

William Horne was born in Milledgeville, Georgia on 5 July 1952. As a high school student he studied piano and theory with Maribel Benton at Georgia College and State University, and organ with D.C. Rhoden at the First Baptist Church of Milledgeville. After piano and composition at Florida State University (BM 1974) with Roy Johnson and John Boda, he went to graduate school at Yale University (MM 1976), where he studied piano with Ward Davenny, composition with Yehudi Wyner and Krzysztof Penderecki, and eighteenth-century styles with Ralph Kirkpatrick. He then accepted a faculty position at Loyola University New Orleans and later completed a DMA in composition at the University of North Texas. At Loyola he served as area coordinator of theory and composition until his retirement in 2017.

Horne has composed in a wide variety of genres. Recent larger works include a Clarinet Concerto, a Serenade for String Orchestra, duo sonatas for Flute and Piano, Violin and Piano, Clarinet and Piano, Bassoon and Piano, Alto Saxophone and Piano, and French Horn and Piano, a Sextet for Wind Quintet and Piano, a Serenade for nine instruments, and a setting of the *Te Deum* written for the 100th anniversary of the founding of Loyola University. Horne's interest in musical scholarship has led to articles about Brahms, Beethoven, and Joseph Joachim that have appeared in scholarly journals and essay collections, including *The Musical Quarterly*, *The Journal of Musicology*, *Journal of Musicological Research*, *Beethoven Forum*, *NOTES*, *Nineteenth-Century Music Review*, *Brahms Studies*, and various essay collections. For nineteen years he was a member of the Board of Directors of the American Brahms Society, where he edited or co-edited *The American Brahms Society Newsletter*. His music is recorded on the Centaur and Blue Griffin labels. He resides in Covington, Louisiana with his wife, Sharon.

Like many composers born in the mid-twentieth century, Horne's early works are in a freely atonal idiom. Pieces such as his 1st Piano Sonata and 1st Sonata for Violin and Piano are characterized by rhythmic propulsion, angularity of line, and dense counterpoint, but are nevertheless worked out within the strictures of traditional form. During his middle years, he completed very few compositions, devoting time instead to his children and to his musicological interests. Only in the last few years has he begun to compose more actively again, and now in a style much more grounded in traditional harmonic syntax. Some of his recent compositions are unabashedly tonal. For example, his *Sonata for Flute and Piano* has been noted for its "free-flowing lyricism and easy exuberance," and his *Three Bagatelles for Cello and Piano* for "passage after passage of glowing autumnal warmth" (Colin Clarke in *Fanfare Magazine*). On the other hand, in some other recent works he has dipped back into the more austere language of his earlier music, creating a flexible and many-sided tonal idiom. His *String Trio* and song cycle *Seascape* both fall into this category. Counterpoint and voice leading are always the most important generative elements in his music, however, no matter what its tonal idiom, and, in the realm of vocal music, sensitivity to the power of the text and the naturalness of the singing line best define his style.

Horne has had works premiered at the National Flute Association annual convention and at the national meeting of the American Saxophone Alliance. His works have been played by the

award-winning chamber group Musaica, by the NOVA Vocal Ensemble, by members of the Jack Quartet, by noted pianists Logan Skelton, Amir Khosrowpour, John Murphy, Jeannette Fang, and Mi-Eun Kim; by vocal artists Ellen and Philip Frohnmayer, Jennifer Goltz, and Stephen Lusmann, and by noted instrumental artists such as violinist Amy Thiaville, violist Hong-Mei Xiao, cellist Allen Nisbet, flutists Patti Adams and Erica Boysen, saxophonist Edward Goodman, clarinetist Joshua Anderson, and hornist Mollie Pate, among many others.

In addition to his music for the concert hall, Horne has had a longstanding interest in writing sacred choral music. These works range from relatively challenging music in the polyphonic motet style, that access the world of the professional chorus, to straightforward anthems intended for use in worship by volunteer church choirs. Horne particularly enjoys writing new tunes for the great hymns of the church and using them as the basis for anthems.

Horne is also remembered as a teacher and university colleague. He taught a wide variety of music classes at Loyola University New Orleans during an academic career spanning forty-one years. In 2017 he received Loyola's Dux Academicus Award, the highest honor the university confers on a faculty member.