



**Kerry
TURNER**
(b. 1960)

Complete Works for Horn, Vol. 1

**Kristina Mascher-Turner, Kerry Turner,
Frank Lloyd, Horn**

Lauretta Bloomer, Piano



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|----------|--|--------------|
| 1 | Candles in the Darkness, Op. 86 for horn and piano (2016) * | 6:48 |
| 2 | Couperin Variations, Op. 71 'La Bandoline' for horn and piano (2014) * | 10:45 |
| 3 | Abide With Me, Op. 79 for horn and piano (2018) * | 9:52 |
| 4 | 'Twas a Dark and Stormy Night, Op. 12
Fantasy for horn and piano (1987, rev. 2019) | 7:00 |
| | Sonata for Horn and Piano, Op. 13 (1987, rev. 2019) | 15:22 |
| 5 | I. Allegro | 4:51 |
| 6 | II. Andante | 5:59 |
| 7 | III. Allegro ma non troppo | 4:24 |
| 8 | Chaconne for Three Horns, Op. 26 (1994) * | 6:37 |

Suite for Unaccompanied Horn, Op. 85 (2017) *		7:06
9	I. Prelude	2:17
10	II. Allemande	1:30
11	III. Sarabande	2:01
12	IV. Gigue	1:06

*** WORLD PREMIERE RECORDINGS**

Kristina Mascher-Turner **1 3 5–8**, **Kerry Turner** **2 4 8–12**,
Frank Lloyd **8**, **Horn**
Lauretta Bloomer, Piano **1–7**

Kerry plays a Dürk Ab Aeternum Triple Horn.
Kristina Mascher-Turner plays a Ricco Kühn W393X Triple Horn.

Kerry TURNER (b. 1960)

Complete Works for Horn, Vol. 1

Kerry Turner made his mark on the global music community mainly through his numerous compositions for horn quartet. Indeed, it is mostly due to his activities with the American Horn Quartet, who in its illustrious history performed his music at virtually every concert, that he developed a reputation as a legitimate composer. However, Turner began writing pieces for horn and piano at the same time as his famous horn quartets. His compositional maturity in both genres developed side-by-side over roughly a 30-year period, from 1987 through to 2017. The composer frequently performed these works for horn and piano along with Kristina Mascher-Turner, appearing as the Virtuoso Horn Duo. Since the majority of these pieces had not yet been properly recorded, his music for horn and piano has not enjoyed as much recognition as that of his horn quartets. This is also the case with his pieces for solo horn as well as the work for three horns (the *Suite for Unaccompanied Horn* and *Chaconne* respectively.) The two exceptions to this are *'Twas a Dark and Stormy Night* and *Sonata for Horn and Piano*, which have been recorded before but have undergone alterations and changes since their initial release.

Turner's compositional goal is to paint a picture, thought, or impression as clearly as possible through highly melodic musical language and then to communicate it to the listener and the performer, so that it might appear in their minds as vividly as if it were on a large movie screen.

Kerry Turner has always felt that his works are truly 'born' after they have been properly recorded and made available to the public. After being enthusiastically approached about the realisation of such a project by the Vienna-based recording engineer, Marco Battistella, the composer and his wife, Kristina Mascher-Turner, began to put the wheels into motion. When their pianist, Laretta Bloomer, with whom the duo has performed extensively, agreed to the project, the recording dates were set and the in-depth and detailed work on the music began. Getting the virtuoso hornist Frank Lloyd on board for the *Chaconne* was the final touch. The four musicians met at the Tonstudio Edlmair & Lenz in Vienna from 20 to 23 February 2019. The result of their efforts and artistry is evident in the passionate and virtuoso performances on this album. The intention of this recording is to present an intimate, immediate connection to the raw emotional power of the music.

Candles in the Darkness, Op. 86 (2016)

There is an ancient Chinese proverb which states 'It is better to light a candle than to curse the darkness.' *Candles in the Darkness* began its life as the third movement in Turner's *Symphony No. 1 'The Grail Symphony'* (2007–09). The version on this album (2016) was composed in Vienna for Kristina Mascher-Turner on the occasion of her performance as a featured artist at the 49th International Horn

Symposium in Natal, Brazil, together with pianist Laurretta Bloomer. The piece begins with a simple, unadorned, yet highly melodic theme, representing a person lighting a single candle to chase away the darkness. More candles are lit from this one central flame, and in turn, those candles light others until the darkness is extinguished in radiant light. The effect is one of countless candles surrounding the soloist.

Couperin Variations, Op. 71

'La Bandoline' (2014)

This piece is a theme and variations based on a melody called *La Bandoline* by François Couperin. Couperin was born into one of the best-known musical families of Europe. The four volumes of music for harpsichord, published in Paris, contain over 230 individual pieces, which can be played on solo harpsichord or performed as small chamber works. One of the most popular of these is *La Bandoline*. After numerous sojourns in Paris, Kerry Turner became fascinated by this Baroque composer and desired to eventually compose a piece based on one of Couperin's melodies which would feature the highly embellished ornamentation typical of his works. The opportunity presented itself in 2014, when Mr Andrew Pelletier commissioned Turner to write a new piece for horn and piano which would be featured at the International Horn Society Symposium in London in that same year. The *Goldberg Variations* of J.S. Bach have always held a special place in the composer's heart. Using that magnificent opus as his inspiration, he composed this set of seven variations and

finale. The work was composed in April and May, 2014 in New York City and Luxembourg, and has a duration of approximately nine and a half minutes.

Abide With Me, Op. 79 (2018)

In 1847, Henry F. Lyte wrote the hymn called *Abide With Me*. It was meant to be sung to the famous tune by William Henry Monk called *Eventide*. It was both the poem and the song which provided the inspiration for this work for horn and piano. The composer has often composed pieces based on episodes in his life, most obviously *The Labyrinth*, Op. 32 for large brass ensemble, and *Quarter-After-Four*, Op. 33 for violin, horn and piano. Turner describes himself as being 'religious' or 'spiritual'. He writes this:

'In an ever increasingly secular world, one which mocks and is even insulting to most forms of Christianity, it has become a difficult task to keep one's faith anchored and stable. The drama and turbulence of life are already geared up to destroy any sense of a belief in God, never mind a "larger more beautiful plan" which one day shall theoretically explain it all. Yet somewhere, deep within, this simple melody rings from the very bottom of my soul. Somehow, awakening each morning with the slightest hope that things will turn up, I am greeted by silence and despair. And so I hold on tight to the very last strands of any sort

of “faith”. It isn’t easy being a Christian in today’s world. Perhaps it never was easy. Be that as it may, something, a barely perceptible instinct of hope rings from the depths of my soul. And so I sing “O Lord, abide with me...”.’

Abide With Me, Op. 79 was composed in Chieri, Italy in 2018. It was commissioned and premiered by Ricardo Matosinhos of Portugal.

’Twas a Dark and Stormy Night, Op. 12

(1987, rev. 2019)

’Twas a Dark and Stormy Night was composed in the winter of 1987. Turner’s inspiration came from a book of the same title. It was a compilation of short stories that were entered in a literature competition in England. The only mandatory guideline was that the story must begin with ‘’Twas a dark and stormy night ...’. After that, the world was open for whatever the imagination might bring.

‘I was so excited by the idea, that I decided to basically do the same thing with an equally simple and yet ‘open’ motive. Thus the piece begins with the musical equivalent of “Twas a dark and stormy night ...’. The opening cadenza sets the stage, the harmonic language is introduced, and all at once, the imagination lets loose the adventure within.’

The composer chose to create the piece for horn and organ because he was at the time

presenting quite a number of recitals for that duo. Obviously the search for repertoire was challenging. In composing *’Twas a Dark and Stormy Night* he hoped to fill a major gap, that is, a challenging recital piece for horn and organ that shows off the best loved characteristics of each instrument, and one that is completely different from anything else that might appear on the program.

This work, one of Turner’s earliest, has undergone numerous adaptations since its original, partially incomplete version. There is a setting for two horns and piano (or cathedral organ), two horns and string orchestra and for either solo horn or two horns and wind ensemble. The recording on this album serves as the last and final version of this highly entertaining work.

Sonata for Horn and Piano, Op. 13

(1987, rev. 2019)

The *Sonata for Horn and Piano, Op. 13* (1987, rev. 2019) is the earliest work on this album. It was composed in 1987, around the same time as Turner’s first horn quartet. The first movement is written in a strict neo-classical, sonata allegro form. The second movement is a *passacaglia* in which the theme is stated throughout the movement, yet undergoes various changes and enhancements. Like the third movement of his *Quartet No. 1*, the last movement of this *Sonata* is a toccata, marked *Allegro con brio*. It is highly virtuosic, demanding a well-developed technical facility from both players. The version on this album contains one alteration in the first movement – a key bridge phrase between

sections, as well as a completely new horn part in the final section of the third movement, just before the coda (which has also been changed slightly). These are small but important changes that the composer has always wanted to add to this early composition.

Chaconne for Three Horns, Op. 26 (1994)

With the *Chaconne for Three Horns*, Turner wanted to use a compositional form that was consistent with this style of music – a *passacaglia* or *chaconne* – but at the same time consistent with his own compositional ‘sound’.

‘I have long been fascinated with the famous *Chaconne* from the *Partita No. 2 in D minor* for solo violin by J.S. Bach. In the *Chaconne* there is a rather melancholy theme which drones on throughout the piece. Even though perhaps the theme is not actually being quoted directly, the harmonic and rhythm variations thereof keep it alive. If the listener is constantly reminded of the famous Bach *Chaconne* during the piece, then the composer’s goal is completed. There is a section, namely variation eight, where the *Chaconne* theme is quoted by the three players trilling at various times, but which is accompanied by sounds which are reminiscent of the call of the whales.’

Turner attempted to compose this piece with every possible sound and colour available on the horn. There are ten variations and a finale.

Suite for Unaccompanied Horn, Op. 85 (2017)

As a horn player, composer Kerry Turner has for decades studied and practiced the famous suites for unaccompanied cello by J.S. Bach. He has always found them to be a source of inspiration, both as musical compositions as well as studies for low horn playing. In 2008, Kerry Turner was a member of the jury at the Jeju International Brass festival. The *Prelude* from Bach’s *Cello Suite No. 1* was the required piece in the horn category. This was the original concept behind this piece. Turner decided to compose a work which would be the horn player’s version of the Bach *Cello Suites*. Thus, there are four movements: *Prelude*, *Allemande*, *Sarabande* and *Gigue*. Each movement is true to the original metre and style of the dance it represents. There is also a direct quote from Bach’s *Prelude No. 1* in the first movement. The player is encouraged to study the Bach *Suites* as a reference point. The music retains the typical Turner style, but the performer is requested to combine it with proper Baroque style, as well as to take plenty of freedom with certain passages. The *Suite for Unaccompanied Horn* was composed in Paris on 1 and 2 April 2017. It was commissioned by the Jeju International Brass Competition in South Korea.

Kristina Mascher-Turner

Kristina Mascher-Turner, former principal horn of the Brussels Philharmonic, hails from Albany, Oregon and is based in Luxembourg. She is a graduate of the University of Wisconsin-Madison, where she studied with Douglas Hill, and the Hochschule für Musik Hanns Eisler Berlin under the tutelage of Kurt Palm, and also studied privately with Fergus McWilliam. Early in her career, she was engaged in various orchestras, including the Odense Symfoniorkester (Denmark) and three tours as principal horn with the Gustav Mahler Jugendorchester under Claudio Abbado, Pierre Boulez and Kent Nagano. She joined the world-famous American Horn Quartet in 2009, with whom she has toured and recorded extensively. Mascher-Turner is also a member of the Ni Ensemble of Luxembourg (First Prize winners at the 9th International Competition for Brass Instrument Ensembles in Passau) and with husband Kerry Turner forms the Virtuoso Horn Duo. Mascher-Turner has given masterclasses and performed in over 30 countries on six continents. In 2016, she was elected vice president of the International Horn Society (IHS) and is the editor of the IHS digital newsletter, *Horn and More*. Horn aside, Kristina is co-owner of Phoenix Music Publications and sings with a semi-professional vocal octet.

www.kristinamascher.org



Photo: Steve Eastwood

Frank Lloyd

Frank Lloyd took up the trombone in his school brass band at the age of 13, and at 16 joined the Royal Marines Band Service, subsequently changing his instrument to the French Horn. He left the services in 1975 to embark on a course at the Royal Academy of Music, studying under Ifor James. His first professional post was in 1975 as principal horn with the Scottish National Orchestra. After returning to London in 1979 he took up a post with the Royal Philharmonic Orchestra and subsequently became a member of the Philip Jones Brass Ensemble and the Nash Ensemble. He played for many years as principal horn with the English Chamber Orchestra and was seen regularly recording in the film music studios. In 1997 he was appointed professor for horn at the Folkwang University of the Arts in Essen, Germany where he still teaches. From 2004 to 2006 he was president of the International Horn Society, which was followed by a second term, from 2011 to 2014. He travels extensively as a soloist and chamber musician and his most recent album *No Limits* is a celebration of his musical achievements to date.



Lauretta Bloomer

Lauretta Bloomer studied piano with Yonty Solomon at the Royal College of Music and later in Vienna at the Hochschule für Musik und Darstellende Kunst, with Georg Ebert and Heinz Medjimorec, where she developed her knowledge and love for the music of the Viennese Schools and specialised in chamber music. As a soloist, chamber musician and vocal accompanist, Bloomer has performed throughout Europe, toured the US and more recently appeared in Asia, South America and Australia with the Virtuoso Horn Duo.

Bloomer has been invited as a guest at many international music festivals and has a broad repertoire encompassing all periods and styles. She is equally at home playing on period instruments as performing contemporary music. Recent concerts and recordings include the complete songs of Clara Schumann, *Pierrot Lunaire*, Vaughan Williams' *Piano Quintet*, Mendelssohn's *Piano Sextet* and *Piano Quartets* as well as works by Brett Dean, Kerry Turner, Luciano Berio and George Benjamin. Bloomer is an experienced teacher. Besides her own teaching in Amsterdam, she has given lecture recitals in the UK and across Europe, and has given masterclasses in the US. She is currently on staff as pianist and coach at the Royal Welsh College of Music & Drama.

laurettabloomer.com



Kerry Turner

Kerry Turner began composing at the age of 10 with a *Fugue* for woodwind quintet that won First Prize at the Holloway House of Music Composition Contest, where it was premiered. Between the ages of 10 and 17 he had penned an impressive collection of pieces for concert band and orchestra, including a *Mass in a Fantasy*, the premiere of which he conducted at the age of 17 at St. Joseph's Catholic Church in San Antonio, Texas. Turner was awarded a scholarship to study composition at Baylor University, but made the decision to focus more on the horn after he transferred to the Manhattan School of Music. He did not compose again until he began his involvement with the American Horn Quartet. Following the huge successes of his works for that ensemble, Turner began composing music for horn and piano, as well as horn in combination with other instruments, several of which are included on this recording. Turner's compositional career has skyrocketed over the past several years. His award-winning works for horn in combination with virtually every genre of chamber music continue to be heard around the world. He has been commissioned by many organisations, including Leonard Slatkin and the Detroit Symphony Orchestra, the United States Air Force Heritage of America Band, the Luxembourg Philharmonic, the Meir Rimon Commissioning Assistance Fund of the International Horn Society, and the horn sections of the Houston and Dallas Symphony Orchestras, just to name a few. Regarding his own compositional style, Turner says, 'When the muse comes, it flows like a deep, dark river. Nothing can stop it; not pseudo-intellectualism, or practicality, or technology, or pressure to conform to a certain style, nor the obligation to always find something new. My goal is to paint a musical picture, thought, impression as clearly as possible and then communicate it to the listener and the performer, so that it might appear in their minds as vividly as if it were on a large movie screen.'

www.kerryturner.com/#composer



Photo:
Karlheinz Lamby

Kerry Turner

Kerry Turner made his mark on the global music community through his association with the illustrious American Horn Quartet. Turner's compositional goal is to communicate to the listener a vivid picture through his highly melodic musical language. Many sources provided the inspiration for the works on this album, ranging from the spiritual, to the literary, and even Turner's powerful response to the music of J.S. Bach.



**Kerry
TURNER**
(b. 1960)

Rieco Kühn

Complete Works for Horn, Vol. 1

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Op. 12 Fantasy for horn and piano
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Lauretta Bloomer, Piano 1-7**

A complete track list can be found on p. 2 of the booklet

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