2015


Benjamin Paul Lieser
FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

AN ANALYSIS AND PERFORMER'S GUIDE TO MARK SCHULTZ'S DRAGONS IN THE SKY FOR HORN, PERCUSSION, AND COMPUTER-GENERATED TAPE

By

BENJAMIN PAUL LIESER

A Treatise submitted to the College of Music in partial fulfillment of the requirements for the degree of Doctor of Music

2015

© Benjamin P. Lieser
Benjamin Paul Lieser defended this treatise on October 29, 2015.

The members of the supervisory committee were:

Michelle Stebleton
Professor Directing Treatise

Patrick Dunnigan
University Representative

Alexander Jiménez
Committee Member

The Graduate School has verified and approved the above-named committee members, and certifies that the treatise has been approved in accordance with university requirements.
ACKNOWLEDGMENTS

I would like to thank my doctoral committee members, Professor Michelle Stebleton, Dr. Patrick Dunnigan, and Dr. Alexander Jiménez, for your time, valuable input, and support. Thank you to each of my horn professors, Dr. William Capps, Randy Gardner, and Michelle Stebleton for your constant guidance on my path of education. Thank you to Thomas Bacon and Deidre Artist-Schultz for your willingness to share with me your personal experiences with Mark Schultz. Thank you to Dr. Russell Brown and Dr. Carlos Velez for your invaluable insight into post-tonal music theory. Finally, thank you to my parents and my wife, Kimberly, for constantly encouraging me to remain focused on my goals.
**TABLE OF CONTENTS**

LIST OF FIGURES ..................................................................................................................................... v

ABSTRACT ............................................................................................................................................... viii

1. INTRODUCTION ............................................................................................................................. 1

2. BIOGRAPHICAL NOTES ON MARK SCHULTZ .............................................................................. 4

3. COMPOSITIONAL STYLE OF MARK SCHULTZ ............................................................................... 8

4. ANALYTICAL PROFILE OF *DRAGONS IN THE SKY* ................................................................. 12

5. ANNOTATED BIBLIOGRAPHY OF SCHULTZ’S WORKS FOR HORN ........................................... 29

6. SUMMARY AND CONCLUSION ......................................................................................................... 54

APPENDICES

A. MARK SCHULTZ’S COMPLETE WORKS ....................................................................................... 56

B. DISCOGRAPHY .............................................................................................................................. 57

C. HUMAN SUBJECTS STAFF REVIEW .............................................................................................. 59

D. E-MAIL CORRESPONDENCE WITH MARK SCHULTZ ................................................................. 60

E. TRANSCRIPTION OF INTERVIEW WITH THOMAS BACON ......................................................... 65

F. TRANSCRIPTION OF INTERVIEW WITH DIEDRE ARTIST-SCHULTZ .......................................... 77

G. ADDITIONAL E-MAIL CORRESPONDENCE .................................................................................. 88

H. PERMISSION LETTER FROM JOMAR PRESS .................................................................................. 90

I. MARK SCHULTZ MEMORIAL .......................................................................................................... 91

BIBLIOGRAPHY ..................................................................................................................................... 93

BIOGRAPHICAL SKETCH ...................................................................................................................... 96
LIST OF FIGURES

Figure 3.1 Explanation of horn extended techniques for *Dragons in the Sky* ......................... 9

Figure 4.1 American Standard Octave Designation .................................................................. 16

Figure 4.2 Harmonic illustration of ABA form ....................................................................... 16

Figure 4.3 Three forms of the octatonic mode ........................................................................ 17

Figure 4.4 Tonal areas of *Dragons in the Sky* using the Axis System ................................. 17

Figure 4.5 Diminished 7th chords of the octatonic scale .......................................................... 18

Figure 4.6 Tonal areas of first “A” section ............................................................................... 18

Figure 4.7 Repeated F motive ................................................................................................. 18

Figure 4.8 Percussion, mm. 15-22; 27-29 .............................................................................. 19

Figure 4.9 Horn, mm. 18-25 .................................................................................................. 20

Figure 4.10 Contrary motion of horn and tape mm. 43-55 ...................................................... 20

Figure 4.11 Horn and percussion, mm. 43-55 ................................................................ ........ 21

Figure 4.12 Horn, mm. 60-66, “Dragon Motive” .................................................................. 22

Figure 4.13 *Dragons in the Sky*, m. 55 .................................................................................. 22

Figure 4.14 Horn and tape, mm. 73-74 .................................................................................. 22

Figure 4.15 Tonal areas of the “B” Section ............................................................................ 23

Figure 4.16 Electronic tape, m. 76 .......................................................................................... 24

Figure 4.17 Percussion, m. 89 ............................................................................................... 24

Figure 4.18 Use of pitch class \{0,2,6\} ................................................................................... 24

Figure 4.19 Horn in F, m. 250 ............................................................................................... 25

Figure 4.20 Tonal areas of the returning “A” section ............................................................. 25

Figure 4.21 Use of pitch class \{0,1,6\}, mm. 257-277 .............................................................. 26
Figure 4.22 Horn, mm. 335-340 ...........................................................................................................26
Figure 4.23 Stage set up ....................................................................................................................27
Figure 5.1 Horn extended techniques used in Dragons in the Sky ................................................29
Figure 5.2, bigfeet/fastfeet horn, mm. 143-end ...........................................................................30
Figure 5.3 Stage diagram for A River of Amber and Bronze ............................................................31
Figure 5.4 Voices from Spoon River, mm. 62-65 .........................................................................32
Figure 5.5 Podunk Lake ..................................................................................................................33
Figure 5.6 Pillars of Fire Stage Diagram ........................................................................................34
Figure 5.7 Over your shoulder, don’t smile, m. 1-3 .....................................................................35
Figure 5.8 Over your shoulder, don’t smile, m. 51-54 ..................................................................35
Figure 5.9 Alligator Alley score explanations ..............................................................................36
Figure 5.10 Glowing Embers .........................................................................................................37
Figure 5.11 Echoes Primeval explanations in score .....................................................................38
Figure 5.12 Ashfall, mm.1-3 .............................................................................................................40
Figure 5.13 Ashfall, mm. 352-354 .................................................................................................40
Figure 5.14 Singing out the lips of silence, mm.79-82 ..................................................................41
Figure 5.15 The Melon Patch, mm. 152-153 .................................................................................42
Figure 5.16 Horn 1, Beast Tales, mm. 96-101 ..............................................................................43
Figure 5.17 ‘Raptors motive ............................................................................................................44
Figure 5.18 Horn 2, ‘Raptors, mm. 1-3; mm. 138-150 ..................................................................44
Figure 5.19 I and my Annabel Lee, mm. 1-8 ................................................................................45
Figure 5.20 Sauropods, mm. 1-4 ..................................................................................................46
Figure 5.21 Rainbow horned-dinosaur Anne, mm. 29-31 ..............................................................47
Figure 5.22 *Lights!*, mm. 1-4 .......................................................................................................................48

Figure 5.23 *Prairie Vignettes: Catch*, m. 1-4 ..........................................................................................49

Figure 5.24 *Prairie Vignettes: Me*, mm. 1-4 ..........................................................................................49

Figure 5.25 *With every leaf a miracle*, mm. 1-4 ......................................................................................50

Figure 5.26 *Ring of Fire*, mm. 1-6 .........................................................................................................51

Figure 5.27 *Uneven Ground: Meerkats*, mm. 1-3 ..................................................................................52

Figure 5.28 *Uneven Ground: a chimpanzee interlude*, mm. 31-40 .......................................................53

Figure 5.29 *Uneven Ground: a chimpanzee interlude*, mm. 41-55 .......................................................53
ABSTRACT

The purpose of this study is to analyze *Dragons in the Sky* for horn, percussion and computer-generated tape (1989) by American composer, Mark Schultz (1957-2015). *Dragons in the Sky* won the 1990 International Horn Society Composition Contest, and has subsequently been performed over four hundred times worldwide and recorded on three music labels: Summit Records, Hard Cor Music, and Sunset Music Australia. Because of its popularity, a consortium of horn players commissioned Schultz to orchestrate the work for orchestra (1998) and wind ensemble (1999). Despite its fame, there is little information – published or unpublished – on the composer and his works.

It is the intent of this paper to add to the relatively small body of literature on Mark Schultz and his contributions to the horn repertoire. *Dragons in the Sky* is a completely octatonic work that employs technology, in the form of computer-generated sounds, unique to the large mainframe supercomputers of the 1970’s and 1980’s. Although this paper was not intended as a historical source, the author includes biographical information on the composer. A performer’s guide to *Dragons in the Sky* is included to aid those performing the work. Also, the author has included an annotated bibliography of Schultz’s works for horn and a current discography.
CHAPTER ONE

INTRODUCTION

Mark Shultz (1957-2015) has made a significant contribution to horn literature. He wrote over twenty works featuring the horn, including music for solo horn, two horns, horn and piano, two horns and piano, horn and percussion, and horn ensemble. His music has been programmed consistently and frequently on national and international festivals and conferences, including the International Electronic Music PLUS Festival, the Society for Electro-Acoustic Music in the United States National Convention, the Society of Composers Conference, the International Horn Society International Symposium, and the International Clarinet Association ClarinetFest.¹

In 1990, he won the International Horn Society’s Composition Contest with *Dragons in the Sky*, a work for horn, percussion and computer generated tape. This work was quickly recognized as an “extraordinary addition” to the horn repertoire.² In addition to the works featuring the horn, Mark Schultz has written for concert band, voice, woodwinds, orchestra, and other mixed chamber ensembles.

A number of horn players have recorded Schultz’s works. International horn soloist Thomas Bacon commissioned and recorded many of Schultz’s works. In 1992, he recorded *Dragons in the Sky* and *T. Rex*.³ In 1999, Thomas Bacon together with James Graber, also known

---

as The Golden Horn, recorded *Voices from Spoon River, T. Rex, Sauropods, 'Raptors, Beast Tales, Rainbow horned-dinosaur Anne and I and my Annabel Lee.* Bacon also commissioned Schultz to write *The Melon Patch* for a chamber group specifically formed to premiere and commission new works for winds, voice and piano, Opus 90.

Kent Leslie, Indianapolis hornist, recorded *Dragons in the Sky* in 1998, as well as *With every leaf a miracle,* in 2007. Together with clarinetist, Robert Spring, Thomas Bacon commissioned *Ashfall,* which was later recorded in 2010 along with *Ring of Fire.* In addition, percussionist Gary France made a recording of *Dragons in the Sky* in 1996 and percussionist John R. Beck made a recording of *Ashfall* in 2004. Most recently, Michelle Stebleton and Lisa Bontrager commissioned and recorded *Uneven Ground (a short walk on a Safari).*

The purpose of this treatise is to survey the works for horn written by Mark Schultz, and provide an in-depth analysis of *Dragons in the Sky* for horn, percussion and computer-generated tape. Although not intended to be a historical source, this paper includes biographical information on Mark Schultz obtained from available sources including the JOMAR Press

---


website, compact disc liner notes, and personal communication with the composer, family, or friends, and other musicians who have either commissioned or performed his works extensively.

The author will examine Schultz’s compositional style. Although Schultz has written for instruments other than the horn, this document focuses on how he has written specifically for that instrument. Special attention has been given to the extended techniques that the composer used to obtain his musical gestures. In addition, the author has included an annotated bibliography of Schultz’s complete works featuring the horn. This annotated bibliography contains the title of the work, date of composition, timing of work, range of horn employed, use of horn extended techniques, and any specific information regarding each work.

There are a number of authors who have examined the contributions of a specific composer to horn literature. Many of these documents contain information about the music written for horn by 20th and 21st Century Composers. These authors not only gather biographical information on the composer, but also offer details surrounding the composition of a work or set of works.

The goal of this project is to stimulate increased interest in and enthusiasm for Mark Schultz’s compositions for horn. Specifically, this study will focus on the pieces Schultz wrote for horn, whether for solo horn; horn and piano; two horns; two horns and piano; horn ensemble; or horn in a chamber setting. It will leave open the possibility for future study of Schultz’s woodwind and brass quintets, as well as his large ensemble works, and other instrumental works. The information will serve both professional and amateur horn players as a reference guide for performance and study. The material may also be useful to audience members listening to the composer’s new and unfamiliar works.

---

CHAPTER TWO

BIOGRAPHICAL NOTES ON MARK SCHULTZ

Composer Mark W. Shultz (1957-2015) was born in Seattle, Washington, on June 28, 1957. He received degrees in music composition and music theory from the University of Nebraska at Omaha and the University of Texas at Austin, where he later became Professor of Composition. He was a recipient of the American Society of Composers, Authors and Publishers Standard Music Awards and the International Horn Society’s Composition Contest. He was most recently a free-lance composer and co-editor of JOMAR Press Publishing Company in Austin, Texas. Aside from commissions, Schultz worked with community outreach programs for children with organizations such as the Milwaukee Symphony Orchestra ACE program and the Opus 90 chamber ensemble in Palo Alto to bring his “brand of user-friendly music to schools and other children's concert venues.”

Music had always been a part of his life, although he never intended to become a musician, much less a composer. As a young child, Mark’s parents often heard him singing or vocalizing. He sang with the church choir, and often appeared as a soloist with the choir until adolescence. His first instrument was the piano but, being only seven, he was more interested in playing baseball outside than practicing piano inside.

---

15 Ibid.
16 Mark Schultz, e-mail message to author, June 16, 2014.
17 Ibid.
In secondary school, the music teacher encouraged Mark to play the horn because he had a “good ear.” Mr. Tilton, the music teacher, could whistle the horn part to the young musician and, after one whistling, Schultz had the music internalized. In junior high and high school, he continued to play the horn in band, orchestra and jazz band, but also picked up a few of the other “cooler” brass instruments including trumpet, euphonium and tuba.

As an undergraduate student, Schultz became very interested in jazz/rock fusion. Artists and groups like Herbie Hancock, Miles Davis, Chick Corea, and Weather Report influenced his decision to end his biochemistry and medical studies early. Mark then spent several years in various jobs while playing rock and roll on the side. He sang lead vocals and played rhythm guitar, keyboard, or any other wind instrument that the band needed, including flute, clarinet, trumpet or flugelhorn. Following these “halcyon years,” Mark restarted college as a freshman at the University of Nebraska at Omaha to study music.

At the University of Nebraska at Omaha, Dr. Roger Foltz took an interest in Mark Schultz. Dr. Foltz taught a theory class, and saw something in Mark’s work for class. Foltz asked Mark if he had written anything, and Mark shared with his professor some of the music that he had written for his rock and roll band. Mark had written the arrangements and transcriptions for his band by listening for the chord changes on the recordings of the aforementioned artists. Dr. Foltz introduced Mark to sixteenth- and eighteenth-century counterpoint, and helped Mark begin to express on paper the things that he heard in his inner ear.

\[\text{Ibid.}^{18}\]
\[\text{Ibid.}^{19}\]
\[\text{Ibid.}^{20}\]
\[\text{Ibid.}^{21}\]
After training with Dr. Foltz, Mark completed a degree in music composition and music theory at the University of Nebraska at Omaha in 1982.\textsuperscript{22}

Mark Schultz continued his study of music theory and composition as a graduate student at the University of Texas at Austin. There he completed a Master of Music in Theory in 1985, and a Doctor of Musical Arts in Composition in 1992. He had the opportunity to work with Russell Pinkston, Karl Korte, Donald Grantham, Dan Welcher, and Kent Kennan. From 1997 to 2000, he also served as Professor of Composition at The University of Texas at Austin.

As a composer, Mark Schultz won the 1988 Omaha Symphony Orchestra New Music Competition with his chamber orchestra work, \textit{The Temptation of Saint Anthony}. In 1990, he won the International Horn Society Composition Contest with \textit{Dragons in the Sky}, a work for horn, percussion, and tape. In 1992, Schultz received the ASCAP Rudolf Nissim Award for \textit{The sun, split like spun glass}, a setting of three poems by Marianne Moore for soprano and chamber orchestra. He received a second award from the International Horn Society in 1994 for \textit{Podunk Lake}, a work for amplified solo horn written for Ellen Campbell, who was then the Professor of Horn at the University of Missouri-Kansas City.\textsuperscript{23}

In 1990, he received a grant from the Arts International Fund for a performance of his music at the International Computer Music Association's conference held in Glasgow, Scotland. The Cleveland Chamber Symphony, the Danish Chamber Players, the Florida West Coast Symphony (Sarasota Orchestra), the Memphis Symphony Orchestra, the Omaha Symphony, and the Omaha Chamber Symphony have all featured his works. He has been a guest lecturer at a number of universities, and has appeared as a guest, composer-in-residence, or featured

\footnotesize
\begin{itemize}
\end{itemize}
composer, with new works commissioned and performed for The Sarasota Music Festival, the Fontana Music Festival, the International Clarinet Association and the International Double Reed Society.\textsuperscript{24} The music of Mark Schultz is recorded on Summit Records, Centaur, Hard Cor Music, Sunset Music Australia and MSR Classics.

Along with his colleague Jody Nagel, Mark Schultz created JOMAR Press in 1991 to promote and circulate recently composed concert music. The range of works, including many award winning compositions, varies from chamber music to choral and orchestral music. The catalogue of JOMAR press also includes a variety of electro-acoustic works for solo instruments and computer-generated tape. Since its conception, JOMAR Press has championed the performance of music written by American composers and its contributions to the American culture.\textsuperscript{25} Until recently, Mark Schultz operated JOMAR Press and worked as a freelance composer, publisher and co-editor of JOMAR Press.

On May 12, 2015, Mark Schultz passed away after a weeklong battle to regain consciousness due to heart failure. Memorial services were held in his honor at Calvary Austin Church in Pflugerville, Texas, and Bethany Lutheran Church in Omaha, Nebraska. Appendix I contains the memorial written by Anne Schultz, Mark’s daughter.

\textsuperscript{24} Ibid.

\textsuperscript{25} Ibid.
CHAPTER THREE

COMPOSITIONAL STYLE OF MARK SCHULTZ

Regarding his works for horn, Mark Schultz’s compositional style is somewhat consistent from piece to piece. Large areas of musical gesture were more important than the notes themselves. Typically, he would write the speed into the music. Big notes were intended to go slow and small notes, fast. Schultz felt that musical gesture was “like having to go back to the drawing board constantly because there is no conventional notation to express anything beyond Bach.”

Compositionally, Schultz did not write music grounded in a major or a minor key, nor did he write twelve-tone music. He wrote in a freely tonal style and had a tendency to use modality in his music. He most often used modes associated with jazz: lydian, mixolydian, dorian, and diminished (octatonic), for example. As mentioned in Chapter Two, prior to studying music in college, Schultz was very interested in jazz/rock fusion, which most likely influenced many of his musical ideas.

Almost all of Schultz’s works employ the use of extended techniques for the horn. Mark knew of and used Doug Hill’s book Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers. He began using it as a reference twenty-five years ago and credited the work and the CD of examples it included as instrumental in his ability to

26 Mark Schultz, e-mail message to the author, June 16, 2014.

find notation and verbal explanations to what he was hearing and writing.\textsuperscript{28} Because of the use of extended techniques, the scores often include explanations for the performer. (Figure 3.1) When preparing any of Schultz’s works that use extended horn techniques, it is recommended that the performer reference Professor Hill’s book.

![Notation]

Figure 3.1 Explanation of horn extended techniques for \textit{Dragons in the Sky}

At times, Schultz asks the performer to do more than just play the horn. In \textit{Pillars of Fire}, for example, the performer begins playing a bass drum in the rear of the ensemble. In \textit{A River of Amber and Bronze}, the horn ensemble members also play percussion instruments. Both the clarinet and horn performer play timbales at the opening of \textit{Ring of Fire}. Schultz also asks

\textsuperscript{28} Mark Schultz, e-mail message to the author, June 17, 2014.
performers to become narrators or even actors in Alligator Alley, Voices From Spoon River, and Beast Tales.

Even though many of the works represented in this document appear to have programmatic titles, each work was composed before ever having a title. Mark enjoyed telling stories or putting a story line to his music, often using animals or nature as a vehicle for his musical ideas. The Melon Patch contains the story of a hungry coyote attempting to steal fresh melons, while Alligator Alley is a humorous story of two alligators making their way to Alabama from the Everglades. T-Rex, Sauropods, and ‘Raptors can be considered a set of three works depicting cretaceous creatures.

Literary works even served as a source of inspiration for Mark Schultz. Beast Tales is adapted from Aesop’s Fables, incorporating the actual stories of The Fox and the Grapes, The Crow and The Pitcher, and The Boy who Cried Wolf, to name a few. The Voices from Spoon River is adapted from selected poems of Edgar Lee Masters’ 1915 masterwork The Spoon River Anthology. Schultz also draws inspiration from Walt Whitman’s Memories of President Lincoln for With every leaf a miracle.

Thomas Bacon commissioned many of Mark Schultz’s works for horn. Schultz and Bacon spent many hours on the phone having very animated conversations about the work that Mark was working on and how to best notate elements for the horn. Their friendship began in 1989 when Thomas Bacon heard a copy of Dragons in the Sky for horn, percussion, and tape.

---

29 Mark Schultz, e-mail message to the author, February 1, 2012.
31 Mark Schultz, With every leaf a miracle (Austin, TX: JOMAR Press, 2004).
Mark Schultz had sent the composition to Thomas Bacon in Houston, asking if Tom might consider coming to Austin to premiere the work.

After the premiere, Schultz and Bacon continued to collaborate for more than fifteen years, producing many new works. Through this collaboration, two compositions by Mark Schultz premiered at the Sarasota Music Festival, including *Alligator Alley* and *Pillars of Fire*. Bacon commissioned three works for the Arizona State University Horn Ensemble: *A River of Amber and Bronze*, *Echoes Primeval*, and *Lights!* The collaboration also produced three recordings through Summit Records.

At the end of each composition, Schultz regularly included two elements other than his signature. He included a dedication to a family member or friend of the family, and always completed each work with *Deo Gratias*, or “Thanks be to God.”
CHAPTER FOUR

ANALYTICAL PROFILE OF DRAGONS IN THE SKY

In 1989, Mark Schultz wrote Dragons in the Sky for horn, percussion, and computer-generated tape. Thomas Bacon along with percussionist Richard Brown gave the premiere performance of Dragons on April 29, 1989, on the Electro-Acoustic Recital Series at the University of Texas at Austin,\(^33\) where Mark was a doctoral composition student. In 1990, Schultz’s Dragons won the International Horn Society’s Composition Contest.\(^34\) Since the premiere, Dragons in the Sky has been performed over four hundred times worldwide,\(^35\) and it has been recorded three separate times: in 1992, Thomas Bacon, horn, and Richard Brown, percussion;\(^36\) in 1996, Darryl Poulsen, horn, and Gary France, percussion;\(^37\) and in 1998 Kent Leslie, horn, and Thomas Harvey, percussion.\(^38\)

Dragons in the Sky is the last of three works written for acoustic instruments and computer-generated tape named from J.R.R. Tolkien’s The Silmarillion.\(^39\) The previous two

---


\(^37\) Mark Schultz, Dragons in the Sky, Gary France, percussion, and Darryl Poulsen, horn, Northbridge, Western Australia: Sunset Music SMACD08, 1996.

\(^38\) Mark Schultz, Dragons in the Sky, Kent L. Leslie, horn, and Thomas Harvey, percussion, Indianapolis, IN: Hard Core Music HC001, 1998.

compositions were *Eärendil* (1987), for flute and tape, and *Song of Ulmo* (1988), for cello and tape. The works are an exploration of sound and time manipulation, which “endeavors to capture the essence of live instruments in the performance hall, and high-tech digital sound production.”

Before Schultz settled on *Dragons in the Sky* as the title, he had originally titled the work *Morgoth*. The selection below from *The Silmarillion* describes the great battle of the kingdom of the elves with the evil Morgoth:

> “Then, seeing that his hosts were overthrown and his power dispersed, Morgoth quailed, and he dared not to come forth himself. But he loosed upon his foes the last desperate assault that he had prepared, and out the pits of the Angband there issued the winged dragons, that had not before been seen; and so sudden and ruinous was the onset of that dreadful fleet that the host of the Valar was driven back, for the coming the dragons was with great thunder, and lightning, and tempest of fire.”

Around the time of these compositions, Mark Schultz was studying with Dr. Russell Pinkston, Professor of Composition at the University of Texas at Austin. Pinkston was teaching a computer music language called Music 360, which was designed for the large IBM mainframe computer system. “The music for tape was conceived and realized entirely by using the IBM 3081 super computer and the music synthesis program Music 360.”

---


41 Mark Shultz, e-mail message to composer, February 1, 2012.


digitally produced, sound that is used in the middle section of Dragons in the Sky is the “pizzicato string” sounds.

The musical language was written in FORTRAN, a language developed by Barry Vercoe at Princeton University. According to Dr. Pinkston, “It was a traditional programming language, in which you typed in list of instructions, some of which pertained to creating the electronic ‘instruments’ (or software synthesizers), and some of which pertained to the ‘score’ to be played by those instruments.”

In addition to the computerized sounds, Schultz used extended techniques for the horn in Dragons in the Sky. Performance instructions for the horn techniques are located in the score, along with remarks about specific percussion notation. The extended techniques allow the horn to vary its timbre much like the other two instruments, whether live or electronic. In 1981, Douglas Hill wrote Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers. Mark Schultz referenced this handbook and used a few of the extended technique notations in Dragons in the Sky. Each of these extended techniques that Schultz referenced from Doug Hill’s handbook are represented in Table 4.1 below.

Table 4.1 Schultz’s use of extended horn techniques in Dragons in the Sky

<table>
<thead>
<tr>
<th>Name</th>
<th>Notation</th>
<th>Effect</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. 3/4 stopped horn</td>
<td>$\emptyset$ - $\frac{3}{4}$ stopped</td>
<td>A very covered, distant and muffled quality</td>
<td>Hand position moves to a point where the pitch is lowered 1/2 step</td>
</tr>
</tbody>
</table>


45 Russell Pinkston, e-mail message to the author, July 10, 2015.


47 Mark Schultz, e-mail message to the author, June 17, 2014.
Table 4.1 continued

<table>
<thead>
<tr>
<th>Name</th>
<th>Notation</th>
<th>Effect</th>
<th>Technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. Stopped Horn</td>
<td>+ -- fully stopped</td>
<td>Compressed nasal quality</td>
<td>Cup hand firmly over entire opening of the bell. Performer must transpose down 1/2 step</td>
</tr>
<tr>
<td>3. Flutter Tongue</td>
<td># flutter tongue</td>
<td>Very rapid pulsations of the tone</td>
<td>Curl tongue upward in a relaxed yet firm manner against the roof of the mouth allowing it to “flutter”</td>
</tr>
<tr>
<td>4. Jazz Scoop</td>
<td>-oo (jazz scoop-up)</td>
<td>Sounds like “doo-wah”</td>
<td>Finger the open note and attack from a lower covered pitch</td>
</tr>
<tr>
<td>5. Brass Mute Variations</td>
<td>- and +</td>
<td>“wah-wah” effect with the brass mute quality alternating with a nearly complete muffled sound</td>
<td>Insert mute firmly and alternately work one finger into (+) and out of (o) of the bell end of the mute</td>
</tr>
<tr>
<td>6. Rapid Arbitrary Tonguing with Brass Mute Variations</td>
<td>-</td>
<td>Erratic, rapidly articulated pitches with the alternating brass mute quality creating a moderate pitch bend</td>
<td>Mix rapid single, double, and triple tongue in an irregular manner as appropriate while performing mute variations</td>
</tr>
<tr>
<td>7. Split Tongue Attacks</td>
<td>-</td>
<td>Very short, loud, sudden indiscriminate pitch</td>
<td>Purse lips together in a tight aperture and force out what little air is between the tongue and the aperture approximating the double consonant pt</td>
</tr>
<tr>
<td>8. Half-valve Glissando</td>
<td>-</td>
<td>A choked sound with a smooth sliding across the inner pitches</td>
<td>Play the initial note, engage the valves allowing the smoothest half-valved slide, use more air for projection</td>
</tr>
<tr>
<td>9. Valve Flutter Contour Glissando</td>
<td>-</td>
<td>Rapid glissando following the approximate contour designated in the notation</td>
<td>Rapid, arbitrary fluttering of the valves while slurring to the final pitch within the given time span</td>
</tr>
</tbody>
</table>
For the analysis of *Dragons in the Sky*, all pitches will be discussed in concert pitch using the American Standard Octave Designation, also known as the Scientific Pitch Notation (Figure 4.1)

![Figure 4.1 American Standard Octave Designation](image)

Mark Schultz constructed *Dragons in the Sky* in three large sections, giving it a broad ABA form. The form is emphasized by a return of the opening material in the third section.\(^{48}\) The pitches are organized through the use of the octatonic mode and related pitch class sets. Harmonically, the work appears to have tonal areas with tonic, dominant, and subdominant relationships. Figure 4.2 illustrates the ABA form in regards to their tonal areas and their tonic-dominant-subdominant relationships.

![Figure 4.2 Harmonic illustration of ABA form](image)

The octatonic mode is a symmetrically diminished scale of eight notes, which ascend in alternating intervals of a whole step and a half step. It is also the combination of two diminished seventh chords separated by either a whole step or a half step. There are only three possible forms of this scale until it begins to repeat itself. (Figure 4.3) Primarily, *Dragons in the Sky* seems to use the notes found in the second form of the octatonic mode, but does also borrow

from the third form. In terms of pitch class, the prime form of the octatonic scale is \{0,1,3,4,6,7,9,10\}.

Octatonicism can be found in the works many composers, such as Stravinsky, Messiaen, Bartók, and Scriabin. Messiaen called this the “mode of limited transformation,”\(^{49}\) because there were only three possible forms. Through the study of Bartók’s music, Ernö Lendvai developed the Axis System, which was a system of analysis that explained the tonal substitution of notes related by minor thirds and tri-tones. The intervallic relationship between the notes of a diminished seventh chord is both a minor third and a tri-tone.

Using the Axis System of Tonality, the tonic, dominant and subdominant relationships found in *Dragons in the Sky* are as follows: (Figure 4.4) According to Lendvai, each of these tonal areas can substitute for each other within their given axes.

The two diminished seventh chords of the second form of the octatonic scale are E-G-Bb-Db and F♯-A-C-E♭, and the two diminished seventh chords of the third form are C♯-E-G-B♭ and B-D-F-A♭. (Figure 4.5)

![Figure 4.5 Diminished 7th chords of the octatonic scale](image)

Both the second and third forms of the octatonic scale share a common diminished seventh chord, while the other diminished seventh chords are separated by a half step. Schultz uses the pitches from the opposing chords to create the tonic-dominant relationship, and the pitches of the common chord fulfill the subdominant role.

The first section begins at measure 1 and ends at measure 75. The tonal areas of this opening “A” section are as follows: F-Tonic, F♯-Dominant, D♭ and G-Subdominant. (Figure 4.6)

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>F</td>
<td>D♭</td>
<td>G</td>
<td>F♯</td>
<td>F</td>
</tr>
<tr>
<td>m.1</td>
<td>m.18</td>
<td>m.30</td>
<td>m.43</td>
<td>m.55</td>
</tr>
<tr>
<td>I</td>
<td>IV</td>
<td>-</td>
<td>V</td>
<td>I</td>
</tr>
</tbody>
</table>

(Figure 4.6 Tonal areas of first A section)

The opening statement contains a series of repeated F4’s in sextuplets found in each of the three voices. (Figure 4.7)

![Figure 4.7 Repeated F motive](image)

This motive is unique to the “A” sections and is the most frequently recurring motive throughout the piece. The figure can be found in measures 1-11, 55-57, 60-67, 292, 327, 330, and 333-343. Schultz also uses this motive to establish the rhythmic motor and emphasize F as the tonal center for the entire work.

Further emphasizing the tonal center of F is Schultz’s use of F#. After the introduction of the F4 in the first measure, Schultz combines the F4 of the horn and chimes with the F♯4 of the electronic tape (mm. 2-4). The minor second (m2) relationship between these two notes quickly appears to create tension in the piece, and begins to develop the tonic-dominant relationship. Each time the tonal area returns to F, either an F♯ tonal area or an F♯ precedes it. This can be found in measures 43-55, 60-67, 292-293, 302-305, and 311-343. In measure 8, a third note is introduced: D♭. The D♭ is common between the two forms of the octatonic mode used in this work and helps to establish the subdominant tonal areas. The first three notes that are prominently heard in the work are F, F♯ and D♭. These are also the three prominent tonal areas of the “A” Sections.

The first full statement of the octatonic scale occurs in the percussion part at measure 15. (Figure 4.8) All eight notes of the second form of the octatonic scale are used.

![Figure 4.8 Percussion, mm. 15-22; 27-29](http://www.jomarpress.com/)

Reprinted with Permission

The vibraphone repeats this figure eight times beginning at measure 15, and three additional times beginning at measure 27. This figure is absent in the return of the “A” section.
While the vibraphone is playing the above figure, the horn enters with a motivic statement in the tonal area of D$. This motive is derived from the opening repeated F’s and continues to employ the use of the notes found in the second octatonic scale. This figure is a major component of the “A” sections and helps to define the return of the “A” section. Note that the last two bars of this figure ends with the continued tension between F and F$. (Figure 4.9)

At measure 30, Schultz uses the tonal area of G to somewhat foreshadow the larger “B” section to come. At this point, the rhythmic pulse seems to slow down, the dynamic is softer and the music has a feeling of being cadenza-like or free flowing. Here the tonal area of G is functioning as a tonal substitute for D$. As noted in Figure 4.4, the two tonal areas have a tri-tone relationship.

At measure 43, the tonal area of F returns with contrary motion between the horn and electronic tape. (Figure 4.10)
The contrary motion sets up the return to the tonic of F and the close of the opening “A” section. Also at measure 43, Schultz uses a metered rhythmic accelerando to regain the original sextuplet motor. This occurs in both the ascending horn line and the percussion. (Figure 4.11)

Just before the return of the F tonal area, another rising motive appears, using a metered rhythmic accelerando. Theoretically, dragons are large creatures and would need to build up
speed in order to take flight. It is possible that Schultz wrote this rising motive to represent a
dragon taking flight. (Figure 4.12)

Near the end of the first section, Schultz does two very interesting things. First, he writes
a metered rhythmic ritardando. (Figure 4.13)

Even though the piece maintains the same pulse, Schultz is able to stretch time rhythmically.
Second, he introduces a motive that will be used and developed in the “B” section. (Figure 4.14)
The motive is built using the notes of the octatonic scale in a specific pitch order. The motive contains three groups of three notes with the following pitch classes: {0,1,4}; {0,1,3} and {0,3,7}. In prime form, each group is separated by either a minor third or a tri-tone.

The second section, the “B” section, begins at measure 76 and ends at measure 250. It is the largest section of the piece and contains the majority of the horn extended techniques discussed earlier in this chapter. This section is somewhat through-composed and could be broken into two parts. The “B” section begins in the tonal area of G, and moves through E♭ to D and B. (Figure 4.15)

<table>
<thead>
<tr>
<th></th>
<th>G</th>
<th>E♭</th>
<th>D</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.76</td>
<td>m.118</td>
<td>m.137</td>
<td>m.153</td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>IV</td>
<td>V</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.15 Tonal areas of the B Section

It appears that the composer is using this subdominant tonal area from the “A” section as the tonic area for the “B” section. The motion from a tonic area to a subdominant area, to then a dominant area, before returning to the tonic is consistent with the first section. Also, neither the original tonic tonal area of F, nor the original dominant tonal area of F♭ is used until the return of the “A” section. When the “A” section does return, it begins in the tonal area of D♭ which, as mentioned before, is a tonal substitute for G.

Although the eighth note remains constant, the “B” section begins with a shift in meter from duple to triple. Schultz develops two motivic ideas that are used simultaneously throughout the first part of section “B.” These motivic ideas are initially found in the electronic tape and percussion, but are found in all three voices.
For the electronic tape, there are triplet sixteenth notes on each beat repeating the set \{0,1,4\}. (Figure 4.16)

![Figure 4.16 Electronic tape, m. 76](JOMAR Press, http://www.jomarpress.com Reprinted with Permission)

At measure 89, the octatonic figure from measure 73 returns in the percussion. (Figure 4.17)

![Figure 4.17 Percussion, m. 89](JOMAR Press, http://www.jomarpress.com Reprinted with Permission)

The second part of the “B” section is somewhat unlike any of the previous musical areas. There is a return to a duple meter, but the tempo is much faster. The music alternates between two march-like segments and two free, somewhat unmetered segments. The march-like segments use the pitch class set \{0,3,4,7\}, which is also a subset of the octatonic set. The free segments both begin with the pitch class \{0,2,6\}, which can also be found used in measure 21 of the “A” section. When compared, the pitches used in measure 183-184 and measure 222-223, are in reverse order from the pitches used in measure 21. (Figure 4.18) At measure 243, the motive from measure 21 appears in the horn part in eighth note triplets, rather than sixteenths.

![Figure 4.18 Use of pitch class \{0,2,6\}](m. 21 m. 183-184 m. 222-223)
At measure 250, the horn plays alone. Schultz requires the horn player to perform a combination of extended techniques. (Figure 4.19) Split tongue attacks require the player to use a very tight aperture and force the air out with approximately the double consonant “pt.” Half-valve contour glissandos require the player to depress the valves halfway while playing and follow the contour of the written figure. Open to three-quarters closed hand gliss andos make use of the right hand in the bell moving from open to three-quarters closed to obtain the notated pitches. Valve flutter glissandos involve arbitrary fluttering of the valves while playing the shape of the suggested line.

![Figure 4.19 Horn in F, mm. 250](http://www.jomarpress.com)

JOMAR PRESS, http://www.jomarpress.com
Reprinted with Permission

Measure 251 marks the beginning of the second “A” section with a return to the original tempo and duple meter. The electronic tape re-enters, playing similar chords and electronic sounds from the beginning. After twenty-seven measures of transitional material, there is a clear return of the opening motivic ideas at measure 278. There is also a return of the original tonal areas: F-Tonic, D♭-Subdominant, and F♯-Dominant. (Figure 4.20)

<table>
<thead>
<tr>
<th></th>
<th>D</th>
<th>D♭</th>
<th>F</th>
<th>F♯</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>m.251</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m.278</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m.293</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m.311</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>m.327</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I(v)</td>
<td>IV(i)</td>
<td>I</td>
<td>V</td>
<td>I</td>
<td></td>
</tr>
</tbody>
</table>

Figure 4.20 Tonal areas of the returning A section

From measure 257 to 277, Schultz again uses a metered rhythmic accelerando to generate momentum towards the end of the piece. The note values continue to decrease every six
measures beginning with half-note length notes in the electronic tape down to eighth-note length triplets in the horn part. Schultz uses descending whole-tone movement in both the electronic tape and horn parts. Each three-note group uses the pitch class set \{0,1,6\}. (Figure 4.21)

![Figure 4.21 Use of pitch class \(\{0,1,6\}\), mm. 257-277](image)

At measure 278, the motivic idea from measure 18 returns in a slightly altered form. The motive is slightly longer and the electronic tape echoes the horn. The bass line of the electronic tape and the timpani provide the pulse. The two notes that Schultz uses in the bass and timpani are D♭ and G. Both notes are from the subdominant tonal area and share a tri-tone relationship.

The tonic area of F returns at measure 293. Here, the motivic idea using the octatonic scale, taken from measures 73 and 89, appears. (Figure 4.14 & 4.17) This time the figure is shared by all three voices. In measures 311-327, Schultz revisits the contrary motion between the horn and the electronic tape. Just as before, this begins in the dominant tonal area of F♯ and moves towards the tonic tonal area of F. At measure 322, the rising horn motive employing metered rhythmic accelerando returns as the Dragon seems to again take flight.

From measure 335 to 340, there is one final, rising figure fully employing the use of the first form of the octatonic scale. Schultz spreads out the two diminished seventh chords into an arpeggiated figure. (Figure 4.22) For the horn, the range of this figure is from F♯2 to F5. Following this figure, the piece ends as it began, with a series of repeated sixteenth notes on F.

![Figure 4.22 Horn, mm. 335-340](image)
Schultz’s use of octatonicism is fairly consistent throughout many of his early works. With *Dragons in the Sky*, he uses the octatonic scale as the main pitch class, and selects note groupings and chords based on the subsets of the octatonic scale. He most often uses the note sets: \{0,1,6\}, \{0,1,5\}, \{0,1,4\}, \{0,2,6\}, \{0,3,7\}, \{0,1,3,4,8\} and \{0,1,3,6,9\}. The work is highly organized and Schultz is able to link all the sections through similar material and note groupings. The music alternates between “floating, cadenza-like passages and driving metric surges.” All three instruments, live and electronic, “carry the leading role at different times throughout the piece. Percussion, horn, and tape smoothly move in and out of the musical texture, and also merge to create a timbre that would otherwise be unachievable by a single voice.”51

When performing this work, some experimentation may be needed with the percussion set-up and placement of the horn on stage. Other than requiring excellent mallet technique, the percussion part is not difficult; however, there is a substantial amount of planning needed to perform the part. The percussionist, therefore, may prefer to use a set-up different than what is suggested by Schultz.52 (Figure 4.24)

![Stage Set-up](http://www.jomarpress.com)

Figure 4.24 Stage set up

Reprinted with Permission

---


The starting and stopping of the electronic tape will need to be assisted by a third performer. There is no “click track,” and maintaining the tempo can be difficult to maintain. For the performers, the audio of the tape may be difficult to hear, especially when the horn and percussion are both playing at $fff$. For the International Horn Symposium performance, Tom Bacon chose to wear headphones.
CHAPTER FIVE

ANNOTATED BIBLIOGRAPHY OF SCHULTZ’S WORKS FOR HORN

All works published through JOMAR Press, Austin, Texas, unless otherwise noted. Range of horn is discussed in F, using the American Standard Octave Designation.

Dragons in the Sky

Date of Composition: 1989    Duration: 13 minutes
Instrumentation: Horn, Percussion and Tape    Range: F2-C6
Extended Techniques:
    Stopped horn, three-quarter stopped horn, flutter tongue, jazz-scoop, rapid hand changes with multiple tonguing, rapid irregular tonguing, brass mute variations, split tongue attacks, half-valve glissando, valve flutter glissando

Details:
    Single-movement non-commissioned work. Broad ABA form. Winner of the 1990 International Horn Society Composition Contest. Percussionist plays a wide variety of instruments. In the October 1991 Horn Call, William Scharnberg wrote that it was “guaranteed to keep the audience on the edge of their seats.”
    Dedicated to James Schultz (Mark’s brother). Through commissions, the work was orchestrated for both orchestra (1998) and wind ensemble (1999).

Recording(s):

Figure 5.1 Horn extended techniques used in Dragons in the Sky
Reprinted with Permission

T.Rex

Date of Composition: 1991    Duration: 5 minutes
Instrumentation: Horn and Piano   Range: E3-C#6

Extended Techniques:
Air sounds, stopped horn, vocalization (sing and play), jazz scoop, half-valve glissando, valve flutter glissando, rips, flutter tongue, split tongue attacks

Details:
Commissioned by Thomas Bacon immediately after the success of Dragons in the Sky. Originally titled Dancin’ Dinosaurs.” Two-movement, freely tonal work, segue as one. little feet features slow high horn playing over a piano ostinato. It is based on D# locrian mode. big feet/fast feet is a frenzied toccata employing the use of the octatonic mode and a variety of extended techniques. It was written to be “appealing to a younger audience.” Dedicated to Geoffrey Hiskey (Mark’s nephew, son of sister DeAnn).

Recording(s):
Mark Schultz, Voices from Spoon River, Summit Records, 1999.

---

Figure 5.2 bigfeet/fastfeet horn, mm.143-end.
Reprinted with Permission

54 Ibid.
A River of Amber and Bronze

Date of Composition: November 1992
Duration: 11 minutes
Instrumentation: Horn Ensemble (16 horns)
Range: E2-Bb5

Extended Techniques:
Stopped horn, three-quarter stopped, hand glissando, open-closed-open hand glissando, brass mute variations, rapid irregular tonguing, air only, half-valve glissando, fingernail on the bell, mouthpiece whistle, contrabass bow on bell of horn, vocalization (horn chords), quarter tone scales, valve trills, flutter tongue, valve flutter glissando

Details:
Commissioned by Thomas Bacon and written for the Arizona State University Horn Ensemble. Single-movement work using the octatonic mode. The horn ensemble requires sixteen performers divided into four groups based on performance abilities. “Horns 1-4 are the strongest performers: 1 doubles on Timbale, 2 doubles on Bass Drum, 3 doubles on Brake Drum/Anvil, and 4 doubles on Tom Tom. Horns 5-8 correspond to second horns. Horns 9-12 correspond to third horns. Horns 13-16 are the weakest performers: 13 doubles on Brake Drum/Anvil, 14 doubles on Tom Tom, 15 doubles on Timbale, and 16 doubles on Bass Drum. Horns 13 and 16 require a Contrabass bow.”

A Stage Diagram is included. (Figure 5.3) Dedicated to Anne Schultz (Mark’s daughter).

Figure 5.3 Stage Diagram for A River of Amber and Bronze
Reprinted with Permission

---

Voices from Spoon River

Date of Composition: 1993    Duration: 17 minutes
Instrumentation: Two Horns and Piano    Range: C3-C6

Extended Technique(s):
Quarter tone scales, stopped horn, brass mute variations, plunger mute, flutter tongue, hand glissando, descriptive sounds, vocalization, trills

Details:
Commissioned by The Golden Horn (Thomas Bacon and James Graber), it is a five-movement, “mini-drama” work using the Lydian mode. Through-composed with similar opening and closing material. Both performers serve as narrator and actor. Text adapted from selected poems of Edgar Lee Masters’ Spoon River Anthology. William Scharnberg wrote, “Both parts are very difficult and two hornists with excellent acting ability are required.”

“The poems are a snapshot of small-town America at the turn of the 20th Century where all of the 214 characters (poems) have one thing in common. They’re dead. Buried in the cemetery at Spoon River.”

Dedicated to Elsie and Dewey Magwire (Mark’s grandparents on mother’s side).

Recording(s):
Mark Schultz, Voices from Spoon River, Summit Records, 1999.

Figure 5.4 Voices from Spoon River, m.62-65
Reprinted with Permission

Podunk Lake

Date of Composition: 1993    Duration: 5 minutes
Instrumentation: Amplified Solo Horn    Range: E3-B5

Extended Technique:
Air sounds, definite pitch half-valve notes, hand glissandos, half-valve glissando, pedal point with melody vocalization, rapid irregular tonguing, stopped horn, vowel sound production, variable timbre (buzz tone), three-quarter stopped horn, three-quarter-step hand glissandos

Details:
Commissioned by Ellen and Douglas Campbell for the Fontana Festival in memoriam to Neill Sanders. Composition won Honorable Mention in the 1993 International Horn Society Composition Competition. Lydian mode is found in this composition. Horn player is asked to also stroke a wind chime while playing. Horn and wind chime amplification is recommended. The multiphonic section requires the hornist to sing up to a D#5, which may be too high for most performers. William Scharnberg wrote that it was a “fascinating new work that ought to become standard solo work in our repertoire.”

---

Figure 5.5 Podunk Lake
Reprinted with Permission

---

60 William Scharnberg, “Music and Book Reviews,” The Horn Call 25, no. 2 (February 1995), 68.
**Pillars of Fire**

Date of Composition: February 1994  
Duration: 17 minutes

Instrumentation: Horn and Orchestra  
Range: A#3-B5

Extended Technique(s):  
Variable timbre vocalization, brass mute, stopped horn, flutter tongue

Details:

Commissioned by Thomas Bacon and the Sarasota Music Festival. Single-movement work using the Lydian mode. Premiere performance on June 4, 1994 at the Sarasota Music Festival. Solo horn also plays a large bass drum. Orchestral winds, brass and percussion play tuned 11 oz. soda bottles (mm.5-18 and mm. 375-394). Orchestral strings are asked to sing and use both cellophane gift-wrap and mini bubble wrap (2:1 ratio). In the February 1995 *Horn Call*, Scharnberg writes, “It is quite a blow: a seventeen-minute mega-concerto for horn and orchestra with soaring lines that could have been written for a movie score.”

Dedicated to Julia and Kirk Schultz (Mark’s brother and his wife).

---

Figure 5.6 *Pillars of Fire* Stage Diagram  
Reprinted with Permission

---

61 Ibid.
Over your shoulder, don’t smile

Date of Composition: April 1994              Duration: 6 minutes
Instrumentation: Horn and Piano            Range: F3-B5
Extended Technique:
   Stopped horn, open-to-closed glissando, plunger mute, jazz-scoop, sucked pitch (kissing sounds), flutter tongue

Details:
   Single-movement work. Commissioned by Ellen Campbell in memory of Neill Sanders. William Scharnberg wrote that it was a very accessible work for most performers. Sanders was a British horn player, former principal horn of the London Philharmonic, and former professor of horn at Western Michigan University. Dedicated to Anne Schultz (Mark’s daughter).

Ibid.
Alligator Alley

Date of Composition: May 1994   Duration: 9 minutes

Instrumentation: Two Horns & Piano   Range: F3 – E5

Extended Technique(s):
  Stopped horn, three-quarter stopped horn, flutter tonguing, plunger mute with variations, jazz scoop, air sounds, Doppler effect, bell direction, descriptive sounds, sucked pitch (kissing sounds), muted mouthpiece, grunts, mouthpiece alone (alla harmonica)

Details:
  Commissioned by The Golden Horn (Thomas Bacon and James Graber). Single-movement work. Performers are also narrator/actors. Alligator Alley written with Florida in mind. Premiered at the 1994 Sarasota Music Festival. Dedicated to Tom Bacon and James Graber. Reviewed by William Scharnberg in the The Horn Call.63

Use of Plunger

Horns will perform with a plunger throughout the music, sempre. Use the plunger as indicated, and also AD LIBITUM, adjusting the horn timbre even when not specifically indicated. Experimentation encouraged.

G-open 4/4  G-partially covered  G-fully stopped

---A rapid, arbitrary alternation of plunger open and stopped while flutter tonguing.

---Scoop-up. Finger the open note and attack from a lower covered pitch.

Other Effects with Plunger

---Chiming, "up only" (with, B, G, E, ,...). Move is to step up around the staccato line and then the letters "L" or "D" while flowing out, always with a rapid plunger alternate. Experiment.

---Off-notes and Scoops. Usually velocity tip and tongue on ordinary low notes to produce alligator grunts and snorts. Always with a rapid plunger alternate. Experiment.

---Back and forth. Create air pressure in cheeks and hold with tongue. Then achieve pressure quickly. Donald French. "Scoot" simultaneously with the plunger to a single direction in or out on any given gesture.

---Doppler effect. Pout bell quickly from right to left to produce a subtle pitch/tuning shift. This gesture is performed in conjunction with an actual by and reflected gliss/pitch head downward. Performers will complete gesture (below) by ending up with their heads to the audience.

---Mouthpiece only, like a harmonica. Remove the mouthpiece from horn and play found like a harmonica, holding the plunger in front of mouthpiece with one hand to produce wonderful effect.

Figure 5.9 Alligator Alley score explanations

Reprinted with Permission

Glowing Embers

Date of Composition: December 1994          Duration: 4 minutes

Instrumentation: Horn Alone          Range: D3 – Bb5

Extended Technique:
Air sounds with notated vocalizations, air sounds with inverted mouthpiece, doits, hand glissandos, half-valve glissandos, stopped horn, three-quarter stopped horn, flutter tongue, trills

Details:
Commissioned by hornist, Kristen Ruby, “whose name inspired images of ruby red embers.” Difficult, through-composed, single-movement work. Dedicated to Robert Schultz (Mark’s brother).
William Scharnberg wrote, “Schultz attempts to create the effect of a dying fire, occasionally re-igniting or popping out sparks.”

Figure 5.10 Glowing Embers
Reprinted with Permission

\[\text{\footnotesize 64} \text{William Scharnberg, “Music and Book Reviews,” The Horn Call 26, no. 2 (February 1996), 69.}\]

\[\text{\footnotesize 65} \text{Ibid.}\]
**Echoes Primeval**

Date of Composition: March 1995  
Duration: 11 minutes

Instrumentation: Horn Ensemble (8-16)  
Range: C3 – D6

**Extended Technique:**

Stopped horn, three-quarters stopped horn, open to closed glissando, closed to open glissando, tongued half-valve flutter glissando, air only, brass mute only glissando, fingernails on bell, sucked pitch (kissing sounds), doits, drops, clucking sounds, grunts.

**Details:**

Commissioned by the Arizona State University Horn Studio. Studio members at time of commission: Thomas Bacon, Kevin Calvert, Christopher Cate, Brian Cox, Rebecca Dalton, James Graber, Ryan Heseltine, Kai Hoffman, Lisa Katona, Chris Lux, Traci McClure, Nathan Mitchell, Matt Monroe, Monica and Dale Monroe, Michelle Perry, Chris Pexa, Kristen Ruby, Julie Schleif, Christina Werling and Rebecca Woodward.

Single-movement work, octatonic. Eight stage performers with eight echoing horns. Dedicated to DeAnn and Robert Hiskey (Mark’s sister and her husband).

---

**Figure 5.11 Echoes Primeval explanations in score**

Reprinted with Permission
Ashfall

Date of Composition: May 1995  Duration: 11 minutes
Instrumentation: Horn, Clarinet and 2 Percussion  Range: B1 – B5

Extended Technique:
Stopped horn, three-quarter stopped, vowel sound production, hand glissando, rip, jazz-scoop, air sounds with inverted mouthpiece

Details:
Commissioned by Thomas Bacon and Robert Spring. Freely tonal, use of Lydian mode, broad ABA characterized by the return of opening material. Premiered at the International Clarinet Association ClarinetFest'95, Tempe, AZ. July 12, 1995, by Robert Spring, clarinet; Thomas Bacon, horn; J. B. Smith and Scott Warner, percussion. Both clarinet and horn performers also play timbales. Scharnberg wrote that the “sonic effects are stunning, sometimes wild.”66 Dedicated to Robert and Jeanne Schultz (Mark’s brother and his wife).

In the score, Schultz writes, “The music is a result of my ongoing fascination with our perception of boundless, raw energy as it exists within the framework of time and the natural world. Many years ago, a massive volcanic eruption occurred somewhere in southwestern Idaho. Sweeping across the plains of North America like a gray blizzard, a sudden fall of volcanic ash devastated the landscape surrounding what is now the Ashfall Fossil Beds State Historical Park in my home state of Nebraska. As this great cloud of abrasive dust settled, it entombed thousands of paleo-creatures in poses of ordinary, everyday life, and preserved their impressions in near pristine condition within the ash bed. This is just one small snapshot of boundless, raw energy that occurred in the chronology of our planet that went completely undiscovered and undisturbed by modern people kind until very recently.”67

Recording(s):

66 Ibid.
Figure 5.12 *Ashfall*, mm. 1-3
Reprinted with Permission

Figure 5.13 *Ashfall*, mm. 352-354
Reprinted with Permission
Singing out of the lips of silence

Date of Composition: May 1996
Duration: 8 minutes

Instrumentation: Two Horns and Piano
Range: Gb3-Bb5

Extended Technique:
Air sounds, stopped horn, hand glissandos, trills, vocalization (singing)

Details:
Commissioned by Thomas Bacon. Single-movement work. Freely tonal. Through-composed. Premiered at the 1996 Interlochen Center for the Arts and Grand Teton Music Festivals. Based on the Willa Cather poem, Prairie Spring (from O Pioneers). Reflects the “quiet, stark beauty of the prairie and of the people who work there.” Scharnberg wrote that it was “a challenging and evocative work.” Dedicated to Daniel Schultz (Mark’s nephew, son of Kirk).

Recording(s):
Mark Schultz, Voices from Spoon River, Summit Records, 1999.

Figure 5.14 Singing out the lips of silence, mm. 79-82
Reprinted with Permission


The Melon Patch

Date of Composition: September 1996
Duration: 12 minutes

Instrumentation: Horn, Clarinet, Narrator and Piano
Range: F#3 – C6

Extended Technique:
Trills, air sounds, descriptive sounds, stopped horn, improvisation

Details:
Commissioned by the Opus’90 Ensemble for a performance in Palo Alto, CA. Opus’90 Ensemble is Jerry Kirkbride, clarinet; Lyn Reyna, piano; Donna Bruno, mezzo-soprano; Thomas Bacon, horn. Through-composed. Single-movement work with humorous narration on text describing the life of a coyote. “Coyotes have been known to raid farms and eat produce, like melons, during rainless drought years when other food sources are scarce.” Includes audience participation. William Scharnberg wrote that “this would be an ideal composition to perform for a young person’s concert.” Dedicated to Diedre Artist Schultz (Mark’s Wife).

Figure 5.15 The Melon Patch, mm. 152-153
Reprinted with Permission

**Beast Tales**

Date of Composition: February 1997  
Duration: 16:00

Instrumentation: Two Horns & Piano  
Range: F3 – B#5

Extended Technique(s):  
Stopped horn, hand glissando, half-valve glissando, jazz-scoop, descriptive sounds, wide vibrato, pitch bend, mouthpiece alone

Details:  
Commissioned by The Golden Horn (Thomas Bacon and James Graber). Collection of musical illustrations based on selected Aesop's fables in three movements. Dedicated to Ava Justine Artist (Mark’s mother in-law).

*Out-foxed* is about foxes, *Birdbrains* is about birds, and *Girls & Boys* is about people and their animals. “When Aesop began collecting and writing down his famous fables some 2600 years ago, he called them his *Beast Tales*, because the animals were allowed to suddenly transform, taking on human personalities and characteristics.”

Reviewed in the *The Horn Call* by William Scharnberg.

Recording(s):  

---


‘Raptors

Date of Composition: August 1998  
Duration: 7 minutes

Instrumentation: Two Horns and Piano  
Range: Eb3 – C6

Extended Technique:
   Stopped horn, vocalization, split tongue attacks, hand glissando open to 
   half-stopped, flutter tongue, double tonguing, finger nails on bell, air flutter, buzz 
   tone, wa-wa vibrato

Details:
   Commissioned by The Golden Horn (Thomas Bacon and James Graber). 
   Single-movement work. Freely tonal. Entire work based on a single motive 
   (Figure 5.17) Can be programmed with Sauropods as a pair and with T.Rex and 
   Rainbow horned-dinosar Anne as a dinosaur set. “Raptors were thought to have 
   been elegant, efficient, fleet-footed, pack-hunting killers. They are characterized 
   by a large, sickle-shaped claw on their second toe called a terrible claw, which 
   they would use to slash and rip open their prey before devouring it. 
   Paleontologists believed ‘raptors lived cooperatively and were probably quite 
   vocal.” Reviewed by William Scharnberg in The Horn Call. 
   Dedicated to Marianna Schultz (Mark’s niece – daughter of Kirk).

Recording(s):
   Mark Schultz, Voices from Spoon River, Summit Records, 1999.

Figure 5.17 ‘Raptors motive
Reprinted with Permission

Figure 5.18 Horn 2, ‘Raptors, mm. 1-3; mm. 138-150
Reprinted with Permission

I and my Annabel Lee

Date of Composition: September 1998  Duration: 5 minutes
Instrumentation: Horn and Piano  Range: D#4 – F5

No Extended Technique

Details:
Commissioned by The Golden Horn (Thomas Bacon and James Graber). Single-movement work, freely tonal, ABA form. Written in D mixolydian and Eb dorian modes. Inspired in part by Edgar Allan Poe’s Annabel Lee, and a local tragedy.78 Dedicated to Evelyn Garza and Erik Belanger.

When Anne was in first grade, her teacher, Evelyn Garza, and Erik Belanger, were going to a Halloween party. The vehicle was involved in a head-on collision with a semi-truck. Although Evelyn suffered terrible injuries, she survived, but Erik, her fiancée, did not. Mark Schultz had been thinking of writing a children’s book based on Anne’s Horned Dinosaur Anne, and he was going to have Erik, who was a very good artist, draw some illustrations for this book.79

Recording(s):
Mark Schultz, Voices from Spoon River, Summit Records, 1999.


**Sauropods**

Date of Composition: 1998  
Duration: 5 minutes

Instrumentation: Two Horns and Piano  
Range: G3 – F5

Extended Technique:  
Air sounds

Details:  
Commissioned by The Golden Horn (Thomas Bacon and James Graber). Single-movement work, through-composed. Can be programmed as a pair with *Raptors* or as a dinosaur set with *T.Rex* and *Rainbow horned-dinosaur Anne*. Sauropods were “incredibly large, lumbering, long-necked herbivores”\(^80\) of the Jurassic and Cretaceous time periods. William Scharnberg wrote that the piece was for the “intermediate to advanced hornist.”\(^81\) Dedicated to Lindsay Schultz (Mark’s niece – daughter of Robert).

Recording(s):  

---

Figure 5.20 Sauropods, mm. 1-4  
Reprinted with Permission

---


Rainbow horned-dinosaur Anne

Date of Composition: 1998  
Duration: 4 minutes

Instrumentation: Soprano, Two Horns and Piano  
Range: B3 – F#5

Extended Technique:  
Muted horn (straight or brass), improvisation

Details:  
Commissioned by The Golden Horn (Thomas Bacon and James Graber). Single-movement work, freely tonal, with a jazzy, swing feel. Based on the imagination of Mark’s daughter, Anne. Reviewed by William Scharnberg in The Horn Call. Dedicated to Anne’s Grandparents (Jake and Justine Artist; Shirley and Loyd Schultz).

“As paleo-critters go, a Rainbow horned-dinosaur Anne is an unusual hodgepodge of many dinosaur traits, but it is distinguished especially by its ornately brilliant, multi-colored skin. They are endowed with magical powers and serve as the quixotic protectors of other, less-fortunate dinosaurs. They can fly, swim underwater, run very fast and have a single, unicorn-like horn sticking out of the top of their heads (and, of course, a spiked tail).”

Recording(s):  

Figure 5.21 Rainbow horned-dinosaur Anne, mm. 29-31  
Reprinted with Permission

---


Lights!

Date of Composition: February 2003  Duration: 9 minutes

Instrumentation: Solo Horn, Horn Choir and Piano


Extended Technique(s):

Stopped horn, flutter tongue, rapid hand changes with multiple tonguing, hand glissando, muted horn, clap and stomp, improvisation

Details:

Commissioned by Thomas Bacon. A single-movement work based on the 19th-century spiritual song, This Little Light of Mine. Four-part horn ensemble, doubling for eight recommended. “The music is dedicated to the notion that each of us carries deep within some small ember of truth that entreats us to fan it to flame.” The audience is invited and encouraged to join in the chorus. Dedicated to Mercedes Schultz (Niece – daughter of James).

Figure 5.22 Lights!, mm. 1-4

Reprinted with Permission

**Prairie Vignettes**

Date of Composition: May 2004  
Duration: 5 minutes

Instrumentation: Two Horns  
Range: F#3 – G5

No Extended Techniques

Details:


Figure 5.23 *Prairie Vignettes: Catch*, m. 1-4  
Reprinted with Permission

Figure 5.24 *Prairie Vignettes: Me*, mm. 1-4  
Reprinted with Permission
With every leaf a miracle

Date of Composition: July 2004  Duration: 11 minutes

Instrumentation: Horn, Violin,  Range: E3 – D5
Percussion and Piano

Extended Technique:
Stopped horn, hand glissando

Details:
Commissioned by Kent Leslie, Bill Bernatis, Bruce Heim, Patrick Hughes, Brian Kilp, Eldon Matlick, William Scharnberg and Jeffrey Snedeker. Single-movement work, Freely tonal. Composed as an optimistic response to the tragic events of September 11, 2001, and inspired by the poem When Lilacs Last in the Door-yard Bloom’d, from Memories of President Lincoln by Walt Whitman. Jeff Snedeker writes, “The piece could be handled well by advanced college students.” Dedicated to Kent Leslie.

“In the poem, Whitman laments the loss of Abraham Lincoln, and implies the passing of our country’s hope and innocence during the Civil War. He describes plucking a sprig from a lilac bush to lay upon Lincoln’s coffin. ‘With every leaf a miracle,’ Whitman writes of his lilac bush.”

Recording:

85 Jeffrey Snedeker, “Music and Book Reviews,” The Horn Call 38, no. 1 (October 2007), 85-86.

**Ring of Fire**

Date of Composition: 2004  
Duration: 6.5 minutes

Instrumentation: Horn, Clarinet,  
Percussion and Piano  
Range: Bb2 – Bb5

Extended Technique:  
Stopped horn

Details:  
Singlemovement work. Commissioned by Robert Spring and Thomas Bacon. Clarinet performer also plays guiro; horn performer also plays vibraslap; pianist also plays glass wind chimes. Written as a companion work for *Ashfall*. “The title refers to the volcanism that results from the movement of tectonic plates approximately surrounding the Pacific Ocean thus resulting in the destructive volcanoes and especially the tsunamis that frequent this part of the globe.” Dedicated to Max and Dale Magwire (Mark’s uncles).

Recording(s):  

Figure 5.26 *Ring of Fire*, mm. 1-6  
Reprinted with Permission

51
Uneven Ground: a short walk on Safari

Date of composition: 2012
Duration: 13 minutes

Instrumentation: 2 Horns and Piano
Range: E3 – B5

Extended Technique:
Horn: stopped horn, fingernails on bell, mouthpiece whack, animal sounds/growl, flutter tongue, rip, muted horn, hand glissando, sucked pitch (kissing sound), descriptive sounds (raspberry and cheek buzz), air sounds
Piano: knock on wood of piano, prepared piano with 12in. ruler

Details:
Commissioned by MirrorImage (Lisa Bontrager and Michelle Stebleton)

Recording:

Figure 5.27 Uneven Ground: Meerkats, mm.1-3
Reprinted with Permission
Figure 5.28 Uneven Ground: a chimpanzee interlude, mm. 31-40
Reprinted with Permission

Figure 5.29 Uneven Ground: a chimpanzee interlude, mm. 41-55
Reprinted with Permission
CHAPTER SIX

SUMMARY AND CONCLUSION

Mark Schultz made a significant contribution to the horn repertoire with *Dragons in the Sky* for horn, percussion, and computer-generated tape. It is a unique and programmable work that will continue to hold its place in the horn repertoire. The piece is challenging, but can be performed by an advanced college student or professional. Because of the popularity of *Dragons in the Sky*, it has been performed over four hundred times worldwide and is also available in an orchestral and wind ensemble versions.

Including *Dragons in the Sky*, Schultz wrote twenty-three compositions for horn in various ensemble settings. Of these compositions, Thomas Bacon commissioned sixteen of the new works for horn. Following their initial collaboration in 1989, Schultz and Bacon spent many hours on the phone having animated discussions of how best to write for the horn. Through their friendship and collaboration, a sizable collection of works was written over the span of about twenty years.

Schultz almost always employed extended techniques for the horn. Many of his works include stopped horn, hand glissandos, and flutter tongue, but he also explored the use of vocalizations, quarter tones, valve flutter effects, and non-pitched sounds. Each technique that he used was selected intentionally to tell a story through the music.

Family was also very important to Mark. Being a freelance composer allowed him to spend time at home with his daughter, Anne. When she was young they would spend hours outside going on science expeditions and digging for fossil bones. Mark had a love for music,
science and history, which he shared with his daughter and continues to share with us through his music. Working from home also allowed him to volunteer at the local K-8 school or take the time away from composing to care for family.

On May 12, 2015, Mark Schultz unexpectedly passed away. His daughter Anne wrote, “Mark loved all aspects of music, science, history and the arts, and shared that passion as a volunteer K-8 science and music instructor at St. Francis School in Austin for the past eleven years. He volunteered as a greeter at Calvary Austin Church in Pflugerville, Texas. He was a voracious reader of history, science fiction and fantasy, fiction, poetry and politics. He became an avid stamp collector and was a prominent member of the Plate Number Coil Collectors Club (PNC3). He had been researching and writing a series of articles for the *Coil Line*, the monthly journal of the specialty study society in philately which studies coils. He was a family man, chef, gardener, fly-fisherman and loved soccer and football.”87

---

APPENDIX A

MARK SCHULTZ’S COMPLETE WORKS

Wind Quintet in Two Movements (1980)
The vast expanse (1987)
Eärendil (1987)
Song of Ulmo (1988)
The Temptation of Saint Anthony (1988)
Dragons in the Sky (1989)
In My Vision (1990)

T.Rex (1990)
The Sun Split like Spun Glass (1992)
A River of Amber and Bronze (1992)
Voices from Spoon River (1993)
Podunk Lake (1993)
Pillars of Fire (1994)
Over your shoulder, don’t smile (1994)
Alligator Alley (1994)
Glowing Embers (1994)
Echoes Primeval (1995)
Ashfall (1995)
Dark Matter(s) (1996)
Singing out the lips of silence (1996)
The Melon Patch (1996)
Beast Tales (1997)
But that’s not important now (1998)
‘Raptors’ (1998)
I and my Annabel Lee (1998)
Rainbow horned-dinosaur Anne (1998)
Sauropods (1998)
The Monster’s Lair (2000)
Flaming like the Wild Roses (2000)

The Monster’s Lair (2002)
Prairie Vignettes (2004)
With every leaf a miracle (2004)
Ring of Fire (2004)
Uneven Ground: a short walk on a Safari (2012)

Woodwind Quintet
Flute, Cello and Piano
Flute and Tape
Cello and Tape
Chamber Orchestra
Horn, Percussion and Tape
Soprano, Oboe, Clarinet, Horn, Bassoon and Piano
Horn and Piano (rev. 1999)
Soprano and Orchestra
Horn Choir
Two Hornist/Actors and Piano (rev. 1999)
Amplified Solo Horn
Horn and Orchestra
Horn and Piano
Two Hornist/Actors and Piano
Horn Alone
Horn Choir
Horn, Clarinet and 2 Percussion
Brass Quintet
Two Horns and Piano (rev. 1999)
Horn, Clarinet, Narrator and Piano
Two Hornist/Actors and Piano (rev. 1999)
Woodwind Quintet
Two Horns and Piano
Horn and Piano
Two Horns, Soprano and Piano
Two Horns and Piano
Orchestral and Wind Ensemble Versions
Clarinet and Piano
Flute, Clarinet, Trumpet, Bassoon, 2 Violins, Viola, Cello, Piano, and Harp
Clarinet and Wind Ensemble
Solo Horn, Horn Ensemble and Piano
Clarinet and Piano
Two Horns
Horn, Violin, Percussion and Piano
Horn, Clarinet, Percussion and Piano
2 Horns and Piano
APPENDIX B

DISCOGRAPHY


*Dragons in the Sky*
- Thomas Bacon, horn
- Richard Brown, percussion

*T-Rex*
- Thomas Bacon, horn
- Brian Connelly, piano


*Ashfall*
- John Beck & Wiley Sikes, percussion
- Lynn H. Beck, horn
- Kelly Burke, clarinet


*Dragons in the Sky*
- Darryl Poulsen, horn
- Gary France, percussion


*Dragons in the Sky*
- Kent Leslie, horn
- Thomas Harvey, percussion


*With every leaf a miracle*
- Kent Leslie, horn
- Davis Brooks, violin
- Thomas Harvey, percussion
- Amanda Hopson, piano


*Voices from Spoon River*
*T-Rex*
*Sauropods*
*Raptors*
*Singing out the lips of silence*
Beast Tales
I and my Annabel Lee
Rainbow-horned dinosaur Anne
    Thomas Bacon & James Graber, horns
    Philip Moll, piano

Ashfall
    Robert Spring, Clarinet
    Thomas Bacon, horn
    JB Smith & Ellon Simon, percussion

Ring of Fire
    Robert Spring, Clarinet
    Thomas Bacon, horn
    Ellon Smith, percussion
    Andrew Campbell, piano

Uneven Ground (A short walk on Safari)
    Michelle Stebleton, horn
    Lisa Bontrager, horn
    Tomoko Kanamaru, piano
HUMAN SUBJECTS STAFF REVIEW

From: Human Subjects
Subject: Human Subjects Staff Review
Date: January 24, 2013 at 9:48 AM
To: bpl08@my.fsu.edu

Human Subjects Application - For Full IRB and Expedited Exempt Review

PI Name: Benjamin Paul Lieser
Project Title: The compositional contributions of Mark Schultz to the repertoire of the French Horn

HSC Number: 2013.9916

Your application has been received by our office. Upon review, it has been determined that your protocol is an oral history, which in general, does not fit the definition of "research" pursuant to the federal regulations governing the protection of research subjects. Please be mindful that there may be other requirements such as releases, copyright issues, etc. that may impact your oral history endeavor, but are beyond the purview of this office.
E-MAIL CORRESPONDENCE WITH MARK SCHULTZ

January 31, 2012

Benjamin Lieser: I wanted to ask you if anyone is planning to write a dissertation or treatise on you and your contributions to the horn repertoire. If not, I would like to do this.

Mark Schultz: Goodness...are you sure there's enough meat on the bone to write a treatise...? It seems as though somebody contacts me every other year because they are writing a paper about one work or another, but to my knowledge, no one has tackled Schultz horn music as a whole. How humbling (and I truly mean that). If you ever get there, ask away, and I'll try to help if I can. (But realize, all composers are “doofuses,” and in offering help, I could only really offer (pragmatically speaking) to hinder research in any academic sense, since who knows what off point direction I might suggest to you.

February 1, 2012

BL: Hello Mark, I began thinking about this project as I was looking at past winners of the International Horn Society's composition contest. As I was looking through your site, I noticed that "Dragons in the Sky" had moved from its original form into even more of a concert work for larger audiences, outside of a recital format. Thomas Bacon has many of your works listed on his website as well, and believe it or not, in the realm of new works for horn, your works have been reviewed most often in the horn society's Horn Call. I am looking forward to talking with Mr. Bacon and hopefully other horn players who have performed your works.

One thing that I find fascinating is the titles you have given to many of your horn works. They seem to reference reptiles of some sort, be it dinosaurs, dragons or alligators. I would definitely like to know more about that association. I look forward to this. – Ben.

MS: Again I am humbled...I don't much read any press on myself, so I had no idea (other than interviews, and they always get those wrong) that anyone had anything much to ay about me. One of my favorites, and I don't remember who, said something like, "...the foremost living composer of horn music in the world...." I mean, come on (sheesh)...surely there are better choices than moi. You kinda stop collecting clippings when the hyperbole gets out of hand. Besides, I write lots of music other than for horns!

So, you want to know about lizards, do you? Okay, here's the skinny: Dragons was titled Morgoth (or some such) in my manuscript, but that didn't ring. Since I am a Tolkien fan and had recently re-read Silmarillion, Morgoth's Dragons seems to sound better. T.Rex was dedicated to my very-young nephew who was an avid dinosaur neophyte (music originally named Dancin' Dinosaurs, Tom Bacon didn't care for that, so we re-named T.Rex for the Dragons CD). This is all pre-Jurassic Park movie. Tom had also wanted additional pieces for our next CD project
Voices from Spoon River) so I added Sauropods &Isa Raptors to T.Rex. Alligator Alley came about from a two year stint as composer-in-residence at the Sarasota Festival in the 90's. I wanted something topical and you guys got alligators down there (on the road!) and Tom & James do a great waddle. Also, for Voices CD, I had, by that time, a daughter of my own who was a dinosaur savant, and in addition to regurgitating multi-syllabic, latic nomenclature for every dinosaur known to mankind, she also had invented an imaginary super dinosaur of her own, a rainbow horned-dinosaur. Notice that there are no lizards in Beast Tales, by the way. Ashfall is sorta based on Paleozoic (literary) ideas, but idea for the title simply came based on my home state (Nebraska, where there are the Ashfall State Fossil Beds). All serendipity in my book where title are concerned....

Additionally, most of the titles I come up with are from the literature (obviously Tolkien is a favorite, but I've also used Frank Herbert, Walt Whitman & Willa Cather to name a few, each one on more than one occasion). I never add a title until after the music is completed, so truthfully, the music is abstract (as it should be) and then I write a story afterward just because I like to write stories.....(oops, outed)-Mark

June 14, 2014

BL: Mark,  
Could I get permission from you to reproduce portions of your works to be used as examples in my treatise?

I also need to be able to obtain these remaining copies of your works for review for my treatise: Ashfall, Prairie Vignettes, With every leaf a miracle, Ring of Fire, Lights, Alligator Alley, A River of Amber and Bronze, Echoes Primeval, Glowing Embers, The Melon Patch, Over your shoulder, Podunk Lake, and Pillars of fire

Thanks, Ben

MS: Let me see what I have laying around. I generally only print as orders arise anymore. This means there may or may not be pristine newbies in the files. May I send scores that have been used (probably by me in preparation of some concert)? They may be dog-eared or have pencil markings in them and would be gathered up from the mess I refer to as my office. You just send them back when you’re through with them and that way we trade what will probably be a little bit of postage. –Mark

June 16, 2014

BL: How did you come to study music? What was your beginning?

MS: Always been musically inclined from small (my parents report: always singing or vocalizing. Music was and is simply there in my life (as in never turned off or turned down) although it was never my intent to become a musician or worse yet a composer! Absolutely the last thing, had you asked me at 18. Hence, I've always been catching up with my musical literacy
because I didn’t take it seriously, I never studied in earnest, in my teens and early 20’s.)  

Sang as soloist in church choir at 8-years-old (oh, how I hated that!) and continued on until my voice broke (tweens?). First instrument was piano at 7. Never practiced, wanted to be outside playing baseball (anything other than practicing!) Didn’t practice it all the way to 15.  

Mom got me measured for instrument in secondary school. My brother Kirk got the trombone (taller & long arms) & Mr. Tilton gave me the horn because I had good ears (a curse I continue with until today). Hated practice, didn’t practice, and he had me sit up next to him as he conducted the orchestra (at the podium) so he could keep an eye on figitty me. He would whistle the horn part to me and although I could read a little, I had the music internalized after one whistling and it was off to the races learning fingerings or lipping it.  

Junior & high school band, orchestra & jazz band where I continued horn, but picked up and played bass trumpet, euphonium, trumpet & tuba as needed. Actually I put the horn down in sophomore year HS and went with the cooler instruments (above). Never picked it up since (well, except for hose-horn demonstrations for giggles).  

BL: What musical interests did you pursue prior to undergraduate study?  

MS: I was a rocker. Picked up guitar and learned as undergrad. (I was a biochemistry major prior to restarting undergrad. in music.) Anyway, in to school in science for a couple years, out of school for a couple of years screwing around at various jobs and playing r-n-r, then back into another school to actually study music. Halcyon years, those. Sang lead vocals, keyboard & rhythm guitar, but also played any wind instrument required (including flute, clarinet, trumpet & flugelhorn). Mind you, I never said I was any good at any of these instruments but I did perform on them all. Very much was into fusion or cross-over jazz/rock. Think Herbie Hancock/Headhunters, Miles Davis, Emerson, Lake & Palmer, Chick Corea, Weather Report, Brian Auger, etc., but we played everything/anything.  

BL: Did you pursue other interests outside of music?  

MS: Like I said, I was always (and still am) interested in the sciences. I still volunteer my time each year as sub teacher to my daughter’s secondary and middle school science classes. (I am alternately ‘fish guy’ or ‘squid man’, the kids remember, because I have done the dissections for about 10 years now. My daughter, who is a remarkable pianist with my ears, will graduate university with a degree in Entomology next fall, a thing that makes me quite proud! She’s off collecting dung beetles for a research grant this afternoon (at school).  

BL: Who were your music teachers/mentors? Where?  

MS: I blame Dr. Roger Foltz as having gotten me started down the road as a composer. He grabbed me out of a theory class at University of Nebraska at Omaha that I was taking when I was rocking it and asked me if I had written anything. He had seen some of the exercises we were doing in class and saw something I didn't, I suppose. I brought in some tunes I had written for the band and he thought there was something there…. frightening when you think about it.
Roger was the one who trained me and then got me into Un. of Texas (his alma mater), where I worked with Russell Pinkston, Karl Korte, Don Grantham, Dan Welcher, and a wealth of crackerjack theorists. Also studied with Kent Kennan for that first summer in Texas in 1983. These guys were all a big part of the puzzle of putting together what you see of me musically.

BL: How did you discover your talent for composition?

MS: Who knows? I did all of the arranging/transcribing for the (rock) band, most of the time by listening to LPs for chord progressions. Remember?...ears? Started writing songs for the band on the piano or guitar. Roger started me on 16th & 18th Century counterpoint, which fascinated me. My biggest problem early on was not knowing how to express on paper what was so simply evident between my ears. Once I started to learn how to express on paper those things I was hearing in my inner ear, it started to get a little easier. But you’ll notice that I tend not to be such a note-pusher as some composers are, opting for sometimes large areas of musical gesture. Musical gesture is like having to go back to the drawing board constantly because there is no conventional notation to express anything beyond Bach, right?

BL: What work helped you achieve your first compositional recognition?

MS: Eäredil (flute & computer-generated tape) started to get played around quite a bit after 1987, followed by my (prize winning) chamber orchestra work The Temptation of St. Anthony (1988). These are two I consider to be really-hitting-your-stride compositions. And then there was Dragons and The sun, split like spun glass in '90 & ’91 and I had seriously hit national/international notice.

BL: What are you currently doing? Teaching, composing, etc.

MS: Essentially I am the nuts & bolts of day-to-day JOMAR Press inner workings and I also work on commission when people ask. Don’t plan going back into the classroom except as guest speaker for events and venues, thank you.

BL: Do you have other outside interests that you feel comfortable mentioning?

MS: I volunteer at our church (various & sundry activities), am a dirt-under-my-fingernails-as-I-type gardener, and I am a noteworthy (and published) philatelist specializing in plate number coils.

June 17, 2014

MS: Ben!
Did I ever encourage you to go find Doug Hill’s Extended Techniques for the Horn book? I began using it as a reference 25 years ago and credit the work, and the CD of examples that it comes with, as instrumental in my ability to find notation and verbal explanations to what I was hearing/writing. He even asked me to write my thoughts at the beginning of the book when it came out in its definitive version.–Mark
PS-I got scores together today and plan to post tomorrow. What a mess… Some of these ‘shelf’ copies are from recording sessions or premieres, so don’t bend them up any more than they already are. (That was a joke…some of what I am sending you is in sorry shape indeed.)
APPENDIX E

TRANSCRIPTION OF INTERVIEW WITH THOMAS BACON

July 3, 2015

Benjamin Lieser: Okay, I'm back.

Thomas Bacon: Are we recording now?

BL: Yes, we are recording now.

TB: Good. I've got you on speakerphone. Can you still hear me all right?

BL: It sounds fine to me.

TB: Okay, good. Next question is you asked when or how did I meet Mark? How did the relationship begin? Do you have the CD called Voices From Spoon River?

BL: Yes, I do.

TB: In that it tells ... It doesn't say this is the first time that I met Mark, but it does describe it, so let me read to you the program notes from Voices From Spoon River. This is the first time I met Mark. "One afternoon in Houston in the spring of 1989, hornist Thomas Bacon’s agent called him in from another room by saying, 'You've got to come listen to this!' Composer Mark Schultz had sent Bacon a copy of his recently completed Dragons in the Sky for horn, percussion, and tape asking if he might consider coming over to Austin to premiere the music at The University of Texas. The answer was an immediate 'yes' and the performance just one month later was enthusiastically received."

That was my first acquaintance with Mark Schultz, was his sending my out of the blue this tape and recording. I don't think it would have been a CD. Well, it might've been a CD at that time. Anyway, it was a recording of Dragons in the Sky. I think it was just the take part, not the horn part. I just fell in love with the music. It was so far out. It was like nothing I'd ever heard before, and I wanted to be part of that. A month after I listened to that tape I was in Austin performing the piece, and then pretty much right after that we decided, "Yeah, we're going to record this. People have to hear this piece." That's how it began. How I met him was just that simple. He sent me a tape and I went to play his piece.

BL: Was this when he was still teaching at University of Texas?

TB: He must've been. I guess he had finished his doctorate at that point, but he was definitely affiliated with the University of Texas in some way. I can't remember if he was teaching full-
time then or part-time or if he was still working on his doctorate. You might have better research on some of these questions than I actually have. Hopefully you do. You should. If you're really writing a book about Mark, which that's what a treatise is, you need to have a lot of knowledge that I don't have, in fact.

BL: I tried to contact a couple of his professors from that time that he was at UT Austin, and it's been quite a number of years so a lot of them had sort of lost contact with him.

TB: Oh, yeah, that's understanding, even though he lived in the same city, they were traveling in the same circles. Did you talk to Dan Welcher?

BL: Dan Welcher? No, I have not.

TB: I believe Dan is still affiliated with the University of Texas. Welcher, W-E-L-C-H-E-R. First name is Dan or Daniel. He's quite a composer. He's had pieces played all over the world, too. I don't know that Dan and Mark were terribly close, but I know that they knew each other pretty well. Another one is Donald Grantham. Does this name ring a bell?

BL: Yes.

TB: Did you talk to him?

BL: I remember sending him an e-mail, but I haven't heard back from him yet. I've gone into his website, but I have not heard back from him.

TB: He might be a good one as well. I don't know if he was a teacher of Mark. I don't even know if he's still on the faculty there. He might be retired now. I also commissioned him to write a piece for me about the same time that I asked Mark to write the first Dinosaur piece, which turned out to be called T. Rex eventually. Grantham wrote a fabulous piece called Slobberin' Goblin. Not that you'd be interested in that for this project, but it was that connection through Mark that I also commissioned Don Grantham to write a piece. This is one of the children's project pieces. I don't know if you studied the program notes of, again, the Voices From Spoon River CD. It talks about that. It was this project to produce a CD for children. It never came to fruition, but it was all about writing music that is accessible to people of all ages but especially aimed at children, but with enough musical substance that I could perform it on an adult concert as well.

T. Rex was the first, well, one of the first pieces that I commissioned as part of that project. T. Rex, as you probably know, is now the first of a set of three, actually four dinosaur pieces that Mark Schultz wrote for me.

BL: Right, including the Sauropods

TB: Sauropods was the slow lumbering one. 'Raptors is the big loud one with screaming horn parts at the end as the raptors attack their prey and chew them to bits.
BL: Yes.

TB: There was also a very humorous dinosaur one, because Mark's daughter, Anne, who is now grown up, she at that time was very much into dinosaurs and she had invented this magical little imaginary dinosaur called Rainbow horned-dinosaur Anne. That was the inspiration for the humorous piece that is we call it the bonus track on the Voices From Spoon River CD. It's for two horns, soprano, and piano. It's pretty wild. Have you listened to that lately?

BL: Not recently, but I have listened to it. I thought it was a very interesting piece, very jazzy.

TB: Yeah. Yeah, Mark loved to put Jazzy bits in a lot of his pieces. You also asked me if Mark seek my advice on writing his musical gestures for the horn? The answer to that is yes. Frequently we would discuss in person or on lots of animated conversations on the telephone about, "Mark, you can't do this," or, "you shouldn't do that." He went and did it anyway, and then we had to figure out how to play it.

BL: Because I've looked at ... He sent me some of the music, like one of the pieces that he wrote for Ellen Campbell. Let me see if it was the Podunk Lake or the Glowing Embers.

TB: Over your shoulder.

BL: Yeah. A couple of those solo horn ones are just, I look at them and it takes me a while to sit there and figure out, "Okay, how do I figure out going about playing this?"

TB: Most of his pieces that had some of these exotic extended techniques he put a little performance instructions page or something like that, a key to the actual performance of it. Like I'm looking at one from Echoes primeval now. You asked in your e-mail if ... How did you phrase it? Were any of Mark's musical gestures being new extended techniques for horn? That's a really good question, because it's been so long since I've looked at the Douglas Hill book of Extended Techniques for Horn.

BL: I have that book here. I was going to compare a little bit. I looked into it last night just to see if ... Because that Doug Hill book wasn't written until, or at least copyrighted till 2010, so ...

TB: Oh, it was written a long time before that. I think I had that book when I was in college, and that's a long time ago.

BL: Oh, okay.

TB: If not in college, it was shortly after that, because I've had the book for probably thirty years or more. Mark knew about that book. In fact, I can't remember if I introduced Mark to the book or if I mentioned it to him and he said, "Oh, yeah, I already have that book," but he definitely referred to that book for a lot of his stuff. I don't know if any of his stuff was new, but what he did with a lot of the extended techniques was to take them to places that I don't think Douglas Hill had imagined. Like glissandos and stopped horn and a lot of the different vocal sounds that
one can make into the horn are probably not specifically in Doug Hill's book, although he did mention a lot of that stuff.

To answer your question, are any of Mark's musical gestures being new extended techniques for horn? I would say probably yes. One of them I'm pretty sure Doug Hill never even imagined, and that one is in A River of Amber and Bronze. Have you studied that score at all?

BL: No, not extensively. I've flipped through just about everything. I do have River of Amber and Bronze in front of me.

TB: You'll notice one of the things in there is it's talking about taking a bow, a bass bow, that is the bow that one plays a string bass with, and using that bow with lots of rosin on it so it'll really grab and bringing that very strongly across the edge of the bell of a horn, and the resulting sound is a very high-pitched, eerie, almost wailing kind of ... I wouldn't call it a vocal sound. It's kind of tinny but wailing and very eerie and just totally bizarre. We also found in the performance of it that if you hold the horn on your lap it dampens that, but if you hold the horn by the lead pipe balancing the bell on the floor, pointing the bell towards the audience, and draw the bow over the edge of the bell, hopefully on a wooden or other kind of vibratory surface, most stage floors are made out of wood, and if you do that on a wooden floor it really projects that sound quite nicely that would not be projected if you were holding the instrument and the bell itself.

By holding it you dampen the sound. By holding it on your lap you dampen it further. Trying to minimize touch of the actual instrument, the horn, and just setting it on the floor, you will get as much vibration as possible. It's a really cool sound. I don't know if you can access a recording of A River of Amber and Bronze, but the piece is just fabulous. When I first performed that, I can't remember if the premiere was in Utah or if it was shortly after the premiere, but we took it to I don't even know what they called it ... It might've been the Rocky Mountains Horn Weekend or something like that. You know how they do these regional workshops everywhere.

BL: Yes.

TB: Bill Barnewitz was teaching at University of Utah in Salt Lake City at that time. Bill Barnewitz invited me and our horn studio to come and perform at his regional workshop, and we took A River of Amber and Bronze. Like I said, it may have been the world premiere. I can't remember. I'd have to look that up. We performed that piece there, and after we performed it Bill Barnewitz came up to me and almost breathlessly he said, "That was the most wonderful thing I've ever heard." That's what he said.

BL: Wow.

TB: "That was the most wonderful thing I've ever heard," he said. I don't know if it was the most wonderful thing I've ever heard, but it's a fabulous piece, it really is. You've got to have an incredible group to be able to perform it. I had a really super strong studio that year, sixteen horn players. I believe it's sixteen parts.

BL: Yes.
TB: I think we had seventeen people because the first horn part is an absolute mother, and so we had an assistant. The first horn part is a real screamer, it's just very demanding, so we had an assistant principal as well. I'm looking to see ... No, I don't seem to have a record of when it was premiered. Anyway, that's A River of Amber and Bronze. It has lots of extended techniques in it. I've got my score here for that. He's got hand glissandos from stops to open and from open to stopped, a hand glissando that begins open and then slides moving the hand halfway stopped, and then you arrived at an open pitch. I don't know if Doug Hill discussed anything like that, where you do a glissando that is done with the hand starting open and ending open. It's weird, but it's a really cool effect.

I don't know if Doug Hill mentioned the rapid arbitrary double and triple tonguing, where you get this spazzed out, almost telegraphic percussive effect out of the horn on whatever pitch you're looking for, or if it's just air. Sometimes I think he did that as well, where you go “tk-tk-tk” and then the tongue is just spazzing out between double and triple tongue. It's just this bizarre, frantic sound that you get, especially if you get a bunch of players doing it at the same time like he does in River of Amber and Bronze. Fingernail on the bell while you're also chattering with your mouth. Or was it tongue clucks? That was another one, where you were doing fingernails on the bells, you hear the metallic finger stuff on the bell, while the tongue is “cluck-cluck”. All of these sounds create these animalistic sounds, like in Echoes primeval. He's creating the primeval ooze when life arises out of the marsh, out of the swamps, and becomes slimy life and living, vibrant life. It's making all kinds of noises. Echoes primeval is also a fantastic piece.

I had a great idea. You ought to bring this up to Michelle. Why don't you have her and you, the two of you, sponsor a regional workshop? Bring me in. I'm almost trying to sell myself, too. Do a Mark Schultz weekend, where you have three or four concerts of Mark Schultz's horn music. I'll conduct some of these pieces, get everybody doing all of the special techniques that they're read about and that you've read about but maybe never had to actually perform. It is so cool when you put all these things together, man. Just incredible sounds. Have somebody play Dragons in the Sky. I'll play some of Mark Schultz's pieces. There's plenty of music to fill up a weekend with Mark Schultz. Sell it to all the new music composers within a four-state area or more. Just try to get everybody to come to this thing. I bet it would be a great horn weekend. Anyway, that's a whole other idea.

BL: Okay.

TB: I'm looking at ... Oh, the mouthpiece whistle. I don't remember if Doug Hill had this one either. You turn your mouthpiece upside down, you put your thumb over where you would put your lips, that is you're blocking the air, and use the thing as a whistle. You put the small end of the mouthpiece up to your mouth and you blow into it very forcefully like you're playing a flute. You blow across that little hole with the other end of the mouthpiece stopped, that is the actually lip buzzing end, and it makes this very loud, obnoxious, high-pitched whistle. Pretty cool effect. Do you remember running across that one?

BL: Not yet. Do you remember what that was in? If not, I'm sure I will run across it.

TB: A River of Amber and Bronze.
BL: Okay.

TB: Yeah, I'm looking at the performance instructions page for River of Amber and Bronze and it's on that page.

BL: Yeah, mouthpiece whistle.

TB: Mouthpiece whistle, that's what it's called.

BL: Great.

TB: Oh, and then right below that is the contrabass bow on rim.

BL: Yes, I saw that one.

TB: What he does not say there is to put it on the floor and minimize your physical touching of the actual horn, because any touching does tend to dampen the vibration. He took extended techniques to a level and a musical art form that I've never heard before. You hear about the people sometimes in music history class or aesthetics class, they talk about the difference between absolute music and descriptive music or program music. Are you familiar with those terms?

BL: Yes.

TB: I don't know if Mark Schultz ever wrote a piece of absolute music. Everything that he wrote seemed to always have a programmatic reference. He loved animals. He loved the depiction of animals and nature sounds in his music. He used that a lot, the sound of blowing wind, the sound of animals and just bugs and things like frogs and crickets. He conjures up all of these sounds, insect sounds, the small animals sounds, large animal sounds, T. Rex, the raptors. Oh, yeah, he made some sounds in 'Raptors that they imitate the sounds in Jurassic Park of the raptors when ... Do you remember the first Jurassic Park movie when the raptors are in the kitchen trying to find where the kids are hiding?

BL: Yeah, and they sounds like they're seething a little bit.

TB: Yeah, and they make these barking kind of barking things like that, they're calling. We do that in the horn. That's certainly nothing that Doug Hill ever wrote about. When we do that on the horn I think we do a combination of vocalization and pitch, that is buzzing the lips too, to get that barking sound. I played the thing about four days ago and now I can't even remember how I did it. It happens sometimes. So much of what Mark wrote ... Some people look at the music and take it very literally and try to play exactly the notes and the pitches that he wrote. So much of what Mark wrote was just an effort to put into print, that is ink on the page, a musical effect or some kind of vocal gesture, and not that he really necessarily wants you to get those pitches, but he wants you to get that effect.
BL: One of the e-mails that he had spoken with me, that was the thing he made a point of, was that it was all about the musical gesture than really anything else.

TB: Yeah, that's good. Yeah, we talked about that a lot. Sometimes I bugged him about being too precise in his musical notation, to the point where some of the rhythms that he wrote become obtuse. You look at the rhythm and you wondered, "What the hell is he trying to do with this rhythm?" It's so hard to read. It's like got four on sixty-fourth notes and thirty-second notes and dotted rhythms that make it so hard to read and you've got to stop and figure it out. Then suddenly you realize, "Oh, all he's trying to do is write a little jazzy tune." (singing)

BL: Yeah.

TB: Have you studied that piece? That piece is called Lights! It's based on This Little Light of Mine, I'm Going to Let it Shine.

BL: Oh, okay.

TB: He wrote that rhythm in such an obtuse, absolutely pedantic, pedagogical, other p words probably apply too, piss-poor writing. It's notated so weirdly that you actually have to stop and study it. Then you realize, "Oh, he's just writing that tune," and so then you can stop having to read the music and just play the tune.

BL: Nice.

TB: I've had a lot of people comment to me about that when I take that piece out to play it somewhere. They're all confused by the notation of that, and then I play it for them and they realize, "Oh, it's just the tune." Again, he wrote it with so many stems, lines, and dots. It's so dark, the notation is so dark. I think he made a bad choice of meter on that one, too. It should have been in something simple, like in four/four time. I can't remember how he wrote it. Three-four time or something. Anyway, Mark and I had a lot of friendly arguments. Oh, one thing that took him forever to get to change his ways was I don't know if you have any of the super large, the humongously, ridiculously large scores or horn parts that are like two feet tall.

BL: Yeah. Some of the stuff that he was able to send me earlier, yeah, was very large. He's also sent me some of the stuff that is a little bit more simpler to read.

TB: Yeah. It took me years of bugging him about that, and it also took that long for him to hear from enough other people concurring with what I was telling him, was that, "This makes it too difficult. It's unwieldy." One of my biggest complaints was when I had to go out and play with someone I would always send the music out earlier, and it was a pain in the ass to try to mail that stuff to them because I'd always go out and buy extra large envelopes, and then the danger is that those envelopes will get bent or folded or damaged because they're so large. It was a problem, and it took years to get him to change that. So much of his stuff now is eight-and-a-half by eleven, a standard size for printed music, because he finally listened to that one.

BL: Yeah.
TB: As much as I bitched at him, I love Mark. He was a dear friend and we had so many wonderful times together.

BL: How was the memorial?

TB: I got my spiritual side to me, but this was just a little too churchy, too many Bible verses. I'm just so glad that we were there to play the music, because the music was the majority of the program, but there was a lot of churchy stuff going on. The memorial service was very nice. I was surprised that it really was pretty much only church members and family friends. I thought a few more musicians might come just out of curiosity, certainly some horn players might come, but I didn't see any.

BL: When I saw your post on Facebook I wanted to try to make it out there, but being down in Orlando, Florida, plus with my wife having had recent surgery, it wasn't going to be something I could do to get out there.

TB: Oh, I understand.

BL: Is there anything that you want to make sure that is known or a direction you might feel that I need to make sure I look to make sure I include this in the project that we haven't already talked about?

TB: Nothing is coming to mind now. Oh, I would also very much like to see your finished project if you could send me a copy as well. E-mail is fine, or a link to something, or however you're going to present it, I'm not sure. If you have more questions, don't hesitate to ask me. I'm absolutely willing and eager to help you as much as I can.

BL: Okay. I really appreciate that and I thank you for your time to spend with me. I'm only sad it just took me longer than I wanted this project to take, but life always does what it does.

TB: Oh, yeah. Yeah, but lot of people have families and they still make it work, so you can, too.

BL: Yes.

TB: I know you can.

BL: Yeah.

TB: Oh, if you have anything that you want me just to read it and give you commentary on it, I'm eager to help you in that way as well if you want any kind of proofreading or something like that.

BL: Okay. I may send you the chapter that I put together of some of his biography. I need to obviously now include something about his passing in there, but I can send you that and have you look at it and see if you think anything's missing from there.
TB: Sure. I'll do as much as I can. The relationship between Mark and me was very friendly, and I would definitely call him a friend, but it never got terribly personal. For example, I was aware of the fact that Mark was an avid fisherman and pretty much always loved to go to Colorado to go trout fishing or whatever it was that he did out there, but I never did any of that stuff with him. I knew that he was deeply spiritual, but we never went to church together, never really talked about that.

BL: I was starting to pick up a little bit on that, I forget what it was, that was kind of leading me. I think it was some of the information you told me about his younger years and his upbringing and that he still volunteered at his church, so I figured that he was somebody that went to church on a regular basis.

TB: Oh, yeah. He was a ... I don't know how to say it. Just he was a deeply devout Christian. He was a greeter at his church. In fact, did you get a copy of the service program ... from when they had a memorial service in Austin? Actually, in Pflugerville, which is just north of Austin, Texas.

BL: No, but I'd love to get a copy.

TB: Okay. Let me see if I can find a copy of that as well as a copy of the one that we just did in Omaha and I'll ... Let's see. I don't have a scanner, but I could photograph them and e-mail it or I could mail you a hard copy. Which would you prefer?

BL: Either way.

TB: Oh, one other thing I wanted to mention I forgot about but I just remembered when you were talking about Mark's spirituality. I don't know if you noticed, but if not every, certainly most of the music that he wrote after the last bar you'll notice something like the one, I'm reading this from A River of Amber and Bronze, "For Anne ... Deo gratias. November, 1992. Mark Schultz." Every single one of his that I've ever noticed has some kind of dedication to somebody. One of the most interesting ones is the one that's on Singing out of the lips of silence. I'm going to find that and read that one to you, Singing out of the lips of silence. Mark sent me a lot of letters, too, of explanations of the music. Do you have Singing out of the lips of silence?

BL: I have it right here in front of me now.

TB: Look at the dedication on that. Oh, no, it's not that one. What is it then? No, it wasn't that. That one's for Daniel.

BL: Yes.

TB: Okay, it wasn't that, so I'm going to try and find the other things. What was this? Oh, yes, it is Singing out of the lips of silence. In the original version that he sent me it was not for Daniel, it was for blank. There was no name there. The reason there was no name he explained to me in the letter accompanying that very first manuscript of it was that it was being named for a person who was not born yet. They did not know a name. It seemed like there was some mystery as to ...
I don't know if they even knew the sex of the child before it was born, but he didn't put a name there because the kid hadn't been born yet. I thought that was very cute. I guess the kid turned out to be Daniel. A lot of these people that he dedicated the music to I have no idea who they are, but they were friends and/or loved ones of Mark.

He pretty much every time, every piece that he wrote dedicated it to somebody, and I always found that interesting. That's one of the things that made me realize how spiritual Mark was, that he always thanked God and one or a couple of his friends, like I'm looking at Ashfall. That's for Robert and [Jean 00:39:04]. I have no idea who Robert and Jean are.

BL: Do you think his wife might have any idea?

TB: Much more likely than I would.

BL: I'll have to see if she's comfortable wanting to speak with me.

TB: I would think so. She's still in mourning, no question about it. She was crying like a little baby at the memorial service, but she's able to ... I've talked to her about a lot of business. She's got to make a decision what to do with JOMAR Press. I've been talking to her about that because JOMAR Press is pretty important to me too and I want her to make the right choice whether to try to sell it or if she's going to try to keep it going herself. A problem with that is that so much of JOMAR Press was in Mark's head, and she's having a hard time figuring it out. Yes, I would think that she would be able to talk to you, perhaps reluctantly, but I think she would do it willingly and freely. Do you have her cell phone number?

BL: I do not, do you have it?

TB: I have. One moment, I'll have to look it up. Her last name is, her maiden name is Artist. Do you have her e-mail address?

BL: All I have is she had responded to me on Mark's e-mail one time.

TB: Let me give you her ... Actually, I guess I can share this with you. You have iPhone, right?

BL: Yes, sir.

TB: I think I can just ... Got to get out of one thing into another. Contacts, there it is. Are we talking now on your cell phone?

BL: Yes.

TB: Okay, so I will ... This is confusing. Give me a second now. Share contact. This'll have her home number, which is also the number for JOMAR Press, but it'll also have her mobile number here. I'm pretty sure that's what this is. I will message it to you. Let's see if that works. I think I just texted you.
BL: I got it.

TB: That's Deidre Artist-Schultz. You'll notice her e-mail there is d.artist13. She's using Artist not because she's an artist but because that was her maiden name. Now you've got her cell phone and the home phone and the e-mail. There you go.

BL: I appreciate your time this morning.

TB: Oh, I'm glad to help. Feel free anytime.

BL: Okay.

TB: If I can't talk I'll get back to you as soon as I can.

BL: I appreciate it so much. Thank you so much.

TB: You're very welcome.

July 23, 2015 – Follow-up E-mail

BL: Kristen Ruby was one of your students correct? Did you encourage her to commission Mark for a solo horn piece?

TB: Yes, Kristen was a student. And yes, I encouraged her to commission Mark (she may have thought of it on her own, but I certainly encouraged her to do it). However I do not remember if I specifically recommended to Kristen that it be a piece for horn alone, as opposed to a piece for horn and piano. It was a long time ago.

Actually, I encouraged a lot of people to commission pieces of all kinds from Mark, two specifically who commissioned more than one piece from him are Ellen Campbell and Robert Spring. In the late 1990s Mark told me that his JOMAR Press partner (Jody Nagel) had remarked to him something like “Tom Bacon has pretty much made a career for you, Mark!”

BL: With The Melon Patch, was the premiere part of a particular concert in Palo Alto, CA?

TB: Premiere: November 19, 1996, Opus 90 chamber ensemble in concert at the Lucie Stern Theater, Palo Alto, California. Text and music by Mark Schultz. A humorous narrative of a day in the life of a hungry coyote. For narrator, clarinet, horn and piano, with audience participation. Commissioned (and premiered) by Opus 90, Thomas Bacon, hornist. Published by Jomar Press, Austin, TX.

BL: Was Pillars of Fire premiered in 1994 at Sarasota Music Festival?

TB: June 4, 1994 – World premiere performance of Pillars of Fire, by Mark Schultz, written for Thomas Bacon and the Sarasota Music Festival; performed by the Sarasota Festival Symphony Orchestra, Paul Wolfe, conductor, Van Wezel Performing Arts Hall, Sarasota, Florida
BL: Do you have a recording of Alligator Alley? I would really like to listen to it. Also, for this piece, do you know where Mark got the text?

TB: Premiere: Sarasota Music Festival, June 1, 1994, Thomas Bacon & James Graber horns;, with Michael Adcock, piano. Theater piece for two hornist/actors, text and music by Mark Schultz based on environmental issues in the Everglades. Published by Jomar Press, Austin, TX. Sorry to say, no recording of Alligator Alley that I am aware of.
Ben Lieser: All right. I think the first thing I wanted to talk to you about was the dedication that he always did was definitely unique, that Mark had at the end of all of his works. To get some idea of who exactly they were dedicated to. I'm going to kind of go in chronological ... Dragon in the Sky was dedicated to James?

Dee Schultz: That's his brother, James Schultz.

BL: Okay. Then T. Rex was Jeffrey.

DS: That's his nephew, Jeffrey Hiskey.

BL: Okay. Let's see. Anne is his daughter.

DS: Yes.

BL: Okay. I just figured out a few things.

DS: Okay.

BL: Elsie and Dewey?


BL: Okay. One of the pieces I have is called Podunk Lake that he wrote for Ellen Campbell but I think he sent me the copy he also [inaudible 00:01:49] IHS when he received honorable mention for that work. I didn't see a dedication on that piece. I may just leave that one for right now, because it looks like he tried to cover it up, because it was sent for the competition.

DS: Oh, okay. I have to look it up. Get the music out and look, because I don't know off the top of my head.

BL: No problem. Julia and Kirk?

DS: Kirk is his older brother, Kirk Schultz and his wife Julia.

BL: Okay. Tom and James?
DS: That's Tom Bacon.

BL: OK. That's what I figured that one was.

DS: Yeah. James Graber.

BL: Okay. Let's see. Robert?

DS: That would be one of his younger brothers, "Bob" Robert Schultz.

BL: Okay. Deanne and Robert? Is it the same brother?

DS: No. Deanne is his younger sister, and that's her husband. He usually goes by Rob or Bob but it's ... The last name is Hiskey. H-I-S-K-E-Y. Same as Jeff Hiskey. That's her son, one of her sons.

BL: Okay, then is Robert and Jean brother?

DS: Yeah.

BL: Okay.


BL: Jeanne, okay. I have an Aunt Jeanne, she spells it the same way, but we say Jean.

DS: Okay.

BL: Daniel?

DS: That's Daniel Schultz's nephew, Kirk's son.

BL: Okay. Ava Justine?

DS: That's my mother. Ava Justine Artist.

BL: Okay. Mary Anna?


DS: Evelyn and Eric ... I'm not sure about that one.

BL: Okay.
DS: I know he's got an Aunt Evelyn. It could be ... I'll have to check with his mom.

BL: Okay.

DS: She might know. It would be his aunt on his dad's side if it's Evelyn, but I'll double check. I'm not sure about the Eric.

BL: Okay.

DS: Might be ... They had come up one summer in Colorado and spent some time when we were up there, and she had brought her grandson with her, and it may have been those two, but I'm not certain.

BL: Okay. I'll email you any other questions, and that way you can look it up for a second. Lindsey?

DS: Lindsey is Lindsey Schultz, that's another niece. She's Bob and Jeanne's daughter.

BL: Then it says ... One of them doesn't give a name. It just says "Anne's grandparents." Which side would have that been?

DS: Anne's grandparents?

BL: Yeah, that's how ... He said, "To Anne's grandparents." I don't know if it's both sets.

DS: Could be. His mom is Shirley, and his dad was Loyd, L-O-Y-D. Just one L.

BL: Okay.

DS: Schultz. Then my parents ... My dad went by Jake. So it would be Justine and Jake Artist.

BL: Okay. Mercedes?

DS: Mercedes is another niece. She belongs to James, or Jim, Schultz.

BL: Okay. Heather? Heather Hiskey?

DS: Heather Hiskey is Deanne's stepdaughter. His sister, Deanne, and Bob, or Robert, he had a daughter from a previous marriage.

BL: Okay. I'm guessing on ... And I pray to be right. There's a piece called With Every Leaf a Miracle, and the dedication is to Kent. Was it Kent Leslie, the horn player?

DS: Yes.

BL: Okay. Max and Dale?
DS: Max and Dale, those are his two uncles. They've both passed away, and it was Max and Dale Magwire, his mom's brothers. M-A-G-W-I-R-E.

BL: Okay. Very cool. Kind of to fill you in a little bit, what I'm doing is just looking at all of his works for horn, I'm not looking into some of the other things that he's written but just the stuff, how it's added to the horn repertoire. I know he wrote a new piece for my professor at Florida State, Michelle Stebleton, in conjunction with Lisa Bontrager. I was talking with Michelle last night, and she's going to help me get a hold of that music, because they almost had ... I think they are waiting on that recording to come out. She may be in contact with you also about some of those recordings. I believe she mentioned to me last night that Mark had decided to accept I think CDs, or a collection of CDs instead of something else for the project.

DS: Yeah.

BL: That should be on its way to you, I think she said some mid or the end of August.

DS: Oh, okay.

BL: That's when it is.

DS: And what was her name again?

BL: Michele Stebleton. She's the horn professor at Florida State. Then the other lady that, they worked together was Lisa Bontrager, who's at Penn State. They've been a little horn duo for quite a number of years.

DS: Okay. All right, yeah, I remember something about a CD. Yeah, and his mom was asking me about that, and I was like, "I have no idea, mom." So, that's good.

BL: I had a good time talking with Tom Bacon the other day, gave me a lot of good information.

DS: Mm-hmm (affirmative).

BL: Would you feel free talking to me a little bit about Mark and what he did for church and about that type ... I have a lot of information that ... I feel like I have a lot of information on the music side of things.

DS: Mm-hmm (affirmative).

BL: But I guess more on the personal side of things. There's a couple of things I can get from the two pieces of information that you sent me in the email from his memorial services.

DS: Right.

BL: Tom was talking a little bit about Mark being a very spiritual person. I just ... You would know him best. Would you care to talk a little bit about that?
DS: We both ... We started ... Oh gosh, I don't remember exactly when we found Calvary Austin as a church that we wanted to start going to. It's ... Anne was probably maybe 5 or 6.

BL: Okay.

DS: They eventually moved about ... Had to move out of the building they were in, and they purchased a building in Pflugerville. It's probably been maybe 8 years, something like that. As they were ... They renovated the building themselves, and used church volunteers as much as they could.

BL: Mm-hmm (affirmative).

DS: Our daughter, Anne, really wanted to be part of that, and she wanted to help out in some way. Every time we tried to offer any help during that renovation, they would say, "Well, we can't, because she's too young. She has to be at least 16 years old," and she wasn't. She was always just really disappointed with it. We managed to get there one day and just go in and started helping them do some sort of work. Somebody found us there and saw her working, and was like, "Oh my gosh, what are you doing here? You're not supposed to be here."

BL: Yeah.

DS: Then it was like, "Well, can I be an usher? I'd like to really be an usher." She wanted so much to do something. She couldn't do that, because she wasn't old enough for fire safety rules or something like that. We finally became greeters. It was okay for her to be a greeter, so the three of us started being greeters at the church.

BL: Okay.

DS: We probably never would've done anything if it weren't for Annie wanting to try to do something there, but we've done it ever since. It just kind of has grown on us. Mark and I are both ... Mark's always kind of been ... You wouldn't think it necessarily, to meet him somewhere, to be with him and talk with him, necessarily a shy person, but he's very private, I guess, for sharing a lot of things, but he was always very open and loving and always smiling, always wanting to greet people with a smile or a hug, anything to kind of bring them in and make them feel welcome and loved. That's what a lot of people remember about him there. That I miss him, is that he's not going to be at that door and he's not going to be there, and they're not going to get their hug from either one of us. I was the same ... I worked the front door, and he worked one of the doors going into the sanctuary, so it was like they get a hug from me, and they could go get a hug from him.

I honestly don't know when ... I think he's been around ... His mother has always been a very strong Christian all of her life, and that's the way she raised her children.

BL: Right.
DS: I think he had that background. Even though he probably walked away from it a little bit, it was always kind of very deep in his heart. It's the way he ran his life, the way he treated people, the way he treated his business, very honest and honorable. He was the one that kind of helped me understand or get further to where I was. I always believed in God, but I didn't really understand what it meant to have a relationship with Jesus Christ and what that meant in terms of my soul and my eternal life basically. Mark was kind of the one that helped me move to a point where I could ... Where I accepted Christ and understood what that really meant for our lives and kind of how to live our lives at that point. He was never very pushy about his beliefs or anything. He believed what he believed, and he would get into, I'm sure, who knows what kind of conversations with Tom Bacon or other people who don't feel the same way.

BL: Right.

DS: He would never waver. He believe what he believed, and he was not afraid to say it, not afraid to basically live that life and show people that you could be gracefully faithful.

BL: Right.

DS: He's a very humble person in so many ways. He always cared more about others than he did himself.

BL: Just to ask a couple of different questions as well ... I appreciate you sharing that with me. That was something I didn't know about him right away.

DS: Mm-hmm (affirmative).

BL: Then Tom had mentioned that, so I just wanted to kind of get an idea to continue to help paint that picture. He also mentioned that Mark did a lot of fishing, and tended to go up to Colorado quite a bit to do some fishing.

DS: Yeah, he loved to fish. My folks ... I grew up being able to go up into the mountains with my folks to a cabin up there that they had in, it was called Big Elk Meadows, and it was kind of in between Estes Park and Lyons, Colorado.

BL: Okay.

DS: When we first were together, when we would go to Colorado ... Most of the fishing up there, unless you go out of the area and go find a river, is all just lakes.

BL: Okay.

DS: When we would go up there, it would be just lake fishing, and he loved to do that. We'd go out and lake fish, and my dad was a big fisherman, too, all of his life, so they got along very well, just going out and hanging out by the lake and fishing for hours on end. He'd early morning fishing and evening fishing. Then after we'd got ... We had been together for a while, and then his family basically came out to the area. Some of them stayed at my folks' cabin, some of them
stayed at another place down in Lyons, because they were thinking about maybe they could find something in the mountains that could be a place for the family to go during the summer, that kind of thing. So, they looked at a lot of property or a lot of homes or cabins or whatever in the area, talked to my folks quite a bit about the area. They eventually bought some property over on the other side of the divide in Grand Lake, not in Grand Lake, but kind of off, about 5 minutes away from Grand Lake Town, or Grand Lake Village they call it, I guess. They bought some property up there, kind of off the Colorado River and built a cabin up there, or basically a summer home. It's bigger than what I would call a cabin.

Mark just loved to go fishing. He would get up probably 5 o'clock every morning, and sneak down the stairs and out front, and get his coffee.

BL: Yeah.

DS: Get his coffee before he went. Get his vest on and get his waders on and get his poles, and he'd go off, and he'd fish until probably 9 o'clock. Then he would always go back out in the evening for a few hours. He loved fly fishing more than lake fishing. He could just do it. He probably could have done it all day long if he was given the chance. He loved being in the mountains, and it was just kind of fun. He really enjoyed that. It gave him a lot of time to just kind of be out there with nature, I guess, and enjoying the peace and enjoying time with ...

BL: Yeah.

DS: ... His Lord, just kind of enjoying life and where he was at at the time. He always found a way to be content, kind of like Paul in the Bible. You find a way to be content with wherever you're at and whatever's happening. Mark was able to do that. I think he was able to kind of help people do that. He was always smiling and always just friendly and loving. He could kind of ... I don't know. Just a very quiet spirituality. He was never really outspoken about it or anything like that, it just seemed you eventually knew where it came from. You might get into a conversation with him and then you'd realize, well, this is where it's coming from. He wasn't pushy, and he wasn't whatever, but nature was something that meant a great deal to him, just to be out. Whether it's sitting outside on the porch, or just being out fishing, or taking a walk, or whatever, outdoors meant a lot. He was ...

The summer after his first year of college, he spent the summer as what they call here, a wheatie, meaning he joined a wheat harvesting group.

BL: Like wheatie, like the cereal wheaties?

DS: Yeah, kind of.

BL: Okay.

DS: He went out, and I can't remember the guy's name, but he was hired for the summer. They traveled all over, and they just cut wheat. They'd go to different farmer's fields and that kind of thing. I don't know how many states they worked in, kind of the Midwest area here, and just cut
wheat all summer long. Then when he finished with that, he decided to hitchhike out to Colorado. He was going to go out to the Rocky Mountains in the National Park, and he was going to go just kind of hang out and live off the land and enjoy it before school started again, for a couple weeks.

BL: Mm-hmm (affirmative).

DS: So, he hitchhiked, and he actually made it. I knew it probably in my head, but never really thought about it, but his mom said, "He was pursuing you," because he made ... He could've gotten up the mountains much quicker, but instead he decided to come off and come to Greeley, which is where I was living with my folks during that summer in Colorado. He hitchhiked all the way out there, then called us. We kept him overnight, then drove him a little bit farther up towards the mountains and let him off on the highway, and he just took off. He had a poncho, and he had his Swiss army knife, and he had a little container that held his fishing line and hooks and things like that. That's basically all he had. He had a compass, and he had a map.

BL: Okay.

DS: He went up into the mountains by himself for two weeks, and he just survived up there like that. Got snowed on and wasn't always able to find something to eat, but it was probably ... That was probably a very ... I sometimes wonder if maybe that was a real eye opener in terms of his spirituality up there.

BL: Okay.

DS: That he might've reconnected with what he knew and what he'd grown up with and really found that relationship with Christ, because I think after that, he changed a little bit. He wasn't the same. Some kids get kind of wild in high school and things like that, and he was very definitely that way in high school. He kind of became a little bit different person. His mom said that I had a lot to do with him changing and settling down a different way and that kind of thing. I guess it all kind of worked together.

BL: I know the peace that I find when I go through mountains, I just ... Because I'm in Florida, we head up to North Carolina, as opposed to Colorado.

DS: Mm-hmm (affirmative).

BL: My son, he'll be 4 at the end of this month, and we went last summer up there, and got to take him a little fishing.

DS: Mm-hmm (affirmative).

BL: Being so young, he doesn't have that patience to wait for that fish.

DS: No, but the fascination is there.

BL: Oh, yeah. After he saw he caught the first fish ...
DS: Yeah, Anne was the same way.

BL: ... Okay, I got it, cool, let's go find out what else ... What's under this rock?

DS: Yeah. That's great.

BL: Now, you asked me this in the completed project, is there any ... Would you like me to send you any bits and pieces for you to look over? Would you like to look at what I've got so far with his biography that I put together?

DS: Sure. That would be fine.

BL: That way you could be like, "Uh, Ben, you got this wrong here. You need to fix this."

DS: Yeah, that'd be great.

BL: I'll add some elements from what was written from the memorial service for those things.

DS: Okay.

BL: I'm trying to think if there's anything else right now. I do really appreciate your time, and being able to speak with me.

DS: It's my pleasure, honestly.

BL: I really wish I could've made it out to the memorial that was in Omaha that Tom went out and played, but my wife recently had some surgery done, and I had to be with her, of course.

DS: Yes, absolutely. You've got ... That's much more important.

BL: Yeah.

DS: I hope she's well and everything went well and she'll be okay.

BL: She's doing very well. It was a hernia surgery.

DS: Oh, okay. Bless her heart. Well, I'm glad that you stayed there, because ... Mark kind of ... Excuse me a minute ...

BL: It's okay, take your time.

DS: Yeah. Mark gave up. He stopped ... Going to conferences and things like that when I got sick, and something that he loved doing so much, he gave it up for me.

BL: Mm-hmm (affirmative)
DS: To take care of me and be with me, even though I tried to get him to go. He wouldn't do it.

BL: Yeah.

DS: He spent a lot of time with his mom. He would come up here every six weeks and just help her. He was the executive of her estate, or the estate manager, whatever you call them. He would come up here every six weeks and spend probably ten days, or sometimes more, with her, just to help keep things going and to be here with her. I think that says a lot about the kind of...

BL: Yeah, family was very important to him. I can tell that from each of the dedications that he did. Family was very big to him.

DS: Yeah. Yes, it was. I'm sorry.

BL: No, it's perfectly fine. I completely understand.

DS: If you have any other questions and you want to call or write, you're more than welcome to.

BL: Okay.

DS: I'll try to find out the one for Podunk Lake and about Evelyn and Eric and see what I can come up with.

BL: Okay.

DS: Okay, and just ... Which piece again was it where it said "Anne's grandparents?"

BL: It was the one about the rainbow horned-dinosaur Anne.

DS: Okay.

BL: Yeah, that one. I caught a little story about that in one of the cd liner notes. I got what Anne would do and how she described the dinosaur and performed in front of everyone.

DS: Yes. She has a wonderful imagination just like her dad.

BL: Excellent.

DS: Yeah, she's got a good writing ability kind of like his, too, so I'm hoping that that ... It's hard to tell your child, "You're really good at this." Yeah, yeah, yeah, yeah.

BL: Yeah.

DS: Yeah, but you're my parent, what do you know?

BL: Yeah.
DS: So, she just turned 23. Enjoy them while they're with you, because they grow up so fast.

BL: I can't believe my oldest is 4, and even worse, I can't believe my youngest is almost 18 months right now.

DS: Yeah. It moves very quickly.

BL: Yeah. They're already learning to swim and doing all that.

DS: Yeah.

BL: It's crazy.

DS: That's wonderful. I'm so glad that you get to spend a lot of time with them, though. That's ... Mark got to do that. He was kind of running the business at home, and when Anne was born, after I had my, whatever, 7 weeks that I was able to get off, I had to go back to work, so Mark pretty much was in charge of everything regarding Anne and taking care of her. They grew up doing lots of things together.

BL: Yeah.

DS: Going out and digging for dinosaur bones or digging for fossils. They'd run along the creek beds, and dig in the walls of the creeks. They'd go out to the parks and they did a lot of stuff, even just hanging around the house. Instead of putting her in front of the TV or a computer, it was outside we go, and let's see what we can do.

BL: Sounds great.

DS: Yeah. They had a good relationship.

BL: Well, thank you again for talking with me.

DS: You're welcome, and good luck and God bless, and I hope everything goes well, and your wife continues mending well, and you have a good life.

BL: It gets better each day.

DS: Yeah, okay.

BL: Thank you so much.

DS: You bet. Take care, and God bless.

BL: Bye.

DS: Bye.
APPENDIX G

ADDITIONAL E-MAIL CORRESPONDENCE

July 8, 2015 – E-mail with Russell Pinkston

Benjamin Lieser: Hello, I am a Doctoral Student at the Florida State University College of Music. I am researching the music for horn of Mark Schultz. I was referred to you by Dan Welcher. I was wondering if you knew what Mark may have used to generate the computerized sounds on the Tape for *Dragons in the Sky*. I am not quite sure what would have been available to him in Austin in the 1980’s. Please let me know if you would be able to help me out with this. Thank you for your time.

Russell Pinkston: Hi Benjamin, Mark would have used Music360, which I was teaching at UT in those days. That was a computer music language designed for the old IBM 360 series mainframe computers. It was a traditional programming language, in which you typed in list of instructions, some of which pertained to creating the electronic "instruments" (or software synthesizers), and some of which pertained to the "score" to be played by those instruments. Mark used the same language for his flute/electronics piece, Earendil. It's possible that he would have kept printed or electronic copies of his program files somewhere.

July 20, 2015 – E-mail with Kent Leslie

Benjamin Lieser: Hello Kent, I am writing my doctoral treatise on the horn music of Mark Schultz. I know that you have recorded a couple of his works, but I wanted to ask about “with every leaf a miracle.” Did you initiate the commission? I know that there were a number of horn players that helped to commission the work. Thank you for your time.

Kent Leslie: Hi Benjamin, Yes, I'm honored to say that I organized the commissioning consortium of Mark's "With every leaf a miracle" -- and I couldn't have been happier with the piece that Mark wrote. Please let me know how I can be of further help on your doctoral treatise.

July 23, 2015 – E-mail with Douglas Hill

Benjamin Lieser: Professor Hill, I am a doctoral student at the Florida State University. I am doing my doctoral treatise on the horn works of Mark Schultz. The version of your extended techniques book that I have is the most recent 2010 version. What I am trying to determine is the new extended techniques that Mark May have been able to develop while working on his commissions for Tom Bacon. Would you be able to help me with this? I think that I would need to know is the difference between your editions. Thank you for your time.

Douglas Hill: Hi Benjamin, That sounds like an interesting subject for a treatise. Mark is a
wonderful composer, and a good guy!

The original, first edition of *Extended Techniques for the Horn* was what Mark used for his earlier pieces in the 1980’s. The “second edition” was not changed in content, except for the bio, photo, and the transfer of the original cassette tape of the recorded examples to a CD. That was done in 1996. The publisher then sold out, waited a few years, then transferred the copyright to me. I then contracted with Really Good Music to copy and distribute the book and CD as needed. So that “2010” edition is simply a copy of the 1996 version which was a copy of the original publication’s content. So, whatever Mark has used from my book would be in each incarnation. Anything not in my book/CD that Mark has written would be from his creative mind, or some other source, such as Tom Bacon. Mark’s the one who could clarify those details for you. Good luck with your project, Doug
APPENDIX H

PERMISSION LETTER FROM JOMAR PRESS

July 16, 2015

Dear Mr. Leiser:

This letter serves to grant you permission to reproduce excerpts within your academic document that come from music composed by Dr. Mark W. Schultz and published by JOMAR Press.

Good luck with your future endeavors.

Sincerely,

Deidre G. Artist-Schultz
(for Mark W. Schultz, Composer & Publisher)
Mark W. Schultz
June 28, 1957 - May 12, 2015

Schultz, Mark W.

Mark William Schultz, 57, passed away on May 12, 2015, after a near weeklong fight to regain consciousness at St. David's Medical Center. Born June 28, 1957 in Seattle to Dr. Loyd R. Schultz and his wife, Shirley A., he pursued a career in medicine before opting to become a musician and a composer.

A perpetual light in the darkness, Mark had a sense of humor that could bring a spark to any conversation, and had a myriad jokes for a multitude of occasions. He was an admirer of history, a good game of Sudoku, and (in his later years), philately, and had a deep-seated love for not only the music he composed, but the music he listened to. Mark enjoyed Colorado and fishing, and often wrote and read in his spare time. He was also a masterful cook, always on the lookout for new recipes to try, adding his own culinary flair to every dish he prepared, whether it be during the holidays or a home meal.

God was first and foremost in Mark’s life, but his heart would always belong to his wife and daughter. Mark is survived by his mother Shirley Schultz, his wife Deidre Artist-Schultz, his daughter Anne Schultz, along with three brothers, two sisters, and an extended family of nieces, nephews, and family friends.

An open memorial service will be held on Saturday the 16th of April, at Calvary Austin Church, 1601 Pecan Street West, Pflugerville, TX 78660, at 11:00 AM, for all who wish to attend.

Mark William Schultz went home to Jesus on May 12, 2015 in Austin, Texas. He was an irreplaceable husband, father, son, brother, uncle, nephew, cousin and friend who will be sorely missed. Mark was born in Seattle, Washington on June 28, 1957 to Dr. Loyd and Shirley Schultz of Omaha, Nebraska. Mark and his wife Deidre moved to Austin, Texas where he continued his education. He is survived by his wife Deidre, daughter Anne Justine, mother Shirley, sister Penny Kenyon with her husband Jim, brother Kirk Schultz with his wife Julia, sister Penny Kenyon with her husband Jim, brother Kirk Schultz with his wife Julia, sister DeAnne Hiskey with her husband Bob, brother Bob Schultz with his wife Jeanne, brother Jim Schultz with his wife May and two brothers from other mothers, Henry Hotter and Adjegan Guidi. He is also survived by an extended family of aunts, uncles, nieces, nephews and friends.

Mark had a deep seated love for Christ Jesus and volunteered as a greeter at Calvary Austin church in Pflugerville, Texas, with a bright smile and ready hug. He loved all aspects of music, science, history and the arts, and shared that passion as a volunteer K-8 science and music instructor at St. Francis School in Austin for the past eleven years. He was a voracious reader of history, science fiction and fantasy, fiction, poetry and politics. He became
an avid stamp collector and was a prominent member of the Plate Number Coil Collectors Club (PNC3). He had been researching and writing a series of articles for the Coil Line, the monthly journal of the specialty study society in philately which studies coils. He was a family man, chef, gardener, fly fisherman and loved soccer and football (especially the Nebraska Corn Huskers).

Mark was a freelance composer, publisher and co-editor of the music publishing company JOMAR Press in Austin, Texas. He received his Bachelor of Music Composition and Theory from The University of Nebraska at Omaha in 1982, a Master of Music in Theory in 1985 and a Doctor of Musical Arts in Composition in 1992 from The University of Texas at Austin where he also served as Professor of Composition from 1997-2000. Mark Schultz was an extremely active composer and his music has been programmed consistently and frequently on national and international festivals and conferences. Major performances included The Danish Chamber Players, Cleveland Chamber Symphony, the Florida West Coast Symphony, the Memphis Symphony Orchestra, the Omaha Symphony and the Omaha Chamber Symphony. He has been a perennial recipient of ASCAP Standard Music Awards and was awarded a grant from Arts International Fund for a performance of his music at ICMC Glasgow 1990 in Scotland.

He was the 1992 recipient of the ASCAP Rudolf Nissim Award for The sun, split like spun glass. He also won the 1988 Omaha Symphony Orchestra New Music Competition for The Temptation of Saint Anthony. In 1990 Dragons in the Sky won the International Horn Society Composition Competition prize and has received over four hundred performances worldwide since its premiere in 1989. Schultz received a second award from the International Horn Society in 1994 for Podunk Lake. The music of Mark Schultz is recorded on Summit Records, Centaur, Hard Cor Music and Sunset Music Australia.

The Sarasota Festival, the Fontana Music Festival, the International Clarinet Association, Music Teachers National Association and the International Double Reed Society are among the many places where Dr. Schultz had appeared as guest, composer-in-residence, or featured composer, with new works commissioned and performed for each occasion. He had also been a frequent guest lecturer at many universities. In addition to commissions, Schultz continued to work in community outreach programs for children, with organizations such as the Milwaukee Symphony Orchestra ACE program and the Opus 90 chamber ensemble in Palo Alto which brought his brand of user-friendly music to the public schools and other childrens concert venues.
BIBLIOGRAPHY


____. “Music Reviews.” The Horn Call 25, no. 2 (February 1995): 68.


____. Singing out the lips of silence. Austin, TX: JOMAR Press. 1996.


BIOGRAPHICAL SKETCH

Originally from Tallahassee, FL, Benjamin Lieser (b. 1977) is an active free-lance artist and teacher of horn in the Central Florida area. As a performer, he plays regularly with the Brevard Symphony Orchestra, the Bach Festival Orchestra of Winter Park, and the Orlando Philharmonic. Other orchestral engagements have included performing with the Jacksonville Symphony, The Florida Orchestra, the Ocala Symphony, the Tallahassee Symphony Orchestra, the Cincinnati Opera and the UNAM Philharmonic Orchestra of Mexico City.

As a regional artist, he has been an active lecturer and performer at the International Horn Symposium (2004, 2008, 2009), Southeast Horn Workshop (2004, 2008, 2009), Central Florida Horn Workshop (2009-2015), and the South Region Tuba Euphonium Conference (2007). He has also given recitals as a soloist and a chamber musician at the University of South Alabama and Pensacola Junior College.

As a teacher, Mr. Lieser has worked with students in both secondary and higher education. From 2004-2009, he was the adjunct horn professor at the Stetson University School of Music. He has also directed instrumental music programs at University Christian School, Kernan Middle School, Southwestern Middle School and The First Academy.

Mr. Lieser earned a B.A. in Music from The Florida State University and a M.M. in Horn Performance from The University of Cincinnati College-Conservatory of Music. He served as the Graduate Assistant in the horn studios of Cincinnati and Florida State. His teachers include Michelle Stebleton, Randy Gardner, William Capps, Randall Faust, and Duane Dugger.