2016

John Barrows and His Contributions to the Horn Literature

Kristin Woodward
JOHN BARROWS AND HIS CONTRIBUTIONS TO THE HORN LITERATURE

By

KRISTIN WOODWARD

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

2016
Kristin Woodward defended this treatise on April 12, 2016.
The members of the supervisory committee were:

Professor Michelle Stebleton
Professor Directing Treatise

Dr. Alice-Ann Darrow
University Representative

Dr. Jonathan Holden
Committee Member

Dr. Christopher Moore
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 several people who were instrumental in helping with this project. The staff at the Mills Music Library at the University of Wisconsin-Madison was incredibly kind and patient while helping me research information about John Barrows. Because of their help, I was able to view scans of many of John Barrows’ manuscripts and to access several recordings which were otherwise unavailable to me.

Thank you to my committee for being supportive of me during my time at Florida State and a special thank you to Professor Michelle Stebleton for encouraging me when I needed it the most and for pushing me to be the finest horn player, musician, and woman I can be.

Thank you also to my parents who taught me that, through hard work and perseverance, I can always reach my goals. Finally, I want to thank my husband, Brent Woodward, for his support through this entire process. This degree would not have been possible without his guidance, encouragement, and love.
# TABLE OF CONTENTS

List of Musical Examples ................................................................................................................v
Abstract .......................................................................................................................................... vi

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

2. THE RELATIONSHIP BETWEEN JOHN BARROWS’ PLAYING STYLE AND ALEC WILDER’S COMPOSITIONAL STYLE FOR THE HORN .................................................................3

   John Barrows ...............................................................................................................................3
   Alec Wilder ..................................................................................................................................5
   The Relationship between John Barrows and Alec Wilder .......................................................7
   Description and Scope of Project ..............................................................................................9
   Alec Wilder’s Compositional Style for Horn ...........................................................................11
   Comparison of Barrows’ Playing Style and Wilder’s Compositional Style .........................11
      Sound ..................................................................................................................................12
      Articulation ...........................................................................................................................13
      Range and Flexibility ............................................................................................................15
      Musicality ..............................................................................................................................17
   Conclusion ..................................................................................................................................19

3. JOHN BARROWS’ CONTRIBUTIONS TO THE HORN LITERATURE THROUGH HIS WORK AS A CHAMBER MUSICIAN AND A COMPOSER ..........................................................20

   The New York Woodwind Quintet ...........................................................................................20
   Young Audiences ....................................................................................................................20
   Library of Congress Concert Series ....................................................................................21
   Summer Residency at the University of Wisconsin-Milwaukee ...........................................22
   Tours ........................................................................................................................................24
   Relationships with Composers ..............................................................................................25
      Relationship with Alec Wilder ...........................................................................................28
   Chamber Music Collaborations between Barrows and Wilder ..............................................28
   John Barrows and Bernhard Heiden ....................................................................................31
   John Barrows’ Compositions .................................................................................................31
   Conclusion ..................................................................................................................................32

APPENDIX ....................................................................................................................................34

A. COPYRIGHT PERMISSION LETTERS ...................................................................................34

BIBLIOGRAPHY ............................................................................................................................38

BIOGRAPHICAL SKETCH ............................................................................................................41
LIST OF MUSICAL EXAMPLES

1  *Suite for Horn and Piano*: 3. “Song” song-like melody, mm.1-16..................................................13

2  *Sonata No. 1 for Horn and Piano*: 3. “Allegro Giocoso” rhythmic motive, mm. 1-6.............14

3  “Legato Etude with Staccato Problems,” mm. 1-12. .................................................................................14

4  *Sonata No. 3 for Horn and Piano*: 1. “Moderately fast,” mm. 17-28.............................................15

5  “High Register Builder,” mm.7-11. ........................................................................................................16

6  *Sonata No. 1 for Horn and Piano*: 2. “Andante,” mm. 57-end.................................................16

7  “Exercise to Develop and Connect All Registers of the Horn,” mm.1-13. ..............................16

8  “Legato with Register Changes,” mm.1-11. .........................................................................................17

9  *Suite for Horn and Piano*: 2. “Slow and Sweet” perfect fourth and perfect fifth sequences and wide interval leaps, mm.10-14........................................................................................................17

10  *Sonata No. 1 for Horn and Piano*: 2. “Andante” showing jazz techniques used in Wilder’s writing for horn, mm. 14-25. ............................................................................................................18

11  *Summer Music*, Op. 43 showing the chords which Barber took from Barrows’ etudes, mm. 140-146. .............................................................................................................................................27
ABSTRACT

This treatise examines how John Barrows contributed to the expansion of the horn repertoire. Barrows accomplished this in several ways. First, he had a close relationship with composer Alec Wilder. Wilder wrote several pieces for solo horn and piano, each for John Barrows. An in-depth look at Barrows’ playing style reveals that it complements Alec Wilder’s compositional style for the horn. Second, Barrows was an active chamber musician. During his time with the New York Woodwind Quintet, Barrows premiered roughly twenty works for woodwind quintet and was instrumental in the creation of Barber’s Summer Music. The relationship between Barrows and Alec Wilder also brought many new pieces to the chamber horn repertoire including works for tuba, horn, and piano, which were the first pieces written for this ensemble. Finally, Barrows himself was a composer and, though only four of his works are published (two solos for younger players, a horn trio, and a woodwind quintet), a collection of his unpublished works is held at the Mills Music Library at the University of Madison-Wisconsin. Through Barrows’ efforts, the number of works for solo horn and for horn in the chamber setting increased substantially.
CHAPTER 1

INTRODUCTION

“John Barrows was concerned about the limited repertoire for horn. As was true with anything that concerned him, he did something about it. Through his own efforts and those of his students, a considerable body of horn music, previously unknown or but rarely heard, is now available. Also, a number of newly composed works for the instrument were written because John or one of his students was there to play them.”

This quote, taken from a memorial published in *The Horn Call*, describes John Barrows’ dedication to expanding the horn repertoire. Through his various careers and relationships, John Barrows contributed greatly to the horn literature.

Chapter 2 contains a brief biography of John Barrows and a biography of composer Alec Wilder. These two men shared a close relationship which resulted in new pieces for solo horn and piano. These new pieces reveal a distinct compositional style for solo horn. John Barrows’ playing style is discussed in detail, as well as how Barrow’s playing style complements Wilder’s compositional style.

Chapter 3 focuses on the chamber music career of John Barrows and how his work with these ensembles and his close relationship with composer Alec Wilder helped bring new music to the chamber literature for horn. Barrows was a member of the New York Woodwind Quintet from 1952 until 1961 and, in this time, he premiered roughly twenty works with the ensemble. His continued relationship with Wilder also resulted in many new works for woodwind quintet and other chamber ensembles that include the horn. Wilder wrote a piece for horn, tuba, and piano, which was the first piece composed for this ensemble. After Barrows left the New York Woodwind Quintet, he remained an active chamber musician and continued commissioning and

---

2 *The Horn Call* is the official International Horn Society publication.
premiering works until his death in 1974. Barrows was also a composer, and though only a few of his pieces are published, a collection of his unpublished manuscripts is available in the John Barrows Collection housed in the Mills Music Library at the University of Wisconsin-Madison. John Barrows’ contributions to the horn literature were substantial thanks to his relationship with composer Alec Wilder, his work as a chamber musician, and his own compositions.
CHAPTER 2

THE RELATIONSHIP BETWEEN JOHN BARROWS’ PLAYING STYLE AND ALEC WILDER’S COMPOSITIONAL STYLE FOR THE HORN

John Barrows

Horn player John Barrows was born in 1913 in Glendale, California, and he moved across the country several times as a youth, first to Montana and then back to southern California. As a high school student, he was interested in music and first learned the euphonium and the cello before beginning the horn.³

After his graduation, he attended the Eastman School of Music from 1930 to 1932. Though his time at Eastman was short, Barrows gained many friendships that would last throughout his lifetime and would have a major influence on his career. One of these friends was composer Alec Wilder who is a pivotal figure in the life and career of John Barrows.⁴

The relationship between Barrows and Wilder grew during an incident at Eastman. These two men, along with other conspirators, instigated a “mini-revolt” against the famed conductor Howard Hanson.⁵ According to Wilder and his biographers, Barrows and the other horn players felt they had received an “inadequate cross-section of orchestral literature” while playing in the Eastman School Symphony Orchestra. They self-published their dissent in a small flyer titled The Bird which was delivered to faculty mailboxes. Their so-called revolt was “a small ripple compared with student protests of the 1960s,” though it may have played an

---

⁴ IHS, “Barrows.”
important role in Barrows’ decision to leave Eastman and it solidified the friendship between Alec Wilder and John Barrows.⁶

After leaving New York, Barrows returned to California where he enrolled in San Diego State Teacher’s College as a music theory major. He stayed there only for the 1933 to 1934 academic year and then attended Yale University from 1934 to 1938 where he studied composition with Richard Donovan and David Stanley Smith.⁷ After his graduation, Barrows played for four years with the Minneapolis Symphony under the direction of Dimitri Mitropoulos. In 1942, he joined the Army Air Force Band where he served as an assistant bandleader.⁸

Barrows moved to New York after leaving the military in the late 1940s and began his career as a freelance musician. He played with the New York City Opera Orchestra, Radio City Music Hall Orchestra, the New York City Ballet, and was a member of the Casals Festival Orchestra. As a chamber musician, he played with the Fivewind Quintet and was a founding member of the New York Woodwind Quintet.⁹ He was also an active commercial musician who recorded with Woody Herman, Miles Davis, and Billie Holliday.¹⁰

During this time, he was also an active teacher, with positions at Columbia University, Yale University, and New York University. In 1961, he began teaching at the University of Wisconsin-Madison where he performed as a member of the faculty woodwind quintet, the

---

⁶ Stone, Alec Wilder, 36-37.
⁷ IHS, “Barrows.”
¹⁰ IHS, “Barrows.”
Wingra Quintet, which is still active today.\textsuperscript{11} He passed away in 1974 after an extended fight against Hodgkin’s Disease.\textsuperscript{12}

**Alec Wilder**

As mentioned earlier, the American Composer Alec Wilder is a pivotal figure in John Barrows’ life. The friendship they established at Eastman continued through their entire lives and had a profound influence on both men.

Alexander Lafayette Chew Wilder was born in Rochester, NY in 1907. Though his family was privileged, childhood was not an easy time for Wilder. His father died before he turned three years old, his mother became an alcoholic, and he was bullied at every school he attended due to his gentle and sensitive nature.\textsuperscript{13} Through these difficult years, music was always present in Wilder’s life and “[h]e wondered if he might not one day get mixed up in the world of music.”\textsuperscript{14}

This desire to be a part of the world of music drew him to the Eastman School. Though he never enrolled as a full-time student, he took composition lessons from Edward Royce and Herbert Inch.\textsuperscript{15} Most importantly, Wilder met some lifelong friends there including horn player John Barrows and oboist and recording artist Mitchell Miller. Both men would have a substantial impact on Wilder’s career.

Wilder left Eastman in the mid-1930s around the same time his friends Mitch Miller and John Barrows left. Wilder, in need of an income, moved to New York to begin his career as a

\textsuperscript{11} IHS, “Barrows.”
\textsuperscript{12} Nancy Becknell, interview by Kristine Coreil, April 19, 1994, interview 486, University of Wisconsin-Madison Oral History Program.
\textsuperscript{13} Stone, *Alec Wilder*, 10, 13, 17.
\textsuperscript{14} Ibid., 11.
composer. There, he served as the staff arranger for the Ford Radio show, which allowed him to explore combining classical and jazz elements in his music. One result of this experimentation was a large collection of octets written for the odd instrumentation of flute, oboe, clarinet, bass clarinet, bassoon, harpsichord, drums, and bass. This group of twenty-some octets was recorded by friend Mitchell Miller and had whimsical titles including *The Amorous Poltergeist*, *Neurotic Goldfish*, and *Dance Man Buys a Farm*. During this time, he also gained popularity as a composer of popular songs. Some of his most well known tunes include *It’s So Peaceful in the Country*, *I’ll Be Around*, *While We’re Young*, and *Blackberry Winter*. His music even gained the attention of artists such as Tony Bennett and Peggy Lee; both recorded several of his songs.16

Despite his success as an arranger and composer of popular songs, Wilder still had a desire to write what he called “legit” music. Unfortunately, Wilder lacked confidence and did not believe he was capable of writing concert music, but the return of Barrows to New York in the 1940s gave Wilder new inspiration.17 Barrows introduced Wilder to many of his musician friends and encouraged him to keep writing instrumental music.18 Wilder began composing chamber pieces and solo works for various instruments in a more classical style, yet the pieces maintained elements of jazz and popular song. This combination of classical and jazz styles defined Wilder’s compositional style and roused controversy. His music was not “jazz” enough for the jazz musicians, and it was not serious enough for classical musicians. Wilder’s music

was “so unique in its originality that it didn’t fit in any of the preordained musical slots and stylistic pigeon-holes.”

In addition to music composition, Wilder was a writer. His most famous work was *American Popular Song: The Great Innovators 1900 - 1950*. In this volume, he examines roughly 800 popular songs written in the first half of the twentieth-century. Interestingly enough, it fails to mention any of his own works. His autobiography *Letters I Never Mailed* is a series of exactly that—letters he never mailed. Wilder admits that he wrote a large number of the letters specifically for the book, but they still provide meaningful insight into the life of the composer. Wilder passed away in 1980 due to lung cancer.

**The Relationship between John Barrows and Alec Wilder**

John Barrows and Alec Wilder were close friends and their relationship had a substantial impact on both their careers. Specifically, Barrows was “the catalyst, the person most responsible for turning Wilder to concert music in the 50s and 60s.” Wilder confirms this several times. In an interview with Whitney Balliet for *The New Yorker*, Wilder says “In the mid-forties, I wrote my first and probably last song hits, and then, in the early fifties, a marvelous thing happened. John Barrows arrived in New York, and I started writing chamber music. He believed in me, and that was all I needed.”

Also, Wilder praises Barrows in a letter written immediately after he had finished composing *Sonata No. 1 for Horn and Piano*. Wilder writes to Barrows:

“You’ve turned the key in a cell door and God knows what the results will be. Will the prisoner walk out calmly and amble out of the prison gates or will he

---

20 Ibid., 5.
come out dancing and yelling and beating the guards over the heads with dominant thirteenth chords?
Or will he ask for some manuscript paper, a pencil and a spinet and go back to his cell and get to work?
Thank you, thank you, thank you!”

Barrows was also a source of networking for Wilder. Through Barrows, Wilder met Harvey Phillips, tubist, and inspiration for the tuba sonata and the two suites for horn, tuba and piano; John Swallow, trombonist, for whom the Wilder trombone sonata was written; Gunther Schuller, hornist and composer; and Glenn Bowen, clarinetist, who was a colleague of Barrows at the University of Wisconsin-Madison and who was the inspiration for Wilder’s Suite for Clarinet, Horn and Piano. These are only a few of the contacts that Wilder made through Barrows.

The impact Barrows had on Wilder’s life was not only centered on Wilder’s career. Several times, Wilder mentions how he is indebted to Barrows’ friendship for keeping him afloat in turbulent times. Wilder writes, “I don’t know if I ever told you that my meeting you and Sam and Frank and Mitch in the Eastman School quite literally saved my sanity and possibly my life. I had never known that such dedicated and compassionate people existed. I’ll never be able to pay the debt.” In the liner notes to an album on which Barrows performs Wilder’s Sonata No. 3 for Horn and Piano, Wilder also states, “Without him, I promise you, none of the music in this album would have been written nor would dozens of other pieces. His faith in me is one of the few truly beautiful experiences of my life.”

---

24 Stone, Alec Wilder, 110.
25 Other people Wilder met through Barrows include Harvey Phillips, tuba; Don Hammond, flute; David Soyer, cello; Patricia Stenberg, oboe; Bernard Garfield, bassoon. Stone, 110.
27 John Barrows and Tait Barrows, Sonata No. 3 for Horn and Piano, Golden Crest RE 7034, LP, 1969.
Of course, Barrows had a great influence on Wilder’s career and life, but Barrows also benefited from their friendship. As mentioned in the quote in the introduction, John Barrows wanted to expand the repertoire for the horn. Through Barrows’ relationship with Wilder, an entire library of new works for horn in both solo and chamber settings was created. Wilder wrote three sonatas for horn and piano, a suite for horn and piano, two concertos for horn and chamber orchestra, a piece for horn and wind band, several short pieces for beginning horn students, horn quartets, horn duos, horn trios, numerous works for horn and different combinations of instruments, eight brass quintets, twenty-one woodwind quintets, and others.  

Description and Scope of Project

The personal relationship between Barrows and Wilder has been explored and discussed in many biographies, books, and articles, but little is mentioned of their musical connection. Through a comparison of John Barrows’ playing style and of Alec Wilder’s compositional style for the horn, many connections can be found.

This treatise examines four works for solo horn written by Alec Wilder. These works were specifically written for John Barrows, who also recorded them. They include Sonata No. 1 for Horn and Piano, Sonata No. 2 for Horn and Piano, Suite for Horn and Piano, and Sonata No. 3 for Horn and Piano. These pieces were selected because they are published and John Barrows made recordings of them. Listening to Barrows play Wilder’s work is important to drawing comparisons and making connections about the two men’s musical relationship.

There are five other works for solo horn by Alec Wilder, but they will not be taken into consideration in this project. Two of the pieces (Five Love Songs and John Barrows) were written and published after John Barrows’ death. Of the other three (two concertos for horn and

---

28 Zeltsman, Alec Wilder, An Introduction, 6-34. These pages include a List of Works as compiled by Judy Bell.
orchestra and a piece for solo horn and band), only one is published, and there are no recordings available.

When examining Alec Wilder’s compositional style for the horn, several dissertations were referenced. The first, written by David Calhoon, is an analysis of Wilder’s compositional style created by looking at a wide variety of his horn literature. The analysis is followed by an in-depth study of Wilder’s *Sonata No. 1 for Horn and Piano*. Calhoon describes many of Wilder’s compositional characteristics but for this treatise, only those that relate to the solo horn line will be considered. The other dissertation includes critical editions of several of Wilder’s works for horn ensembles. The author, Richard Lee Roberts, also includes an analysis of Wilder’s writing for the horn based on his findings while creating the critical editions. With the information from these two works it was possible to create a list of Wilder’s compositional techniques for the horn.

Finally, John Barrows’ playing style is divided into four parts: sound, articulation, range and flexibility, and musicality. There are many important aspects to consider when describing how an individual plays the horn, but these four are fundamental to understanding a player’s style. Range and flexibility are combined because, without flexibility, it would be difficult for any player to move through the entire range of the horn.

The information about John Barrows’ playing was gathered from several sources. Most importantly, many recordings of Barrows, especially those of Barrows playing Wilder’s music, were referenced. Barrows’ teaching techniques were researched because the way a teacher provides information about a topic can reveal many things about the teacher’s playing.

---


Information about his teaching was found in an article published in *The Horn Call*\(^{31}\) and through a recording of a masterclass given by John Barrows at the First Annual International Horn Symposium.\(^{32}\) Finally, an etude and exercise book written by Barrows and published in his own handwriting was referenced.\(^{33}\) These exercises give insight into how Barrows practiced and what skills he focused on with students and in his own playing.

**Alec Wilder’s Compositional Style for Horn**

There are several compositional characteristics present in Alec Wilder’s horn writing. These characteristics were used to draw connections to John Barrows’ playing style. The first characteristic is the use of angular movement. Wilder utilizes many wide leaps and sequences of perfect fourths and perfect fifths. Another aspect that appears frequently is the use of the high register. Wilder writes above the staff and uses a wide dynamic range in the upper register. Also, many phrases begin in the high register. Another characteristic found in Wilder’s horn music is rhythmic motives. Wilder repeats specific rhythmic patterns in both the piano and the horn part to create continuity through his works. Finally, Wilder incorporates jazz and popular song influences into his horn writing. He uses note bends, flares, rips, and swung rhythms as well as song-like melodies which are a reflection of his years composing popular song.

**Comparison of Barrows’ Playing Style and Wilder’s Compositional Style**

There are four specific parts of John Barrows’ playing style that will be discussed: sound, articulations, range and flexibility, and musicality.

---


Sound

When discussing a horn player’s sound, his or her equipment should be considered. Horns come in different sizes and styles of construction, called wraps. Barrows played a Schmidt wrap horn. The Schmidt horn’s wrap, the size of its tubing, and its yellow-brass material produces a balance of high and low overtones in the sound, clear articulations, and smooth slurring. All of these characteristics are present in Barrows’ recordings.

Another part of Barrows’ sound is his use of vibrato. Players like Barrows who recorded commercially and worked with jazz artists would be inclined to use vibrato in their playing and Barrows most certainly did. Vibrato is a controversial subject to many horn players and, as Gunther Schuller said, when discussing vibrato, “we are entering the realm of personal taste and subjective opinion.” Schuller continues to say that, if vibrato is to be used, it should be used consistently and sparingly to add color and warmth. Barrows agreed. In a conversation with horn player Milan Yancich, Barrows says he uses vibrato for “a splash of color” and it should not be wide. He says vibrato should be formed with the breath, like a vocalist would do.

One of Wilder’s compositional characteristics is his creation of song-like melodies, as shown in Example 1. Barrows’ playing enhances this song-like style with vibrato that adds color to the melody. His clear and resonant, singing sound and the splash of color from his vibrato complements the melodic style of Alec Wilder.

---

37 For copyright permissions for all excerpts, see Appendix A on page 35.
38 The recordings listed in the bibliography were the ones used to make observations about Barrows’ solo playing. See pages 39 and 40 for a list.
Example 1: *Suite for Horn and Piano*: 3. “Song” song-like melody, mm.1-16.

**Articulation**

Barrows’ articulations complement Wilder’s use of rhythmic motives. About articulations, Barrows states “[t]he tongue is not a hammer, a plectrum, or pick. It is a plug or a plunger. Nothing happens until you pull away, slightly down and back.” Syllables such as “tee” or “doo” or “ta” are used to teach students how to tongue. Barrows says, again, that which syllable they use should not matter as long as their tongue placement at the end of the articulation is down and back so the tone does not get muffled by the tongue.39

Barrows says he tongues between his teeth but it is more important to him that students find what works best for them when learning articulations. In order to get young players to tongue properly, Barrows had them pretend there was a piece of paper on their lip and he then asked them to “Spit it out!” This way, the students do not think too hard about where their tongue is and can get the general idea of tonguing.40

---

40 Ibid.
The third movement of Wilder’s *Sonata No. 1 for Horn and Piano*, titled Allegro Giocoso, includes a rhythmic motive that requires a fast, clear articulation to execute, as shown in Example 2. Barrows’ articulations in this passage are very clear and highlight the rhythmic motive well.


There is another articulation example that shows a musical connection between these two men. Barrows wrote an exercise titled “Legato Etude with Staccato Problems,” a portion of it is shown in Example 3. The articulations and rhythms found in this study match very closely to several passages in the first movement of Wilder’s *Sonata No. 3 for Horn and Piano*.


There are many similarities between these two examples. First, they are both in 6/8 time. Second, they both feature legato passages followed by an eighth note and four sixteenth notes as seen in measures 2, 4, 6, 8, 10 and 11 in Example 3, and in measures 20, 25, and 26 in Example 4. Finally, the eighth note to the sixteenth notes passages, as seen in the measures listed above, all feature wide leaps. The similarities are striking and it provides an example of the musical connection between these two men.

**Range and Flexibility**

Barrows had great facility in the high register of the horn and his flexibility was evident as he moved through all ranges of the horn. Both of these playing characteristics are important for performing the angular melodies and extended high passages written by Wilder.

When playing in the high register, some horn players may pinch their lips together, creating a forced and airy tone. Barrows maintains a clear tone through high register passages and never sounds as though he is forcing. In his exercise book, Barrows wrote a high register builder that works specifically on reaching high notes at loud and soft volumes (Example 5). Barrows’ strong command of the upper register is apparent when playing passages in Wilder’s music, specifically the passage from the end of the second movement of Wilder’s *Sonata No. 1* as seen in Example 6. The horn line is above the staff for an extended time and requires both loud and soft playing in this range.
Example 5: “High Register Builder,” mm.7-11.

Example 6: *Sonata No. 1 for Horn and Piano*: 2. “Andante,” mm. 57-end.

Also contained in Barrows’ book are etudes that focus on moving through all registers of the horn smoothly, as seen in Examples 7 and 8. These exercises help increase player flexibility throughout all ranges of the horn.

Example 7: “Exercise to Develop and Connect All Registers of the Horn,” mm.1-13.
Example 8: “Legato with Register Changes,” mm.1-11.

Flexibility is necessary for performing the angular melodies and wide leaps that are abundant in Wilder’s writing for horn. In the second movement of his *Suite for Horn* (Example 9) there are sequences of perfect fourths and perfect fifths moving throughout the registers of the horn as well as wide intervals. Barrows moves through these passages with ease in his recording.

Example 9: *Suite for Horn and Piano*: 2. “Slow and Sweet” perfect fourth and perfect fifth sequences and wide interval leaps, mm.10-14.

**Musicality**

John Barrows worked as a classical musician, but he also recorded commercially and worked with jazz artists while he was living and freelancing in New York. Because of this experience, Barrows easily navigates through the jazz idioms included in Wilder’s work. Example 10 includes examples of the types of jazz idioms Wilder included in his horn lines: swung rhythms, bends, and flares.
Example 10: *Sonata No. 1 for Horn and Piano*: 2. “Andante” showing jazz techniques used in Wilder’s writing for horn, mm. 14-25.

Finally, Barrows had specific thoughts about creating music, which Wilder highly respected. Barrows, in a masterclass held at one of the early International Horn Symposia, said “what we’re supposed to do is to try to experience the music, and through that experience, communicate to other people.”

Also, Charles Tibbetts, a student of Barrows, recalls what Barrows told him in horn lessons. Barrows said:

“Playing the French horn involves more than just blowing through the horn. Depending on which group of musicians you are sitting with, you should merge your horn playing with the instrument you are making music with. In other words you become an oboe, bassoon or even a violin. But ultimately your horn playing should transcend to the singing voice, creating what is being reflected in your soul.”

Wilder felt very strongly about Barrows’ musicianship and was pleased with the way Barrows performed his music. In an interview for the liner notes of *Sonata No. 3*, Wilder was asked “What is there about Barrows’ playing that has led you to compose for him?” He says in response:

“His principle point, his *only* point, is to make music. And what he does is magic for me. His eye and ear tell him what’s involved when he looks at a piece. He balances phrases with his eye. He sees what’s desired. He sees where the piece is moving. He sees phrases that need to be nurtured and specially cared for. It’s partly intuition, and it’s

---

41 Barrows, “Masterclass” IHS audio recording.
partly his enormous control over the instrument itself. He takes desperate chances to get precisely the musical effect he wants... John, as a musician, is a commenter on life.”

Later in the interview, Wilder addresses Barrows’ playing while he’s interpreting Wilder’s own music. Wilder says:

“knowing me, [Barrows] seems to have great insight into what I am driving at [more] than, perhaps, I have myself... He does what... I dream that a phrase that I wrote should, or could, or might do. He does it better than I even dreamed it. In other words, he’s giving me back myself all the time. He tells me my secrets. He makes sense where, perhaps, there wasn’t total sense before.”

These quotes show how Wilder greatly respected Barrows’ playing and his ideas about musicianship and performing.

Conclusion

John Barrows and Alec Wilder’s relationship resulted in many new pieces for horn, each written in Wilder’s unique blend of jazz and classical styles. The connection between these two men is evident not only through the amount of music written for the horn, but also through the complementary nature of Barrows’ playing style to Wilder’s compositional style. Upon Barrows’ death, Wilder wrote two more pieces for solo horn, both with chamber orchestra. The first is *Five Love Songs* and the second is simply titled *John Barrows*. Each of these works was written for American hornist Morris Secon and it is speculated they serve as Wilder’s eulogy for Barrows. Even after his passing, Barrows still inspired the creation of new works.

---

44 Ibid.
45 Barrows’ student Charles Tibbett recently recorded an album of Wilder’s music. In the liner notes of this album, Tibbett’s speculates that the two pieces written for Secon are a eulogy for Barrows.
CHAPTER 3

JOHN BARROWS’ CONTRIBUTIONS TO THE HORN LITERATURE THROUGH HIS WORK AS A CHAMBER MUSICIAN AND A COMPOSER

The New York Woodwind Quintet

John Barrows’ relationship with Alec Wilder helped Barrows reach his goal of expanding the horn literature, but their relationship was not the only way this was accomplished. Barrows, throughout his career, was an active chamber musician and through his work with the New York Woodwind Quintet, the Wingra Quintet, and other organizations, Barrows contributed to the creation of many new pieces.

Barrows’ work as a professional chamber musician began with the New York Woodwind Quintet. This ensemble was one of the first successful professional woodwind quintets in the United States in the post-war years. The group began in 1947, but the members kept fluctuating. In 1952, they solidified the members and registered the name to become the New York Woodwind Quintet. The founding members were Samuel Baron on flute, Jerome Roth on oboe, David Glazer on clarinet, John Barrows on horn, and Bernard Garfield on bassoon.46

Young Audiences

The ensemble’s first steady and reliable work came through the organization Young Audiences, Incorporated. Established in the early 1950s, the purpose of this non-profit was to provide arts and artist residences to schools. Through this organization, the New York Woodwind Quintet gave many presentations and concerts at elementary schools. The presentations typically included a performance, a demonstration of each instrument, and time for questions from the

students. The ensemble was paid for these presentations that “were instrumental in keeping the group performing and intact.”

The Quintet needed music to perform for these concerts, so they turned to John Barrows’ close friend Alec Wilder. Wilder arranged three works for woodwind quintet by composers Henry Purcell, K.P. E. Bach, and Dietrich Buxtehude. These pieces were used to fulfill the ensemble’s need for an opening classical piece. Wilder also wrote a short jazz number for the quintet which, according to Baron, they used on their children’s concerts. Baron says “We were madly in love with the piece, so the next thing Alec did was write three movements to surround it and that became the scherzo of _Woodwind Quintet No. 1._” This scherzo and the first quintet were only the beginning of Wilder’s compositions for woodwind quintet. Also, Barrows himself wrote a short, quirky march while he was a member of the League of Composers Woodwind Quintet that worked well for children’s concerts.

As the Young Audience organization grew, so did the Quintet’s outreach. They performed in many different schools around the United States and internationally. This relationship led to the creation of a video titled “Introducing the Woodwinds.” Recorded in 1958, it was a video of the New York Woodwind Quintet doing their school presentation and it is possibly one of the first videos of this type ever produced.

**Library of Congress Concert Series**

The Quintet’s connection with the Young Audiences organization was one of many connections that helped the group become successful. Personal connections and networking also played an important role in the ensemble’s growth. Clarinetist David Glazer met two important

---

48 Stone, _Alec Wilder_, 126.
49 The New York Woodwind Quintet, _Woodwind Encores_, Concert-Disc SDBR 3092, LP.
people during his time as a musician in Boston and while he served in the United States Air Corps Band: Elizabeth Sprague Coolidge, who was dedicated to promoting chamber music, and Harold Spivacke, the Chief of the Music Division at the Library of Congress. These two relationships helped the woodwind quintet become a regular part of the Library of Congress Concert Series.51

As mentioned, Coolidge highly supported chamber music, but she was also dedicated to the creation of new works. In 1925, she established a foundation through the Library of Congress. Her foundation and several others and the Quintet’s relationship with Spivacke made it possible for the New York Woodwind Quintet “to premiere seven works on fourteen Library of Congress concerts.”52 John Barrows premiered three of the seven works. They are Concerto for Woodwind Quintet and Piano by Wallingford Reigger, Concerto for Woodwind Quintet by William Bergsma, and Concerto for Wind Quintet by Quincy Porter.53

The quintet’s connection with Elizabeth Sprague Coolidge went beyond commissioning new works. Coolidge helped sponsor the group’s tour of the southern United States, which was only one of many national tours in which they participated. It is also important to note that the Library of Congress Concert Series helped elevate the Quintet from a novelty act that performed children’s concerts and educational shows to the level of prominence similar to that of the Juilliard String Quartet.54 Not only did the group itself and its members achieve a higher status, but also the idea of sustaining a career as a professional member of a woodwind quintet became a reality.

**Summer Residency at the University of Wisconsin-Milwaukee**

In addition to being performers, the members of the Quintet were teachers and were invited to do residencies at universities. The most notable residency during Barrows’ era was with the

52 Ibid., 23.
53 Ibid.
54 Ibid., 24.
University of Wisconsin-Milwaukee, where clarinetist David Glazer was once a student. Every summer from 1955 to 1968, the Quintet spent several weeks participating in the Summer Evenings of Music concert series. The Quintet premiered several new works during these summer residencies. They include Alvin Etler’s Quintet No. 1, premiered in 1955 and taken on at least two international tours, Alvin Etler’s Quintet No. 2, Ralph Shapey’s Movements for Woodwind Quintet, and Alec Wilder’s Suite for Baritone Saxophone, Horn and Woodwind Quintet, which featured John Barrows as the horn soloist.

The other ensemble in summer residence at the university was the Fine Arts String Quartet, and the festival pianist was Frank Glazer, brother to David Glazer. The Fine Arts String Quartet had their own recording company based in Chicago called Concert Disc, and roughly fifteen New York Woodwind Quintet recordings appear on this label. The repertoire on these recordings includes classic woodwind quintets, several of the New York Woodwind Quintet premieres, and collaborative pieces with the Fine Arts String Quartet and pianist Frank Glazer.

The Concert Disc recordings were well received by a New York Times critic and helped give the group positive publicity. The critic, Harold C. Schonberg, says this about the group: “For well-nigh perfect wind playing, one can turn to the disks featuring the New York Woodwind Quintet. The exceptionally smooth and fluent performance given the Hindemith ‘Kleine Kammermusik’—a mordant little masterpiece—puts that performance into a class of its own.”

The summer residencies at the University of Wisconsin-Milwaukee were also a time for the group to continue their work with composer Alec Wilder. In the summers of 1956 to 1959, Wilder

---

56 Ibid., 99-121. These pages of Likar’s dissertation include an extensive repertoire list of works performed by the Quintet as well as information about performance dates, premiere dates, publishing information, and other details.
joined the Quintet in Wisconsin and they played his music and tried many of his new ideas each
evening.\textsuperscript{58} To Wilder and the ensemble, the environment was relaxing and conducive to musical
creativity and collaboration. Samuel Baron, flutist with the ensemble during these residencies, said:

“With these ten people [the members of the New York Woodwind Quintet, the Fine Arts
String Quartet, and pianist Frank Glazer] all of chamber music was open to us in varying
combinations. The job paid well, and they housed us. It was like a vacation. It developed
into a six-week program. We all went out with our families and stayed on the lake, and we
talked and played and rehearsed and just lived like that for six weeks.”

Baron continued saying that these years were “a peak of a sort of \textit{gebräuchsmusik}. Music to
use. Music to enjoy. Music to have fun with. Music to order and on the spot.”\textsuperscript{59}

\textbf{Tours}

When the Quintet was not spending their summers on the shores of Lake Michigan in
residency at the University of Wisconsin-Milwaukee, they were participating in domestic and world
tours. In 1956, the New York Woodwind Quintet was invited to tour South America. Their travels
were funded by the American National Theater and Academy, Young Audiences, Incorporated, and
the United States Department of State. The tour, which included TV appearances, children’s
concerts, and other performances, lasted two months and they visited twenty-one cities in Colombia,
Chile, Argentina, Uruguay, Paraguay, Peru, and Brazil.\textsuperscript{60} In addition, they met composers Luis
Escobar, Juan Orrego-Salas, Alberto Ginastera, and Heitor Villa-Lobos. This trip resulted in lasting
relationships with several of these composers and the creation of two new works. Luis Antonia
Escobar wrote \textit{Quinteto de la Coruma} in 1959 and Joan Orrego-Salas wrote \textit{Divertimento}, Op. 43
for Flute, Oboe, and Bassoon in 1956.\textsuperscript{61}

\textsuperscript{58} Stone, \textit{Alec Wilder}, 127.
\textsuperscript{59} Ibid.
\textsuperscript{60} Likar, “New York Woodwind Quintet,” 32.
\textsuperscript{61} Ibid., 99-121.
Due to the success of the South American tour, the State Department invited the quintet to perform at the 1958 World’s Fair in Brussels, Belgium. This invitation led to a tour of France, Germany, and the Netherlands. The ensemble appeared on a radio broadcast in Cologne, Germany and where they premiered Gunther Schuller’s *Quintet*, written specifically for the New York Woodwind Quintet. The Quintet also appeared at a theater festival in France where they premiered Alec Wilder’s incidental music for Shakespeare’s ‘Twelfth Night’.62

**Relationships with Composers**

Another important aspect of the Quintet’s success and contribution to the literature was through their relationship with composers. The New York Woodwind Quintet commissioned and premiered nearly twenty pieces by prominent twentieth-century composers during Barrows’ tenure with the group. In addition to the composers previously mentioned, the ensemble worked with David Diamond, Elliot Carter, Meyer Kupferman, Irving Fine, and Samuel Barber.

There are many stories and anecdotes about how the each of these composers came to write for the New York Woodwind Quintet, but the ensemble’s relationship with Samuel Barber is especially interesting because of the part John Barrows played in the creation of Barber’s *Summer Music*. In the early 1950s, Barber was asked to commission a piece by the Detroit Chamber Music Society. Part of the commission agreement was that the “published edition must bear an inscription to the Chamber Music Society of Detroit and name the musicians who performed the premiere.”63

The score does bear these things, but the musicians of the Chamber Music Society of Detroit were

---

62 Ibid., 34.
not the inspiration for the piece. According to a Barber biography, “Barber composed Summer Music with the New York Woodwind Quintet in mind and with their cooperation.”

Barber first heard the Quintet play during the summer of 1954 and he asked Barrows and flutist Samuel Baron if he could sit in on rehearsals and if they would play parts of his work that he had begun preparing for the Detroit commission. When Barber first attended a rehearsal in January of 1955 in John Barrows’ apartment in Greenwich Village, the Quintet was reading a piece by Villa-Lobos and playing through several intonation studies composed by Barrows. Samuel Baron describes the studies:

“[Barrows] had made an extensive chart incorporating a staff line for every pitch from the lowest to uppermost notes of each instrument; from this it was possible to see at a glance the overlapping of ranges. Each player had ‘characterized’ every note within the range of his particular instrument: was it naturally flat or sharp on the instrument? Dull or brilliant? Did it behave differently if it was played loudly or softly? From their observations, Barrows composed a series of studies using the ‘worst’ chords—those where tone production and intonation were accomplished with great y but resulted in sonorities that were especially effective. The group practiced these etudes, some of which were only four or five measures long, in order to master the more difficult chords.”

After he heard these etudes, Barber asked to borrow the chart to study, as he seemed intently interested in its content. Eight months later, Barber contacted the group and asked them to read his new quintet. Baron remembers his colleagues’ reactions to the first reading. “We were completely gassed! What a wonderful new quintet conception. Barber had studied our charts and has written some of our favorite effects. The piece is very hard, but so far it sounds just beautiful to us.”

---

64 Heyman, Barber, 361-362.
65 Ibid., 363-365.
66 Ibid., 365.
67 Ibid., 368.
Example 11: *Summer Music*, Op. 43 showing the chords which Barber took from Barrows’ etudes, mm. 140-146.

According to Baron’s journals, the chords shown in Example 11 are directly related to what was written in Barrows’ etudes. The chord at rehearsal 23 includes a D-flat in the flute part, a difficult note to tune on that instrument. Also, the chord four measures after rehearsal 23 includes a concert G-flat in the horn part, also a difficult note to tune and color on the horn. Barrows and his work had a direct effect on the composition of one of the staples of the woodwind quintet repertoire. Unfortunately, the etudes Barrows wrote were lost so it is impossible to make further comparisons.
The Quintet was disappointed they could not premiere the work, but they performed it shortly after its premiere and continued to play it on their South American tour. They recorded the piece for an album in 1959.68

**Relationship with Alec Wilder**

The relationship between Samuel Barber and the New York Woodwind Quintet was substantial, but it only resulted in one piece. The relationship between the Quintet and composer Alec Wilder resulted in a major increase in repertoire for the woodwind quintet. Flutist Samuel Baron says this of the connection between Wilder and the ensemble:

“There was an ambitious young group of chamber-music players [The New York Woodwind Quintet] eager to expand their repertoire, looking for new musical experience, and a composer [Alec Wilder] well-known and successful in other areas of music, eager to write chamber music, specifically woodwind quintets. There were many meetings, rehearsals, discussions. There were concerts, recordings, playbacks. Finally, there emerged a style, expressive of the composer’s true nature, expressive of the nature of the ensemble—something quite unlike other trends in contemporary music, but something more intimate and personal.”69

Between the years 1954 and 1977, Wilder wrote thirteen woodwind quintets as well as “a suite for woodwinds, numerous short pieces for quintet, incidental music for plays and films, a suite of children’s pieces, and many transcriptions of other music for woodwind quintet.”70 Wilder’s relationship with Barrows, and subsequently with the other quintet members, inspired Wilder to continue writing for this genre.

**Chamber Music Collaborations between Barrows and Wilder**

Wilder was also interested in creating chamber music for genres beyond the woodwind quintet, and John Barrows supported Wilder’s efforts. Starting in 1953, after he moved to Stony

---

68 Heyman, *Barber*, 368.
70 Ibid.
Brook, New York, Barrows began hosting chamber music gatherings at his home on Sunday afternoons. The other core members of the group were friends from Eastman: oboist Mitchell Miller, pianist Frances Miller, tenor Frank Baker, and composer Alec Wilder. The group expanded as Barrows urged more of his friends to come and make music together. Wilder reflects on these gatherings saying, “Each Sunday, someone new would appear. And each Sunday there would be brand-new music for them to play. I would get the word from John early in the week what instruments to expect and then write and copy parts for as many pieces as I could write before Sunday afternoon.”

Wilder admits that only four or five of the roughly sixty works he composed for the Sunday gatherings were repurposed and published, but he says of the unused works, “they served their purpose: fun, friends meeting, laughter, drinking, relaxing and playing, writing. To the average contemporary mind, this would be incomprehensible. Thank God it wasn’t to those who participated.”

Despite these pieces not coalescing into anything, Wilder did go on to compose a large number of chamber works that included the horn. Estimated counts include twenty-one woodwind quintets; ten brass quintets; twelve horn ensembles; five mixed brass ensembles; and seventeen mixed string, woodwind, and brass ensembles. In total, that is roughly sixty-five pieces of music for chamber ensembles including the horn. Out of this collection, there are several which are unique.

The first piece, *Suite for Horns*, was written for four horns, harpsichord, and drums. The piece was recorded by Mitch Miller and featured many noted horn players from the early twentieth-

---

71 Stone, *Alec Wilder*, 123.
72 Ibid., 123-124.
73 Wilder’s music is especially difficult to count because of his transient lifestyle, his habit of composing on scraps of paper, and the fact he gifted many pieces to friends without publishing them. These numbers are taken from lists of works included in the Zeltsman and the Demsey and Prather biographies.
century: John Barrows, Raymond Alonge, Gunther Schuller, and Jim Buffington. These four performers were heavily involved in the jazz scene as horn players and are featured on many jazz recordings. The fourth movement of the suite titled “Horn Belt Boogie” showcases Wilder’s jazz compositional style.

The second piece is the *Suite No. 1* for Horn, Tuba, and Piano. In the 1950s, Wilder had asked Barrows for advice on who should perform his recently composed quintet. Barrows recommended the New York Brass Quintet, and this is where Wilder met tubist Harvey Phillips. Wilder and Phillips became close friends. Their relationship resulted in several solo pieces for the tuba, as well as pieces for tuba, horn, and piano. In 1963, Wilder composed *Suite No. 1* for Phillips and Barrows to perform, and it was the first piece written and published for this combination of instruments. Today, there are at least twenty-eight pieces written for this ensemble.\(^{74}\)

Because of health reasons, Barrows decided to end his career as a professional chamber musician and freelance musician. In 1961, he accepted a position as Professor of Horn at the University of Wisconsin-Madison and, four years later, he formed the Faculty Woodwind Quintet, later renamed the Wingra Quintet. The founding members were Robert Cole, flute; Harry Peters, oboe; Glenn Bowen, clarinet; John Barrows, horn; and Richard Lottridge, bassoon. Commissioning new music was still a priority for Barrows, and the ensemble asked Hilmar Luckhardt, a composer and theory professor at the University of Wisconsin-Madison, to write for them. *Quintet No. 1* by Luckhardt was premiered in 1967.\(^{75}\)

---


\(^{75}\) This information was found by searching the University of Wisconsin-Madison Mills Music Library catalog for recordings of the faculty woodwind quintet during the time Barrows was a member of the group. The Luckhardt piece was featured on a 1967 concert given by the ensemble and was described as a premiere.
Even though Wilder stayed in New York and Barrows moved to Wisconsin, Wilder continued to compose for Barrows and his friends. Some of Wilder’s later quintets were performed by the Wingra Quintet, and the *Suite for Clarinet, Horn, and Piano* was written for Glenn Bowen and John Barrows. The aforementioned *Suite for Baritone Saxophone, Horn, and Woodwind Quintet* was a collaboration with the New York Woodwind Quintet after Barrows left the ensemble, and it featured Barrows on the solo horn part and Glenn Bowen on the baritone saxophone.

**John Barrows and Bernhard Heiden**

Another composer with whom John Barrows had a working relationship was Bernhard Heiden. Heiden’s first collaboration with Barrows was the *Sinfonia for Woodwind Quintet*, written in 1949 for Barrows and the members of the New York Woodwind Quintet. In 1952, Heiden wrote *Quintet for Horn and Strings*, which he considered his best work for solo horn.\(^76\) While Barrows was at the University of Wisconsin-Madison, he commissioned and premiered Heiden’s *Concerto for Horn and Orchestra*. Heiden followed this with *Five Canons for Two Horns*, which was performed at the Third Annual International Horn Workshop in 1971 by Barrows and Michael Hoeltzel. Finally, after Barrows’ death, Harvey Phillips commissioned a work by Heiden for a John Barrows memorial concert in New York City. The work, *Variations for Solo Tuba and Nine Horns*, featured Phillips as soloist accompanied by the Valhalla Horn Club, an ensemble Barrows helped organize.\(^77\)

**John Barrows’ Compositions**

John Barrows was not only a performer; he was also a composer. The New York Woodwind Quintet frequently performed his well-known piece, *March*. His other works are not as widely

---

\(^76\) Joanne M. Filkins, “The Horn Music of Bernhard Heiden,” *The Horn Call* 42, no. 2 (February 2012), 96.

known and few are published. Two pieces, *Autumn Reverie* and *Moon Shadows*, were composed for young horn players and are published through the Hal Leonard Elementary Solo Series. Barrows’ horn trio, *La Chasse*, was submitted for publication by two of his students, and proceeds from its sale were donated to the John Barrows Memorial Scholarship at the University of Wisconsin-Madison.79

The Mills Music Library at the University of Wisconsin-Madison holds the John Barrows Collection, which includes many of his compositions in manuscript form. Within the collection, there are several works for horn, as shown in Table 1. It is not known how often or how frequently these pieces were performed, but this treatise will hopefully bring new interest to Barrows’ music.

Table 1: John Barrows’ unpublished compositions for horn.

<table>
<thead>
<tr>
<th>Composition</th>
<th>Date/Year</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Christmas Suite for horn and piano, op. 6, no.2 (1931)</em></td>
<td></td>
</tr>
<tr>
<td><em>First Solo</em> [for horn and piano]</td>
<td></td>
</tr>
<tr>
<td>“Four Horns Jazz Style”</td>
<td></td>
</tr>
<tr>
<td><em>Romanze for Horn and Piano, op. 4 (1931)</em></td>
<td></td>
</tr>
<tr>
<td><em>Second Solo</em> [for horn and piano]</td>
<td></td>
</tr>
<tr>
<td><em>Sonata in a minor for horn and piano (1934)</em></td>
<td></td>
</tr>
<tr>
<td>[Untitled] Sonata for horn and piano in E-flat</td>
<td></td>
</tr>
<tr>
<td><em>Variations on a Theme for string quartet and horn</em></td>
<td></td>
</tr>
</tbody>
</table>

**Conclusion**

Barrows’ work as a chamber musician played an important part in his efforts to expand the horn repertoire. With the New York Woodwind Quintet, Barrows premiered roughly twenty new pieces and was crucial to the creation of Barber’s *Summer Music*, now a notable piece in the woodwind quintet repertoire. His relationship with Alec Wilder and Bernhard Heiden resulted in

---

78 This information was found through searching WorldCat.
many new chamber works for the horn, and Barrows also composed several pieces for horn. Even after Barrows left his position in the New York Woodwind Quintet, he continued to perform in woodwind quintets and worked to create new music for the repertoire. Because of Barrows, the repertoire for horn chamber music saw a sizable increase.

Barrows’ untimely death in 1974, due to Hodgkin’s Disease, left those close to him devastated. Alec Wilder wrote a moving memorium that was later published in *The Horn Call*, and he wrote two more solos for horn and chamber orchestra, both written in memory of John Barrows. Barrows was mourned, but his legacy lives on through the music he brought to the horn repertoire.
APPENDIX A

COPYRIGHT PERMISSION LETTERS

April 8, 2016

RE: SUMMER MUSIC, OP. 31, by Samuel Barber
SONATA NO. 1 FOR HORN AND PIANO, by Alec Wilder
SONATA NO. 3 FOR HORN AND PIANO, by Alec Wilder

Dear Kristin,

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition(s) referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

1. The following copyright credit is to appear on each copy made as indicated on schedule “A”.

2. Copies are for your personal use only in connection with your thesis/dissertation, and may not be sold or further duplicated without our written consent. This in no way is meant to prevent your depositing three copies in an interlibrary system, such as the microfilm collection of the university you attend, or with University Microfilms, Inc.

3. Permission is granted to University Microfilms, Inc. to make single copies of your thesis/dissertation, upon demand.

4. A one-time non-refundable permission fee of seventy-five ($75.00) dollars, to be paid by you within thirty (30) days from the date of this letter.

5. If your thesis/dissertation is accepted for commercial publication, further written permission must be sought.

Sincerely,
Kevin McGee
Print Licensing Manager
Schedule A

SUMMER MUSIC, OP. 31
Words and Music by Samuel Barber
Copyright © 1957 (Renewed) by G. Schirmer, Inc. (ASCAP)
International Copyright Secured. All Rights Reserved.
Used by Permission.

SONATA NO. 1 FOR HORN AND PIANO
By Alec Wilder
Copyright © 1964 by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved.
Used by Permission.

SONATA NO. 3 FOR HORN AND PIANO
By Alec Wilder
Copyright © 1970 by Associated Music Publishers, Inc. (BMI)
International Copyright Secured. All Rights Reserved.
Used by Permission.
Dear Ms. Woodward,

Sorry for the slight delay in responding. I am presently out of town with no access to reference our Barrows publication. However, what I'm seeing from your attachment looks like an interesting look at Mr. Barrow's approach to horn playing that I hope others will find helpful and interesting. My only question is to what are you referring when you reference in the footnotes..."Yazooch, Views on Horn Playing"? Is this from some article or from one of our other books?

In any case, as long as you credit the publication as you have noted below we hereby grant permission for such use in your treatise on John Barrows. If it is possible, upon completion, I would very much like to see a copy of your work. My father thought Mr. Barrows was one of the most poetic horn players he had ever heard.

All the best,

My name is Kristin Woodward and I am a doctoral student at Florida State University. I am currently writing my treatise on American horn player John Barrows and his contribution to the horn literature. In my treatise, I talk extensively about Barrows's playing style and his teaching methods and how they complement the compositional style of Alec Wilder. In order to discuss Mr. Barrows's teaching methods, I used examples from the book you published titled Development Exercises and Etudes for Horn by John R. Barrows. I would like to request permission to reprint some excerpts from these exercises in my treatise.

Here is the publication information for the exercise book and attached, I have included the portion of my paper that includes the excerpts.

Development Exercises and Etudes for Horn
John R. Barrows
Wind Music Publications
974 Berkshire Road NE
Atlanta, GA 30301 USA
© 2008

Thank you for your consideration and I look forward to hearing from you. If you need any other information from me, please contact me at your convenience.

Sincerely,
Dear Kristin,

I enjoyed our brief telephone conversation, too. Thank you for sending excerpts of your dissertation which impressed me no end.

I am more than happy to give permission for you to use excerpts from Alec Wilder’s *Suite for Horn and Piano* in your dissertation. Please credit as follows:

Permission to quote excerpts from Alec Wilder’s *Suite for Horn and Piano* obtained from CFG Publishing Co., PO Box 26, Cold Spring Harbor, NY 11724.

I shall be interested to know how your dissertation is received. What is its title?

Meanwhile, kindly acknowledge safe receipt.

Very best wishes,

John Broven
CFG Publishing Co.

---

Mr. Broven,

It was a pleasure to speak with you on the phone. As mentioned, I would like to use several short excerpts from Alec Wilder’s *Suite for Horn and Piano* in my dissertation. The entire dissertation focuses on how John Barrows contributed to the horn literature and one chapter goes in-depth into the personal and musical relationship between John Barrows and Alec Wilder. I discuss their musical connections and how the playing style of John Barrows complements the compositional style of Alec Wilder. As the owner of CFG Publishing, I would appreciate your consent to use these excerpts. I will include any copyright information that you request of me. Attached, I have included the section of my dissertation that includes the excerpts from Wilder’s *Suite for Horn*.

Thank you for your time and I look forward to hearing from you soon.

Sincerely,

Kristin Woodward
DM Candidate, Florida State University
BIBLIOGRAPHY

Books, Dissertations, Journal Articles, Newspaper Articles, and Websites


**Recordings and Interviews**


Dahl, Ingolf, Samuel Barber, and Alvin Etler. The New York Woodwind Quintet. *Concert-Disc Connoisseur Series* CS-216. LP.


Musical Scores


BIOGRAPHICAL SKETCH

Kristin Woodward is an active freelance musician and educator in Tallahassee, Florida. She currently plays third horn with the Tallahassee Symphony Orchestra and the Sinfonia Gulf Coast and is the principal horn player in the Wind Orchestra and the University Symphony Orchestra at Florida State University. As an educator, she taught general music and band in the public schools in Minneapolis, MN and she currently maintains a studio of beginner, intermediate, and adult horn players. She also works for the Tallahassee Youth Symphony as the Brass Coach and teaches horn at the Florida State University Summer Band Camps. Her primary horn teachers include Bruce Houglum at Concordia College, Moorhead, MN; Ellen Campbell formerly at the University of Missouri-Kansas City; and Michelle Stebleton at Florida State University.