

Walden habe ich ursprünglich für Robert Rutch, den damaligen Hornisten der Lincoln Center Chamber Music Society in New York City, geschrieben. Bobby ist ein hervorragender Jazzhornist und spielte in den frühen Neunzigern in meinem *Tarantula-Ensemble* in New York. Das ist auch der Grund dafür, dass ein Teil der Komposition ad lib. wiederholt, improvisiert und variiert werden kann. Meistens wird *Walden* aber ohne den wiederholten Improvisationsteil gespielt. Dem Hornisten Adam Unsworth gefiel die Idee der Improvisation und er spielte *Walden*, inklusive Improvisationsteil, zum ersten Mal auf CD ein.

Die Idee für den Titel stammt von Robert Rutch, der damit die Begriffe *Waldhorn* und *Walden Pond* verbinden wollte. An diesem See lebte der amerikanische Philosoph Henry David Thoreau allein inmitten der Wildnis in einer kleinen Hütte und schrieb revolutionäre Bücher wie *Über die Pflicht zum Ungehorsam gegen den Staat*. Die Komposition spielt mit dem Kontrast zwischen Thoreaus dramatischer Gedankenwelt und seiner ruhigen und friedvollen Umgebung.

Daniel Schnyder
New York, Juli 2021

I originally wrote *Walden* for Robert Rutch, who was at the time the french horn player of the Lincoln Center Chamber Music Society of New York City. Bobby is a very unique jazz french horn player and used to play in my *Tarantula* ensemble in the early nineties in New York City. Due to the fact that he is a very skilled jazz musician, part of the composition can be repeated, improvised and varied ad lib. However, the trio is usually played without any repeated improvisation. Later on, the great horn player Adam Unsworth came up with the idea to record *Walden*, including the improvisational section, on CD for the first time.

The idea for the title *Walden* came from Robert Rutch himself, who wanted to connect the terms 'Waldhorn' and *Walden Pond*. There, the American philosopher Henry David Thoreau lived alone in the midst of the wilderness in a small cabin and wrote revolutionary books such as *On the Duty of Civil Disobedience*. The composition paints the contrast between Thoreau's dramatic inner turmoil and his quiet and serene surroundings.

Daniel Schnyder
New York, July 2021

written for and premiered by Ani Kavafian, Anne-Marie McDermott and Robert Routh

Walden

Trio for horn, violin and piano

Daniel Schnyder

Ardito ♩ = 126

Musical score for the first section of 'Walden'. It features three staves: Violin, Horn in F, and Piano. The time signature is 4/4. The key signature has one flat (B-flat). The score begins with a **ff** dynamic and includes a *Red.* (ritardando) marking. The music consists of several measures with triplets and slurs. The dynamics transition from **ff** to **mf** and finally to *simile*. The section concludes with a double bar line and a repeat sign.

Musical score for section A of 'Walden'. It features three staves: Violin, Horn in F, and Piano. The time signature is 2/8. The key signature has one flat (B-flat). The section is marked **A Vivace** with a tempo of ♩ = 132. The dynamics range from **f** to **mp**. The music is characterized by rhythmic patterns and slurs. The section concludes with a double bar line and a repeat sign.

34

mf *p* *simile*

mf *p* *simile*

f *mp*

r.h.

D **Meno** ♩ = 112

natural harmonics

37

f *f*

Ped.

40 **accelerando sempre**

f

f

Ped. Ped. Ped.

52

simile

55

58

allargando

F **Meno mosso, flebile** ♩ = 184

p

mp

mf *legato*

allargando

209

p *ppp*

p *p*

Ped.

N a tempo ♩ = 184

sempre flautando

214

p *mf*

mp

legato

optional repeat for improvisation **O**

220