Horn 11: F3-E5 Horn 12: Ab2-Bb4

Difficulty: 1

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## APPENDIX A

### Email Interview With James Naigus March 31, 2018

- JR: I know that this piece was commissioned and written for Paul Basler. When he approached you, did he specifically ask for a piece for horn and fixed media?
- JN: Saga started around March/April of 2017. Paul Basler, after hearing and playing Soundings, wanted something else for horn and fixed media - something filled with drama. He wanted two new pieces for us to do during our Basler/Naigus recitals (we accompany each other on piano on our own compositions). So, he commissioned Saga from me, and he wrote Journey himself. The goal was to have single movement, sectional pieces that oozed drama and intensity/beauty.
- JR: What primarily influenced the themes, texture, and progression of this piece? A lot of it almost sounds like film music to me, but I could be way off.
- JN: I have an affinity towards film music (and have scored a number of projects), and a large collection of sound libraries, so I decided to make a piece for 'film score' and horn. Gone are the bleeps and bloops of old horn and tape pieces. In place, more fully orchestrated and lush arrangements. The pacing is similar to a conventional three movement piece (Moderate/slow/fast). As for the music itself, I started with the main theme. Do Te Do Re Me Sol Fa Sol... etc. The piece is mainly in 3 large sections, all tied together by the main theme. We are as musicians/composers a sum of our musical experiences. My musical experiences consist of film music, video game music, choral music, Romantic symphonic music, etc. so I suppose it's a melting pot of those. Ultimately, I wrote what I thought sounded neat.
- JR: What do you want the listener and performer to get out of your music?
- JN: I have no expectations for the listener. This is the same reason why I typically either write concise or no program notes. I want the listener to come up with their own thoughts, their own story, their own opinions. As for the performer, one important thing to know is that this is not a traditional "HORN SOLO (plus accompaniment)" piece. There are times where the horn will certainly be on top; however, there are times where the accompaniment should be more present. And there are times, especially near the end, where both parts should be equal. Music is a dynamic dialogue, and this piece is no exception. Oh, and also I think it's important to note that we as horn players can have enjoyable, non-taxing, technically straight-forward but musically complex, accessible pieces - and that's okay!
- JR: After how well this piece is doing, do you see yourself composing more pieces like saga in the future?



JN: I loved writing this piece, I love playing this piece, and I am so honored and humbled to hear others perform it. There are so many positive elements to playing a piece with fixed media (ease of rehearsal, consistency, portability, programmatic variation), so I absolutely see myself writing more for this genre in the future.

JR: Again thank you so much for your time!

JN: I hope this helps! Let me know if you have any other questions.

## Zoom Interview With James Naigus April 17, 2020

- NK: If you don't mind me starting, why don't you just tell us about yourself, tell us about who you are, tell us about where you went to school.. those sort of things.
- JN: Wow that's so boring! No that's fine! So I'm currently the lecturer of horn at the University of Georgia this is my second year here. Prior to that I was in Missouri. I was up in Warrensburg (Missouri) teaching at UCM for a year. Prior to that I taught one semester at the University of Iowa, which is where I did my doctorate. I guess we'll keep backtracking so my doctorate was at the University of Iowa with Jeff Agrell, my masters was at the University of Florida with Paul Basler, and then I did my undergrad at the University of Michigan. It was kind of an interesting time there because we went through a faculty search. So I had one teacher my freshman year, team teachers from the Detroit Symphony for my sophomore year, and then Adam Unsworth came in my junior year. I was a music education and performance major for undergrad, I did the whole student teaching thing and loved it but decided I wanted to go on into upper education. My masters was in music performance and my doctorate was in music performance. I did a theory secondary at that time but actually nothing was composition which seems to be a big part of what I do. I only took one composition class ever in college and it was electronic music so I don't know if that really counts... we're talking about 50s and 60s music, it's just weird. [SIC]
- NK: Horn and tape stuff like where they cut the tape and splice it together.
- JN: Yeah like really experimental stuff, so that was strange. I think I made a piece out of the sounds of bouncing balls or something like that. I don't know. There's a reason you haven't heard that one. But like many of us, I started playing horn in sixth grade middle school band. I did have piano before that. I think I started playing piano when I was about six. Supposedly I actually asked my mom to take piano lessons. I don't remember that all, especially because I hated practicing and to be honest I still do. I started piano early and I think that gave me kind of a leg up on the audiation difficulties of horn; to have a concrete sense of pitch which was very good. I actually started writing music when I was pretty young too. My piano teacher had us write some really simple basic stuff which is how anyone gets started. I just have these memories of having to transcribe or essentially what I was doing is melodic and harmonic dictations when I was in second grade which is just sadistic if you think about it now. I would play in front of the piano and I would have my cassette recorder back behind the piano. Then I would take that and sit in the kitchen table and start and stop the tape to figure out the note, then

rewind and do it again. That was my first dictation experience. I actually enjoyed it. I don't know, I was one of the weird ones that love theory. I love aural skills. I hated singing. I hate the sound of my own voice but who doesn't you know? And if you don't, then that's awesome. Anyways, that's kind of a run-down of my musical experience sort of. [SIC]

Student: I wanted to ask what inspired you to become a horn player besides being in sixth grade? What made you want to study horn later on?

JN: I think being in sixth grade didn't necessarily make me want to be a horn player but I know what you mean. When it came time for that moment I was thinking between horn and trumpet. I honestly don't know what exactly why I narrowed it down to brass. I think I just thought they were cool. I had a discussion with my mother where we were like "yeah there's a whole lot of trumpet players aren't there? There aren't as many horn players. I think you'll have a better time with that." So that was one element, but the main element was because I grew up listening to film scores. I am one of the biggest John Williams nerds you'll ever meet. The only thing I have hanging up in my office is his horn concerto that I have a copy that he signed for me. That's my prized possession of the world. [SIC]

Student: That's awesome.

JN: So growing up and listening to his film scores were a big thing. Horn in film, ever since the days of Korngold and what not has always been a symbol of heroiness and just soaring melodies and I was like "I want to do that" you know? I thought when I was young that I would consider L.A. movie recording stuff because I just thought it was really cool and I wanted to be involved with that music. As it turns out, and I don't know why this is, but I feel like within families or couples, horn playing and oboe go together a lot. My sister is a professional oboe player. She's older than me so she chose that hard instrument and then I chose this pain in the butt and I'm still suffering the consequences. [SIC]

NK: So you talked about your love of film music. Obviously most of my kids are familiar with your instrument for horn, but talk about a couple of other projects you've done that are outside of the horn world that we might not know about. [SIC]

JN: Sure. I've been fortunate to be able to do some commercial and film scoring stuff as well for a variety of different clients but primarily through one company and one person that I've actually known since high school. Often times it's the early friendships and the early relationships that you can foster and turn into something else. I've done commercial composition, basically righting scores to YouTube videos for things like

there was a google duo Christmas commercial thing that they did which is their facetime. I've done a bunch of university promotional videos for like when their university president was retiring and they did a little thank you video for that. I've done some short film stuff, nothing that you would know, just mostly passion projects, but just fun stuff to do on the side. The commercial stuff did pay but the film score stuff didn't, that was just stuff I did because I enjoyed it. I use the same kind of equipment that I used, if you know my piece *Saga*, which is kind of horn and film score in a way, that's how I describe it. So it's all sound libraries, its not MIDI because we have technology that makes things sound cooler. Thinking about your question and film score, that's kind of how I incorporate film score into my compositional world or at least try to. Some actual, some kind of hornistic stuff. [SIC]

- Student: If there's one tip or piece of advice that you could give for playing your pieces what would it be?
- JN: That's a really good question. Play musically and tell a story. I mean that's what we really should do in all the music that we do, is play with purpose and for me that's often trying to communicate a story or communicate something. It's actually one of the reasons why I don't like writing program notes because I feel that music speaks differently to different people. So I would rather have you get something out of the piece that's uniquely yours than me tell you what you should feel and what you should think. So trust the notes, trust the tempi, trust the dynamics. Just play what's there and tell a story. [SIC]
- JN: (Continuing) I don't like to micromanage actually with dynamics in my music too much because once someone has the music as far as I'm concerned, do whatever you want with it. There's no one way to play anything. That's one of the issues with the piano accompaniment recordings on my website. Obviously there is certain rubato that I do, but I would prefer to air on the side of some rubato instead of just metronomic playing for those because that zaps all of the musicality out of it. So I understand without a click track that would be a challenge. Actually making a click track for *Saga* was a nightmare because of how variable it was. [SIC]
- NK: I think I saw you talking about that online. Where you had to go through and make the click with just your finger tapping the spacebar. So that's difficult. Playing that piece is difficult too, because you had to really know exactly how it was going to be. You had to program tempo into you your memory, that sort of thing. Which is cool, but it's also difficult. I did it without a click track. [SIC]

JN: Right. I mean, the way I designed that piece is there's a few sync points that are cool if you hit them, but otherwise it really honestly doesn't matter when you play and what you do. The third section almost has a click track built in just because of the way the percussion is orchestrated but the first two sections are super flowy and it actually works regardless. Even with *Soundings* which is the 5/4, shorter piece, I mean that really has a click track built in. But I have heard performances where people get lost and I'm like "hey that's cool. I like that, it's different. It still kind of works." [SIC]

Student: Has composing changed how you teach your students?

JN: That's a really good question. I think probably one of the biggest facets or things that it has kind of opened my own eyes to, is the power of thinking of technique prescriptively in the way that we talk about doctors giving prescriptions. For instance, I like to think of teaching as problem solving, like here's a problem. Here's a few techniques for you to try. There's not one answer but here's a bunch of stuff I want you to try. Hopefully your doctor isn't giving you five different medicines to try, so that analogy is a little flawed. But in terms in composition, we all have the ability to make our own medicine in a way, especially in the form of etudes. So if you have a particular issue you are working on there's a bunch of different etudes. We can all list off our favorite etude book or our least favorite etude book but sometimes you need something that is uniquely geared to you and you are the perfect person to create that. I like to help my students figure out those issues and then set them on the path to trying that out. A lot of people haven't composed before and it can be daunting, but something like writing an etude is a really good first step. Number one, its horn, just horn. Number two, you know horn really well because you've been playing for this many years. You know a series of limitations you can set upon yourself so that you don't need to make that many choices. You can say thirty seconds long, within the range of an octave and a half that's focusing on the articulation on the G below the staff or something like that. Then you just fill in the rest of the gaps. So having the freedom to creatively and compositionally in the terms of pedagogy; it not only allows for a lot of personalization but it also allows the student to take a more active role in their own education. Everyone who is a performer or especially in education, you will teach at some point. Amassing a bag of tools that you can use for your future students, composition is definitely one of those things and prescriptive etude writing is definitely one of those things as well. So that's one element that's helped. Also the more I write and hear people play my music, the more I focus on just make a good sound. Go for musicality. Don't worry about the notes. Look if something is awkward, if we're playing the end of Strauss and we can't figure out these weird ornamentation things, let's just change the articulation. I had a student doing the (Margaret) Brouwer sonata and the second movement is

just kind of relentless at the end and so it's like "why don't we just take a couple of notes out". The musical intent is the same we're just removing a note and nobody's going to miss it, nobody is going to care. Thinking big picture right? Thinking what are we doing musically? Not okay I have to play all the notes religiously because that's what the composer intended. No they don't really care, at least they shouldn't I don't think. Or at least with my music, I don't care, you can remove notes. Just have the liberty and freedom to make changes in music. Whether that's dynamically, whether that's taking notes out, articulations, nobody really cares. If you are making a good phrase and you are making music, that's the most important thing. [SIC]

Student: I've always been interested in composing I was wondering if you had any tips or resources for people who wanted try to get started but don't really know how?

JN: Yeah! Like I said with the etudes, that's one facet of it. I mean this is question that is a pretty big question. I would say the biggest aspect that you have in starting composition is limitations. If you think about it, when you set out to write a piece a music there's so many choices that you could make, its overwhelming; especially if you're thinking "I'm going to write an orchestral symphony" good there's fifty minutes of music for how many instruments? That's kind of an unattainable goal. So if you give yourself a set of limitations, for instance, you're going to write a solo horn piece. Okay good you've decided the instrumentation. You're going a sixteen bar piece; okay length. It's going to be in what meter; 3/4 okay great. It's going to be in the key of D major; okay excellent. What's the style going to be; it's going to be slow and sad. Well I don't know if D major would be slow and sad. We could do it. So if you make all these decisions for you than you have a set of parameters that make it easy initially. Your piece may not be as interesting as it is with few limitations, but it's a starting point. You shouldn't try to write a symphony as your first piece you'll be constantly disappointed. Also nobody really plays new symphonies anyways. So start small and build out. Write for people. Have a person in mind or an instrument in mind. If you have a friend that plays flute, awesome, write a little flute song and look up an orchestration text about range. Maybe find a flute solo that you like, listen and see if you can find a score to see how other people approach it. Then just try it and give it to them and ask "hey what's playable? What's not". Talk to real people. I wish that more young composers did this because I think we've all been in situations where we are playing for composition classes where they have orchestration exercises or compositions and they've clearly never even talked with a person that plays that instrument because there are things that are totally unplayable. It's like if someone was writing for woodwind quintet and wrote the horn up to a double high Eb and then down to a pedal B natural. That's not really a thing. For some people it is

but not for normal people. Write for people. Talk to people. Be oaky with making mistakes and making music that isn't maybe what you want to be in the end, but take little steps, start simple, and then listen to a lot of stuff. Copy and steal as much as you want. [SIC]

NK: Yeah I was going to say, having done a lot of playing of Basler's music and having written on that stuff and studying it a little bit, whenever I play your music I'm like "Yeah he studied with Basler and he's played Basler's music" because there's articulation things in there, there are some licks I can tell you've stolen. There's got to be one lick in the sonata that you stole from the *Tarantella* of *Reflections*. There has to be. Maybe you didn't do it on purpose but it seems like it. [SIC]

JN: It wasn't the *Tarantella* no, there was actually a piano gesture that... well then again with Basler the piece is all kind of like, there's a lot of continuity in his style. But yeah Paul Basler, the two years I studied with him he was a huge influence on me. I say I didn't take a composition class, that's kind of a lie because I studied composition with him for two years. The things that he helped me most with is, we didn't do too much harmonically. He has his harmonic idiom and I have the chords that I like, but the things that he really helped me with were articulations, rhythm and flow essentially. At the start of my masters, a lot of my music was very square, like there was just a lot of 4/4 in a way. So one thing that he taught me and that I teach my students too is go through and think in terms of energy. So if there's ever a point where the energy is going along and just kind of dips like if you are holding a note too long think "Okay we need to make a change. So let's make that 4/4 a 3/4 and compress the phrase." Maybe do a little phrase elision and condense things that way. Just make things more interesting instead of traditional articulations. So we're in 3/4 you slur two eighth notes, what if you did it more syncopated? It has more inherent motion forward and it's just kind of more interesting. So things like that I mean he really helped me with my own compositions. I think it's perfectly good to draw inspiration from other composers. Going back to film people are very quick and happy to point out the fact that John Williams was inspired by so many different composers and "stole" Prokofiev and Stravinsky and Tchaikovsky and you know.. all of those. Now part of that is the whole concept of the temp track and directors putting in classical music and then telling their composer "I want something that sounds like that" but that aside, who we are as musicians and who we are as composers is a summation of our musical experience. So of course it makes sense that certain things kind of slip in. In the same way that when we are playing a Mozart, if you sound a little bit like Tuckwell here, maybe a little Denis Brain here, cool great. They're all good examples to steal from if that's what you like. Mentors are good. [SIC]

- JR: So I know in talking with you, especially when I was writing my masters comps and writing on *Saga*, we kind of talked about of course film playing a big role in your inspiration as a composer and your musical experience, but you also mentioned video game music and I was curious to know what your favorite game soundtracks are if you have a few? Also as far as film goes, are there any lesser known film composers that some people may not know about that you really like? [SIC]
- JN: That's a good question. Yeah I'm not ashamed to admit that I do enjoy video games especially now that there's this weird schedule of time. I wouldn't say that we have more time right now, in fact I feel like I'm more busy than normal but it's a different kind of schedule. So I can get up and play animal crossing for an hour and a half and still go to work after that. So video game composers that are influential... I kind of have mixed feelings on this because of separating music from the actual personality of the person, but personality aside, Jeremy Soule is a fantastic composer and orchestrator. All of the Elder Scrolls series, I mean there's just tons of stuff. He's also a master of sequencing which is taking virtual sound libraries and making them sound realistic. Almost all of the scores he does with a few exceptions are computer sound. He's one, Austin Wintory is another. I absolutely love his music. Journey, Abzu, he did one of the Assassins creed games, he's done Banner Saga, and he's a young guy. Just brilliant music, incredible stuff. I definitely listened to a lot of Austin Wintory when I was writing *Radiant Dances*. The string writing from Journey really kind of inspired me when I was writing that piece. Who else? Okay two sides of the coin, let's go complex Final Fantasy so Yoko Shimomura *Kingdom Hearts* and other *Final Fantasy's*... like insane stuff really good... and then if we go Koji Cando on the other side which is like more simplicity. I'm thinking the ocarina songs from Zelda. There's only a limited amount of notes but yet, they're such great memorable tunes and the way you learn those little simple songs and there's the harmonization of those songs which takes it on another level. It's brilliant! So that is kind of a less is more thing. Where you have like for example the Song of Healing, which is also Lydian which is why I love it. It's so good. Those are some examples of video game soundtracks that I can think of off the top of my head. Other film composers... I think maybe what would be most interesting is to go back into the golden era of film, so Bernhard Hermann, Miklós Rózsa, Eric Korngold, Franz Waxman, all those guys that ushered in the current symphonic generation of film that we bridge the gap from just using classical music recorded or even just piano type things into full symphonic scores. Bernhard Hermann especially if you don't know his music, you probably do just not by name. You think of things like *Vertigo*, *Psycho*, hugely influential not only because of the stabbing scene with the strings, although he codified that as a horror gesture. But even the way that he orchestrated that with no winds, just strings, because the film being in black and white, the music in a way



was black and white as well. On *Dangerous Ground* is another film score by Hermann which is instance. I think it has at least sixteen horns in the soundtrack. There's a chase scene from that you may know what I'm talking about. [SIC]

NK: I do. I took a Bernhard Hermann seminar in grad school.

JR: Yeah I do too. I just took a class where we talked about that stuff.

JN: Yeah it's ridiculous. There's one track called the *death hunt*.. its nuts. It's like super horn. It's like the Vienna Horns or the London Horn Sound before they were a thing. Which that's also really cool. The Vienna Horns the movie album, like *Independence Day*? It's incredible. [SIC]

NK: Oh my gosh. I like the *Back to the Future* one. So one thing I'm interested in you talking about your work with rescue animals. [SIC]

JN: Well I don't have one now unfortunately but I'm picking one up tonight so you just missed it. So it's just something that I wanted to do for a number of years. I grew up having pets. I missed having pets around and I was finally in a place where I could have an animal because living in dorms you can't, living in an apartments you often cant. So I started volunteering at a local shelter. Also in general if you ever move to a new place and you're looking for a new network of people, do activates that you feel the people that you want to hang out with like embodies those characteristics. So if you really like you know, going to DnD (dungeons and dragons) and doing that kind of stuff, if you like doing book clubs, that kind of people. I figured with rescue, those people have a good heart and at least they have some priorities, so I'm like yeah okay that might be a group that you know, I can find some friends in. So, I started volunteering at a local shelter and then kind of transitioned into doing the foster things so I usually have a pup from anywhere between 2 weeks and like 2 months depending on you know when they get adopted. And right now it's actually crazy because everyone being in quarantine they're like "Oh this is a great time to have a dog" so the organization that I foster through, there's no physical facility, it's made up of a network of foster homes. I think they've had, oh gosh I don't know, they usually have about 20 in the program right now I think they have 7 because they keep getting adopted, which is great. And the local shelter which is usually at capacity they have again like 6 or 7 instead of 35 which is unusual and fantastic. The big struggle is, this current place right now, it's a house but it's a rental and the entire thing is carpet.. well except for the apartments because that would be ridiculously atrocious. But otherwise that's been kind of a challenge because I've had a pet weight restriction and carpet is gross. Next week I'm moving to a new place and it has tiles and it has no restrictions so that will be good. I can have as many animals as I want

except I won't have that many. Not all shelters have as good of a volunteer program as I think my local shelter does. Some of them are really depressing. It's a thing that can be very emotionally draining so you just kind of have to be prepared for that fact especially if the local shelter is an open admission shelter. The negative word for that is a kill shelter, it just means that they won't turn dogs down or cats. It can be a draining but it can also be a rewarding experience, especially to see animals that are shut down, given a warm bed, food, love and then they open up. If that's a thing that you want to do and you are in a space to do it I highly recommend it. Of course be safe and learn as much as you can about behavioral stuff beforehand. [SIC]

Student: With video game music, I'm actually a big fan of Martin O'Donnell who does the music for *Halo*, and I was wanting to know what your thoughts on him was?

JN: Oh yes. I like his music because he is an embracer of modes and I am a big modal nerd. We don't just have major and minor we have all the other stuff, we have Phrygian, we have Lydian, we have Mixolydian, we have Ionian-all that stuff. So the video game soundtrack to halo, pretty much exclusively at least for the main pieces uses Dorian mode. Which is the what child is this mode. The Do Re Me Fa Sol La Te Do. That one with the raised sixth in minor, and its super cool. All of the halo themes are in Dorian mode, even the uplifting ones. And he also did the soundtrack to a game called destiny which a MMO-RPG. [SIC]

Student: Yeah I've played destiny.

JN: My actual even more favorite mode, at least the initial soundtracks because after the initial game Marty broke ties with bungie and it's kind of messy, but Lydian dominant mode Do Re Me Fi Sol La Te Do. So it's a major scale with sharp four and flat seven. So a lot of the themes in destiny are in that modal system which gives it a kind of ethnic flare which I think is very clever of him to use. I think very highly of his music and from a theory standpoint I think it's very clever as well. [SIC]

End.

Phone Interview with Steven Cohen October 28, 2020

JR: So first off, what is your experience with James Naigus? When did you guys meet or how did you guys meet? If you even remember. I don't even remember when I first met him honestly! Explain the relationship between you guys.

- SC: I first met James, I want to say in person. The first time actually might have been Mid-South (Mid-South Horn Workshop) at SEMO (Southeast Missouri State University). That was the first time we met in person, but we had correspondence through email or by phone for years. I mean my first exposure to James' music was in horn choir at UNL (University of Nebraska-Lincoln). I got music from James for a recital. The first time I ever played a work of his on a recital would have been when I went up to Utah Valley in 2015 when Jeb Wallace was still teaching there. That experience for Jeb and I led me to commission James for the two horn and piano piece *Venturi*. So the premiere at SEMO was the first time James and I ever met in person but far from the first time we ever interacted on a project. [SIC]
- JR: So as far as the Sonata goes, what was the process of commissioning it? Did give him any kind of parameters about what you wanted him to write? I obviously know it was for your CD (*Cruise Control*), but how did that come about?
- SC: After really kind of experiencing working with James in person, I really felt that he had something to give to the community that could be something that could really fall into the standard repertoire, the kind of scope that we put Beethoven and the Hindemith, and all of that kind of stuff when it comes to recital repertoire. Because I personally, I'm not a fan of stuff like the Alec Wilder Sonatas. For me they have never been something that resonated with me and I felt that James has such a great compositional voice that he could take this view, you know take a step back and view a work like this from this really nice hierarchical point of view. It was one of those things where I said to him "I want you to write a Sonata". The number of conversations that I have had with James and some of our collaborators who got to see the piece was that, the Sonata for a lot of people in this day and age isn't something they want to happen. Because think about it as a form of music, back in the time of Mozart and Haydn and Beethoven, all of these composers that we hold in such high esteem, the Sonata is that crowning jewel for somebody's compositional catalog for a solo instrument. I just really felt that James' voice and James' ideas could translate into a work that just... honestly could be magic, that could be something absolutely stunning. Granted he doesn't exactly like the term when it started, but I think without a doubt he embraced the entire platform of what the work meant to me and what the work meant to him. [SIC]
- JR: That's a good answer. So how long did the commission process take itself?
- SC: I reached out to him in.. it would have been April of 2017 I want to say. I received that delivery may of 2018. So you know he took a year to write it. [SIC]

- JR: Did you give him any indication of what you wanted in it or were you just like “write a sonata” and he just kind of did it?
- SC: I wanted him to write as himself. I wanted him to... it was just “write this”. [SIC]
- JR: Yeah and it definitely sounds that way.
- SC: Right! I think the only thing we may have spoken about was that, kind of that last movement. Just because I think we had an idea of... I mean that’s very his voice. The last movement is very much so in... if you were to hear that and you now James’ music and you didn’t know who the composer was, you’d know for sure that last movement was James Naigus. [SIC]
- JR: Yeah, I agree with that entirely
- SC: And I think that’s one of the things that I think was the only thing we kind of looked at was you know, let’s have this last movement really be you. Use that signature. But not really, and in my process on the whole, I really don’t ask much of composers at all. I don’t like putting limitations. I feel that it forces somebody into a box that they may not necessarily want to go into. [SIC]
- JR: So what are some technical challenges when performing the Sonata that you kind of found out whenever you were putting it together? If there were any.
- SC: I mean, I think one of the beautiful things about this piece is that, it is very accessible for horn players, I would say starting in that junior-senior year of high school. If a player really wanted to work on this and polish it, I really think that a high quality, upper level high school student could work on this very well. The range is not demanding, it lays very well on the instrument. I mean the last movement certainly has it’s... you know if you really pump up the speed, there are some facility things about moving around on the instrument that quickly... that comes with practice and that kind of stuff. I think that one of the bigger challenges of this piece, is because it is so conversational, that the biggest focus for me would be on the experience between the horn player and the pianist. I think that is a huge piece of importance in all of this, just because of the dialogue that exists, it’s unlike a lot of things out there. That I think in itself is, you could say a technical challenge because you have to approach it with a certain mindset. That’s one of the things when you look at this as a Sonata versus the Beethoven for example. The horn plays, the piano responds, the horn plays again and then the horn kind of plays with the piano with accompaniment figures where as something here, the piano gives that upbeat into the first measure. It’s the pianist is trying to say something. I think that mindset is so important, because it can change how you introduce this piece to your listeners. I think that’s something you don’t think about because a lot of times we play the notes that are on our page. But this piece really requires you in the best we possible, to change your

thinking about how to approach performing this piece. That's what I love about it, because it really tells a story. Story telling in music is huge for me. James does such a good job of enabling us a collaborators to do so. So I think that's the biggest thing. The last movement obviously, the speed, the facility, and making sure that its really clean. I would say the second movement is definitely a spot where you can take some risks. A lot of people get emotional over the second movement. It's just one of those things where, it's so stunning and such a simple melodic line. There are ways of approaching the dynamics in that second movement that, making sure from a horn playing standpoint, that you have the right airspeed and those kind of things to create the right kind of tonal sound that you are looking for, with what that movement is trying to say. I don't know how you approached it, but those are the kind of things as a whole looking at it overall and looking at each movement that stands out from a technical aspect. [SIC]

JR: Yeah I completely agree with you. Especially with what you said as far as the second movement goes. I know that in talking with Dr. Naigus and previous interviews all of the emails that we have sent back in forth, I know he is super influenced by film music and video game music and stuff like that. But one thing that he mentions is the simplicity in the music from a game like *Zelda*, how some of the themes are so simple but you can harmonize them in such a way and do things with them dynamically that makes it sound more complex than it really is. I think that is hugely present in this second movement. Because when looking at it, a lot of melodically isn't terribly difficult. Then the other thing that you mentioned was accessibility. I mean I think that's huge when you're talking about a lot of his pieces, is just how accessible they are and how approachable they are. Not just from a players but also as a listener. They are just fun to listen to. [SIC]

SC: Right! That was the goal. The original thought process was with the American sound/*Cruise Control* project, was to create works that would really, they would stand by themselves. I would say on the whole that the project achieved some of that. [SIC]

JR: Well I really appreciate you doing this. I am looking forward to seeing you again soon.

SC: It's seriously my pleasure. I will talk to you soon.

End.

Zoom interview with James Naigus February, 9<sup>th</sup> 2021

- JR: I know that your sister plays oboe is that correct?
- JN: Oboe, English horn, and every woodwind instrument under the sun.
- JR: Other than you and your sister, are there any other musicians in your family?
- JN: Both of my parents are musicians but not by profession. My mother still plays cello and flute in some community orchestras around Florida. My father played clarinet back when he was in high school and has always had a love for music. He knows more about symphonies than I will ever know. He has a robust LP CD collection. So they have always been musical and understanding in music and when my sister and I wanted to pursue music they supported it, which was helpful. [SIC]
- JR: What are the names of your parents?
- JN: My mom's name is Jan, Janice; and my dad's name is Ken.
- JR: Where does your last name come from?
- JN: That's a good question. I believe the story goes that when my grandfather came over from essentially Russia, I think it was mistranslated Cyrillic or something like that. But it's obviously from the paternal side. It's kind of the Russian-Jewish heritage. I don't think Jewish has to anything to do with the name but the Russian side of things. [SIC]
- JR: Who was your very first horn teacher? I know you started playing horn in sixth grade.
- JN: Yes I started playing piano when I was six and started playing horn in sixth grade.
- JR: Right, I remember you mentioning to me before that your piano teachers would have you do rhythmic and melodic dictation and that's kind of how you got started.
- JN: Yes that was a part of it! For horn, I started with a man named Carl Karoub, C-A-R-L K-A-R-O-U-B. He lived in the town I grew up. He used to play in the Detroit symphony in the fifties. He played on many Motown sessions in Detroit. I think he just turned 90. He's still teaching. He's just one of the kindest people ever. [SIC]
- JR: That's incredible!

- JN: Yeah I studied with him from when I was in sixth grade until I was a sophomore in high school.
- JR: Following along those lines, I know that while you were at the University of Michigan, you were in kind of a transitional period as far as teachers go. I remember reading that you had team teachers from the Detroit Symphony, who were they?
- JN: It was Bryan Kennedy, Corbin Wagner, and Dave Everson. They actually assigned us to study with one of those, so I studied with Bryan Kennedy. Whom I also studied with in high school. Bryan stayed on to teach additionally when Adam (Unsworth), and still teaches. [SIC]
- JR: I know that film obviously has played a big role in your musical experience thus far. I know that you are a big John Williams nerd just like I am.
- JN: His birthday was yesterday!
- JR: I know, everyone was posting their favorite John Williams soundtracks on social media and I was spending way too much time listening to them.
- JN: There's no such thing as too much time, that was a good allocation of your time!
- JR: (Continuing with question) So what made you actually start composing? Did you ever have a moment when you thought "I want to make a living as a composer" or did it start as a hobby? I know your piano teacher had you doing some transcribing/arranging, and I know that you participated in the PTA Reflections program.
- JN: It's amazing how much information is out there. You know I think I remember always finding composition to be fun. I always did it as a hobby. I did it throughout the years for this contest so that I could win gift certificates. That was the motivating factor. It was also a matter of when I got my first MIDI notation program. I just thought it was fun. I thought it was enjoyable to try to recreate the film and video game soundtracks that I listened to and kind of let that technology allow my composition to expand because no longer did I have to live play everything on the keyboard and multitrack it that way. You know, I could actually just put the notes on the page and have it play back. So it started off both in terms of me trying to figure out, literally doing transcriptions of the film music I was listening to or the video game music I was listening to just for fun and then that influenced my own writing in turn. [SIC]
- JR: Along those lines, was there ever a defining moment either as a horn teacher or a composer where you really felt "Okay I'm really starting to make a career out of this thing". Maybe more so as a composer, when did you really start noticing that you were taking off. You're very popular now obviously. [SIC]

JN: That's a good question! One thing that does come to mind that was kind of a cool moment was the (International Horn Society) workshop in L.A. in 2015. All the publishers have booths. The RM booth had sold out of one or two of my pieces. "Well that's cool!" I don't know, I don't ever feel like maybe necessarily I have made it to the big times. I just don't think that way. I just keep doing stuff and if people like it then that's great! And teaching wise, I don't know, I feel like in 20 years I am going to look back and think "I didn't know what end to blow in". Because I feel like I'm learning so much everyday honestly that my teaching gets better and better. I will never be at that point where I feel like I've figured it out. [SIC]

JR: Now I want to ask you about your two very close teachers from what I've been reading, Jeff Agrell and Paul Basler. We will start with Jeff Agrell first. Can you speak on the relationship between you guys, how you met, and any kind of compositional characteristics or horn elements that you specifically wanted to learn from him?

JN: That's a big question. He first came onto my radar when I was studying with Dr. Basler in Florida. I believe they knew each other primarily or best through the Kendall Betts horn camp because they were both faculty there. So that came up as a potential school for my DMA for the simple reason that he's known as being a composer and a creative guy and I was looking for someone that would foster that excitement in my own drive, someone that I knew going in as a composer and saying "I want to do this and I want to do that" and for them to be like "Yeah and here's how we will take it to the next level. I auditioned for Jeff Agrell not really having met him too much before but instantly I knew that he was a genius and that he had a great sense of humor and that I knew that this was someone I would learn a lot from. I mean he always has been and is still a mentor to me and I now consider him a really good friend. He's just a fountain of knowledge, it's hard to encapsulate all that is Jeff Agrell in in terms of his experience. I mean, 25 years playing principal in Lucerne (Switzerland), all the while doing jazz bass. He has done so much in all of the different realms of music. From a compositional side, he does things that I don't understand how he can write that well and that diverse. He always just amazes me both in composition and performance, very unassuming, but just a powerhouse of knowledge and humility and I think those are all things we can aspire to have. For him, he probably wouldn't say this but I can say it kind of from an outward perspective is he's gotten to the point in his career where he has reached mastery and you can relax when you get to that point. But instead of that, he has the curiosity of a young child in Disney world essentially. So it's like, "oooh lets try this new thing. Let's do this. Let's try this. Let's improv. Let's explore. Let's read ten new books every week." Probably. So yeah, it's always a pleasure chatting with him and "solving the world's problems" as we used to say. Primarily most of my lessons were we go and grab a coffee, go back to the horn studio and just chat about pedagogy and composition and do improvisation. We didn't drill excerpts, we didn't play through Mozart concerti,



no none of that stuff. It was all me trying to pull information out of his mind.  
[SIC]

JR: It's kind of funny that you mention that because minus the improvisation, that is exactly how my lessons are now! Now that I'm older and especially this past year with the pandemic and stuff like that. I'm sort of like a sponge and I'm just trying to take everything that Dr. Mattingly has to teach and offer and just soak it in.  
[SIC]

JR: That was a fantastic answer to that question. Now I want to ask the same question about Dr. Basler. I know as far as composition goes, Dr. Kenney did his DMA document on Dr. Basler's music so I have played a ton of his music. I see direct influence in the form of the way that you guys use meter especially in regards to the flow of the piece and articulation markings that look pretty similar. When I was studying your sonata there were some passages where I thought "that looks exactly like these measures in *Triathlon*" So could you speak on that? [SIC]

JN: That's an astute observation Jordan and I think that if I had to summarize the things that Dr. Basler helped me most with in my own composition, it had to do with flow and pacing in regards to meter and accessibility in regards to articulations. So I mean, you nailed it right there. The thing is to on this topic, we can get more general if you want... Dr. Basler and I still send each other music all of the time and we workshop each other's music and so some of my pieces will have articulation edits that he gave me and the same thing too, he will send me music and I'll say "well here's how I did it" and that's what makes it in the final draft. It's a very, cyclical is not the right word, but the commonalities between our music is because well, we support each other and we help each other out in that regard. I definitely always give the line that who you are as a composer is a summation of your musical experience so having played a lot of his music and studied a lot of his music in my masters it only makes sense that a lot of his idiomatic choices end up in my own writing. He knows what he's doing. It comes down to that; you study with someone because you either agree with what they do or you agree with the fact that "well they've had success doing this so obviously they are doing something right". So yeah, I will copy/steal as many things as I can get away with basically. [SIC]

JR: Yeah I totally get it. One thing I will say is that you both obviously have your own compositional voice but there is overlap.

JN: Yeah the thin that Dr. Basler never really adjusted too much and it's the same thing that I do with my students, is harmony. That's something I think where we probably differ the most is our sensibilities there. I mean that makes sense because that's a big part of someone's voice, but there's always the aspect of auditioning and trying different sounds and I think that was part of his good teaching and encouraging.. "Oh let's try this and see what it sounds like. We may not agree that this is the best choice but we won't know unless we've tried it."

The same thing goes for when we are preparing pieces in terms of how to phrase certain things. So if we are playing a Bach let's just try to emphasize this note, we may go back and decide that it sounded terrible but it might be magical. Dr. Basler was hugely influential in both mentoring me and just all around music wise but also compositionally and being a very big advocate and supporter of my music early on. Taking it to workshops, taking it to RM with Michelle Stebleton and being like "hey you should consider publishing this". I think that's really huge as teachers being advocates for our students... because we have the relationships and the tools to make that stuff happen that younger students on their own don't necessarily have. So it's our job to kind of make those connections and those introductions and he did that for me. [SIC]

JR: So how did you and Dr. Basler meet? I know that obviously you went and auditioned at Florida, but was there any kind of relationship prior to that?

JN: No actually.. well.. yes and no. So in order to preface this I'll say my sister who is older than me went to the University of Michigan for her bachelors and then I went for mine. Because of the relationship between the oboe professors from the university of Michigan and the University of Florida, there was an assistantship and so my sister ended up going to the University of Florida for her masters. I think that's where I learned about the program a little bit and a little bit about Dr. Basler and it was around the same time that I was starting to get into composition. So I reached out and my parents, we had just moved down as a family to Florida prior and so now the University of Florida was the school close to home. So it just worked out that way, that it was convenient and so I went and had a lesson with Dr. Basler and brought some of my music and played. The rest is history. [SIC]

JR: Other than those two composers/teachers/mentors, who are some other horn personalities, people in the horn community that you would either consider to be mentors or friends that have influenced you as a person, as a composer, as a horn player?

JN: I mean there's a lot. It's starting to get to the point where the web of horn players is so small but equal, that is hard to place someone above the others. Everyone contributes equally to support at this point. I'd be remiss not to say my friend Drew Phillips who teaches over at Liberty University. We studied at Iowa together. We have a horn duo and besides being really good friends, we definitely push each other to create and take things to the next level. We also have a fun podcast. It's a connection between music but also keeping things fun that's super important and keeping things light-hearted. I think we should all have collaborators in music and in life that do that for us. Both push us and inspire us but also keep things chill at the same time. I have a good friend Wayne Lu as well who is in Iowa. He's like a brother to me and he's also a composer and a really good horn player and one of the most selfless people I know. He's a band director and he's a really good spring board, someone I can bounce ideas off of and just chat about music or everything that's not music. Similar to Drew, those are the

people who keep me grounded I think. Not just the big superstars in the horn world. Of course we could list off the top orchestra players, the top soloists.. do they inspire me? Of course they do but probably in the same way that they inspire other people. [SIC]

JR: There are a few pieces I need dates of composition for. I will be asking more detailed questions about certain pieces and I know you'd rather not write program notes because you'd rather have the performer tell their own story.

JN: I mean we can get as detailed as you want. I just don't like to prejudice the music by information if that makes sense.

JR: Yep that makes sense. So the first one is *Mirage*.

JN: So *Mirage* was I believe written in 2014. Just going off the date modified in my computer. This piece was written for Patrick Walle who's third horn in the Nashville Symphony. The first time that we played together was in sixth grade in the Blue Lake Fine arts Camp. Since that point then we played in the Detroit youth ensembles all the way through high schools. We went to the Kendall Betts horn camp the same year. We played *West Side Story* together at some random school. We split off at that point in terms of college but we stayed friends. We were just chatting at one point and it came up that he was putting together a recital and I decided to write him this piece. So that was written for him for that recital. He did end up playing it. As opposed to some of the earlier unaccompanied things, I just wanted this to be a little bit more tuneful than say *Specific Impulse* or *Primary Ignition* or something like that. [SIC]

JR: Speaking of *Specific Impulse*, I've been working on that piece and it is not easy.

JN: So that piece was Dr. Basler saying "Okay you're going to write a piece for your DMA auditions that makes you sound really, really, good but that's easy for you to play". That was the exact prompt. So a lot of the stuff is idiomatically either hornistic with certain valve tricks or just things that I can naturally do well and nothing that I cant. So that's why there are no lip trills in that piece because that's not something I was going to try to do at that time. The middle section of the piece, the second page, is just snippets of beginning section with just a kind of sarcastic look at modern music to be perfectly honest with you. What does a seven-tuplet sound like when the first note and the last note is missing? I mean why would I even write it that way? It's stupid. It's Silly. It doesn't make any sense and that's exactly why I wrote it that way, because it looks really fancy. So a lot of that stuff is just that I really wanted to use the ratio function in Sibelius... like a 5 over 3 with eighth notes. No! Don't play that piece precise. It's all gestures. Just make noise and make interest. That's also my approach to something like the Persichetti *Parable* which can look very difficult, but when you focus on the gesture it's not bad. [SIC]

JR: So when was that written?

JN: So year wise I would say that was 2011.

JR: The next one I am going to ask about is *Journey's Call*.

JN: *Journey's Call* looks like was written in 2014. Do you know the story behind that?

JR: The general story, yes.

JN: So do you want to know the more fun story behind it?

JR: Absolutely.

JN: So mirror image, the horn duo with Michelle Stebleton and Lisa Bontrager, they were putting a record together named safari and they wanted to record my other two horn and piano piece... you know which one I'm talking about. [SIC]

JR: *Reverie*

JN: Yes *Reverie*. You just played that for the recording for the horn day coming up didn't you?

JR: Yeah I did.

JN: Cool. So they were planning on recording that piece for the album and then I think Michelle reached out to me and said "we have like 5-6 minutes left on the program. Do you have any ideas of pieces that you've come across that we can play or any recommendations." I said no but I'll write you another one. She replied "Okay that's really nice of you to say but we record in like three weeks". So alright what if I write it and get it to you in a week? So I wrote this piece extremely fast and it took me about a week or two. Maybe my timeline is a little off but more or less that's kind of what happened. I saw an opening like okay, if I can do this, then I'm more or less assured another piece recorded on a CD so heck yeah I'm going to do it.

JR: *Soar and Groove*. I know that was a collaboration piece with your horn duo and that it was written for a raffle winner. [SIC]

JN: Yes that is correct. It was written in 2018. Drew was visiting when I was at Missouri and we were doing a recital, one of our *Cor Moto* recitals and we had a pre-recital which is still online and probably where you saw it, like a webcast or whatever where we were going to talk about the pieces... a little pre party and have a little drawing for the people that tuned in and give incentive for people to come and listen to us talk about our pieces. The winner would get a piece written for them and so that's this piece. We each wrote one movement and then

combined it... I wrote *Soar* and drew wrote *Groove* and so we put it together and put it online. [SIC]

JR: *Episodes*, when was that written?

JN: It looks like 2011. I started writing it, it looks like as early as 2010 but we will say 2011 in terms of when it was completed.

JR: Oh okay sweet.

JN: That was the first horn and piano piece that I ever wrote. That was one that I workshopped with Dr. Basler from the pieces inception. So I would bring it into lessons and we would play through it a ton of different times and edit, and edit, and edit. That was really helpful. [SIC]

JR: Yeah I love that piece. It was a good competition piece for me, especially because it was easy to memorize. Some of the technical passages sound a lot more difficult than they really are.

JN: Well actually, (movements) two and four are unnecessarily finger twisty.

JR: Movement two especially. I spent a lot of time on that movement.

JN: As you may have surmised or realized, my music has become hopefully a little more idiomatically accessible.

JR: Very approachable.

JN: Even I think that *Visions* is not that hard. I mean, I know it is but not *that* hard. There's a couple things you'll need to practice and woodshed a little bit but otherwise I don't think it's that bad. [SIC]

JR: Okay well I think that will hold me over for now. Thank you again for doing this. Thank you allowing me to write about you.

JN: Oh it's a real honor. So thank you for feeling that my music and my story has enough worth for your time because I know you are spending so much time with this.

JR: Oh it's been a ton of fun. When I started thinking about doing this in my masters, I figured that a ton of people would be wanting to write about you and I think that's true. So I may be the first but I definitely will not be the last. [SIC]

End.

## Zoom Interview March 2, 2021

- JR: So the first question I have is just a general question. So what is the date of composition for *Melee*?
- JN: So that's going to be in the first set of things. I believe... let's see what would that be? Possibly 2012 but let me just double check that. Yeah 2012. [SIC]
- JR: Okay Sweet.
- JN: So yeah, that was part of the first set of five pieces that I sent over to RM.
- JR: Yeah? And then Starboard... I know you wrote it for brass choir right? [SIC]
- JN: Yeah.
- JR: There's a horn choir arrangement?
- JN: Yeah brass choir was first and then horn twelve-tet and then British brass band. Which is always difficult for me to say. I did that one about a year ago. [SIC]
- JR: Could you send me the score for the horn choir arrangement? Or horn twelve-tet?
- JN: Yeah.
- JR: I think I actually ordered it and it's just not here yet.
- JN: Oh really? Okay.
- JR: I was looking at the brass choir arrangement or... the actual composition, sorry. I'm over here calling everything an arrangement. [SIC]
- JN: I mean it is.
- JR: Yeah.
- JN: Alright I put that over in the chat so you can download it there. This one was arranged for specifically the Kendall Betts faculty staff horn choir. [SIC]
- JR: That was going to be my next question.
- JN: And knowing that they can play anything led me to make unwise decisions. Such as including a high Db and D natural as well as pedal Db. So the range is over four octaves which is stupid. [SIC]
- JR: That's so awesome though.

- JN: But I knew that they could play it because in the premiere or in the performance we had Bernhard Scully on principal and Randy Gardener on twelfth. So if there's any one that you want playing that... [SIC]
- JR: Right!
- JN: It was like insane you know?
- JR: Speaking of writing things and knowing that certain people can do things, when I was studying *Visions* in depth. You know there's that whole middle section where it's Chris Castellanos literally shredding. You know? Its literally like an electric guitar solo written for horn. [SIC]
- JN: Yeah there was some influence there in terms of... I mean if I were to write to his top ability level, it would be unplayable by anyone. [SIC]
- JR: Oh yeah, that guy is insane.
- JN: It's something with a bit of flare for sure.
- JR: Talking about unaccompanied pieces, *Glide* and *Mirage*... I've been looking... but are there any public recordings of those two pieces that you know of? [SIC]
- JN: That's a good question. I actually am not sure about that. My inclination is no although possibly with *Glide*, because that was written for Katy Janke. I think she may have gotten married and her last name changed. [SIC]
- JR: Yeah she did.
- JN: But anyway, I think at one point she may have had a YouTube video of it but I honestly don't know.
- JR: Okay I'll check. I've played through it obviously myself but when you're writing any kind of performance guide or anything, with unaccompanied pieces especially, I like to hear what other people do too. Because I don't want to be very objective "This is how you play this." I like to be more "These are some of the different options you have." [SIC]
- JN: Sure!
- JR: The next question I have is really about horn and piano stuff. So *Andantino*. Is there anything that you can tell me about that specifically.
- JN: Let's see. I have to remind myself about what this is. [SIC]

- JR: It's a nice little ditty. [SIC]
- JN: So yeah, there's a number of little short pieces that I wrote... easy short pieces... and they don't all necessarily have a specific origin. I think what this one was, was I wrote a couple of pieces for a wedding for one of my cousins. I think it was for my mother and sister, so mother on piano and sister on oboe playing it. Then I just arranged it for horn because it was just a nice simple little tune. I think that's all that was. It's not published, it's not really anything. I may repurpose it some year. What I often do, there's a couple of instances of things that I've written and not published, and then repurpose later. But who knows. Along with the final movement of the *Nine Miniatures* and what was initially the third movement of *Pastoral Scenes* before I added the duet part and expanded piano, this was a little set of pieces called *Songs of Affection*. At least I think. They were all kind of the same vein, kind of generic, pretty, but nothing substantive pieces. They all kind of sound the same. [SIC]
- JR: Yeah. I kind of figured that it was something along those lines. I didn't know if this was assignment where it's like "write this and it's got to be this short" or whatever. [SIC]
- JR: This next one, anything you can give me on this please do. I'm actually kind of fascinated by this piece now, *Sacred Secrets*. [SIC]
- JN: Oh yeah okay.
- JR: Dude that thing.. I've been reading through it because you know... obviously I'm doing a recital this semester of all of your music. I've been kind of like... with this paper, trying to play everything but I also have little samples of what I need to buy. But even playing through it I was just like "Man this is a really cool piece" [SIC]
- JN: Oh well thank you!
- JR: So where did you get inspiration for this? I mean I know why it was written and stuff like that.
- JN: Right. The five line dedication at the top. (top of the score)
- JN: Yeah I mean I'll expound upon that a little bit more. So Deborah Ward had played a few of my pieces. She plays over in Charleston (South Carolina) in a few of the orchestras over there. I think she had initially gotten into my music through *Radiant Dances* a little bit. [SIC]
- JR: Okay



- JN: She reached out to ask about writing a piece because Frøydis was the guest artist one year of their Charleston Summer horn festival or horn camp. [SIC]
- JR: Horn club or whatever yeah.
- JN: Yeah, and so she wanted to commission a piece as a gift for Frøydis and also possibly commission a horn choir piece for the horn ensemble there. What it came down to... what worked better for both of us was to write this new piece and then I adapted a couple of my horn choir pieces by adding two to four additional parts that were like very entry level for beginners to play along. So I think one was *Jubilee* and one was... I don't remember maybe *Halcyon* or something. So yeah I added some optional parts for middle school and high school kids that they could easily jump on and play along. So this piece, she had the idea of having it kind of be associated with Frøydis' namesake which is Frøya which is the goddess of love among other things. So I just kind of started doing a little bit of research in terms of what, you know, Frøya was all about and what kind of a story was to help maybe guide the shape of the piece. So what I came upon was... and I don't know if I ever wrote this down program note wise... I don't think so. But essentially the sections of the piece are... the opening part until about (measure) 63 or 62 or so... was kind of the stasis, the timelessness of godliness and beauty. So that's why we have this ostinato (in the piano) and it's also not a root position ostinato which has more of a sound of finality, it's a first inversion kind of thing. [SIC]
- JR: Yeah.
- JN: So it has this kind of floaty weightlessness to it, at least I kind of felt that way.
- JR: Yes.
- JN: And so that's kind of just supposed to embody that timelessness and just be pretty. And then in the story I think and I may be getting this wrong so actually let me see if I can pull it up... Let's see... where is the story... oh there's too many stories. Anyway.. [SIC]
- JR: There is a ton.
- JN: I'll just tell you what I thought the story was.
- JR: Yeah they are all a little different too.
- JN: Obviously you know, the love goddess, everyone is attracted to Frøya. But there was one person that she specifically liked who then at some point goes missing. And so around (measure) 63, 64, there's this other ostinato in the right hand (piano part) that's just kind of someone who I would imagine searching around, looking around, like "what's going on?" Ominous stuff in the other voices. Kind of more desperation around (measure) 77 through 81. Then the sad section is, I

think that she finds him but he is dead or something like that. And so it's like "oh no this is tragic" you know? Or it's also possible that he wasn't dead yet and it's just like the mournfulness of "I'm lost without this person" you know, or "I don't know what to do". So anyway, so that's why the mournful section is just like really chromatic and crunchy, I mean I put mournful which doesn't leave much to the imagination right? [SIC]

JR: Right.

JN: But I don't know it's pretty crunchy.

JR: I love it.

JN: I mean I write some crunchy stuff but I would say it's pretty crunchy.

JR: Yeah it is crunchy.

JN: So anyway, there's that simplistic element. Then it goes into the next section which is when Frøya sprouts wings and goes to look... either look for the guy if he isn't dead yet or to look for the people to seek vengeance. [SIC]

JR: You know, one or the other.

JN: Yeah. It's kind of just like flying and energy and kineticism and I don't know.. musically I like 6-8 to you know evoke emotion and flow and direction. [SIC]

JR: Yeah.

JN: And as opposed to my normal kind of normal 6-8 ostinato which is just like a one, two, five type of thing... I don't know, I like it because I can play it easily. I thought let's do something at least different. It also has a kind of a loyalty to it which I thought was nice. [SIC]

JR: It's actually kind of funny, listening to it with the score... the music sounds so much more complex in that section just because of that ostinato, than it really is. So like, when I was first listening to it I was like "Oh this is going to be super difficult to play" and then like started looking at it and I was like "Oh this is fine" [SIC]

JN: The horn part in this piece is not difficult really. Well the most difficult aspect is the key that is in.

JR: Yes.

JN: The intonation that's involved with that. Sharps.. we don't like sharps but oh well we just got to deal with it.

- JR: It lays fine, it's just all of the other things. Yep.
- JN: Yep so there's that section. And then according to the story that I read, the next portion of the tell is that she seeks revenge on the people that you know... that did bad and like kills a bunch of people. But I didn't want to write about that. I felt like that would kind of... I don't know take away from the narrative. Even though again this music isn't necessarily this narrative. So then it just transitions back into the opening, which number one.. I like doing that because it adds unity. [SIC]
- JR: I was going to ask about that. Yep.
- JN: I gives first time listeners a way to connect and be like "oh I've heard this before, so I understand the piece better". [SIC]
- JR: Yeah it totally gives a sense of finality across the board too and I've noticed that in several of your pieces. They always tie back. [SIC]
- JN: It's not laziness.
- JR: No.
- JN: It's not a copy and paste too. You'll probably find too that there's always going to be some variations.
- JR: There's a difference.
- JN: Yep. Or often times what I like to do, is the sections... say the opening section is A, B, C... the end section will be A, cut right to C, take out B or whatever. So there's usually some type of compression. But also like just the return to the timelessness, the beauty, all that kind of stuff. And yeah, and that's the piece. [SIC]
- JR: Sweet. That helps a ton! Thank you.
- JR: The next thing... well we already talked about the whole coming back or tying back into the beginning of pieces. So we don't need to talk about that anymore. As far as titles go, especially in horn and piano stuff... I've noticed that... I don't know if this is on purpose or... that there's almost a fascination with the idea of light versus dark kind of vibes, different shades of light, things of that nature. Is that just people saying "I want you to write a piece about this" or is this something that you are doing on purpose I guess. [SIC]
- JN: No yeah it's on purpose. I generally like to think about music in terms of color or shades of light. I think that's again kind of going back to rather than necessarily

giving and affect to things... okay despite *Songs of Sorrow*, that's a little maudlin of a title there. But otherwise, I think just talking about things in shades and colors gives more to the imagination interpretation. I mean that's how I think about horn playing too honestly. It's less about dynamic contrast and more about timbral contrasts. I think that's more interesting and I think that's why the most important thing that we can do as horn players is focus on our sound and our ability to shape our sound. And that's why the least interesting horn performances for me are the ones that have no variation. [SIC]

JR: Yep.

JN: Even if they are technically accurate, it's not interesting for me. So yeah I definitely think a lot about those kinds of things. Otherwise, in terms of what comes first, the title, or the piece, I get asked that a lot. It varies. Truthfully Jordan, a lot of my titles come from the piece is written, I ask myself what is the emotion that I either tried to portray or that I'm feeling from the piece, and then let's find a more interesting word to describe that. And you know, thinking about titles being things that are shorter generally and that are pronounceable. Because we have to say titles. So there are lots of words that would not make good titles because they are tricky to say or the sound like other words. So I do think about those things when I'm naming a piece. For some reason I was on a stretch for a long time of writing pieces that started with the letter S. I don't know why. There's a lot of S pieces. [SIC]

JR: Yeah there are.

JN: It gets a little confusing. S S pieces too like *Songs of Sorrow*, *Southern Signs*, *Sacred Secrets*... I don't know what that was about but... [SIC]

JR: Yes, alliteration!

JN: Yeah. It's not a bad thing.

JR: Nope.

JN: And yeah the other thing with titles, I would say light and darkness and colors is one aspect, and the other aspect is kind of the arenitic and astronomical terminology. So because I just think they are interesting words. So I literally just scanned like glossaries and define interesting terms or interesting words. I mean that's where *Specific Impulse*, *Equinox*, *Solstice*, *Penumbra*.. those types of things. That's where all of those come from. That kind of theme. *Zenith Fanfare*.. [SIC]

JR: Yeah.

- JN: That one was actually because the guy that commissioned it was a big astronomer and had his own home telescope set up and stuff so.
- JR: That's interesting. Okay this last question.. well I have two more questions.. This one is more horn and fixed media type stuff. So I know why soundings was written. I know why it sounds the way that it does.
- JN: The question is do you? (Joke). [SIC]
- JR: Do I know!! (Joke) [SIC]
- JR: (continuing question) So with *Saga* I know you essentially wrote this and it's kind of a horn and film score piece, when it came to writing *Visions*... were you specifically thinking "Okay I'm going to write a *Saga* part two" or was it "I want to write a different horn and film piece". [SIC]
- JN: That was the working title.
- JR: It was?
- JN: *Saga 2*. Yep.
- JR: Okay.
- JN: I had to put something as a title to start the project and that's what I initially had.  
JR: Okay sweet. [SIC]
- JN: And actually I can find and I can send to you... if you are interested... kind of the *Saga* inspiration things. [SIC]
- JR: That would be great.
- JN: I might have to search for it for a little bit. But for a couple of people I typed up some stuff and oh here it is.. Okay I'll send you this email later. [SIC]
- JR: Okay!
- JN: You'll hear some direct influence in the final section of *Saga* in terms of the instrumentation, the kind of percussive elements, I ripped that directly from a video game soundtrack that I was playing at the time. [SIC]
- JR: Nice!
- JN: Yeah, yeah!

- JR: Then the last question that I have for today, is there any additional information that you put into the biography section? It's kind of brief little biographical sketch. I am willing to make it as long as you want it to be. [SIC]
- JN: No I think what you have is good. It kind of just establishes like where I started and how I started writing. Just thinking about the questions I'm asked about that kind of stuff, I mean you hit all of those questions in what you wrote. I don't think anyone's going to really, if anything this is the section that they would skip past if they downloaded the dissertation. [SIC]
- JR: Yeah that's kind of what I was thinking too.
- JN: You are doing your due diligence by doing it because it's part of the process.
- JN: I would say mine's fairly streamline. I guess the only other kind of thing that we didn't really talk about was the role that David and Heather Johnson played in things. So you know David Johnson of the American Horn Quartet? [SIC]
- JR: Yeah.
- JN: Alright so I'll back up, lets see, so when I first met Dr. Basler and I brought some music for him, one of the pieces was *Three for Five*. Which is such a dumb title. (Joke) Whatever it is what it is. It's three movements for five players and three, four, five is the sequence of numbers. Wow cool! (Joke) So first of all, he encouraged me to enter that into the IHS (International Horn Society) composition contest that he was coordinating, not judging. So it wasn't like a inside job or anything. He was teaching at David Johnsons' summer Daytona (Florida) horn camp. Which they did for a number of years. So he brought that piece there and they played through it and David and Heather liked it. Then David actually brought it back to the quartet and they played through it and then he reached out and asked if I would write music, some pieces for him and his horn studio in Lugano, Switzerland where he taught. He just retired I think like a year ago or two years ago I think, from teaching in Lugano. So the first horn ensemble pieces I wrote which were *Bells* and *Melee*, those were for him and his group. Then fast forward the next piece later *Jubilee* was also for the Daytona summer festival a year later. So he was someone very early on that you know, liked my music and encouraged stuff. So that's kind of where those pieces came from, where from him asking. You know when you're young and someone like David Johnson asks you to write a piece you're like "YES!" [SIC]
- JR: Yeah I mean that's super cool!
- JN: You know what it was? It was actually, I think it was *Bells* and *Venture Set*, which I never published because I'm kind of on the fence on that as a piece. I don't know, have you heard that one? [SIC]

JR: *Venture Set*?

JN: The octet?

JR: Yeah.

JN: Yeah. Right so I don't know.

JR: I mean it's better than anything I can do so. (Joke) [SIC]

JN: Oh don't sell yourself short! (continuing conversation) So that's kind of where that started and then the other pieces that were related to him were, I think it was, I think it was the sextet. Not *Chorale and Ceremony* that was originally for a friend's wedding, but *Canticle and Flourish*. That was written for his birthday at the request of Heather, his wife, as a surprise gift. [SIC]

JR: Man that's super cool. Yeah I can imagine that would be very encouraging for somebody of that caliber to literally request that you write pieces for them.

JN: Yeah and I mean you know, if you're thinking especially back you know, over ten years ago. I would say in the last ten years there has been a lot of horn ensembles created but still one of the titans is the American Horn Quartet. So when you think of horn ensembles that's who you think of. In terms of composers, Kerry Turner you know? [SIC]

JR: Yeah.

JN: So yeah, to have the degree of separation there and its, it's just how you start making those connections you know, it's so important. I'm sure you can kind of since in *Venture Set* or even some of the really early ensemble pieces, they're Kerry Turner inspired because that's what I was listening to a ton of. Yep that's just Kerry Turner. I don't know what else to do. I'll copy what I think sounds good until I develop what my sound is. [SIC]

End.

Email Correspondence in Reply to March 2, 2021 Interview

JN: "Saga started around March/April of 2017. Paul, after hearing and playing Soundings, wanted something else for horn and fixed media - something filled with drama. He wanted two new pieces for us to do during our Basler/Naigus recitals. So he commissioned Saga from me, and he wrote Journey himself. The goal was to have single movement, sectional pieces that oozed drama and intensity/beauty.

Otherwise he pretty much let me do whatever I wanted. I of course have an affinity towards film music, and a large collection of sound libraries, so I decided to make a piece for film score and horn. Gone are the bleeps and bloops of old horn and tape pieces. In place, more fully orchestrated and lush arrangements.

As for the music itself, I started with the main theme. Do Te Do Re Me Sol Fa Sol... etc. Once I settled on that, I started with the end section. I had recently played a wonderful video game with a score composed by Takeshi Furukawa called The Last Guardian. One track in particular drew me in with the forward motion and intensity:

<https://www.youtube.com/watch?v=EgVHN1KCYoE>

I pulled elements from that for the foundation of the third section of Saga (working title 'battle').

I then worked on the opening of the piece. I wanted to start out with a bang, literally. Of course, the thing that came to my mind was the opening of Jurassic Park by John Williams:

<https://youtu.be/PQwB3ESuWtU>

The piece grew organically from there, and the middle section (my personal favorite) has no overt inspiration besides what I heard in my head."



**APPENDIX B**

## Email Correspondence With Paul Basler

JR: Dr. Basler,

JR: My name is Jordan Redd. I am currently a Doctoral Candidate at the University of Nebraska-Lincoln studying under Alan Mattingly. I am in the middle of writing a performance guide on the unaccompanied horn, solo horn and fixed media, and solo horn and piano pieces by James Naigus. I have been working closely with Dr. Naigus over the past few years (especially the past couple of months) to make this dissertation as accurate as possible.

JR: If it is okay with you, I would like to include a few measures from your work *Triathlon* in my document. I primarily use it to show influence in the way of articulation markings in works by Naigus. I own a copy of the score that I purchased through WaveFront Music and have reached out to them to ask for permission as well.

JR: Let me know what you think!

PB: Hi Jordan! I have absolutely no problem whatsoever! Hope all is well.

**APPENDIX C****Veritas Musica Publishing**  
1314 5<sup>th</sup> St.  
Eldora, IA 50627

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March 12, 2021

Jordan B. Redd  
Graduate Teaching Assistant  
Glenn Korff School of Music  
342 Westbrook Music Building  
Lincoln, NE 68588-0100

Dear Mr. Jordan B. Redd,

This document shall serve as official notification that Jordan B. Redd has permission from Veritas Musica Publishing to use the listed works by James Naigus as part of his dissertation at the University of Nebraska. The works requested are:

*Equinox for horn and piano*  
*Penumbra for horn and piano*  
*Glide for unaccompanied horn*  
*Mirage for unaccompanied horn*  
*Solstice for horn and piano*

Any excerpts or examples of these works are usable for this research document.

Sincerely,

Wayne Lu  
President/Founder  
Veritas Musica Publishing  
641-939-7292  
641-691-5807 (cell)  
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Email Correspondence With Dave Weiner  
WaveFront Music

JR: Dear Dave,

JR: My name is Jordan Redd. I am currently a Doctoral Candidate at the University of Nebraska-Lincoln. I am in the middle of writing a performance guide on the unaccompanied horn, solo horn and fixed media, and solo horn and piano pieces by James Naigus. I have been working closely with Dr. Naigus over the past few years (especially the past couple of months) to make this dissertation as accurate as possible. Dr. Naigus has given me permission to use watermarked scores in my document and has sent me everything that I do not currently own. I have a watermarked score to *Primary Ignition*. I physically own copies of *Episodes and Songs of Sorrow*, so these scores will not be watermarked.

JR: Additionally, I am using a few measures out of Paul Basler's Triathlon to show the connection between the two composer. This is a score that I also already own. If it is okay with you, I would like to include a few measures from your work *Triathlon* in my document. I primarily use it to show influence in the way of articulation markings in works by Naigus. I own a copy of the score that I purchased through WaveFront Music and have reached out to them to ask for permission as well.

JR: I am writing you to ask for permission to use score excerpts from these pieces.

JR: Thank you.

DW: Jordan, sorry for the delay in reply. You have our permission to use score excerpts provided all excerpts are watermarked and acknowledged as "Copyright © 2021 WaveFront Music LLC, St Augustine, FL. All rights reserved." Your permission to use these excerpts is being granted under Fair Use, as defined in US copyright law. Any other use is not permitted. If you require any specific materials that you do not have, please let us know.

DW: Regards,  
David C. Weiner  
Managing Member  
WaveFront Music LLC  
St. Augustine, FL

End.