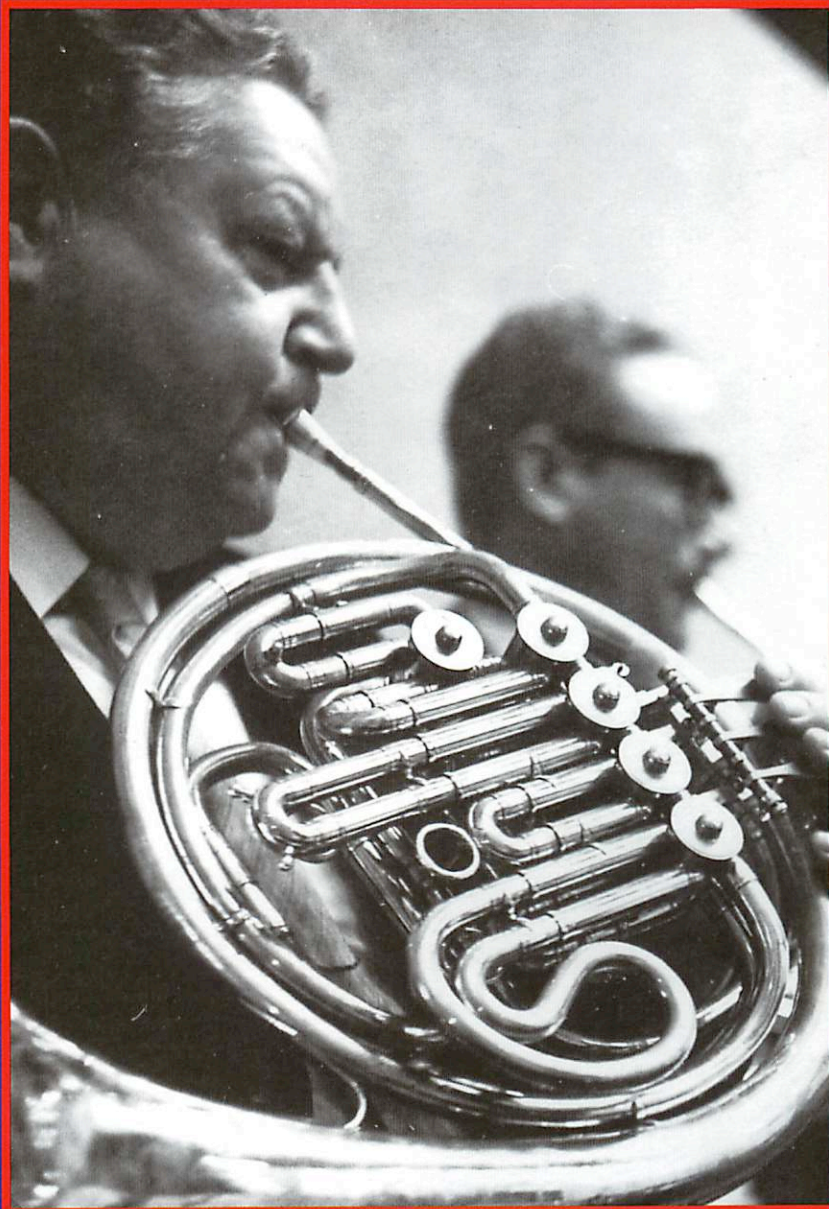


The Horn Call



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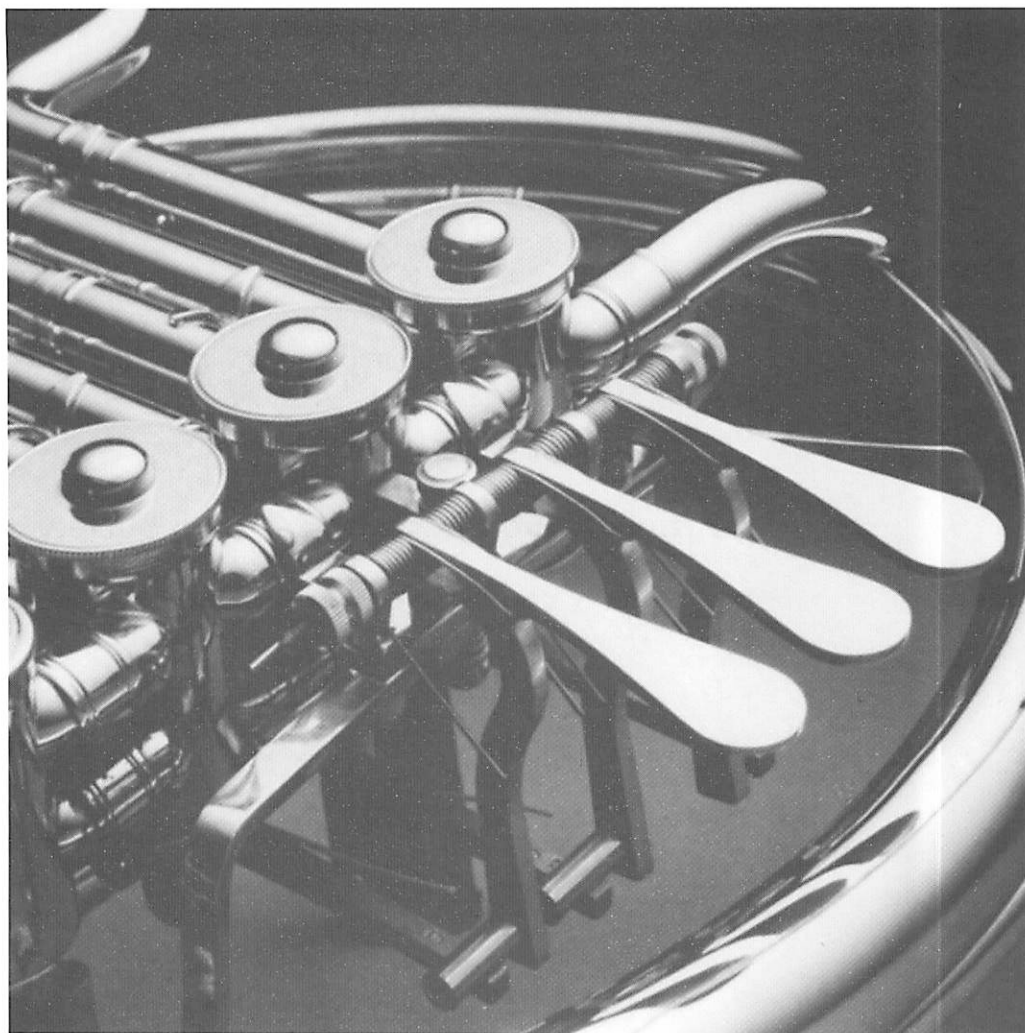
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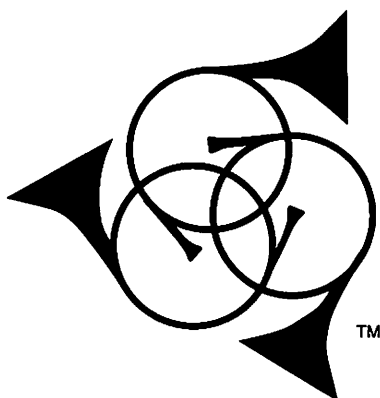
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The Horn Call

Journal of the International Horn Society

Volume XXXV, No. 3, May 2005



William Scharnberg, Editor

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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]



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May 2005

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From the Editor

Bill Scharnberg

I hope you enjoy the May issue of *The Horn Call* — it is a bit special: there is more space available for articles and columns. The "Correspondence" pages have burgeoned in this issue due to several interesting letters and friendly rebuttals. With three journals annually, it seems fair to allow the author of an article to respond to a challenging "letter to the editor." In addition, the reader will not have to retrieve the previous journal to follow the discussion.

Heidi Vogel sells mailing labels of our membership directory to horn-related advertisers. Most of us consider this a plus and the IHS makes a little income from the deal. Heidi will *not* sell mailing labels to an advertiser who is advertising a product or service unrelated to the horn! However, *you*, as a member of the IHS, may email Heidi (exec-secretary@hornsociety.org) requesting that your address be taken off the mailing list for advertisers.

A special Wagner tuba edition of *The Horn Call* will be available in the fall of 2005. This edition will feature a complete republication of William Melton's eight-part series on the Wagner tuba, miscellaneous articles about the instrument, and advertising at the end of the issue. It will not replace the October *Horn Call* and will be available at a special "IHS membership" price. Details will be discussed at the Tuscaloosa Symposium.

The IHS website (www.hornsociety.org) is temporarily linked to www.hornsociety.org.previewyoursite.com/while we move to a new web server. All links and financial transactions are secure (as secure as we can make them). Thanks go to Bruce Hembd, our web technician, for making this conversion as smooth as possible!

Heidi Vogel, John Ericson, and I are currently at work to create a new addition to our website: an IHS Youth Site (title yet to be determined). Brittany Cooper, a high school hornist who resides in Arkansas, has volunteered to serve as the first host for this site and contribute a first article. Inspired by the International Trumpet Guild's site, we hope to add a feature similar to theirs: "Ask the Horn Professor." Students will be able to post questions and have them answered on the site. If you have suggestions concerning this idea or are a younger hornist, especially not living in the US, and interested in contributing to the site, please contact me at the email address to the left of this column.

Finally, there are only 70 copies of *Horn* by Barry Tuckwell remaining (see page 104 for details). At this time, there are no plans to reissue the book!

February 2005 errata: the photo on page 20 (News) shows the Santa Fe Chamber Music Festival horn section, not the Santa Fe Opera section (which includes Bill Barnewitz, Richard Chenoweth, Jack Gardner, and James Wilson). Erik Albertyn sent word that his photo labeled "expanded horn section of the Johannesburg PO" (p. 64) is the expanded section of the National Symphony Orchestra.

Guidelines for Contributors

The Horn Call is published three times annually in October, February, and May. Submission deadlines for articles are August 1, December 1, and March 1. Submission deadlines for IHS News items are August 10, December 10, and March 10. Inquiries and materials intended for *The Horn Call* should be directed to the Editor or the appropriate Contributing Editor. Inquiries and materials intended for IHS News should be directed to the News Editor.

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, address, telephone number, email address (if available), and a brief biography should be included with all submissions.

Articles can be sent as paper/hard copy or electronically on a CD, zip, or floppy disk, or attached to an email. If the format is unusable, the author will be notified immediately and asked to try another format. Footnotes should be numbered consecutively (no roman numerals) and placed at the end of the text. Musical illustrations should be sent in black ink on white paper or using an electronic format readable on a Macintosh computer with *Finale 2004* software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by *QuarkXpress 5.0*, *PageMaker 6.5*, *Adobe Photoshop 7.0*, *Adobe Illustrator 10.2*, or *Adobe Acrobat 6.0* software. Applications other than Macintosh/Microsoft Word should be submitted as text files (ASCII). Please label any disks clearly as to format and application used. Submit graphics and musical examples in a hard copy.

The octave designation system used in *The Horn Call* is the one preferred by *The New Harvard Dictionary of Music*, edited by Don Randel (1986), as follows:



President's Message

Frank Lloyd



Springtime is beautiful in England, especially here in Cornwall, as I write this at the beginning of April. It is a time to enjoy the blossoming trees and new flowers of the year, and to look forward to summer just around the corner. I watch for the new birds arriving and to the early signs of spring in nature.

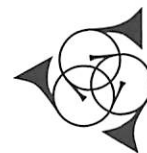
Being a lover of nature is important to me, just as I think a hobby away from the horn is important for us all. It gives us both time to "clear the mind" of work-related "stuff," and to enjoy something that stimulates us in different ways. This is important in helping us to maintain concentration when playing, and, above all, to keep the interest and enthusiasm alive to practise and work effectively. In our work, whether practising, playing in an orchestra, brass band, symphonic band, or whatever, it is important to remember that what we are doing is, in fact, no more than the most natural thing: breathing. When I play the horn, I think of going for a walk and breathing deeply the beautiful smells of spring — filling my lungs with fresh air. Without air, of course, we cannot live, nor can the music flow! Air flow is the single most important activity we need to master. Whether blowing loudly, using lots of air, or quietly, using less air, it must always flow. Pitfalls lurk in areas of the throat that might constrict this important airflow, especially in quiet playing — think of enjoying the smell of a beautiful flower and see how that opens up the throat behind the tongue! Work with nature, not against it!

After the recent loss of my father in March, I have been reminiscing a lot. I got to thinking about the influence he had in my earlier years and how he encouraged me in my chosen path. Actually, as many of you already know, I had no ambition to become a horn player at all — I started on the only instrument left in the brass band locker room: an old tarnished and dented trombone! I have never regretted changing to the horn nor joining the Royal Marines — maybe I have reason to thank them! But being a military musician, although good in many ways, can lead to the forming of bad habits, and I was no exception! Having to play in marching band, for instance, necessitates the use of more pressure on the mouthpiece — something I found very difficult to put right at a later date. Competing with saxophones encouraged one to over-blow and force the sound — not good for that lovely, warm tone we are striving towards! We must remember that our mentors, teachers, and guardians cannot always be by our side to check on us and

keep us on the correct path. There are times when we will wander! Be your own critic: make sure you do not fall into bad ways and habits that will only make playing more difficult in the end! But, whatever standard of player you are, you must enjoy and love what you do. In that way, the listener will also enjoy your music making — and that is the key: making music and not just playing notes! Like my father once told me: enjoy what you do, and do it wholeheartedly, to the best of your ability.

You will be reading this on the eve of the IHS Symposium in Tuscaloosa, Alabama, hosted by Skip Snead. It promises to be a great occasion, so whether attending a workshop for the first time, or for the umpteenth time, we will be there to enjoy all aspects of our wonderful instrument. Come and meet the players, try different makes of instruments, browse the exhibition stands, meet old friends and make new ones, and perform in ensembles large and small. These workshops are an important meeting place for all those interested in the horn and I look forward to seeing you there!

Frank Lloyd



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Editor: Because The Horn Call is only published three times per year, a letter to the editor challenging an article and the response from its author would be separated by months. The fairest way to handle this issue seems to be to allow the author to see the letter and offer a rebuttal. If you disagree with this policy please respond.

Dear Sir,

The October 2004 edition of *The Horn Call* carried a very short article with a very long title about the fourth horn part in *Der Freischütz* Overture. I have no complaints about the contents, but I am disgusted that the musical example given was transposed for four horns in F. If players on one side of the Atlantic Ocean don't know that the piece was composed for two pairs of horns, the first in F and the second in C, then I can only say that it's high time that they did, and learnt to read accordingly. For those mystified by the necessity and the process, there is an excellent article by Simon de Souza entitled "Therefore I Transpose!" in *The HORN Magazine* Vol. 3 No. 3 Autumn 1995, published on behalf of the British Horn Society.

And now for another little gripe about the American influence, which immediately gives me a parallel example. Readers will have realised that I meant "The United States of America" and no other possible meaning of the adjective "American," however technically incorrect and incomplete that might be. However, in the wider world, let alone our own musical world, there are so many possible meanings of the word "horn" that it becomes necessary to add the adjective "French" if referring to our musical instrument. I challenge any reader to deny that, having been asked what he plays and answered "horn," has not had to say "yes" to the subsequent question "do you mean the French horn?"

So let's now formally recognise the "ignore" with which we all treat the Society's 30-year-old recommendation. "French horn" may be technically incorrect, but it is correct English.

Yours faithfully,
Stephen Caldicott (West Sussex, England)

Dear Editor,

I first learned of the "beta blocker and stage fright" article by Glenn Dalrymple in the February 2005 issue of *The Horn*

Call, when I received the magazine. I would like to thank the author for his references to my two previous publications concerning that subject in this publication. Dr. Dalrymple however, continues with references to "he and I" when making several points which I must both disagree with and consider very unfortunate.

The author goes overboard with scary cautions concerning contraindicated medical conditions and the use of Inderal, "the use of the drug could cause death!" Consultation with one's personal physician is naturally preferable before starting medications, either prescription or over the counter, however, these contraindications to very small amounts of Inderal are relative, which is to say, highly unlikely to cause serious illness much less death. There may be a patient somewhere in a hospital intensive care unit on life support who may die from 10 milligrams of Inderal. Such a person probably has much anxiety, but any performance on a musical instrument would be the least of their concerns. The publication of this "death" warning will unfortunately contribute to unfounded hysteria such as in the story of the flute instructor fired for discussing Inderal reported elsewhere in the magazine.

The paragraph referring to me continues with inappropriate cautions about nonexistent sedative effects of small doses of Inderal, "over relaxed* can degrade their performance," "The player should be aware of any changes in perception, concentration, ability to count rests and so forth." In fact, Inderal at this low dose has no potential for any sedative side effects. The pharmacology of Inderal is such that it simply cannot enter the brain. These unfortunate warnings will perpetuate all to common misconceptions about Inderal and may result in some players going without the valuable medicine or opting for more familiar substances such as alcohol or Valium, which actually are sedatives with real deleterious effects on performance.

For a more detailed discussion of these points, I would suggest the full-length feature in *The Horn Call* of May 2000. That article has the endorsement of Dr. Alice G. Brandfonbrener, editor of *Medical Problems of Performing Artists*.

Sincerely,

Philip Rosenthal, M.D.

Editor's note: Dr. Rosenthal included a copy of Dr. Brandfonbrener's written endorsement but I deemed it too lengthy and peripheral to the discussion to include here. It seemed appropriate, however, to let Dr. Dalrymple respond:

Reply to Dr. Phillip Rosenthal:

I very much thank the Editor of *The Horn Call* for the opportunity to respond to Dr. Rosenthal's letter.

Dr. Rosenthal is a Neurosurgeon who has published articles in *The Horn Call* concerned with the use of Beta blockers. He has raised several questions about my column (and the reprinted *New York Times* article on the same topic). In the world of biomedical science, published articles are often fol-



lowed by "Letters to the Editor" raising points of disagreement, notions of scientific accuracy, etc. Usually, I would respond by quoting papers from the scientific literature. As most of the readers of *The Horn Call* are probably not overly interested in such academic discussions, I have used the search engine, Google™, to obtain information available via the internet. Interested readers can search the internet for additional information.

I believe that Dr. Rosenthal and I clearly agree on two issues vis-à-vis the use of Propranolol by musicians: 1) it is helpful in the management of stage fright (performance anxiety) and 2) the drug, in proper doses is very safe. Dr. Rosenthal disagrees with me that we should consider the question of death following Propranolol administration because it may frighten potential users away. He also disagrees that Propranolol could have side effects (over relaxation, decreased attention span, etc.) because he believes that Propranolol does not enter the brain and could not cause such side effects.

First, the question of physician involvement, informed consent, and the possibility of death. Propranolol is a prescription item in the USA. This means that a physician must write a prescription in order for the patient to obtain the drug. Before a physician writes a prescription the patient must be informed of possible complications and reactions. The possibility of death after Propranolol treatment is well documented in the medical literature. Because of the importance of this issue, I have copied the following from a Google search. Here is one example from "An Unusual Death in an Asthmatic Patient," *American Journal of Forensic Medicine & Pathology*. 24(3):271-272, September 2003. Spitz, Daniel J. MD.

Abstract:

A 35-year-old black woman with a history of bronchial asthma collapsed and died after ingestion of three 20-mg tablets of Propranolol. She was recently treated in the emergency department at a local hospital for an acute asthma exacerbation and was given a written prescription for prednisone. The prescription was filled and the medication was taken as prescribed. Within minutes after ingestion of the medication, she became acutely short of breath and was witnessed to collapse. Paramedics responded to the scene and initiated resuscitative efforts while en route to the local emergency department. The decedent was unable to be resuscitated and was pronounced dead shortly after reaching the hospital. It was later discovered that the medication she was given by the pharmacy was 20-mg Propranolol tablets instead of 20-mg Prednisone tablets.

Granted, the probability of the above occurring is low; however, this individual is 100% dead. When I discuss with patients the possibility of using beta blockers, I always ask for a history of angina (cardiac based chest pain), asthma, etc. The patient described above died after 60 mg of Propranolol. Sadly, it was a pharmacy error — Propranolol instead of Prednisone (a steroid drug). The effect was rapid (within min-

utes of ingestion). Consequently, I prefer to heed the basic physician's dictum — "First do no harm." I believe that horn players are intelligent, educated adults. They want to know risks as well as benefits. As propranolol is a prescription drug, physician interaction is required and, in today's litigious society, documentation of informed consent is crucial to any malpractice defense. My point is to consult a physician rather than "borrowing" a dose from a colleague — without physician involvement.

Dr. Rosenthal's second disagreement concerns the question of Propranolol entering the brain. To quote his letter, "The pharmacology of Inderal is such that it simply cannot enter the brain." His statement is simply incorrect. One can search "Propranolol brain distribution" on the internet and find a number of items. Virtually all refer to the ability of Propranolol to penetrate the brain. Technically, it is a "lipophilic" compound. This means that it has the ability to enter areas of the body which have large amount of lipid (such as the brain). One quote is: "Propranolol is highly lipophilic: it crosses the blood-brain barrier and the placenta." (IPCS INCHEM: "Chemical Safety from Intergovernmental Organizations")

Dr. Rosenthal has a third disagreement about potential side effects from Propranolol which could cause performance degradation. I agree that the likelihood of performance degradation from Propranolol alone is unlikely. However, many individuals (including musicians) take a myriad of drugs. The combination of these drugs with Propranolol could cause a problem.

There are a number of other references to the effect of combinations of other medications/alcohol with Propranolol. Often patients, including musicians, take a wide range of medications. Before adding Propranolol, they should discuss potential interactions with their physician and their pharmacist. When the musician is playing a rehearsal or concert he/she is responding to the combination of medication taken. The combination may cause unwanted side effects.

Concerning side effects, this is from *The Anxiety Site* (<http://www.healthyplace.com/communities/anxiety/anxieties/8meds/Betas.htm>):

Taken occasionally, Propranolol has almost no side effects. Some people may feel a little light-headed, sleepy, short-term memory loss, unusually slow pulse, lethargy, insomnia, diarrhea, cold hands and feet, numbness and/or tingling of fingers and toes.

I disagree that musicians would not want to have all of the facts relative to a prescription medication. My hope is that they will consult their physician rather than their stand partner for doses of Propranolol. Also, physicians can provide added value to the process by adding other medications, as appropriate.

Finally, Dr. Rosenthal takes me to task for quoting him incorrectly. He states, "Dr. Dalrymple however, continues with references to 'he and I' when making several points which I must both disagree with and consider very unfortunate."



The reference to "he and I" is in *The Horn Call*, Vol XXXV, No. 2: "He and I agree that small doses of Propranolol (10-20 mg) should be safe for most individuals. However we must emphasize that no one should start Propranolol without the supervision of a physician." At this point the reference to "He and I" stops. Possibly, I should blame the Editor or printer for not starting a new paragraph after "supervision of a physician." Honestly, I don't see how these lines are "unfortunate." Again, as Propranolol is a prescription drug, a physician must prescribe it. Presumably, any physician prescribing a drug will discuss the drug with the patient.

Glenn Dalrymple, M.D.

To trip or not to triple....?

I read Mr. Cerminaro's article rejoicing the triple horn in the latest *Horn Call* with great interest. Especially this statement was touching: "Phrasing with triple horns transforms fluid vocal ideas into confident musical realities." Congratulations to all who find an instrument with which they are really happy, it be a certain make, or, as in this case, a model with many features. However, I would like to comment on the prediction in this article about the future of instruments for horn players.

From my point of view the development of the horn seems to be going in several directions, the key words being diversity and versatility. The natural horn (from various periods) is now clearly back in business in Europe. I, for one, have been increasingly busy through last decades, performing orchestral or chamber music by Bach, Händel, Telemann, Haydn, Mozart, Mendelssohn and other great composers, on instruments similar to what they had at the time. This includes Brahms op. 40, with a piano from 1853 and an old violin with gut strings. Indeed Brahms did have some very special sounds in mind!

Today the natural horn can be studied as the main instrument, for example in the distinguished old Leipzig Music Conservatory in Germany. There are many groups around performing and recording on period instruments or copies of such. More and more frequently conductors ask for natural horns in classical works. Smart students study natural horn on the side, in order to be better prepared for possible opportunities and challenges in their professional future. The single horns (in F or B^b) are also coming back in use, based on the desire of some groups and conductors to create a sound picture closer to what was there at the time of the composers.

The use of the high F-horn (in various combinations) in Europe did go through several stages after it was first introduced in the sixties. In the beginning it was welcomed by many players as the solution to all their problems; even some low horn players took to the high F-horn in order to feel more secure in the high range. Only after some years of experience one realised that players could miss notes on the high F-horn as well, those clams being far less discreet than those on longer horns. In addition, the sound often became thinner and less rich in overtones than on longer tubes.

Hermann Baumann was a great pioneer of descants at the early stages of his career; however, later he came more and more back to the double horn and to various natural horns. In Germany today the use of the regular double horn is considered the norm. In addition, most principal players are equipped with some sort of descant horn as a backup for the extreme range, in some cases a triple.

An interesting side effect of working more on the original lengths of tubes is the psychological one. For some players, the option of using shorter tubes may function temporarily as a "drug." But where is the next option when the novelty of the F alto horn rubs off? A flugelhorn in B^b? After having worked on D- and C-basso and such crooks for a while, the regular B^b horn comes back in its right perspective, in my experience, simply as a sufficiently secure alternative to the longer F-horn.

Of course I do understand the excitement of getting more fingering options and another "string" on the otherwise "two-stringed" double horn. I also see the need for these instruments for the specialists of today, the ones who have conquered the full range, including a fourth or so above the c^{'''}. However, I do not believe that all the rest of us will be taking to the triple — and the triple only — because it supposedly can cover everything. The double horn is already an acoustical compromise, and the triple horn much more so. Single B^b horns, when made very well, are generally better than the B^b side of a double horn. On a triple this only gets worse, forcing the triple players to use the F (or E^b) alto side of their horn more frequently than would have been necessary if the B^b horn side had been really good. From my observations, players with three horns at hand tend to choose the shorter option more and more often, even if the sound is not always the most suitable for the music in question. The quick fix is just all too tempting. The players themselves will try to ignore possible sound discrepancies, but the audiences may notice.

Frøydis Ree Wekre (Oslo, Norway)

In reply to Ms. Ree Wekre's very fine letter:

While I believe my devoted colleague Froydis Ree Wekre lends a bit too much weight to the place of period instruments in the current job market, I do feel she eloquently expresses the attitudes and perspectives of today's professional double horn players — and even single horn players. I also agree, that if one must play a double horn, having a descant horn at-the-ready is a necessity.

My article, however, looks to the future. A future in which competitiveness and complexity will exceed all previous generations, with all indicators pointing to even greater demands yet to come. Anyone familiar with the trends in contemporary music can attest to the extremes in range and dynamics; expectations that can no longer be sloughed off merely as "novelties" or "specialties" of composing, but amount simply to: The Music of Our Times.

I hope Ms. Ree Wekre will forgive me now for scolding her in the most kind hearted way I am able when I say that she must please not imagine that I myself, or Philip Myers, Marty Hackleman, William Lane, Bill VerMeulen, Roger Kaza, those



fabulous four of the AHQ, or any of the other front line triple experts, are in some manner using triple horns as a "quick fix" to put one over on our audiences. On the contrary, each of these gentlemen has given the maximum of themselves, delved more deeply and sacrificed more dearly than any other horn players known to me — all for the sake of their art. Far from seeking short cuts to artistry, this triple horn playing "band of brothers" now stand at the vanguard of today's finest in horn playing, and rival all previous generations for excellence and depth of artistry. *That* is progress. And, try as one may, most honored friend, Froydis, it cannot be halted!

John Cerminaro (Seattle)

I really enjoyed Nicholas Caluori's February 2005 article on Lorenzo Sansone. Having been an amateur horn player for about a half century, I have seen the Sansone name frequently, but really know little about him.

In about 1956 when I was a high school student in Brooklyn, NY I acquired a used Sansone double horn for the vast sum of \$50. This was one of his horns with the reversed sets of B^b and F horn slides. The entire horn is brass color; not the slightest hint of any silver. There are no strings on the valves; all metal linkages. The valve stops are twice as thick as on any horn I have ever seen. The keys are very stubby. There is a mounting bracket for a lyre.

The markings on the bell are: 604, Lorenzo Sansone, New York, U.S. I'm sure about the "04" part of the number, but the "6" is somewhat of a guess because it is not well engraved. (The quality problem discussed in the article?)

I always assumed that the "U.S" meant that this was an army horn. But I have no idea if it is one of the Empire Series discussed in the article or if the Empire Series was only for the five valve B^b horns.

I used that horn throughout high school and college. I always liked the reversed slide sets for the reason discussed in the article (B^b side fills up with water faster) plus the fact that I felt that there was less of a possibility of damage to the first and third slides with the reversed system. I still have this horn, but the condition of the valves has made it a living room decoration and memory generator rather than a functioning instrument.

Victor B. Godin (Boston)

To the editor:

Nicholas Caluori's article on Lorenzo Sansone (*The Horn Call*, February 2005) continued a great deal of information that is of great interest to those of us interested in the development of horn making and performance in the twentieth century. Caluori raises two points to which I would like to add some comments.

First, in his discussion of the five-valve B^b horn developed by Sansone, the author surmises that it was superseded by the double horn (in particular, the Conn 8D) in the Los Angeles studios as "Vincent DeRosa's career flourished" (p.52). This

did happen eventually, but rather later than the 1930s as implied in the article. I studied with Arthur Frantz, a studio contract horn player, in Los Angeles during the early 1950s and he was not alone in continuing to play the five-valve B^b horn (in his case, a fine Sansone model built by Alexander in the 1930s). There were good reasons that these horns were so popular in Los Angeles with busy studio and freelance players: they allowed the same range and accuracy as a double horn without the weight of a full double or the stuffiness of a compensating double. Most of the players of that generation played "off the leg" and advocated standing while practicing, so the lighter the horn (within reason) the better. Also, a lighter, more edgy sound recorded better in the period before sound recording became as sophisticated as it is now. The combination A/E and stopping valve also allowed alternate fingering for awkward passages. Frantz ultimately switched to a double horn in order to fit in with the changing demands of the film and recording studios, but always regretted giving up his five-valve instrument.

Second, Caluori mentions other models that Sansone developed and cites a double horn with "reversed sets of B^b and F horn slides" (p.54). Sansone was not alone in this and maybe not the first: other makers, such as August Knopf, also offered these horns. Caluori wonders why they did not find favor, given the theoretical convenience of easier access to the B^b valve slides. There was a basic design problem that offset any perceived convenience: the larger, lower F third-valve tuning slide tended to hit the bell branch when pulled out. Tilting the entire valve chest at an angle so that the tuning slides cleared the bell branch created other problems which, combined with the need to reroute the windways between F and B^b sides of the horn, discouraged most horn makers from developing this model.

Sincerely,

Richard V. West (Seattle)

Dear Editor,

I am writing in response to some rather misleading remarks made about my doctoral thesis by Nicolas Caluori in his recent article about Lorenzo Sansone. In his article, Mr. Caluori presents an edited excerpt from my thesis, and then writes that the statement is inaccurate. My response is that when taken out of context, and edited so as to be incomplete, the statement is inaccurate. I say that Caluori's remarks are misleading for several reasons. First, he presents his argument in such a way as to imply that I was commenting on Sansone's five-valve B^b horn, which I was not. The quote comes five chapters into the essay, during a discussion of the resurgence of custom hornmakers in the second half of the twentieth century. In an effort to clarify my statements, I present the paragraph here in its entirety:

Although Sansone made horns well into the 1970's, the way in which he approached the task of making a horn places him in a different historical position from the other custom makers of the late



twentieth century. His use of industrial construction-techniques separates him from Geyer's generation and suggests that he might be grouped with the custom horn makers of the latter part of the century, but the way Sansone thought about the horn distinguishes him more decisively than any similarities can include him. He was not trying to make the horn better, he was trying to reinvent it. In his sixteen different models he displayed an attitude of wholesale change from one idea to another. Sansone was still grappling with which key (or keys) the horn should be in, searching for a major innovation rather than refining an existing concept, and thereby increasing the complexity of the instrument instead of simplifying it to its most efficient form.

This is a commentary on Sansone's horn making as a whole, not on a single model. If one looks at the layout of the sixteen different models offered by Sansone, they do, in fact, show wholesale change from one to another, as opposed to say, Holton's many models, most of which are variations on the famous Farkas model (which was itself a variation on Kruspe's design). Caluori's argument that Sansone's five-valve B \flat horn actually simplified horn playing is a matter for debate, but my document is called *American Horn Making in the Twentieth Century*, not *American Horn Playing*. My comments are directed at the complexity of the actual instrument, not at the way it was used.

Finally, I find it odd that Mr. Caluori gives the title of "Critics" to the section regarding my comments. I offer no criticism at all of Lorenzo Sansone. I was merely discussing the way in which his work was to be organized within the scope of my doctoral thesis.

Dr. Brian McLaughlin

Editor's note: David Sprung of the San Francisco Opera Orchestra sent another article concerning Lorenzo Sansone which is printed on page 101.

Dear Editor,

After playing my first Mahler 5 and, because of financial matter, without an assistant, I was wondering about the odd "obligato" part. Mahler wrote no obligato part before or after this symphony. Was there a certain person that only played the obligato part or was it always intended for the fifth horn to play the first part and the first to do the obligatto part? Neither Mr. Farkas nor Mr. Hatfield talked about it in lessons.

John Dressler (john.dressler@murraystate.edu)

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IHS News and Reports

Heather Pettit, editor

Address Corrections and Lost Sheep

Please send address corrections directly to the IHS Executive Secretary Heidi Vogel. All mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" — current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings: Kenji Aiba, Ella Vala Armannsdottir, Harry Bell, Beth McDonald, Stacy McWatters, Didac Monjo, Damon Nelson, Kalyan Kameron Robinson, Hyun-seok Shin, Metod Tomac, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is August 10, 2005. If using email, please send the text of your message in the body of the email and, if desired, only one photo (with a caption) as a downloadable .jpg attachment. Send items directly to Heather Pettit. Photos/images of less than 300 dpi resolution do not print well.

The IHS Friendship Project

Please contribute to the IHS Friendship Project, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

IHS Commissioning Opportunities

The IHS Advisory Council has approved \$3500 for the purpose of encouraging new compositions for the horn. In memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, the Meir Rimmon Commissioning Fund was founded in 1990 and has assisted in the composition of twenty-two new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the Advisory Council of the IHS, which has sole discretion in the administration of this fund. The fund has designated \$3500 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the project.

Application forms and information may be requested from Randy Gardner, Chair, IHS Commissioning Assistance Program, 1952 Wilray Terrace, Cincinnati, OH 45230, USA or email Randy.Gardner@uc.edu.

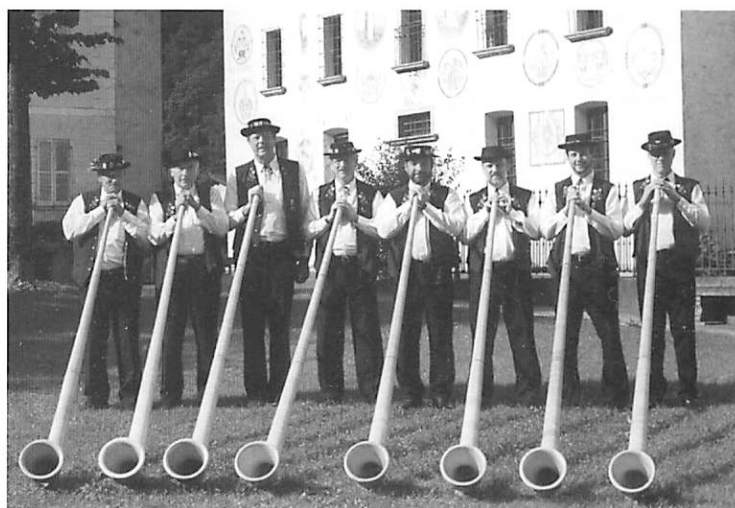
Member News

On November 29, 2004, the *Cor les Six* ensemble, directed by **Dr. Robin Dauer** (Mahidol University), was awarded second place in the Chamber Music portion of the 6th Asian

Symphonic Band Competition (ASBEC), held in Bangkok, Thailand. Formed during the Southeast Asia Youth Orchestra and Wind Camp, they were the first horn ensemble to compete in this event. Their program consisted of *Festival Fanfare* by Nicholas Perrini, *Bats with Banana* (a Thai Folksong arranged for them by Mr. Niphat Amattayakul), the first movement of Handel's *Water Music*, arranged by Leigh Martinet, and *Alexandra* (a Thai Pop tune arranged by Mr. Manit Buchachano).



Cor les Six



Alphornbläser-Vereinigung Luzern

The **Alphornbläser-Vereinigung** Luzern will participate in the Federal Yodeling Festival held June 17-19 in Aarau, Switzerland.

Soon after arriving back in Australia as a full-time resident, **Barry Tuckwell** was named a Professorial Fellow by the University of Melbourne. He is also an Ong Teng Cheong Distinguished Visiting Professor of Music at the Yong Siew To Conservatory of Music at the National University of Singapore and expects to return to Tanglewood this summer.

Rupert Browne is a lucky young horn player. At age 14, thanks to his parents, he was the recipient of a new work for horn by **Paul Basler** entitled *Folk Songs of the British Isles*. Mr. Basler flew to the UK to serve as accompanist for the December 2004 premiere in St. David's Cathedral, Wales, and



also arranged his horn sextet *Harambee* for two solo horns and brass ensemble so Rupert's siblings could join him on his debut. This is only the latest feather in young Rupert's cap. He has been a member of various youth orchestras including the National Youth Orchestra of Wales, was a finalist and medal winner in the *National Eisteddfod* of Wales, and has made several live solo appearances on Welsh National television and radio.



Timothy Noon, organist and choirmaster of St. David's Cathedral, Paul Basler, and Rupert Browne

Kendall Betts has accepted the position of instructor of horn at the University of New Hampshire School of Music in Durham, beginning in September of 2005 (www.unh.edu/music). Before he begins his new duties however, he has a busy summer schedule ahead with the North Country Chamber Players of Sugar Hill, NH. Please visit the NCCP web site for programs and locations: www.northcountrychamberplayers.org.

Paul Basler, Associate Professor of Music at the University of Florida, will be in residence at the Royal Welsh College of Music in Cardiff, May 10-13, followed by two weeks performing recitals in Carmarthenshire, Ceredigion, Pembrokeshire, and Ireland.

Sandra Clark (co-principal, Toledo Symphony) has recorded a new CD, *Suite* of the music of Alec Wilder. Available on the Riverview Records label, *Suite* features some of Wilder's best works for tenor sax, flute, clarinet, and horn, accompanied by a string orchestra conducted by Chelsea Tipton, II. The Riverview Records website, www.riverviewrecords.com, has MP3 clips available for those who have never tasted any of Wilder's quirky compositions, as well as liner notes, composer background information, and musician bios.

Calling all Louis Stout students! **Lisa Bontrager** and **Michelle Stebleton** are hosting a Louis J. Stout Tribute Concert on June 7 at the IHS workshop in Tuscaloosa — our professor is hoping to attend. Please come to express your love to Mr. Stout and play in a Stout student horn choir to meet the conference. If this opportunity interests you, please email Michelle Stebleton at msteblet@mailers.fsu.edu.

LA studio artist **Steve Durnin** was part of a project to record new music for Disneyland's Space Mountain ride. Anaheim and Tokyo will both use one score while Paris has a

completely different one. The hornists were **Rick Todd**, **Joe Meyer**, **Steve Durnin**, and **Diane Muller**. These new tracks should run indefinitely, so the next time you're zooming around Space Mountain listen for them.

Professor **Abby Mayer**, horn and Florence Grenis, piano, performed the Arcangelo Corelli Sonata in G Minor for horn and piano, *Intermezzo* Op. 15, No. 11 by Reinhold Gliere; and *Nocturno* Op. 7 by Franz Strauss at the Orange County Piano Teachers Musicale, held in Highland Mills, NY on February 9, 2005.

Jeffrey Agrell and Evan Mazunik released a new CD entitled *Repercussions*, a collection of pieces for horn and piano that they have performed in concert over the past several years. All of the compositions were composed by Agrell and Mazunik and integrate their brand of contemporary improvisation with written material. They are, according to the performers, stylistically "somewhere West of the Salon and East of the Saloon." The CD is available directly from Wildwind Records (wildwindrecords@mchsi.com) for \$15 or may be ordered from CD Baby (www.cdbaby.com), Tap Music (www.tapmusic.com), or Amazon.com.

In January the **American Horn Quartet** was in residence at the AIR Horns workshop hosted by **Karen McGale** at Camp Tontozona in the Arizona Rockies. Along with the other legendary artists **Tom Bacon** and **Dan Phillips**, participants attended master classes, lectures and concerts during the three-day event. The highlight of the weekend was a Saturday evening recital featuring the AHQ on the first half and the AHQ joined by the other guest artists on the second. This larger group performed Kerry Turner's *Casbah of Tetouan*, featuring **Kristina Mascher**, and the octets *Barbara Allen* and *Farewell to Red Castle*. Other events included an entertaining lecture by **Kerry Turner** about what they don't teach you in college about the music profession and an afternoon recital from the "Virtuoso Horn Duo" of Kristina Mascher and Kerry Turner. Recently the AHQ was given a new quartet by Eric Ewazen, entitled *Myths and Legends*. Originally written for the Rittenhouse Trombone Quartet, the composer rearranged the piece for horn quartet after hearing the AHQ CD Take 9, where the group, along with the horn section of the New York Philharmonic, recorded his *Grand Canyon Suite*. The AHQ plans to premiere this work at one of its recitals in Germany in June. Further concerts this year include recitals in Germany, France, and Switzerland. For complete details please visit their website at www.hornquartet.com.

Bob Jones University professor of horn **Mark Frederick** presented a faculty recital January 21 in Greenville, SC. He performed the Hindemith Sonata and joined colleague David Parker of the voice faculty for the Bach Quonium from the B minor mass and *A Clear Midnight*, a six-movement work by Simon Sargon.

The website www.HornNewEngland.org is now available for New England hornists, and anyone interested in the horn, to learn about horn-related news, events, positions, etc. in the New England area. Send information for posting by email to: announcements@HornNewEngland.org. Add the site to the "Favorites" in your browser and check frequently for updates. **Bill Muth** created the site and is the web master.



The horn studio of the Lamont School of Music, University of Denver, led by horn instructor, **Susan McCullough**, made its third annual trek to the AIR Horns retreat near Payson, Arizona, January 14-17 where the featured artists were the American Horn Quartet. The Lamont horn quartet enjoyed being coached by members of the AHQ during one of the master classes and the Lamont horn studio also performed two movements from Eric Ewazen's *High Desert Octet* for the final concert of the weekend. On January 29, the Lamont School of Music presented **Sören Hermansson** in a recital and master class, held at the Newman Center for the Performing Arts. Sören performed *Melodia* by Osvaldo Lacerda and *Horn Lekk* by Sigurd Berge. He then worked with horn students **Jill Rogers**, **Katie Krissel**, and **Sara Carr**, and coached the Lamont Horn Quartet.



The Lamont Horn studio with instructor Susan McCullough and The American Horn Quartet

The Illinois Wesleyan University Horn Ensemble, instructor **Christine Worthing**, presented a recital on February 6, 2005. Their program included *Fanfare for Barcs* by Kerry Turner, L.M. by Vincent Chancey, Beethoven's *Adagio*, Op. 13, *Sarabande* from *English Suite No. 2* by Bach, *Voce Mea ad Dominum* by Gracian Baban (arr. Reynolds), Reicha's *Trio No. 6*, Kerry Turner's *Quartet No. 1, Allegro* and *Bohemian Rhapsody* by Freddie Mercury (arr. Bissill).



Illinois Wesleyan University Horn Ensemble members (l-r): Kevin O'Keefe, Paul Meiste, Betsy Mraz, Marta Haalboom, Kathleen Mitchell, Laura Bales, Leisl Miller, Jessica Seils, Becca Rodey, Bridget Wall, Ame Datson, Christine Worthing, Daniel Monge, and Daniel Vendt.

Michael Thornton and the University of Colorado Horn Studio will have a busy spring and summer. In addition to Mr. Thornton's schedule as principal horn of the Colorado Symphony, he performed James Beckel's *Glass Bead Game* for Horn and Band with the University of Colorado Symphonic Band on April 17. He also has five Brahms Trios and three Dohnányi Sextets in early May before leaving for an Asia tour with the Philadelphia Orchestra. Thornton's students at the University of Colorado at Boulder have been accepted to some prestigious summer festivals. **Matthew Eckenhoff** will be at Music Academy of the West, **Megan Garrison** will be at the Sarasota Music Festival, and **Mark Wiebe** and **Scott Holben** will be attending the Aspen Music Festival. Michael and his wife will spend their summer performing chamber music at the Washington Island Music Festival in Door County, Wisconsin.

The Canadian Brass named **Bernhard Scully** as their new horn player. Mr. Scully received his Bachelors degree with honors from Northwestern University and a Masters degree in horn performance at the University of Wisconsin-Madison where he was a distinguished Collins Fellow. He won the University of Wisconsin-Madison Concerto Competition in 2004 and competed in the 2004 Geneva International Horn Competition in Switzerland. His teachers include **Hermann Baumann**, **Kendall Betts**, **Douglas Hill**, **Roland Pandolfi**, and **Gail Williams**.

The world premiere of Kerry Turner's *Symphony of Carols* for 8 horns was presented at the Hochschule fuer Musik und Theater in Winterthur, Switzerland on December 17, 2004. The work, commissioned by American Horn Quartet founding member Professor **David W. Johnson**, was written for and performed by his students and friends. Consisting of both well-known and lesser-known Christmas carols, the work features the obligatory rhythmic intricacy and technical virtuosity that make horn players smile and say "aaahhhhh, typical Turner." One very nice inclusion, reflecting that the piece was composed for a group in Switzerland, is a short three-part alphorn section. Another movement features two quartets, one of which performs one carol off stage as an echo while the on stage quartet plays a different carol a bit stronger; the harmonic mixture is interesting as well as beautiful. The premiere was met with enthusiastic, and well-deserved, applause. Get ready for the holidays now: copies can be ordered from **Geoffrey Winter** at sales@hornquartet.com.

The Quintet of the Americas is offering its second intensive one-week woodwind quintet program at New York University in NYC, June 18-25. This is a highly competitive program where a member of the Quintet of the Americas will play with each quintet, rehearsing a work in depth and performing at the end of the week. Other activities include horn quartets, master classes including topics such as electronic music and contemporary techniques, and how to survive in today's music business, as well as a NYC rooftop bar-becue, NYC concerts and social activities organized by NYU. Dorm accommodations are available. For more information visit www.quintet.org/nyusi.html.



Artist and musician **Jeff Laibson** was an exhibitor at the 2005 Midwest Band and Orchestra Clinic where news editor **Heather Pettit** was taken with his paintings. Their conversations during the course of the conference resulted in Jeff donating a painting to the IHS. The art will be on display in Tuscaloosa and either a raffle or auction will be held to find it a good home. Proceeds will benefit IHS scholarships.



Jeff Laibson (resting his eyes)

Nancy Joy and the New Mexico State University Horn Choir (aka Corno Crew) started 2005 with a "gun and checkered flag"! In January they were off and running with a trip to Camp Tontozona, AZ for the annual AIR Horns Retreat, hosted by **Karen McGale** where everyone enjoyed the wonderful concerts, intriguing master classes, and the chance to work closely with guest artists the **American Horn Quartet**, **Tom Bacon**, and Sam Pilafian. The following week included junior horn recitals by **Carl Wilde** and **Kristin Carpenter**. The Crew is now busy raising money for performances at both the annual Hornswoggle Memorial Day weekend at Hummingbird Music Camp with guest artist, **Esa Tapani** and the International Horn Symposium in Alabama. Their annual spring concert was a Benefit Concert/ Silent Auction on April 26th; the program included *Prelude and Fugue in A minor* by JS Bach, arr. Lowell Shaw; *Egmont Overture* by Beethoven, arr. Alan Civil; *Enigma Variations* (Nimrod) by Elgar, arr. Christopher Jones; *Amazing Grace*, arranged by Warner Hutchison; *Someone to Watch Over Me* by George Gershwin, and *Lights!* by Mark Schultz. Ms. Joy, a busy performer with the Las Cruces Symphony, El Paso Symphony, and El Paso Opera Company, will also perform the *Quoniam* from Bach's B Minor Mass in April and Adolph Hemselt's *Duo Concertante* Opus 14 at Hornswoggle and IHS in Alabama.

Jazz horn players unite! **Ken Wiley** has a new website, www.krugparkmusic.com.

The Second Annual Bluebonnet Hornfest, held near Fort Worth, TX March 25-26, was another grand success. The goal of the festival was simple: provide workshop and performance opportunities to strengthen solo and horn ensemble playing and make it fun and accessible to all levels. The festival was sponsored locally, and generous guest artists donated their time and talent for the event including **Lowell Shaw**, The Four Hornsmen of the Apocalypse Horn Quartet, **William Scharnberg**, **Steve Colley**, and members of the Dallas and Fort Worth Symphonies.

Friday evening began with a high school concerto competition that included \$500 worth in prizes. It was judged by Lowell Shaw, members of **The Four Hornsmen**, **David Heyde**

of the Dallas Symphony Orchestra, and **Aaron Pino** of the Fort Worth Symphony Orchestra. **James Nickel**, also of the Dallas Symphony Orchestra, judged the preliminary round tapes. **Mark Hull**, placed third, **Ilisa Glick**, second, and **Patrick Thomas** won the first prize with a wonderful interpretation of the first movement of Richard Strauss's Second Horn Concerto. The evening was concluded with an exciting performance by The Four Hornsmen which included not only standards such as the *Suite for Four Horns* by Eugene Bozza and *Six Pieces* by Nikolai Tcherepnine, and newer pieces including *Intuitions for Horn Quartet* by Kazimierz Machala and Johann Strauss's *Overture to Die Fledermaus*, transcribed by Gerald Wood.

Early Saturday morning, participants rehearsed in a mass horn choir that boasted over 50 players. Music was arranged for all levels. It was followed by a history of the horn class led by **Janet Boyce** and **Karen Houghton**. Horn repairer/maker **Dennis Houghton** followed with a repair and maintenance class. Steve Colley presented his *Tune-up System* and was followed by "Conversations with an Artist" featuring Lowell "Spike" Shaw. The master classes ended with a humorous rehearsal techniques class led by members of **The Four Hornsmen**, **Audrey Good**, **Tony Licata**, **Gerald Wood** and **Molly Wood**.



(l-r: Tony Licata, Gerald Wood, Ellen Shaw, Lowell Shaw, Molly Wood, and Audrey Good)

The Regional Artist Recital included members of the DFW Metroplex Horn Club, members of The Four Hornsmen and ended with **William Scharnberg**. The entire festival concluded with a bang in the final concert which began with student horn ensembles, was continued by The Four Hornsmen with a few more pieces in their own unique style, and was also contributed to by The DFW Metroplex Horn Choir. The grand finale was the mass horn choir playing a fanfare, Mozart's *Ave Verum Corpus*, and Harry Belafonte's *Shake Senora* (accompanied by guitar and trap set). For more information about this or next year's Bluebonnet Hornfest, visit www.4hornsmen.com.

Competitions

The International Horn Competition of America (formerly the American Horn Competition), will be hosted by Dr. **Eldon Matlick** at the University of Oklahoma School of Music from August 18-21. There are two divisions: collegiate and professional. For information regarding the competition, registration and performance requirements, please visit the offi-



cial competition web site at www.ihcamerica.com or contact Dr. Eldon Matlick at 405-325-4093.

The Orchestre Symphonique de Montreal Standard Life Competition is one of the few Canadian competitions to offer three prize categories: scholarships, tuition, and board in Canada's best summer academies, plus the privilege of playing with the Orchestre Symphonique de Montreal. This, the 66th edition, is aimed at young Canadian musicians and landed immigrants between the ages of (for horn players) 16-25. Final registration is due by October 1, 2005 and the competition dates are November 15-18. Please contact www.osm.ca or concoursosm@osm.ca or OSM Competition 2005, 260 de Maisonneuve Blvd. West, 2nd floor, Montreal PQ H2X 1Y9 Canada.

Coming Events

The 7th International Glottertal Horn days in Germany will take place in the famous Black Forest village Glottertal from May 26-29, 2005. The event will feature performances, master classes, lectures, and an exhibition from instrument manufacturers. Guest artists include **Hermann Baumann**, **Christian Lampert**, **Peter Arnold**, **Stephan Rinklin**, the Palatina Hornensemble, the Elztal Sinfonietta, **Rolf Schweizer**, **Laurance Mahady**, **Hagen Bleeck**, **Philipp Ahner**, **Hatem Nadim**, and **Quynh Tran**. Application and information are available at www.horntage.de.

The University of Alabama School of Music in Tuscaloosa, AL will host the 37th Annual IHS Summer Symposium, June 5-10, 2005. Each day will be full of lectures, recitals, master classes, exhibits, and conclude with an evening concert followed by a social gathering at the university's beautiful Alumni Hall, next door to the Frank Moody Music Building. The Frank Moody Music Building, home to the University of Alabama School of Music, is a state of the art facility featuring lecture spaces, in addition to large and small concert venues. The current guest artist roster includes: **Jamie Sommerville**, **Gail Williams**, **Jim Thatcher**, **Jeff Nelson**, **Julie Landsman**, **Jennifer Montone**, **Michael Thompson**, **Richard Watkins**, **David Ohanian**, with others to be announced soon pending scheduling.

For those flying to the conference, Tuscaloosa is conveniently served by the Birmingham International Airport (50 minutes travel time) or the Atlanta, GA International Airport (2.5 hours travel time). If you are driving, the Moody Music Building is 3 miles from Interstate 20. Arrangements with a large number of conveniently located area hotels have been made to provide special rates for the 37th International Horn Symposium; information about accommodations is available by going to the IHS website and follow the links. The Sheraton Four Points, a full service hotel, located next door to the Moody Music building, will serve as the main host hotel for the week and rooms are available by calling 205-752-3200. All meals during the symposium week will be available in local restaurants, many of which are within walking distance of the music school, including the university dining hall and food court at the student center. For more information please contact **Skip Sneed**, Host; 37th International Horn

Symposium; Box 870366; University of Alabama; Tuscaloosa, AL 35487-0366; tel: 205-348-4542 email: ssnead@bama.ua.edu or visit the symposium website at www.ihs2005.com.

The eleventh annual **Kendall Betts Horn Camp** will be held June 11-26, 2005 at Camp Ogontz in Lyman, NH under the auspices of Cormont Music, a New Hampshire nonprofit corporation. For the eleventh consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Mr. Betts): **Hermann Baumann**, **Michel Garcin-Marrou**, **Lowell Greer**, **Don Haddad**, **Michael Hatfield**, **Sören Hermansson**, **Douglas Hill**, **Richard Mackey**, **Abby Mayer**, **Peter Kurau**, and others. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants may attend either or both weeks at very reasonable cost. For further details please visit the KBHC website www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill, NH 03586, tel: 603-823-7482, email: HORNCAMP@aol.com for space availability.

Richard Seraphinoff will host a **Natural Horn Workshop** at Indiana University in Bloomington, IN June 13-18, 2005. The workshop is open to professionals, students, teachers and advanced amateurs interested in the natural horn. The schedule includes a daily master class, an ensemble session and lecture. Each student will receive two private lessons and an informal concert will conclude the event; a limited number of instruments are available to students who do not own their own natural horn. Tuition is \$425 and credit hours are available at extra cost; applications must be received before May 1, 2005. For specific class information, contact Richard Seraphinoff at seraphin@indiana.edu or 812-855-8715; for questions about fees, housing, registration, etc., contact Helena Walsh at musicsp@indiana.edu or 812-856-6064.

Gail Williams and **David Krehbiel** will hold a **Horn Master Class** on the campus on Northwestern University, June 20-24. For further information, contact Summer Session, Northwestern University School of Music, 711 Elgin Rd., Evanston, IL 60208, tel: 847-491-7485, email: d-wyandt@northwestern.edu, website: www.music.northwestern.edu.

The Art of Sound: Summer Brass Institute 2005 seeks horn players to study with symphony professionals of the Bay Brass and play brass quintets and symphonic works in the San Francisco Bay area from July 9-17 2005. For information and application, visit the website brass.menloschool.org or contact director Vicky Greenbaum, vgreenbaum@menloschool.org.

The Mannheim Wind Academy 2005 offers several courses beginning July 29 and ending August 5. The course emphasis is on conducting, composition/arranging, and the following winds: flute, clarinet, bassoon, saxophone, trumpet, horn, trombone, and euphonium/tuba. Well-known German artists, including hornist **Sjoen Scott**, will be presenting master classes; several concerts will be given by the artists/lecturers, among them the famous brass-quintet Rennquintett. Information is available from www.blaesermusik.de, [May 2005/The Horn Call](http://www</p>
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.mannheim-wind-academy.de, or write to info@blae-sermusik.de.

Professor **David Johnson**, of the American Horn Quartet, will hold a horn course in Lugano, Switzerland August 1-7, 2005. Independent of the Ticino Music Festival, this new event will offer daily group warm ups, horn chamber music, solo repertoire classes, audition preparation, and private lessons as time allows. At least one recital will be presented as well as a possible outdoor performance. The cost for the course is 200 Euros; room and board is separate, at a cost to be determined by enrollment. Prospective students should contact Professor Johnson at david_ahq@yahoo.com.

The British Horn Society 25th Anniversary Celebration Festival will be October 21-23, 2005 at the Guildhall School of Music and Drama in London. British Horn Society Chair Hugh Seenan says,

The British Horn Society is delighted to team up with the prestigious music conservatory, the Guildhall School of Music and Drama in London, for this year's exceptional event, our 25th Horn Festival. We're delighted to welcome International Horn Society President **Frank Lloyd** to lead this year's event, and a special guest, our own President, **Barry Tuckwell** OBE. From the continent come **Martin van de Merwe**, solo horn of the Rotterdam Philharmonic Orchestra, and Brit abroad **Sara Willis** from the Berlin Philharmonic Orchestra. Renowned international performers and pedagogues **Michael Thompson** and **Froydis Ree Wekre** will join us, with London Principals **David Pyatt** from the London Symphony Orchestra and **Richard Bissill** from the London Philharmonic Orchestra. Our purpose is, as always, to show horn playing of the highest quality, confident that inspiration leads to more enjoyment and more fulfilling musicmaking. Come along for encouragement and inspiration.



Barry Tuckwell, British Horn Society President



Michael Thompson

There are extra plans, yet to be finalized, so please visit the Society website, www.british-horn.org, for updated information and booking details.



Michael Thompson conducting a Mass Horn Choir at British Horn Fest 2004

The Melos Brass Quintet (**Antonos Lagos**, horn), in cooperation with the Municipality of Corfu and Ionian University Department of Music, is organizing a series of seminars for brass and percussion as part of the **3rd Ionian Summer Music Academy** on Corfu. The dates are July 1-7, 2005 and the guest professors include **Henrik Hal  n**, horn. Participants of all ages and levels of study are welcome. The participation fee is 210 Euros, payable on the first day of classes. For information and application forms, contact Mrs. Effie Triandafyllidou (tel: 0030 210 2029737, fax: 0030 210 223381, email gzervou@ionio.gr).

The Third Melbourne International Festival of Brass will be held August 1-6 in Melbourne, Australia. Horn artists for this year are **Barry Tuckwell** (honorary patron), **Michelle Perry** (Empire Brass), and **Ben Jacks** (principal horn Sydney Symphony Orchestra). For further informatoin, visit their website: www.mifb.com.au

Obituary

Well-known known British horn player **James (Jim) Dowling** has died. Dowling was principal horn (previously third) in the Royal Liverpool Philharmonic in the 70s and early 80s and, prior to that, third in the BBC Scottish Symphony and the now defunct Scottish Radio Orchestra. His playing can be heard on the Brahms Symphony cycle that the RLPO did with musical director Marek Janowski in the 80s, and many recordings conducted by Sir Charles Groves.

Reports

The 2004 International Black Forest Horn Days reported by Matthias Trayer and Stephan von Bechtolsheim

In May 2004 an international group of 50 horn players met 180 miles north of Munich in the Black Forest town of Oberkirch, Germany. Formerly known as the Glottertal Horn Days, when the administration in Glottertal decided to discontinue their support, this event was moved to Oberkirch. Professors **Peter Arnold** (Mannheim University of Music), **Hermann Baumann** (Essen Folkwang University of Music), and **Christian Lampert** (Stuttgart University of Music) formed the core group of teachers. They were assisted by **Stephan Rinklin**, **Philipp Ahner**, and **Hagen Bleeck**; Hatem Nadim, Helmut Freitag and Irina Nilova were at the piano.

Special to all participants was the participation of Professor Hermann Baumann. He taught a master course that



offered students and amateur players a chance to perform for him and learn from his feedback and criticism. Both Professors Christian Lampert, of the Musikhochschulen of Stuttgart, Germany and Basel, Switzerland and Peter Arnold, who started the "Schwarzwald Horntage" many years ago, also taught a master course. **Johannes Radeke**, a horn player as well as a maker of musical instruments, taught a short course on the horn maintenance, and the event included an exhibition of musical instruments by the Musik Gillhaus, Geb. Alexander (hornbuilder in Mainz), Musikaus Dürk (hornbuilder in Bingen), and the Munich Blechblasersortiment Ulrich Koeb.

On the first day of the event, Peter Arnold conducted a Konzert in the *freche hus* (a local theater) with solo players participating in the event with the **Palatina-Hornensemble** (Palatine Horn Player Group). Peter led the orchestra and soloists including Arnold, Hermann Baumann, Christian Lampert, and some of Arnold's students. The compositions included well-known horn compositions from many different periods as well as arrangements for horn, such as Mozart's Horn Concerto, KV 495 for eight horns; Peter Arnold was the soloist for this performance.

Two highlights included a horn ensemble of participants accompanied by a local orchestra performing the *Concerto für*



Black Forest Horn Days Horn Orchestra

vier Hörner und Blasorchester by Heinrich Hübler and a program exclusive to course participants where they presented what they had worked on together during the event.

All participants thanked Professor Arnold and his support staff for organizing the horn days. Peter Arnold wrote a special composition *Glottertaeler Hornruf* (*Glottertaeler Horn Call*) for next year's event, so please attend!

Horn at Hartt

reported by Susan Spaulding

The future of the horn is alive and well at The Hartt School Community Division! Horn instructors **Susan Spaulding** and **Jamie Marci**, both received their graduate degrees from The Hartt School and teach very active elementary through adult horn studios.

Last spring, the combined studios presented four recitals: two studio recitals for thirty-six students grade 4-11, a senior horn recital for four graduating players, and a chamber music recital featuring two high school horn quartets. During the course of that year, there were eighteen players in the large

ensembles (concert ensemble for grades 6-9, the Greater Hartford Youth Wind Ensemble for grades 9-12, and the Connecticut Youth Symphony for grades 10-12), plus fourteen hornists who participated in chamber music ensembles, including horn quartets and wind and brass quintets; another fourteen students were chosen to participate in Connecticut Regional and All-State Festivals. A highlight was the CYS concert in March, featuring seniors **Jeff DesRosier** (now at The Hartt School) and **Emily Nagel** (now at The Cleveland Institute) performing Bach's Brandenburg Concerto #1.

This June we are looking forward to two more combined studio recitals, again featuring approximately forty students, and a graduation recital showcasing eight seniors. The two



Hartt horn studio, June 2004. Jamie Marci and Susan Spaulding, instructors; Accompanist Sooka Wang

horn ensembles remain: *Les Cors* is in its second year with all four members in their sophomore year, and *The HornBelles*, in its fourth generation, has become a trio this year. Another opportunity at Hartt is the Summer Horn Institute. This summer marks the ninth year of the institute, which offers an intensive day-program for horn players in both middle and high school. In August 2004, twelve middle school students and eighteen high school students attended the two-week program.

The Greater Hartford area is rich with concert opportunities and well-developed school music programs, but it is the excitement and dedication of the Hartt horn students that makes The Community Division an extraordinary place to be a horn player!

The Tampere Philharmonic Orchestra Celebrates 75 Years

reported by Raimo Palmu

Founded in 1930, the Tampere Philharmonic Orchestra is one of Finland's and Scandinavia's foremost symphony orchestras. Since August 1998 the orchestra's chief conductor and artistic director has been Estonian Eri Klas. In 1990, with the completion of Tampere Hall, the orchestra moved into a brave new world. Vastly improved premises, including a concert hall with a seating capacity of 1,800, gave scope for the orchestra's further artistic development. During the winter season there is a series of Friday symphony concerts, and a chamber music series on Sunday afternoons once a month. The orchestra also supports the opera and ballet once a year and plays regularly at the Tampere biannual contemporary



music festival. The TPO has also made international tours to the United States to Scandinavia, Estonia, Germany, the Netherlands, and Spain.

In recent years, the orchestra has recorded exclusively for the *Ondine* label, under conductors Eri Klas, John Storgårds, Tuomas Ollila, Leif Segerstam, Ari Rasilainen, and Leonid Grin, with approximately 30 recordings launched in national



The principal hornplayers of Tampere Philharmonic Orchestra over 30 years! Juha Repo (middle) 1976-85, Raimo Palmu(left) 1985-94, and Ismo Ponkala (right) 1994-

and international markets. The most recent includes music by Einar Englund, Peteris Vasks, Alma Mahler, Leo Brouwer, Robert Schumann, and Jean Sibelius. Many of the recordings have received excellent reviews and several awards, including the Cannes Classical Special Award: Disc of the Year 2004, and five Cannes Classical Awards.

On February 4, 2005, the TPO celebrated its 75th year *Jubileum* with Richard Strauss's *Alpinesymphonie* (with sixteen horn players) conducted by Leif Segerstam.

Horn Day at Western Michigan University

reported by Davis Erin Anderson

Dr. **Lin Foulk** and the horn studio at Western Michigan University hosted its second annual Horn Day on January 15th, 2005. **Michelle Reed Baker**, second horn with the Metropolitan Opera Orchestra was the featured guest artist for this event.

The day began with a solo competition for high school hornists. Winner **Michael Wright**, a sophomore from Grand Ledge High School in Michigan, performed in an afternoon master class with Ms. Baker. The class also featured **Davis Erin Anderson**, **Laurel Filzen**, and **Michael Petterson**, all at WMU. A concert featuring WMU horn students followed with solo performances by **Crystal Miller**, **Cecilia Kozlowski**, and **Lisa Peterson** as well as the Western Horn Choir. The audience was also treated to a session on careers in music by WMU undergraduate advisor (and fellow hornist) **Margaret Hamilton**.

Horn Day concluded with a concert featuring Michelle Reed Baker performing Franz Strauss's Concerto, and Lin Foulk playing the Gordon Jacob Concerto and "Cute and Sassy" from Douglas Hill's *Jazz Set*. Concluding the concert was a performance of Handel's *Music for the Royal Fireworks* and Lowell Shaw's *Frippery No. 19* featuring the Horn Day participants' mass horn choir.

Horn Day at WMU was thoroughly enjoyed by all and information about the 2006 event is available at homepages.wmich.edu/~lfoulk.



The Mass Horn Choir rehearses during Western Michigan University's 2nd Annual Horn Day

2005 Midsouth Horn Workshop

reported by Bill Scharnberg

The Midsouth Horn Workshop was held April 1-3 on the University of Texas-Austin campus, **Patrick Hughes**, host. The featured artists were **Philip Myers** (principal horn New York Philharmonic) who, due to health reasons, was unable to attend, and **Sören Hermansson** (soloist and professor at the University of Michigan). Regional artists included **Sherry Holbrook Baker** (Arkansas State University), **Peggy Demers** (Sam Houston State University), **Kristine Coreil** (Northwestern State University-Louisiana), **Michael Ellis** (Amarillo Symphony), **John Ericson** (Arizona State University), **Jacqueline Fassier-Kerstetter** (Kansas State University), **Susan Fritts** (University of New Mexico), **Jeff Garza** (principal horn San Antonio Symphony), **Stephen Hager** (Southwest Texas State University), **Tom Hale** (principal horn Austin Symphony), **Karl Kemm** (Del Mar College and principal Abilene Symphony), **Brian Kilp** (Indiana State University), **Caroline Kinsey** (principal horn Arkansas Symphony), **Jeffrey Powers** (Baylor University), **Jennifer Ratchford Sholtis** (Texas A & M-Kingsville), **William Scharnberg** (University of North Texas), **Brent Shires** (University of Central Arkansas), and **Christopher M. Smith** (Texas Tech University). UT pianists Vincent De Vries and Rick Rowley deserve extra praise for their superb accompanying during the Workshop!

There were 178 participants, with performances by the following horn choirs spread over five of the six recitals: University of Texas-Austin, (Southwest) Texas State University, Texas Tech University, Sam Houston State University, and Baylor University.

Lectures were presented by **Michael Telch** ("Performance Anxiety"), **Amanda Farasat** ("Aston-Patterning"), John Ericson ("The High Horn"), Peggy Demers ("How to Practice Creatively and Effectively"), and Jeffrey Powers ("Preparing an Excerpt for Auditions"). Sören Hermansson stepped in for the Myers masterclass on solo repertoire and Bill Scharnberg substituted for the orchestral repertoire masterclass.

A solo competition resulted in a high school winner: **Anthony Alonso** (Westwood High School, Round Rock, TX), and a collegiate winner: **Anne Marie Cherry** (University of Texas-Austin). The mock high horn audition was won by **David Bohls** (Texas Tech) and **Frank Juarez** (UT-Austin). The



low horn audition was won by **Becky Miller** and **Christopher Fortenberry** (both UT-Austin). The winner in the horn quartet competition was a quartet from Texas Tech: **David Bohls**, **Liz Whitehead**, **Jeremy Rogers**, and **Clark Hutchinson**.

The Friday evening recital featured Sören Hermansson performing Mozart's Horn Quintet, K. 407. The Saturday evening recital, intended to feature Phil Myers, became a "Mystery Recital." Several performers stepped up to the plate to fill out the program, which concluded with a horn quartet arrangement of Otto Niccolai's Duet No. 1, featuring hornists **Tom Hale**, **Mikal Hart**, **Patrick Hughes**, and **Ed Tschoepp**. The final Sunday afternoon recital included a performance by Sören Hermansson of a work he commissioned for horn and tape, the high school and college solo competition winners, and *Tico-Tico*, with Tom Hale and Jeff Garza, soloists.



*Sören Hermansson
in a solo repertoire
masterclass*

Pat Hughes and his horn studio did an excellent job of organizing and executing the festivities. This reporter is unaware of a site for next year's Midsouth Workshop, but this one should serve as a model!

Southeast Horn Workshop 2005 submitted by Joe Mount

The 2005 Southeast Horn workshop was held Feb 25-27 on the campus of the North Carolina School of the Arts in Winston-Salem, NC, hosted by NCSA horn instructor **David Jolley**.

Guest artists included **William Caballero**, principal horn of the Pittsburgh Symphony, **Stefan Jezierski**, third horn of the Berlin Philharmonic, **Jacek Muzyk**, newly-appointed principal horn of the Buffalo Philharmonic, as well as David Jolley.

Performances included a Friday night concert of new and old works for horn and orchestra, with the Carolina Chamber Symphony, including Brandenburg Concerto No.1 with Bill Caballero and **Frank Portone**, Haydn "Hornsignal" with Jacek Muzyk, **Richard Goldfaden**, Stefan Jezierski, and **Frank Portone**. The concert concluded with a premiere of a new horn concerto, "Revenant" by NCSA faculty Lawrence Dillon, performed by David Jolley. Hornists in the Carolina Chamber Symphony included **Fred Bergstone** and **Bob Campbell**.

The Saturday night program included Caballero performing *En Forêt* and a set of *Armenian Dances* by Riza Vali, Muzyk's pyrotechnics on the *Carnival of Venice*, David Jolley's composition for solo horn, *Variations on Avinu Malkeinu*, and Stefan Jezierski performing the Brahms Trio. The horn choir concert included ensembles from Columbus State University (**Kristen Hansen**, director), University of Georgia (**Jean Martin-Williams**), Florida State University (**Michelle Stebleton** and **David Cripps**), Virginia Tech (**Wallace Easter**), UNC Greensboro (**Jack Masarie**), East Carolina University (**Mary Burroughs**), and NC School of the Arts (David Jolley).

Workshop presenters included **Kristine Coreil**, **Kristen Hansen**, and **James Wilson**. There were panel discussions of "Transatlantic Horn Playing" led by Stefan Jezierski, Jacek Muzyk, and David Cripps, as well as a discussion of "Influences and Schools of Playing," with insights shared by David Jolley, David Cripps, and Bill Caballero. **Brian Kilp** (Indiana State University) demonstrated the new digital conductor IVASI system with full brass section readings of *Don Juan* and *Till Eulenspiegel*.



*(l-r) guest artists Jacek Muzyk, William Caballero,
David Jolley, and Stefan Jezierski*

Sunday's Final Concert included this year's winners of the high school solo competition **Katherine Smith** (NCSA), and the winner of the college competition, **Kristin Marland** (University of Florida), as well as a performance by the "Guest Artist Quartet," and "Regional Artist Ensemble": David Cripps, Wallace Easter, Brian Kilp, Kristen Hansen, Fred Bergstone, David Jolley, James Wilson, Joe Mount, and Michelle Stebleton.

The 2006 Southeast Horn Workshop will be hosted by Kristine Coreil at Northwestern State University in Louisiana. Information for 2006, or photos from the 2005 workshop can be found at the Southeast Horn Workshop site www.southeasthornworkshop.org.

Graduate Assistantships

Western Michigan University announces a Graduate Assistantship. Duties include performing in the Graduate Brass Quintet or Wind Quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Masters degree program. The award, which is renewable for a second year, is up to \$9,496 salary/stipend plus up to \$6,021 tuition remission. Interested hornists should contact Dr. Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu.

The University of Oklahoma School of Music announces Graduate Assistantship in the horn studio. They seek a qualified Masters or Doctoral hornist. Duties include teaching non-major hornists, assisting with the OU Hornsemble, and performing in Graduate Wind and Brass Quintets. Persons with outside specialties in classroom teaching, computers, recording, or other areas of demand are highly encouraged to apply. This .5 position will include a \$8435 stipend, health insurance, a 7-hour resident or 9-hours non-resident tuition waiver, and possible opportunities to perform with the Oklahoma City Philharmonic Orchestra. Contact: Dr. Eldon Matlick, Prof. of Horn, School of Music, University of Oklahoma, Norman, OK 73019 (ematlick@ou.edu).

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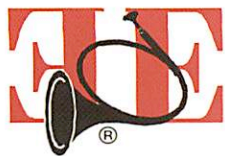


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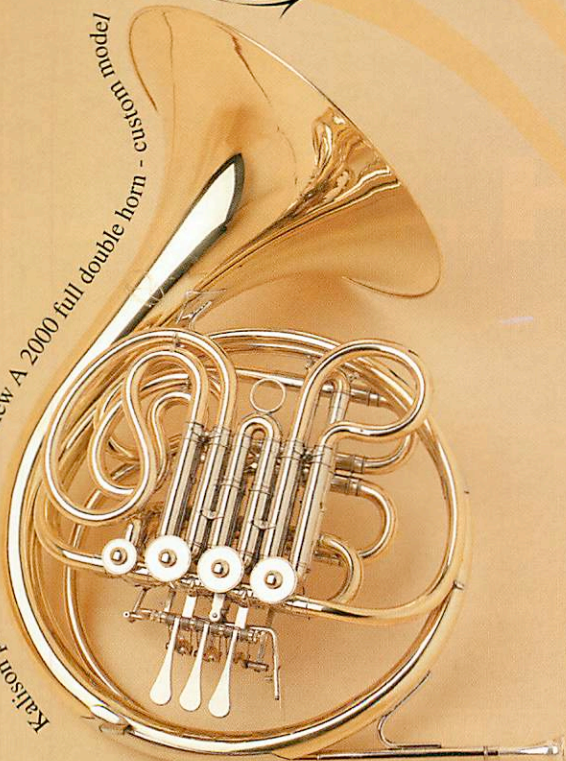
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37th International Horn Symposium

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Photo | The University of Alabama School of Music occupies the Frank Moody Music Building, which provides a spacious and beautiful environment in which to study and perform. The centerpiece of the building is the 1,000-seat Concert Hall with its Holtkamp organ, standing three stories high with four manuals, 65 stops, and more than 5,000 pipes.

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Contact

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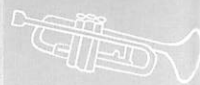
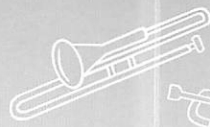
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Wilhelm Lanzky-Otto (1909-1991)

by Ib Lanzky-Otto

Wilhelm Lanzky-Otto was born in Copenhagen on January the 30th 1909, the son of Frederik Otto, organist, singer, and vocal therapist, and Anna Otto, née Nielsen, pianist. In 1936 Wilhelm married Anna Margrete (Ane) born in 1913, the daughter of cathedral organist in Viborg, Denmark, Gunnar Foss and his wife Ragna, née Hvass. They gave birth to three children, Per born in 1937, Ib born in 1940, and Gunnar Frederik born in 1954. Wilhelm Lanzky-Otto died on the 13th of April 1991.

My father commenced his musical education at the age of five when he began studying the piano with his mother who, a few years later, sent him to Sophie Olsen, who ran a famous piano school. In 1917 he took up the violin and for ten years studied respectively with Wilhelm Bartholdy, Willy Rietch, Axel Jørgensen, and Torvald Nielsen. It was suggested to him that, if he devoted himself wholeheartedly to the violin, he might soon make his professional début. But he had other plans: he devoted himself so seriously to the piano and the study of music theory that, in 1928, he was offered a free place at the Royal Danish Conservatory. The same year, he received his academic degree (Cand.Phil.) having matriculated the previous year! Small wonder that he had to discontinue his violin studies.

At the conservatory, his principal focus was the piano. He was clearly a talented pupil: he is mentioned in a footnote note to the biography of his teacher Henrik Knudsen in a Danish encyclopaedia of the 1930s as one of three pupils whom Knudsen had trained and brought to a professional début. In addition to the usual theoretical subjects, Knud Jeppesen taught him counterpoint, and he studied organ with P.S. Rung-Keller.

During what must have been very busy years, he managed to play in a string quartet (the viola!) with some fellow students, despite the fact that he also participated in such extramural activities as a conducting course organized by Nicolai Malco, and learned to play the horn with such success

that after only a year's study he was engaged as assistant horn in what was then Denmark's leading opera orchestra: The Royal Orchestra. He continued studying at the conservatory, receiving his piano diploma with distinction in 1930 ("*Store Eksamen med Udmærkelse*") and his organist degree in 1931, when, *inter alia*, he improvised a four-part fugue on his own theme.

His studies on the horn had started at the age of eighteen in 1927, the year before he entered the conservatory and the same year in which he gave up his violin studies. The reason was that his pianistic ambitions had to be assessed realistically. If he did not succeed in his desire to be a professional

pianist he wanted, rather than being a music teacher, to have an orchestral instrument to fall back on, with the possibility of a mixed career. He could have continued with the violin but, at that time, there were far more violinists than there was demand; he thought it would be wiser to make a change and choose an instrument where the demand outweighed the supply. The horn was an ideal instrument in the 1920s. Accordingly, he turned to Denmark's leading horn player, Hans Sørensen, in the Royal Orchestra. Hans listened to the young man's story and let him play some notes on a horn. The test must have been a success for shortly afterwards Hans Sørensen rang my grandfather and said that, while he was wary of taking on more pupils since he thought it unfair to produce a great excess of players, my father was obviously a born horn player and he would be pleased to take him in hand. He stayed with Hans Sørensen until 1929. Two years later, the year that Wilhelm left the conservatory, he was engaged as principal horn with Tivoli

Concert Orchestra. The next year he became principal horn in the Tivoli Concert Hall Orchestra (now Tivoli's Symphony Orchestra in the summer, the Sjælland Symphony Orchestra in the winter, and the Copenhagen Philharmonic abroad), where he remained until 1936.

On one occasion in the Tivoli orchestra, the famous Swedish tenor Jussi Björling was the soloist. Jussi wished to



Wilhelm Lanzky-Otto, principal horn in the Royal Stockholm Philharmonic, 1962



sing an encore but did not have his pianist with him for this number. The orchestra then suggested that Wilhelm could accompany Jussi for this piece, which he did.

At that time, both the Tivoli Symphony Orchestra and Royal Orchestra worked only during the Tivoli (summer) season, which lasted for four months. This suited my father perfectly since it gave him an income and allowed him to study for the rest of the year. He made his debut as a pianist on 15 February 1932 and as a horn soloist on 13 January 1936.

During these years he also helped found *Blaeserkvintetten af 1932* (1932 Wind Quintet) which inspired contemporary Danish composers to increase



Wilhelm Lanzky-Otto, the pianist, ca. 1936



Blaeserkvintetten af 1932: Johan Bentzon, Waldemar Wolsing, Paul Allin, Wilhelm Lanzky-Otto, Kjell Roikjer

the repertoire for wind quintet. He also studied the piano with Robert Casadesus in Paris in the first half of 1934.

From 1936-45 he was principal horn with the Statsradiofoniens Orkester (now Danish State Radio Symphony Orchestra). In these years the orchestra enjoyed what was probably its finest period under Fritz Busch and Nicolai Malko. During these years he appeared frequently as

a piano and horn soloist, often performing on both instruments at the same concert! He continued in this unique role during a spell in Iceland and then in his active years in Sweden, well into the 1960s. For a short period in 1939, just prior to the outbreak of the war, he also studied with the great horn player from Meiningen, Fritz Muth.

In 1944, his teacher, Hans Sørensen, principal horn with The Royal Orchestra, died. Sørensen had also taught the horn at the Royal Danish Conservatory, and my father took over both of these positions during his last year in Denmark. He was the fifth generation of his family to play in the Royal Orchestra. At the end of this year he was offered the post of piano teacher at the conservatory in Reykjavik. This post, which meant teaching a very large number of pupils each week, he combined with the position as principal horn with the Iceland Symphony Orchestra. The orchestra position undeniably kept his horn playing alive, as the live-recording of Saint-Saëns' *Morceau de Concert* from this period so eloquently testifies. For short periods, he led various wind bands, conducting and playing horn/piano solos on the same concerts, however much of his time was spent on tour as pianist, horn player, or accompanist.

Iceland was not musically as isolated as one might imagine since many world famous musicians landed there on their way to and from America. My father was thus able to work with many of the great names of the day, including Reginald Kell, Rudolf Serkin, Adolf Busch (Brahms Horn Trio), Henry Holst, the Busch Quartet, and many others. Adolf Busch was so taken by his horn playing that he immediately offered him the post of principal horn in his chamber orchestra in the USA — whereupon he promptly went home and disbanded it! — Good that my father never accepted the job!

"The happy years in Iceland" as my father liked to refer to them, came to an end when the *Göteborgs Orkester-förening* (Gothenburg Symphony Orchestra) was searching for a principal horn in 1951 to succeed Robert Häffner, who had been the principal horn since 1906. The Italian conductor and composer Armando La Rosa Parodi had spread word of Wilhelm, and he was asked if he would apply for the post. I well remember the day the letter came and we children were asked what we thought of moving to Sweden. We thought it sounded very exiting until mother — who certainly had good reason for trying to delude us — severely warned us that "in Sweden, children are very polite and well-behaved"! This undeniably reduced our enthusiasm somewhat, but fortunately we later discovered that things were not so desperate after all!



Wilhelm Lanzky-Otto and Björn Magnússon playing on Danish Bronze-Age Lurs, Iceland



Flying was more expensive in the 1950s than today and so it was financially impossible to travel to Gothenburg merely for a trial and so an extra "lacquer" of the second and third movements of the Saint-Saëns recording was cut and submitted. This novel way of participating in the trial was accepted, but he was engaged only after obtaining a photograph of my father — they did not want to buy the goods entirely unseen! Shortly afterwards he became teacher of horn and piano at the orchestral school of Gothenburg.

At this point, his mission to Sweden began: innumerable broadcasts and tours as a soloist on both piano and horn (frequently on the same occasion) all over the country spread his fame and rumours of his skills all the way to Stockholm, that delightful city, which at times shows an extraordinary ability not to notice cultural movements beyond its gates. Having made several appearances as soloist (horn and piano) in Stockholm, he was offered the post as principal horn with what was then *Konserthusföreningens Orkester* (Royal Stockholm Philharmonic Orchestra) in 1956. The same year, he applied for and was given the post of horn teacher at the Royal Academy of Music in Stockholm. Here he succeeded Axel Malm, who had taught the horn for 45 years. The same year, he promoted the foundation of Stockholm's *Filharmonikers Blåsarkvintett* (The Stockholm Wind Quintet), and six years later, together with the bass-player Alf Petersén, solo trombonist, John Petersen, and with Siegfried Naumann as *primus motor*, founded *Musica Nova*.

The introduction of the "Lanzky School" was a shattering development which must reasonably have been a painful and bitter experience for many of the older generation of horn players. A whole tradition of horn players was swept away. We have every reason to be grateful for the unproblematic and kind reception which was awarded my father and later myself by horn players in Sweden. One of those who were most responsible for the positive spirit in which he was received was the third horn in the orchestra, Bertil Rindfors. He was also my main supporter and model during my first

years with the orchestra, an example which I hope never to forget.

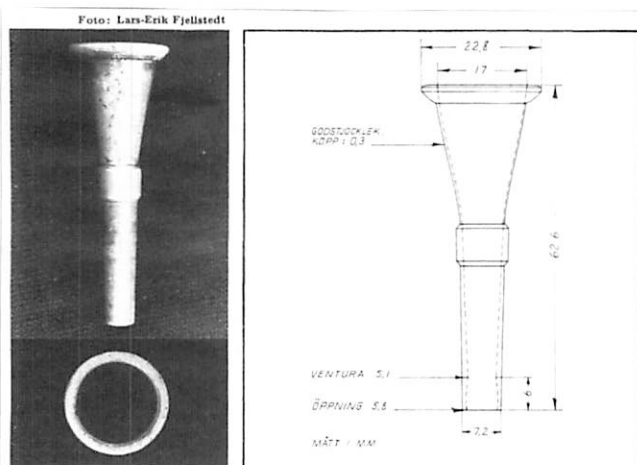
When he took up his post at the Royal Academy of Music his style of playing, which was new to Sweden, was, as we have mentioned, called the "Lanzky School" by horn players. Many of his methods of instruction were unique, but in all fairness it must be said that his style of playing was in no way his own invention. It is quite simply a continuation of the classical Danish horn tradition which, as far as recordings allow one to judge, is a continuation of the tradition found in France up to Devémy, in Austria until Stiegler (and which now seems to be coming back there), and in Germany until the 1940s and 50s, and which is still largely preserved in the Berlin Philharmonic.*

We are perhaps seldom aware of the high standard of horn-playing we have achieved in Sweden, but those few who have dared to venture abroad have undoubtedly woken the "horn-world" to an awareness of this fact. For example, the former horn teacher at the Royal Academy of Music in Stockholm, Bengt Belfrage, who graduated in 1930 was chosen as principal horn of the Berlin Philharmonic (1962-64), and the Stockholm Philharmonic's principal horn, Rolf Bengtsson (class of 1975) as associate principal with the Chicago Symphony Orchestra in 1968. With the contract awaiting his signature he changed his mind at the last moment: a great relief for Sweden. Another of Wilhelm's student, Sören Hermansson, has made an international career as a soloist and now holds a position as horn professor at the University of Michigan School of Music, Ann Arbor.

Our high standard has also been noted on innumerable occasions by great conductors and, although it may seem boastful of a son to say so, I believe that without my father's contribution, we would not have achieved this. His pedagogical contribution has been noticed internationally: in 1978 he was made an Honorary Member of the International Horn Society in recognition of his achievements as an instructor of both Swedish horn players and many foreign students who have sought him out especially to study interpretation, an area in which he was unbeatable with his unusually broad education.

Far too much space would be needed to give an adequate picture of his methods of teaching the horn. Let it suffice to note that, besides the remarkable breadth of his knowledge and his deep insight into all musical questions (non-musical questions also for that matter) which provided a rich source for all students thirsting for knowledge, he had a particular gift for working from particular student's limitations and needs. He would preach a particular style of playing while leaving the pupil free to interpret a work in his own way and, of particular importance, to do this having proper regard to his own tonal resources. Also typical of his horn teaching was the influence of his piano training, often much better developed than current horn teaching.

The characteristic of my father's approach, which is perhaps most worth emulating, was his plea for equality in our work where equality can improve the musical result. I experienced this very fully when I joined the Stockholm Philharmonic as alternating principal horn with my father as



Wilhelm Lanzky-Otto's mouthpiece made by J.K. Gottfried in Copenhagen; he used this mouthpiece his entire career. A copy of this mouthpiece is manufactured by the F. Holton Company as their model XDC (rim altered). The drawing is by Monica Strucel.



principal. His experience in other orchestras had taught him that the alternating principal horn was often anxious at the thought of playing first horn. He came to realize that this was usually the result of the alternating horn having "grown up" with a principal who only allowed him to play when the principal was absent for some reason, or for less demanding parts. This did not give the player sufficient practice to gain the confidence necessary for such a post. The only long term way to solve the problem, according to my father, was to keep this in mind when recruiting new players. If a new player showed the necessary qualities and had the ambition to be a principal, he should be allowed to play the big parts before his respect for these got too great. For it is usually an excessive respect for a work which produces stage fright. The other parties also gained from more than one person playing the big parts: the administration, which was then not dependent on one principal player in its programming, and the orchestra, whose standards rose. Even the principal horn, whose vanity is perhaps dented, benefited from this arrangement: as a result of being "replaceable," he can better devote himself to other activities (solo concerts, chamber music, teaching, etc.) without the orchestra suffering. It is valuable for the "leader" to experience the role of one who is led: the latter role is in some ways more demanding! It was this spirit that I met when I joined the Stockholm Philharmonic as alternating principal in 1961. Parathetically and in his defense, I auditioned behind a screen without my father on the jury. My gratitude can never be expressed at the way in which he steered me in my youth with suitable steps toward the big horn solos.

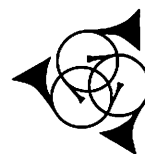
In the Stockholm Philharmonic, there is a clause in the principal's contract, allowing him to move to a lower position at the age of 58, if he wishes. My father took advantage of this and "retired" to the position of fourth horn in 1967. When it was clear that I was to succeed him, he beseeched me that, regardless of who took over my post, I should continue to work in the same spirit which I myself had found so advantageous. For this reason, one never knows quite who is playing which horn part in the Stockholm Philharmonic, something which at first irritated our principal conductor of the time, Antal Dorati, but which he soon not only accepted but fully supported. Nowadays this way of working is commonly accepted.

This apart, my father, in keeping with most good orchestral musicians, had not much sympathy for democratic ideals at work. "Somebody has to decide," he liked to say. "If I am the soloist it is me, in the orchestra it is the conductor, and in the group it is the principal horn, who the others should follow blindly." I must confess that, as fourth horn, he set a perfect example. With his wide orchestral experience, it must at times have been difficult for him to accept and follow the notions — often wild and sometimes wrong — of two enthusiastic youngsters without claiming superior wisdom. But he was completely loyal up to his final day in the orchestra in 1974. Where he did give utterance to a differing opinion, he always did so on grounds of logic and then off stage, never on the concert platform. Conductors could make the most appalling musical misjudgements without his opposing

them. I only remember one occasion when he could not resist the temptation to go to Carlo Maria Giulini — they had, in fact, the greatest mutual respect — in order to state how banal he found Giulini's wishes in connection with a particular question of phrasing. "But of course I shall play as you wish — that's what I'm paid for," he added calmly.

While other brass players read books during lengthy rests in their parts, my father spent his time writing messages on slips of paper, and they were very useful. On our first tour of the US in 1968, after my father had moved to fourth horn, we commenced a concert in Tucson with the Overture to *Oberon*. My form was appalling and the second horn that evening, Hans Åkervall (normally third horn), had minute instructions about the four mutes I had given him: put in No. 1, if there is no tone; mute No. 2, if the tone broke up; No. 3, if I missed the note; and No. 4, if the first attack was too hard. The poor man must have been more nervous than I! With ears flapping he sat and waited to find out which mute I would need. He was responsible if things went wrong! Somehow I got through the piece without a mute, although the result cannot have been particularly convincing, for towards the end of the overture a slip of paper arrived from the fourth desk with five or six alternative fingerings for the opening, a result of my father's mania for alternative fingerings in difficult situations. Many of his pupils hoped that he would write a textbook about this uncharted subject. We may also note the occasion when he participated on the harpsichord in a modern orchestral work. We horns watched as he worked feverishly at the keyboard although we could not hear a note, something which we teased him about. He must have felt himself powerless, for, in due course, we received a message: "I have plans for constructing an audible harpsichord. Working name: *Ostetaphon*."

I have heard innumerable anecdotes about him from his former colleagues in Denmark and Iceland. One concerned him placing his dress suit in his rucksack (backpack) while he walked for two days from a concert in Aalborg to Grenaa (a distance of 83 miles), where he gave a piano recital in the evening. Or how he once took a "short cycle ride" before the morning's rehearsal. When asked, he revealed that he had cycled from Copenhagen to Gilleleje to Tisvildeleje to Hillerød to Copenhagen, a distance of a good 80 miles — but he had started at three in the morning! He always enjoyed the countryside, and his love of the open air explains the energy and stamina he showed in his work. All through my childhood, it was unusual for him to leave later than seven and to come home before nine in the evening. It is a pity that he was not able to transmit his love of the open air to us children! I rather think that he unjustly took over the little physical ability with the family was graced: I could never emulate his winning of second prize at the high jump in the *Musikernes Idrætsforening* (Musicians Athletic Club) with a height of 1.67 meters.





Selected Discography

Solo Horn, Piano, and Accompaniment

MEPRO DK 400 708 LP:

Camille Saint-Saëns: *Morceau de Concert pour cor et piano* Op. 94. Wilhelm Lanzky-Otto, horn, Róbert Abraham Ottósson, piano, 1949

Beethoven: Rondo C-dur für Klavier Op.51 No 1. Wilhelm Lanzky-Otto, piano, 1948.

W.A. Mozart: Konzert-Rondo Es-dur KV.371 (arr. Wilhelm Lanzky-Otto). Ib Lanzky-Otto, horn, Wilhelm Lanzky-Otto, piano, Aug. 1978

Wilhelm Lanzky-Otto, "Traekfuglene," and "Thürmerlied." Erik Säden, baritone, Wilhelm Lanzky-Otto, piano, Aug. 1978

Caprice Riks LP 17 (May 1970):

Ib Lanzky-Otto, horn, Wilhelm Lanzky-Otto, piano

Paul Hindemith: Sonata in F (1939).

BIS LP-204 and BIS CD 47 and 71 (March/April 1982):

Ib Lanzky-Otto, horn; Wilhelm Lanzky-Otto, piano

Schumann: *Adagio and Allegro*, Op.70

Mendelssohn: *Andante* from Symphony No. 5

W.A. Mozart: Konzert-Rondo Es-dur, K371 (arr. Wilhelm Lanzky-Otto)

Bentzon, Niels Viggo: Horn Sonata Op.47

Heise, Peter: *Fantasiestykke* No. 2

Nielsen Carl: *Canto Serioso*

Chamber Music

Carl Nielsen: Quintet Op.43 (Stockholm Wind Quintet, rec. 1965)

Sven-Erik Bäck: *Favola*, Wilhelm Lanzky-Otto, piano, Expo Norr Riks LP 3:2 N.C.B.

Flemming Weis: *Serenade (uden reelle hensigter)* for Wind quintet, Blaeserkvintetten of 1932, HMV DB 5276

Orchestra as Principal Horn

The Danish State Radio Orchestra:

Nielsen Carl: Symphony no 2., Thomas Jensen, conductor, March 17 1944 (HMV test recording), Danacord DACOCD 365-367

The Stockholm Philharmonic Orchestra:

Alfvén Hugo: Symphony no 3., Nils Grevillius, conductor, rec. Feb. 7, 1964, CD Swedish Society Discofil SCD 1008

Alfvén Hugo: Symphony no 4 "*I havsbandet*." Nils Grevillius, conductor, Dec. 7 1962, LP Swedish Society Discofil SLT 33186

Bellman C. M.: *Fredmans epistlar och sånger*, Sven-Bertil Taube and Ulf Björilin, conductors, Nov. 1959, CD EMI 7483692

Blomdahl Karl-Birger: *Forma ferritonans*. Sergiu Comissiona, conductor, Jun. 30, 1965, CD Caprice CAP 21365

Kodály Zoltán: *Dances from Galanta*. Sergiu Comissiona, conductor, July 1, 1965, LP Expo Norr RIKS LP 2

Stenhammar Wilhelm: *Serenade för orkester*. Rafael Kubelik, conductor, Sept. 22-24 1964, CD Swedish Society Discofil SCD 1016

Tchaikovsky, P.: Symphony no 5: horn solo, general rehearsal. Ferenc Fricsay, conductor, March 6 1957, BIS-CD-424 A and IMG Artists ADD RSPO 1004.

*Wilhelm Lanzky-Otto's Embouchure can be studied in Philip Farkas' *A Photographic Study of 40 Virtuoso Horn Players' Embouchures*, Wind Music Inc. He appears as number 27, described by Farkas as having an extremely large, round, and ringing tone, superior high register, superior middle register, superior low register, superior legato and slurs, moderately fast tongue speed, excellent loud dynamics, and superior soft dynamics.

Ib Lanzky-Otto, born in Copenhagen 1940, began studying the horn with his father Wilhelm Lanzky-Otto at the age of 16. He continued with the same teacher at the Stockholm Royal Academy from 1957. In 1958 he became a regular member of the Royal Opera Orchestra in Stockholm. In 1961 he became co-principal horn of the Royal Stockholm Philharmonic Orchestra and was named principal in 1967. Ib has attracted international attention thanks to his masterful technique, musicality, and exemplary tone. He has often been a guest artist at Regional and International Horn Workshops. Swedish composer's Gunnar de Frummerie, Åke Hermansson, Yngve Skjöld, and Sixten Sylvan have written been solos and concertos for him. He has recorded many of these and other works on the Swedish record labels Caprice and BIS.



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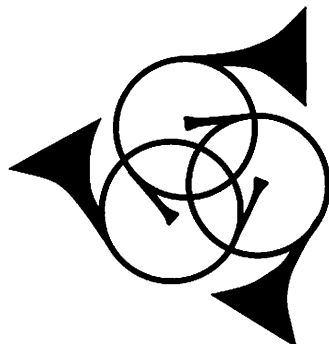
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Cadenza: Mozart Concerto, K. 495, Version 2

Wilhelm Lanzky-Otto

Horn in Eb

5

10

13

17

21

24

macstoso

brillante

rapidamente

lunga

Cadenza: Mozart Concerto, K. 495, mvt. 3

Wilhelm Lanzky-Otto

Horn in Eb

6

12

18

cadenza Vivace e rubato

f

(poco sostenuto)

(in tempo)

solo



Cadenza: Mozart Concert Rondo, K. 371

Wilhelm Lanzky-Otto

Horn in Eb

tranne

f *p*

6 12 18 24 28 34 39 44 49 54 59

rit. *acc.* *vivacissimo* *sostenuto* *stringendo* *rit.*

etc.

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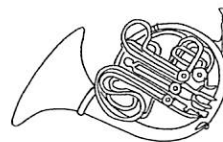
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Dennis Brain Recordings Discovered at Stanford University

by William C. Lynch

Since the late 1970's, the location of the Western Sound Archives (WSA), whose vast library was alleged to include a significant collection of Dennis Brain BBC radio broadcasts, has remained a mystery. Professional and amateur hornists dating back to that period had known of its location near San Luis Obispo in Southern California. However, in the mid 1980s, it mysteriously ceased to exist. A breakthrough occurred earlier this year when the author managed to contact Nathan Brown, the former Archivist for the WSA. With his assistance, a plethora of Dennis Brain solo, orchestral, chamber works, and European festival recordings have been uncovered, untouched for nearly one-quarter of a century.

As best can be determined, the WSA reemerged as the Classical Recordings Archive of America (CRAA) in the early 1980's and was located to El Cerrito, CA. CRAA specialized in classical orchestral and instrumental recorded music. In 1993, it relocated to Cottonwood, Arizona, maintaining its name. Prior to its move, CRAA donated a large portion of its original classical archives to the Stanford Archive of Recorded Sound, Braun Music Center, Stanford University, California, with the stipulation that the donation be open to access for research. To date, the donation has yet to be cataloged by the Braun Music Center partially because the WSA master catalog provides no means for cross referencing more than one thousand taped recordings to the specific works it lists. Near term plans by the Braun Music Center call for cataloging of the WSA collection and their transfer to modern digital media using state-of-the-art recording and reproduction equipment.

The WSA master catalog index is structured as follows but it should be noted that not all the conductors listed worked with Dennis Brain, either as soloist or in orchestral music. Those that appear below in bold worked with him. Others (Rodzinski, Stokowski, Barbirolli, etc.) worked with Alfred Brain (1885-1966), first horn of the Los Angeles Philharmonic Orchestra, and Koussevitsky, Toscanini, Walter, Boult, Mengelberg, and others, with Aubrey Brain (1893-1955), first horn of the BBC Symphony Orchestra. At least one of them — Sir Thomas Beecham — conducted performances and recordings with all three Brains over a period spanning half a century. What is not immediately apparent from the catalogue of conductors is the extent to which either one of the Brains was present. Considerable further research is required and, at the present time, the fragile state of some of the recorded media and the absence of any transcription service to enable the transfer of archives onto CD for easy and safe listening, makes it difficult to make further progress in discovering the full extent of the collection. Preparations are currently in progress, however, in providing a transcription service for the Braun Archive and it is anticipated that it will not be too long before this service will be in operation.

Section I: Conductors

Sir Thomas Beecham

Wilhelm Furtwangler

Serge Koussevitsky

Pierre Monteux

Fritz Reiner

Arthur Rodzinski

Leopold Stokowski

Arturo Toscanini & Guido Cantelli

Bruno Walter

Other Orchestral Conductors – Ansermet, **Barbirolli**, Boulez, **Boult**, **Britten**, **Busch**, **Cameron**, Dorati, **Haas**, Hornstein, Katimus, Kleiber, **Klemperer**, **Kubelik**, **Markevitch**, Mengelberg, Mitropoulos, Paray, **Rosbaud**, **Sargent**, **Scherchen**, **Schuricht**, **Strauss**, Stravinsky, Van Beinum, **Walton**

Section II: Instrumental Artists

Dennis Brain

Rostropovich

Strings & Piano — Goldberg, Szigeti, Casals, Schnabel, Michelangeli, Landowska, Hess, Giesecking, Moisevitch, Haskil, Petri

Concerto and Solo Performances

Chamber Music

Section III: Orchestras (American)

Boston Symphony

New York Philharmonic

Other American Orchestras

Section IV: British and European Festivals

Aldeburgh Festival

Edinburgh Festival

European Festivals – Salzburg, Vienna, Holland, Florence, Sibelius, Bergen, Prague, Budapest

Section V: BBC and European Radio Station Programs

BBC Programs

European Radio Station Programs

It does not stop here. Supplemental sections appear throughout the catalog citing further references to works featuring Dennis Brain. One references a tape recording of Dennis Brain in performance with Thomas Beecham and the Royal Philharmonic Orchestra in the film music accompaniment to *The Red Shoes*, released in 1948 and recorded in July of that year. This was commercially issued on Sirius 5022. The inventory further includes works by The London Baroque Ensemble (directed by Karl Haas) and The London Mozart Players/The London Wind Players (conductor, Harry Blech) some of which more than likely include Brain performing. Further, references are made to tapes of works performed by



Aubrey Brain (father) with the BBC Symphony Orchestra and Alfred Brain (uncle) in performances with the Los Angeles Philharmonic and the Hollywood Bowl Orchestra nearly seventy-five years ago.

Dennis Brain's solo works appearing in the master catalog for which the authors have been able to cross reference to tapes are as follows:

Strauss, Richard: Horn Concerto No.2 (1942). BBC Welsh Orchestra, conducted by Rae Jenkins. BBC Light Program live, 5 February 1951 (WSA Tape Ref. No. 1192)

Janáček, Leos: Mládi Suite for Wind Sextet, Dennis Brain Wind Ensemble (Quintet), BBC Studio Concert, BBC Transcription Services, with commentary by Felix Aprahamian. Undated broadcast. (WSA Tape Ref. No. 1363)

Seiber, Mátyás: Notturmo for Horn & Strings. The London Symphony Orchestra, conducted by Basil Cameron. BBC Third Program live, 29 July 1955 (WSA Tape Ref. No. 1231)

Hindemith, Paul: Sonata for 4 Horns, with Neill Sanders, Edmund Chapman, and Alfred Cursue. BBC Third Program live, 5 January 1956 (WSA Ref. No. 1231)

Mozart, Wolfgang Amadeus: Horn Concerto in E^b No.3 (K.447). With the Sudwest Rundfunkorchester (SWR) conducted by Hans Rosbaud. South West German Radio archives live, 6 May 1953 (WSA Ref. No. 1386)

Beethoven, Ludwig van: Horn Sonata in F, Op.17 for horn and piano. With Conrad Hansen. Berlin Radio archives live, 20 April 1950. (WSA Ref. No. 1631)

Cooke, Arnold: Arioso & Scherzo, Carter String Trio with Eileen Grainger, viola (5 March 1957), or Marjorie Lempfert, viola (3 November 1956). BBC Broadcast date either Third Program, 3 November 1956 or Home Service, 5 March 1957. (WSA Ref. No. 233 1150)

Jacob, Gordon: Sextet for Winds and Pianoforte, Malcolm, Dennis Brain Wind Ensemble, BBC broadcast 5 September 1957; pre-recorded 22 July 1957 (WSA Ref. No. 235)

Mozart, Wolfgang Amadeus: arr. Baines. Divertimento No.14 (K.270) in B^b major for flute, oboe, clarinet, horn and bassoon. Dennis Brain Wind Ensemble, Aldeburgh Festival. BBC Third Program broadcast, 22 June 1955 (WSA Ref. No. 695D — 16 inch BBC Transcription Services)

Britten, Benjamin: Canticle No.3, *Still Falls The Rain* for tenor, horn and piano. Aldeburgh Festival, Peter Pears (tenor), Benjamin Britten (piano). BBC Third Program broadcast, 22 June 1955 (WSA Ref. No. 695D – 16 inch BBC Transcription Services)

Milhaud, Darius: Suite: *La Cheminée du Roi Renée* for wind. Dennis Brain Wind Ensemble, Aldeburgh Festival, BBC Third

Program broadcast, 22 June 1955 (WSA Ref. No. 695D – 16 inch BBC Transcription Services)

Beethoven, Ludwig van: Quintet for Piano and Winds, Op.16, Benjamin Britten (piano), Dennis Brain Wind Ensemble, Aldeburgh Festival, BBC Third Program broadcast, 22 June 1955 (WSA Ref. No. 695D – 16 inch BBC Transcription Services)

Beethoven, Ludwig van: Sextet in E^b major for String Quartet and 2 Horns Op.81b, Alan Civil, English String Quartet, BBC Third Program live, 18 February 1957 (WSA Ref. No. 1089)

Mozart, Wolfgang Amadeus: Quintet in E^b for Horn and Strings, K.407. English String Quartet, BBC Third Program live, 18 February 1957 (WSA Ref. No. 1089)

Mozart, Wolfgang Amadeus: Quintet in E^b for Horn and Strings, K.407. Carter String Trio, Eileen Grainger (viola), BBC Third Program, 3 November 1956, pre-recorded 30 October 1956 (WSA Ref. No. 1089)

Brahms, Johannes: Horn Trio, Op.40. With Cyril Preedy (piano) and Max Salpeter (violin). BBC Home Service live, 15 February 1957. (WSA Ref. No. 1089)

Malipiero, Gian F: Dialog No.4 for Wind Quintet. Dennis Brain Wind Ensemble, Edinburgh Festival 1957, BBC Home Service live, 24 August 1957 (WSA Ref. No. 1089)

Dukas, Paul: *Le Villanelle*. With Wilfrid Parry (piano). Edinburgh Festival 1957, BBC Home Service live 24 August 1957 (WSA Ref. No. 1089)

Marais Marins: Le Basque. With Wilfrid Parry (piano). Edinburgh Festival 1957, BBC Home Service live, 24 August 1957 (WSA Ref. No. 1089)

The Early Horn and Its Music. A lecture recital. BBC Broadcast, pre-recorded 6 & 11 July 1955, broadcast Third Program, 23 July 1955 (WSA Ref. No. 1150)

Haydn: Concert Trio *Pieta di me*. First broadcast performance in modern times. With Joan Sutherland, April Cantelo (sopranos), Raymond Nilssen (tenor), Peter Graeme (cor anglais), John Alexandra (bassoon), Goldsborough Orchestra conducted by Charles Mackerras. BBC live recording made 16 December 1956, broadcast Third Program, 17 December 1956 (WSA Ref. No. 1150)

Hoffnung Festival Concert: Excerpts. Morley String Orchestra conducted by Norman Del Mar (Leopold Mozart, Concerto), and Malcolm Arnold (Arnold, Grand Grand Overture). Royal Festival Hall, 13 November 1956. Issued by EMI on Columbia CX1591. (WSA Ref. No. 1156)

Friml, Rudolph: *Sympathy Waltz*. Robert Sharples Orchestra, conducted by Sharples. Recorded 6 December 1956. Issued by



Decca on LP LK 4213. NB the recording date 1 February 1957 is incorrect. (WSA Ref. No. 1150)

Romberg, Sigmund: Waltz – Will you Remember. Robert Sharples Orchestra, conducted by Sharples. Recorded 6 December 1956. Issued by Decca on LP LK 4213. NB the recording date 1 February 1957 is incorrect. (WSA Ref. No. 1150)

Schubert, Franz: Auf dem Strom for tenor, horn and piano Op. post. 119, D943. With Peter Pears (tenor), Noel Mewton-Wood (piano). BBC Third Program broadcast, 28 January 1953 (WSA Ref. No. 1150)

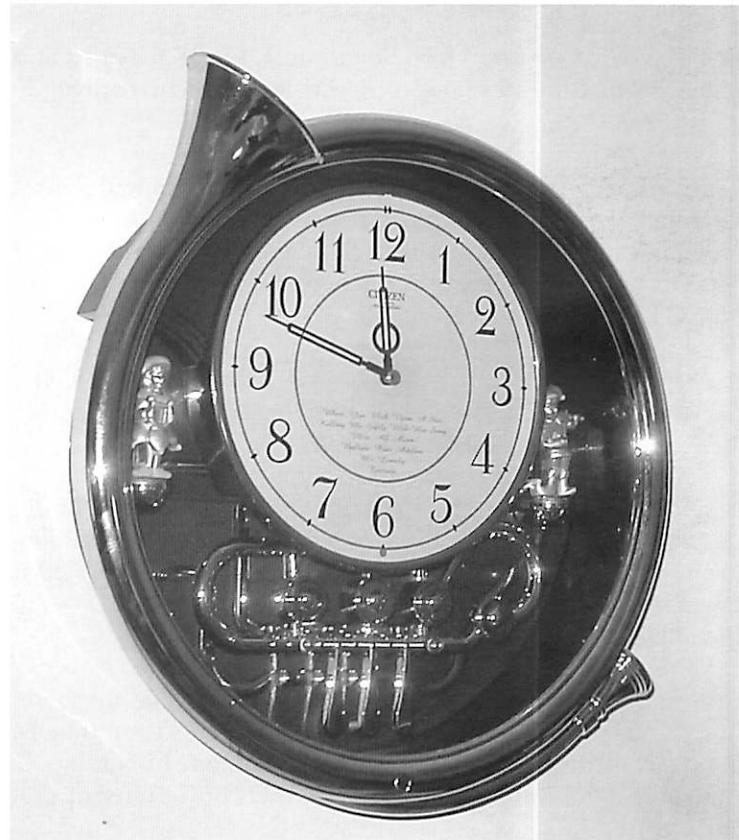
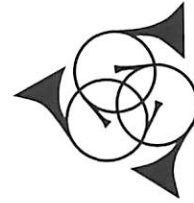
Hindemith, Paul: Sonata for horn and piano. With Noel Mewton-Wood. BBC Third Program broadcast, 28 January 1953 (WSA Ref. No. 1150)

The Strauss Horn Concerto No.2, performed with the BBC Welsh Orchestra conducted by Rae Jenkins, broadcast on the Light Program, 5 February 1951, is most likely performed on his narrow bore Raoux judging by his sound. (See *A letter from Dennis Brain, The Horn Call*, Volume XXX, No.4, August 2000, pg 77). It wasn't until much later that year when Dennis decided to abandon the French narrow bore in favor of the larger bore German Alexander model. The recording here is not the British premiere performance of Strauss' second horn concerto as identified to be in the WSA catalog listing. The premiere took place in May 1949 at Chelsea Town Hall, with the Chelsea Symphony Orchestra conducted by Norman del Mar (see Pettitt, *Dennis Brain*, 1989, p.101) and if the recording in the catalogue is this premiere (as the catalogue appears to indicate) then it follows it cannot be the performance with the BBC Welsh Orchestra in 1951. The inaugural performance of the work was given by the German horn player Gottfried von Freiburg, 11 August 1943, at the Salzburg Festival in a performance with the Vienna Philharmonic under Boehm. Although Dennis had performed this work countless times from memory from his youth, see if you can detect the missed last note in measure 79 of the *Allegro* movement, and the break in the tie between measures 69 and 70 of the *Andante con moto* movement. His performance here, as always, is testimony to his matchless artistry which, when combined with an acute accuracy of execution and a most articulate and gracious sense of style, instill into the listener at once, a sense of full confidence of his absolute command of the instrument.

The 1948 recording of Janáček's *Mládí* (Youth) Suite for Wind Sextet with the Dennis Brain Wind Ensemble is a remarkable find from the WSA archives. The performance of this work is not documented in Professor Robert Marshall's comprehensive discography of Dennis Brain, *Dennis Brain on Record* (Margun Music USA, 1996). Nor is *Mládí* cited by Stephen Pettitt in his compilation of recorded works by Dennis Brain in Appendix III of his outstanding publication, *Dennis Brain A Biography* (London England, Robert Hale, 1989). After listening to this wonderful piece, one is led to ask, "Who was the horn player?" The performer's sense of style, phrasing, attack, and tone do not appear to be that of Dennis Brain. It is more likely that Dennis was in fact conducting his Ensemble while the horn part was left to another.

William C. Lynch resides with his family in Los Altos, California. Although having a comprehensive formal education in Electrical Engineering and Business Management, he has continued his musical interest in the horn since early youth as an amateur performer. At the early age of 15 he was first horn for the Bridgeport Connecticut Civic Symphony Orchestra, comprised of professional and amateur performers. During his college years, he continued his musical interest in the horn and studied organ under the tutorship of Rosa Rio, renowned organist of the early American cinema period.

Since early youth, he has continued research on the life, career, and discography of Dennis Brain. He is currently co-authoring an updated scholarly biography on Dennis Brain with Dr. Stephen Gamble who resides in Great Britain. Recent new findings have been compiled as a result of extensive research of the British Library Sound Archives, the BBC Archives, Universities, correspondences and interviews with peers and acquaintances, newspapers, journals and musical critic reports.



A horn clock; photo sent by Tomoko Kanamaru



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Indigenous African Horns: Ixilongo, Makondere, and African Horn Bands

by Erik Albertyn

The advent of democracy in South Africa spawned renewed interest in African culture. During the past ten years, many initiatives have occurred to resurrect neglected musical practices such as the Ngudi bow, marimba playing, and choral music. Thus far not too much has been done to resurrect the custom of horn-blowing that was reported to be prevalent throughout Africa by the earliest ethnomusicologists and travellers. Most available photographic and audio material stems from the first half of the twentieth century. The custom of horn-blowing is not only an integral part of African music, but also offers much to modern composers seeking to exploit authentic African sounds.

Many different names are found for animal horns used in music. The term *ixilongo* is found in both Xhosa and Zulu languages for an animal horn specifically used for music-making without specifying its size, shape, or material. This is in line with African custom of describing objects in a more circum-spect but colourful way than the specific terms found in Western culture. Many different terms are found all over Africa to describe the custom of horn-blowing, each term specific to one particular tribe or area. Makondere is the term used in Uganda and Central Africa, where many of the examples presented here originate. The different names sometimes relate to much smaller tribal entities than the modern geographical landscape of Africa depicts.

As is the case with many musicians practicing in the Western tradition, I have been pre-occupied by the extreme demands of maintaining my own standards of musicianship and that of my students, to the extent that I found myself unable and to an extent unwilling to look at related customs right on my doorstep. Although the use of animal horns for both signalling and music-making seemed to be fairly prevalent all over Africa, the existence of horn bands consisting of between eighteen and twenty five players of animal horns is fascinating! The sounds African horn bands are capable of are quite extraordinary!

The International Library of African Music (ILAM) in Grahamstown, about 120 kilometres from my home, provided me with much of the material presented here. The library contains much unique material collected by Hugh Tracey throughout Africa during the 1950's and subsequently catalogued and organised by his son Andrew, who will be retiring this year as head of ILAM. The 50th anniversary concert of ILAM took place on 7 July 2004 and provided some interesting examples of how African instruments could be combined with western instruments and sounds to produce a voice that is unique to South Africa, a rainbow nation of cultures.

In his book *Education and Music* (1989) Peter Fletcher attempts to devise methods to develop music as an art form in a multi-cultural environment (a problem even in Britain) and to present criteria for the aims of music that go beyond

cultural and social boundaries. As a starting point, he presents the scenario when two cultures come together as one of three options: a) one culture is subsumed by the other; b) two cultures exist side by side (as happens in many parts of the world); c) a compromise cross-cultural solution that will inevitably result in the weakening of both cultures.¹

In South Africa, where the first two options have been severely discredited, the third option seems a logical outcome and in the process might better expose the unique qualities of South African culture. However, this is no easy feat as there are not many individuals who are able to transcend the boundaries of the culture they were born into. It is bound to take a good deal longer than ten years to establish a cross culture properly. The results of cultural processes such as these will be acceptable only if both cultures are equally represented in the outcome.

African music

If African music is to be appreciated in its own right, it is important to consider African concepts of music. It is no secret that different styles of music are sometimes an acquired taste. Music can alienate people when they perceive a) its sound materials as strange, or threatening, b) its expressive character to be strongly identified with another culture, c) its structure as either repetitive or confusing, or aimless.²

There is not one indigenous group in Africa with a single term for the Western concept of "music." There are terms for more specific acts of performance such as singing, dancing, playing instruments and so on, but the isolation of musical sound from other arts is a Western concept. Singing, playing instruments, dancing, masquerading, and dramatizing form a single conceptual package in the African context. Where the Western music experience ranges from baroque masques through classical instrumental concepts such as the concerto to Wagner's *Gesamtkunst*, African music had a consistent *Gesamtkunst* philosophy.

African arts maintain a close link with the rest of social and political life. In performance, they both reflect upon that life and create it. "The arts are not a separate expression to be enjoyed apart from the social and political ebb and flow. They emerge centrally in the course of life, vital to normal conduct."³ Most people in African communities are expected to perform music and dance at a basic level. Social maturity is often marked by ceremonial singing and dancing. Although tribal music and dance appear to lock participants into limited community values, John Blacking's research into the Venda tribe in South Africa shows that many of the musical experiences are actually transcendental in nature and thus allow the participants to transcend their immediate surround-



ings and circumstances.⁴ This concept interlinks with many Western notions of the purpose of the music “experience.”

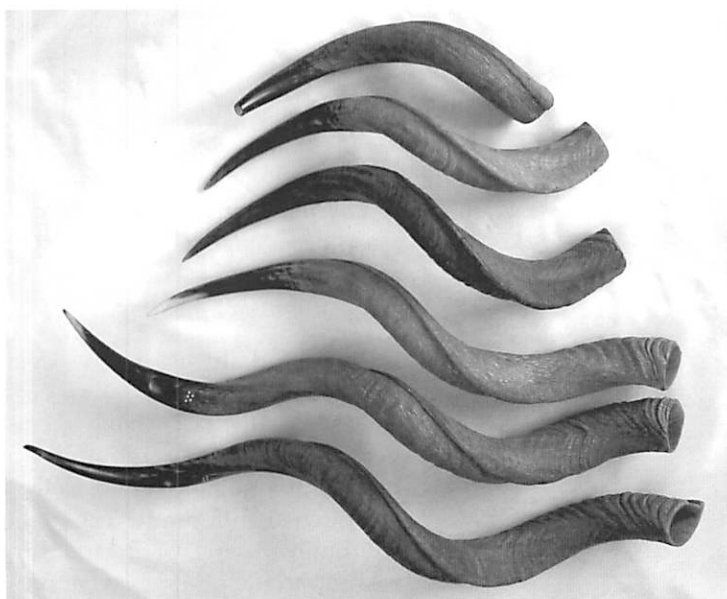
Africans think of musical sounds as “voices” rather than labelled pitches. People, instrument,s and birds all are voices that are imitated in performance. Many times these voices are presented in a call and respond dialogue. This forms the basis for even much more complicated interweaving of musical lines or rhythms.

Motoric patterns are created in bodily movements in dancing, sometimes initiated in drumming patterns. Multipart textures are often interweaved in short repetitive ostinatos that can become a complex layering of rhythms, timbres, and movements. These sequences of interlocking parts were termed “hocket” in the 1960’s, but the appropriateness of this European term when transferred to African culture is now being questioned by musicologists.⁵

African music has suffered from a colonial approach to research for much of the twentieth century, and the limitations of these methods are all too obvious even when apparently simple concepts as the barline in rhythm and tonality in pitch are applied to African music. Add the unique social context, and the study of African music requires considerable lateral thinking from the average Western observer.

Horns in Southern Africa

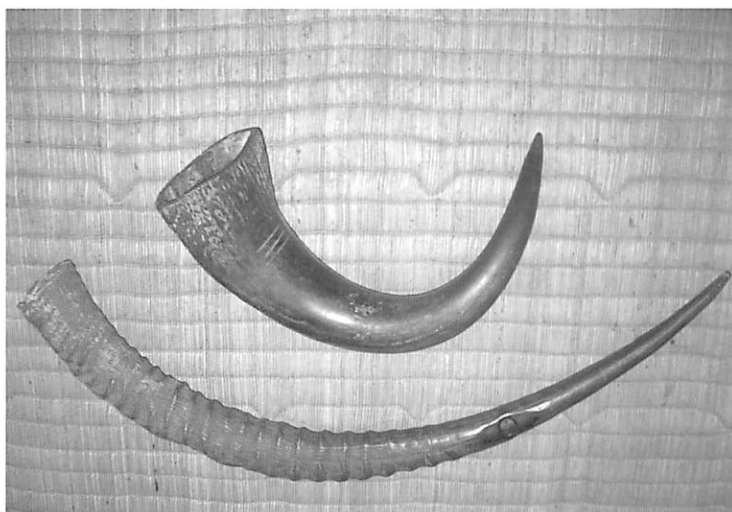
Most horns in the African context are side-blown. The choice of horn is dependant on availability, but horns from the sable antelope (*hippotragus niger*) and the kudu are most frequently used. One of the reasons is that the kudu (*strepsiceros capensis*) especially is found in big numbers in the Southern Africa region and specifically also in the Eastern Cape region. Another reason is that with both the kudu and the sable horns, the cavity extends to nearly the tip of the horn, which gives it superior acoustical properties. The gemsbok (*oryx gazella*) is also used, producing a pure but tiny sound because



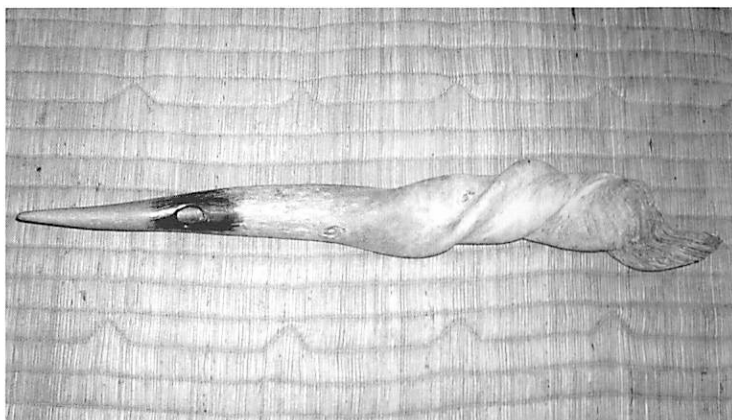
Ex. 1 A tuned set of Kudu horns

Tuned by Andrew Tracey of ILAM. Pitches are from long to short:
e (g'), g (a'), b^b (c'), c' (d''), d' (f''), f' & a^b (fingerhole).

of its narrow bore. In areas where game has become scarce, the oxhorn is used, particularly by the Zulu and Xhosa people. The horn bands found in Central Africa rarely use kudu horns, presumably because of the distribution of the kudu in Africa. When low notes are required, for which the kudu is ideal because of its length, a horn could be lengthened by attaching a cylindrical piece of a gourd.



Ex. 2 Sable and buffalo horns (ILAM)



Ex. 3 Eland horn (ILAM)

The name of the horn used by the Venda and the Pedi for ceremonial purposes is called *phalaphala*, a sable or a kudu antelope type. The name is also used in various linguistic forms by the Tswana (*lepapata*), Sotho, Swazi (*mpalampala*), and Tsongo (*shipalapala*).⁶ The instrument does not belong to an individual but belongs to a specific kraal (community) where the chief has his specific signaller. This practice makes for easy recognition of the tribes or clans. The horn was used to summon dancers from various other kraals to gatherings or as a call to arms in times of war. An interesting use for the horn was to announce the first appearance of the morning star in the winter. This star was called the *nanga* (another term for horn) and its first appearance was the signal for the commencement of harvesting. The first man to notice the star would climb on a high hill and blow the *phalaphala* to announce this. He was then rewarded with a cow from the chief.⁷ The Venda also used the kudu and gemsbok horns, but the generic term used for that was the *kwatha*. Less frequent-



ly, in times when animals were scarce, a horn was crafted from two pieces of hollowed-out wood bound together and sealed with wet animal skin, which would then shrink as it dried. Further strengthening was obtained by ornamental fittings of brass and copper wire.

Oxhorn examples found among the Zulu are called *uphondo* which means simply "horn." The Bomvana tribe of the Transkei region called it *butyu* and the Xhosa call it *isigodhlo*, which referred to the chief's private enclosure.⁸ Uses for the different horn types range from initiation ceremonies to the announcement of successfully courting of a girl. Horns in the African context are almost exclusively played by men. Although the existence of horn ensembles were reported during the early 20th century, they are no longer a common occurrence in the Southern African region and are becoming increasingly scarce throughout Africa. Horn bands especially were often associated with royalty, and as royalty became less popular in certain parts of Africa, so did horn bands. In Uganda, for instance, the traditional kingdoms were abolished on independence and the horn bands and their players dispersed as this kind of music was one of the strongest symbols associated with the old order.⁹



Ex. 4 Oxhorn Blown by Prof. Andrew Tracey of ILAM.

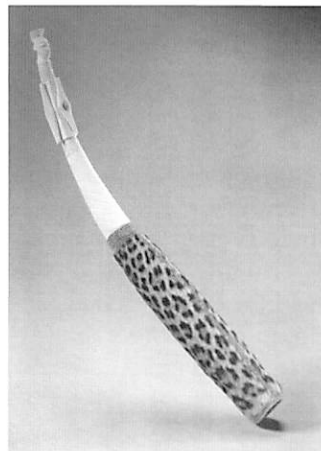
Kirby refers to an end-blown instrument used by the Zulu called *ixilongo* resembling the Roman lituus and made from a length of bamboo connected to the end of an oxhorn.¹⁰ While kudu and sable horns normally produce only one or two harmonics and the oxhorn only one, this horn could produce several harmonics resembling bugle calls. The *ixilongo* was also used by herd-boys. It is very rare these days, and the term generally refers to any kind of horn used for musical purposes as opposed to the term *uphondo*, which simply refers to any animal horn.

Another type of horn was used by fish vendors in the Cape area and more recently revived to be used by whale callers in the Hermanus area on the Cape coast. It is an end-blown horn crafted from dried seaweed — the use of which was apparently reported as far back as 1772.¹¹ Hermann Baumann acquired a kelp horn during a tour of South Africa and used it at performances for many years.

African horns are generally required to produce just one strong fundamental note. Therefore the aperture is made rather large, just at the end of the horn where the cavity comes to an end. The size would be more or less 2.5 cm in length and 2 cm across. The shape is usually rectangular but sometimes oval. The edges are smoothed off. The bottom end can be sawn off to obtain the required pitch although specific pitching of the horns were not a great concern. A finger hole can be created by sawing off the tip of the horn. This gives the horn an additional note, usually about one tone apart from the fundamental. The insides of the horn is removed with boiling

water. A band of animal skin is often stretched over the end of the horn, and as in the Venda examples, a cord produced from animal skin could be attached for ease of carrying. In some earlier sable antelope examples, the horn is thinned from the outside to make it lighter, especially for use in war scenarios. Often the craftsmanship was excellent, with patterns carved on the horns. As the practice of horn-blowing became outmoded, the craftsmanship deteriorated.

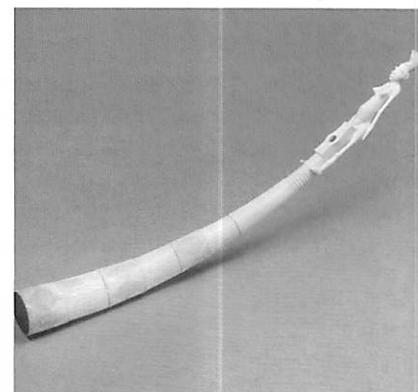
Ivory horns symbolized power and prestige for



Ex. 5 Mangbetu horn 1913 [85,4cm]¹²

Mangbetu chiefs in Uganda. Played along with drums, rattles, and bells at court ceremonies, this example is elegantly carved for the chief's orchestra. The use of leopard hide was reserved for chiefs.¹³

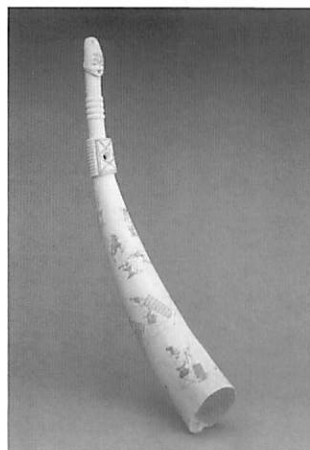
Engravings on this Azande horn depict



Ex. 6 Mangbetu horn 1913 [138cm]¹⁴ This particular ivory specimen was produced on order and was never intended as a working instrument. This is evident from the unfinished mouthpiece.

images of daily life in the Uele region in Uganda.

Musically, horn band members are normally required to blow only one note on horns that are pitched differently. The exact rhythmic placing of the note in relation to the others is what produces the musical effect. The players normally move in a circle and the rhythms required would



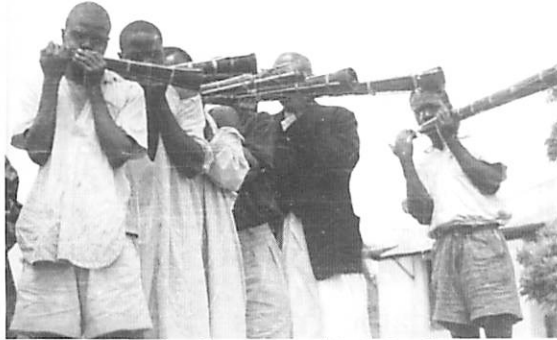
Ex. 7 Azande horn 1913 [64cm]¹⁵



fit in with a dance action performed by the player. Often the dance rhythms would be a counterpoint to the sounds produced, requiring good co-ordination and agility from the performer. Horns can also be used as additional instruments in a reed-dance sequence.

A very interesting photograph of a Venda horn band appears in Kirby's publication. Entitled *Phalaphala* dance, it depicts a side-blowing horn band of ten female players, a female and a male drummer, and a young male drummer. This is most unusual, as horn-blowing is considered an exclusively male activity.¹⁶

This is the type of horn used by Nyoro horn ensemble from the court of Mukama at Hoima Bunyoro (picture).



Ex. 8 Makondere horns (ILAM collection)

These horns are constructed from antelope horn and calabash necks bound together with animal skin to keep the joints tight. They all have openings at the small end to make it possible to play two notes. Makondere horns are played on the first day of the new moon and also on important royal occasions.

There are significant musical possibilities for the resurrection of the African Horn Band tradition in compositions combining African and Western idioms, an exciting development, currently explored by at least some South African composers.

Discography

The following selection of recordings effectively illustrate the sound of African horn bands:

1. Nyoro: Rwakanebe (ILAM Music of Africa Series 30, Flutes and Horns: 14)

Performed by the Abanyabyala Royal Band at Kilali, Bunyoro district, Uganda. The leader and the treble horn players establish the basic rhythm before the other players join in. The short repetitive motif on the treble horns over the ground bass melody makes an effective composition that demonstrates the skill of the players.

2. Rwanda: Kyarutema (ILAM Music of Africa Series 30, Flutes and Horns: 15)

A Tutsi dance song with eight Makondere composite horns and drum performed by Twa musicians of Chief Biniga at Shangugu, Rwanda. A song for the Intore dancers and their Imihamilizo dance, a traditional Tutsi dance. The opening cadenza displays the skill of the leading player in manipulating the limited sounds available to him.

3. Soga: Mulimo omutando (The owner of the house) (ILAM Music of Africa Series 30, Flutes and Horns: 16)

A tune with Magwala horns, Kigoma large conical laced drum. Performed by Mulobo Maswa and Soga men at

Bugembe, Kamodi County, Uganda. Features very interesting rhythmic patterns in the bass voice. The short repetitive statements in the bass interlock in the traditional way with the treble horn.

4. Nyele (ILAM TR 43:14)

Horn ensemble with a set of 17 Nyele antelope end-blown horns performed by Tonga men in the Gwembe district of the Zambezi valley, Zambia. The length varies between 12 and 50 cm and the horns produce almost a screechy tone in the high register. The imitation of bird sounds is evident from this recording.

5. Banda Linda: Music for Ongo ensemble (Banda Polyphony, UNESCO Collection Black Africa XIV-1, Philips 6586 032)

Eighteen horns and a pair of jingles; *ndraje balendro*, initiation song; *eci ameya* (horns) song for the cult of the twins; *eci ameya* (voices); *ebena ka cemato*, lament

Ongo ensembles are closely associated with the ancestor cult and the initiation of young boys. The horns range in size from 20 to 150 cm. The two low-pitched horns on this recording are made from the trunk of a paw-paw tree and are straight end-blown horns while all the others are side-blown. The six high-pitched horns are antelope horns while the others are cut from the root of the *opo* tree fitted with obliquely cut mouthpieces. In this instance, the six high-pitched antelope horns have fingerholes to obtain two notes while all the others produce one note only. The *ongo* ensembles are tuned according to a descending pentatonic system with octave doublings. The effect is an exciting, almost Stravinsky-type, earthy sound. In this example, songs are often repeated in voice format. The final lament features well-spaced entries and a good example of the interlocking style.¹⁷

6. Amampondo: Rwakanembe (Amampondo, Feel the pulse of Africa, GSE/Mountain: Cape Town 1989: 5)

A modern example of the first example of Rwakanembe (no.1 above) by a marimba group, featuring kudu horns. The result is African music with a popular "feel." The transcription is by Andrew Tracey of ILAM, who also made the tuned set of six kudu horns.

African and Western Classical combinations

These are examples of a new breed of uniquely South African compositions, combining traditional African and Western music:

1. Stanley Glasser: Thanksgiving

A minimalistic composition combining horn, antelope horns, and two male voices. Composed for the 50th anniversary of ILAM on 7 July 2004.

2. Jonathan Caplan: Symphony Makuvatsine

Composed for steel band, a variety of African instruments including mbira, reed flutes, a set of kudu horns, choir, and orchestra. Premiered at the 50th anniversary of ILAM on 7 July 2004.



Ex.9 Kudu horn section in rehearsal

Footnotes

- ¹P. Fletcher, *Education and Music* (Oxford: Oxford University Press, 1989), 106.
- ²K. Swanwick, *Music, Mind and Education* (London: Routledge, 1995), 98.
- ³R.M. Stone, "African Music in a Constellation of Arts" in *The Garland Encyclopaedia of World Music* Vol.1, African Music (New York: Garland, 1998), 7.
- ⁴J. A. R. Blacking, "The Role of Music in the Culture of the Venda in the Northern Transvaal" in M. Kolinski ed., *Studies in Ethnomusicology* 2, (New York: Oak Publications, 1965), 20-52.
- ⁵R. Allgayer-Kaufmann, "Die Hoquetus-Technik in der Musik Afrikas" in *Jahrbuch für Musikalische Volks- und Völkerkunde* (Germany, 1997), vol.16, 39-57.
- ⁶P. Kirby, *The musical instruments of the native races of South Africa*, 2nd ed. (Johannesburg: Wits University Press, 1965).
- ⁷H.A. Stuyt, *The Bavenda* (Oxford: Oxford University Press, 1931), 210, 227.
- ⁸P. Kirby, *The Musical Instruments of the Native Races of South Africa*, 79.
- ⁹A fairly recent study by Thomas Johnston of the initiation rites of the Shanga-Tsonga reports on the important role the kudu horn plays in these. T.F. Johnston, "The Secret Music of Nanga Rites in Anthropos," *International Review of Ethnology and Linguistics*, vol.77 (1982), 755-774.
- ¹⁰P. Kirby, *The Musical Instruments of the Native Races of South Africa*, 82.
- ¹¹C.P. Thunberg, *Travels* (1771-3), 2nd ed. (London, 1795), vol.1, 218.
- ¹²E. Schildkrout & C.A. Keim, *African Reflections — Art from Northeastern Zaire* (New York: American Museum of Natural History, 1990), 14.
- ¹³A comprehensive study on the use of ivory horns in Africa appears in A. Pilipczuk, *Elfenbeinhörner im sakralen Königtum Schwarzafrikas* (Bonn: Verlag für systematische Musikwissenschaft, 1985).
- ¹⁴E. Schildkrout & C.A. Keim, *African Reflections*, 251.
- ¹⁵E. Schildkrout & C.A. Keim, *African Reflections*, 46.
- ¹⁶P. Kirby (Johannesburg, 1965), pl30b, from M.A. Duggan-Cronin, *The Bantu tribes of South Africa*, vol.1, section 1, *The Bavenda* (Cambridge, 1928), pl XVII.
- ¹⁷For more information on the melodic-rhythmic formula used by the Banda-Linda Horn Bands see S. Arom, *The Music of the Banda-Linda Horn Ensembles: Form and Structure in Selected Reports in Ethnomusicology* (New York, 1984), vol. V, 173-193.

Erik Albertyn is currently an Associate Professor and Director of the School of Music at the Nelson Mandela Metropolitan University. He has a national profile in South Africa as an orchestral horn player, brass teacher, and director of the UPE Horn & Brass Ensembles. He held leading positions in the National Symphony Orchestra, the PACOFS Symphony orchestra, and the CAPAB orchestra. Over the years he has been extensively involved in youth music and music development in Port Elizabeth, where he initiated several music development projects and co-founded the Eastern Cape Philharmonic Orchestra. He is sought after as an examiner, adjudicator, and regular instructor at the National Youth Orchestra. He holds a Ph.D from the University of the Witwatersrand dealing with aspects of the early development of orchestras and orchestral music. Erik performs regularly with all the current professional orchestras in South Africa.



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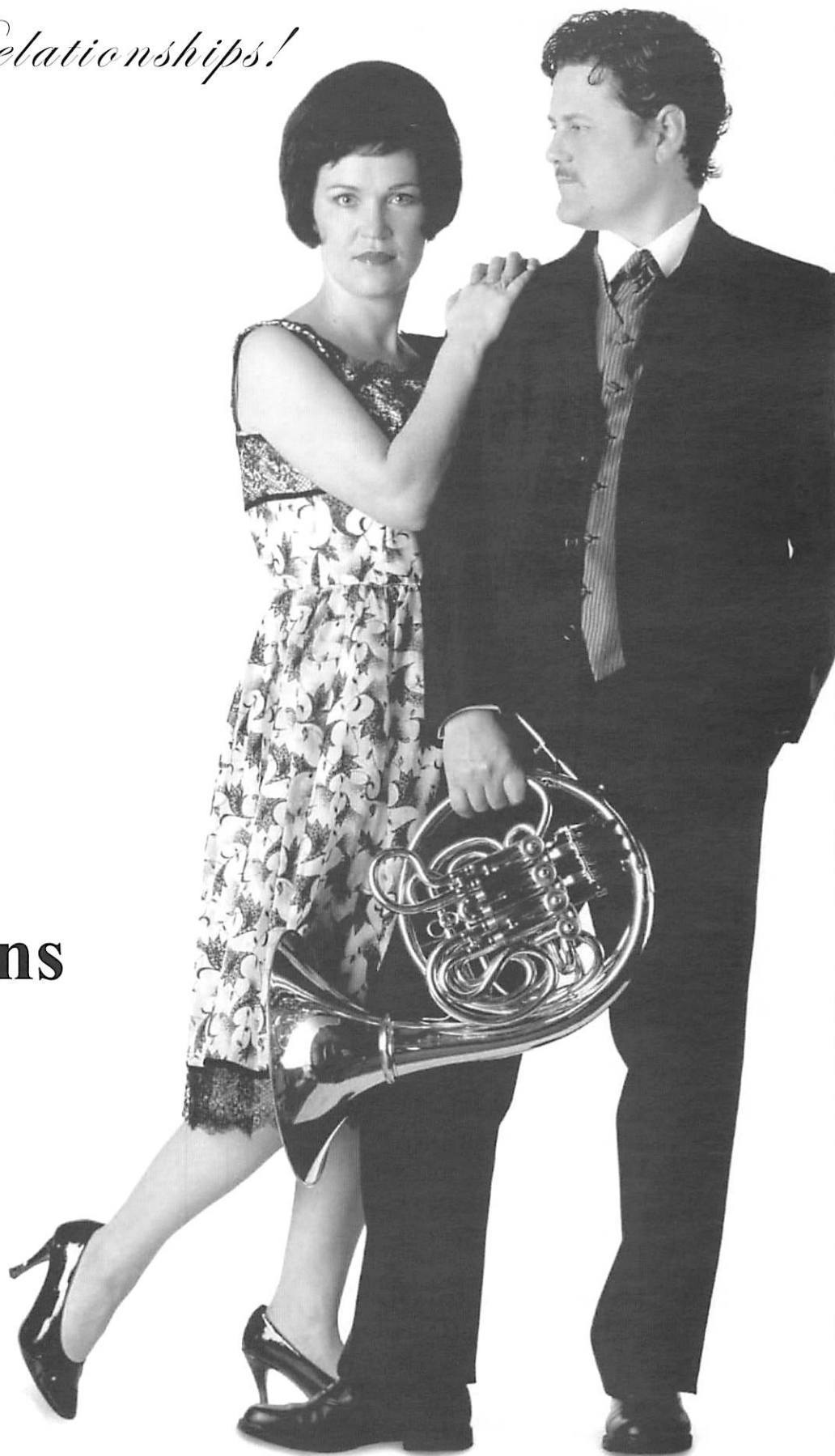


Photo: Philip Pain, ASO, Australia with his Finke double

Horn unaccompanied

CHASALOW, Eric Winding up
DODGSON, Stephen Cor Leonis
PLOG, Anthony Postcards
SCHLAEPFER, J.-Cl. Instances II
SLAVICKY, Milan Tre Pezzi

Horn studies

CONCONE, Giuseppe Lyrical Studies
FRIEDMAN, Stanley 4 Studies
HACKLEMAN, Martin 21 Characteristic
Studies for high horn
HACKLEMAN, Martin 34 Characteristic
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Some Unexpected Lessons Found... in the Ozarks?

A Young Horn Player's Experience at Opera in the Ozarks by Claire M. Hellweg

As a third year horn student at the University of Wisconsin-Madison, I had a very clear picture of what my impending summer would look like. I would spend it either participating in a music festival, as I had the summer before, or saving thousands of dollars waiting tables and living at home, as I had during my first summer of college. So when I received an email offering me a paying gig playing in an orchestra at an opera festival, one can imagine my surprise. I had hardly remembered sending the application, as I thought my chances were slim. I seriously doubted that anyone would actually want to pay me to play my horn.

Not knowing what to expect, but knowing without a doubt that it was a wonderful option for my career aspirations and my checking account, I accepted the offer. I received the music, a schedule, and a contract in the mail (a first for me) and periodic instructions as to when to arrive and what to bring by email. So on June 11th, 2004, I loaded my Toyota with my horn, many CDs, many etude books, lots of chamber music, a suitcase to last me six weeks, and the first horn parts to three operas — Bizet's *Carmen*, Offenbach's *Orpheus and the Underworld* and an American premiere, Rautavaara's *House of the Sun*.

Opera in the Ozarks is a summer opera festival for aspiring young opera singers that has been in existence for fifty-five years. It is one of the few programs of its kind that boasts a full-time, live orchestra for almost all of its productions. Thomas Cockrell, Director of Orchestral Activities at University of Arizona, serves as Music Director, and Kostis Protopapas, Assistant Conductor of the Chicago Lyric Opera and Tulsa Opera, has been one of the conductors since 2000. In the summer of 2004, both conducted the pit orchestra and worked closely with the singers.

The program takes place at Inspiration Point Fine Arts Colony, located in the Ozark Mountains, seven miles outside of Eureka Springs, Arkansas, a small, appealing tourist town, with lots of nice restaurants and gift shops. IPFAC, as they call it, is run by Jim and Janice Swiggart and is basically a plot of land just off Hwy 62 that consists of two dorms, about fifteen practice rooms, a row of cabins and trailer homes for faculty, a cafeteria, some rehearsal rooms, a costume barn/set shop and a semi-outdoors theatre. A laid-back, outdoorsy attitude and a high commitment to quality musical performances seem to coexist in this summer camp atmosphere.

It definitely took me a few days to get used to the setting. But as I adjusted to the rooms with double bunk beds and no doors, the clockwork meal times, and the intense humidity, I began to learn a few much-needed lessons that I simply could not have learned in school. Rehearsals began with a read-through of *Carmen*. After that first day I realized the orchestra was much better (and older!) than I had expected, and I felt

privileged to be a part of the group. I was excited to be playing with an ensemble again and felt I was playing well. But I noticed right away that nobody was acknowledging my playing in rehearsals, and promptly asked myself, what am I doing wrong?

But this would be my first lesson — if you're doing everything right, nobody says anything. You only get attention in rehearsal when you're doing something wrong. As with most of my lessons this summer, I figured this one out entirely on my own. I did eventually get some positive feedback from a few of my colleagues, but only after the horn soli in the 3rd act of *Carmen*. Otherwise, the standards were generally high and not mentioned unless unmet, a bit different from the music school I was used to.

After about a week, I began to really comprehend the large amount of free time I was going to have this summer. For the first two weeks, we had two three-hour rehearsals every day, and after that we played one show a night, about five days a week. Other than periodic rehearsals for a few additional concerts, that was the schedule — a few hours of performing a day and no more! I had very little to prepare for the short-term (the opera parts were learned) but very much to prepare for the long-term, as I always do. And so, for the first time in a long time, I had the time to really study scores, do a lot of listening, do those high range exercises I'd "never had time for" while continuing with my usual practice routines and having a social life to avoid getting burnt out. This phenomenon in itself was worth the drive to and from Arkansas, never mind the salary.

My top priority was to prepare the long list of excerpts I had for my imminent UW orchestra audition. At this point in my schooling, I knew all the excerpts, but I also knew they could be much improved. Without regular lessons and masterclasses, I had to come up with my own system for continuous improvement. I started to take on the task of creating my own learning for the six weeks that I was on my own. I had to learn how to assess accurately my playing and stick with the tools necessary to improve it. I opened books that had been lying untouched for months and really strived to understand and apply their ideas. Essentially, I gave myself lessons, and "became my own teacher," as I had always been told to do, but never really grasped why. My practice time became more productive because my brain was more engaged—I could not discover a problem and simply bring it to my teacher within the week, I had to continue until I also discovered the solution. This was invaluable lesson number two.

When we started doing the shows on a regular basis, I learned my third invaluable lesson—the true importance of consistency! As a horn player, this has always been a challenge, and at this point I was aware of it but still unsure of how to take control. The opening night of each opera was like the performances I was used to, a bit of nerves, a lot of excitement, a good balance of focus and relaxation, and everything went fairly smoothly. The second run of each show was the most challenging, because it was a new type of performing for me. My mind was full of "This went well last time, don't blow it" and "You missed this last time, don't blow it again." Thus, as you might guess, I did not play so well.

It was during these shows, at intermissions, during tacets, while counting thirty-four bars of mixed meter rests, that I



learned to let go of these thoughts. I learned that in order to play at the top of my capabilities, I must clear my mind of concerns of the past or future and be present to the music and the state of mind necessary for the next phrase, the next entrance, the next release, and nothing more or less. So instead of talking to myself, I learned to center my mind and my body, and I really achieved a level of consistency I had never imagined! Again, I had been receiving instruction on this sort of thing for years, but until the realization became my own, I could not really understand it and put it to use.

As the shows continued, I inevitably found myself in a number of less than desirable situations. At school, performing concerts once every two or three weeks or so, I would always be able to count on my chops feeling good for those special occasions. My body would usually come through for me, and be up to whatever it was I had to play. However, with this unfamiliar schedule of performing the same music virtually every day, I was faced with days when I could not get my breath going, when, no matter how long I warmed up, my chops felt like two pieces of cardboard, or nights when I could hardly keep my eyes open for the last act of Carmen. The adrenaline for these performances was no longer bailing me out physically, but I still had to produce results.

I found a way to be responsible for my playing on these days as well. I learned to breathe, breathe, breathe through all the rests and all the intermissions. I learned when to take naps and when to wake up to get the most out of my playing at the right time. And I discovered that I can come through night after night, consistently, whether it feels comfortable or not, which is a nice thing to know about myself as a performer. When people ask me about my experience this summer I usually say: "My worst playing improved so much!" Although my best playing improved too, that wasn't really the thing that needed the most work.

I was skeptical on the twelve-hour drive from my hometown of Minneapolis to Eureka Springs, mostly because Opera in the Ozarks didn't have a big reputation in the instrumental world, so I had no idea what to expect. But I ended up getting far more than an adequate experience. Not only did I learn some of the most important lessons of my horn-playing life thus far, but I also branched out and was reminded of the fun that is music once again.

When the trombonist of our brass trio failed to show up, I read jazz charts for the first time in my life with a trumpeter in a park downtown—with a case out for money! I played percussion for the first time on a Charles Ives' piece for our Fourth of July concert with a great percussionist who often plays professionally. I heard a lot of opera (obviously), took a voice lesson from a friend, attended some voice masterclasses, and had a lot of conversations about breathing with singers. I performed a transcription of *Til Eulenspiegel* for five instruments and read the Beethoven horn sextet with a talented, eager string quartet. I formed relationships with talented conductors and already freelancing musicians. I played music with people from all over the United States, Brazil, Poland, Taiwan and Spain. I made some great friends and great music with them. And I found an accountability for my own horn playing that I had never before considered. All this at a summer program I had never heard of before!

The most important thing I learned this summer, of which all the above lessons are a part, was that I and only I am responsible for how well or poorly I play. I'm always at the controls and I'm always capable. I was the only one that could teach this to myself, so I feel incredibly lucky that I have in fact discovered it. It is this lesson that I try to take with me into the practice room every morning, and that I remind myself of as I breathe in before my solos in orchestra. And it is this lesson that I hope to pass on to my students, while remembering that they too will have to discover it for themselves, which is why it is such a challenging thing to teach!

Although I am far from where I want to be as a player, I feel that from my lessons learned in the Ozarks I have a better idea of how to get there and I look forward to many more unexpected experiences that will show me the way.

Claire M. Hellweg is in her final semester pursuing the BM degree in Performance with Douglas Hill at the University of Wisconsin-Madison. A native of the Minneapolis area, Claire has also studied with John Zirbel at the Aspen Music Festival and David Kamminga of the Minnesota Orchestra. In the summer of 2004 she served as principal horn of the Opera in the Ozarks Orchestra. She has served as principal horn of the UW Chamber Orchestra and Wind Ensemble and currently serves as co-principal horn of the UW Symphony Orchestra. She is the recipient of the John Barrows Memorial Scholarship and recently appeared as a soloist in the performance of Schumann's Konzertstück with the Mendota Philharmonic. She also has a private studio and works with many young hornists in collaboration with Wisconsin Youth Symphony Orchestras.

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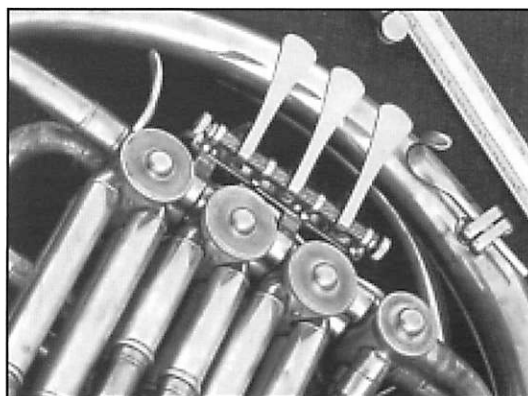
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Horn in E

Beethoven: Overture to *Fidelio* (2nd horn)
 Beethoven: Aria No. 9 from *Fidelio* "Abscheulicher" (all parts)
 Beethoven: Symphony No. 2 (Mvt. 2: 1st & 2nd horn)
 Beethoven: Symphony No. 7 (Mvt. 2: 2nd horn)
 Berlioz: *Roman Carnival Overture* (4th horn)
 Berlioz: *Symphonie Fantastique* (Mvt. 2: 1st & 2nd horn)
 Brahms: *Academic Festival Overture* (3rd & 4th horn)
 Brahms: Symphony No. 1 (Mvt. 2: 1st horn)
 Brahms: Symphony No. 2 (Mvt. 1: 3rd & 4th horn)
 Brahms: Symphony No. 4 (Mvts. 1 & 2: 1st & 2nd horn)
 Dvorak: Cello Concerto (Mvt. 1: 1st horn)
 Dvorak: Symphony No. 9 "New World" (all movements: 1st & 2nd horn; Mvt.s. 3 & 4: 3rd & 4th horn))
 Mendelssohn: Nocturne from *A Midsummer Night's Dream*
 Mendelssohn: Symphony No. 4 "Italian" (Mvt. 3; 1st & 2nd)
 Puccini: Opening scene from *Tosca*, Act III (all four parts)
 Rossini: Overture to *The Barber of Seville* (1st horn)
 Rossini: Overture to *La Gazza Ladra* (1st horn)
 Rossini: Overture to *William Tell* (3rd & 4th horns)
 Strauss: Dance of the Seven Veils from *Salome* (1st horn)
 Strauss: Don Juan (all four parts)
 Wagner: Ride of the Valkyries from *Die Walkure* (all parts)

Horn in E^b (also known as Es)

Beethoven: Piano Concerto No. 5 "Emperor" (1st & 2nd horn)
 Beethoven: Symphony No. 3 "Eroica" (all three parts)
 Beethoven: Symphony No. 4 (1st & 2nd horn)
 Beethoven: Symphony No. 5 (Mvts. 1 & 3: 1st & 2nd horn)
 Beethoven: Symphony No. 9: (Mvt. 3: 4th horn)
 Berlioz: *Symphonie Fantastique* (Mvt. 1: 1st horn)
 Bizet: Michaela Aria from *Carmen*, Act III (1st & 2nd horn)
 Brahms: Symphony No. 1 (Mvt. 1: 3rd & 4th horn; Mvt. 3: 1st & 2nd horn)
 Brahms: *Variations on a theme by Haydn* (Var. 6: 4th horn)
 Schumann: Symphony No. 1 "Spring" (1st horn)
 Schumann: Symphony No. 3 "Rhenish" (Mvts. 1 & 4)
 Thomas: Overture to *Mignon* (1st horn)
 Wagner: Prelude to *Das Rheingold* (all 8 parts)

Horn in D

Bach: Mass in B Minor
 Beethoven: Symphony No. 2 (Mvt. 3)
 Beethoven: Symphony No. 7 (Mvt. 3: 2nd horn)
 Beethoven: Symphony No. 9 (Mvts. 1 & 2: 1st & 2nd horn)
 Beethoven: Violin Concerto
 Brahms: *Academic Festival Overture* (1st & 2nd horn)
 Brahms: Piano Concerto No. 1 (Mvts. 1 & 3: 1st horn)
 Brahms: Piano Concerto No. 2 (Mvt. 2: 3rd & 4th horn)
 Brahms: Symphony No. 2 (Mvt. 1: 1st & 2nd horn)
 Dvorak: Cello Concerto (3rd horn)
 Haydn: Symphony No. 31 (all four parts)
 Mendelssohn: Symphony No. 3 "Scotch" (Mvts. 3 & 4: 3rd & 4th horn)

Rossini: Overture to *Semiramide* (all four parts)
 Strauss: *Til Eulenspiegel* (3rd horn solo)
 Wagner: Prelude to Act III *Lohengrin* (all four parts)
 Weber: Overture to *Oberon* (1st horn)

Horn in C

Beethoven: Overture to *Prometheus* (1st & 2nd horn)
 Brahms: Symphony No. 1 (Mvt. 4: 1st horn)
 Brahms: Symphony No. 3 (Mvts. 1 & 3: 1st & 2nd horn)
 Brahms: Symphony No. 4 (Mvts. 1 & 2: 3rd & 4th horn)
 Dvorak: Symphony No. 9 (Mvts. 1 & 2: 3rd & 4th horn)
 Mendelssohn: Scherzo from *A Midsummer Night's Dream* (2nd horn)
 Mendelssohn: Symphony No. 3 "Scotch" (Mvt. 2: 1st & 2nd)
 Schubert: Symphony No. 9 (Mvt. 1: 1st & 2nd horn)
 Schumann: Symphony No. 3 "Rhenish" (Mvt. 2: 3rd & 4th horn)
 Weber: Overture to *Der Freischutz* (3rd & 4th horn)

Horn in B (also known as Horn in H)

Brahms: Symphony No. 1 (Mvt. 3: 3rd & 4th horn)
 Brahms: Symphony No. 2 (Mvt. 2: 1st horn)
 Verdi: Prelude to Act II, *Don Carlo* (2nd horn)

Horn in B^b Basso (also known as Horn in B Basso)

Brahms: Piano Concerto No. 2 (Mvt. 1: 1st; Mvt. 3: 3rd)
 Brahms: *Variations on a Theme by Haydn* (1st & 2nd horn)
 Berlioz: *Symphonie Fantastique* (Mvt. 4: 1st & 2nd horn)

Horn in A Basso

Rossini: Overture to *Semiramide* (3rd horn)
 Verdi: Prelude to Act II, *Don Carlo* (4th horn)

Horn in F#

Haydn: Symphony No. 45 "Farewell" (Mvt. 3: 1st & 2nd horn)

Horn in G

Beethoven: Violin Concerto (Mvt. 2: 1st & 2nd horn)
 Bizet: Symphony in C (Mvts. 1 & 4: 1st & 2nd horn)
 Haydn: Symphony No. 31 (Mvt. 2: 3rd & 4th horn)
 Mozart: Symphony No. 40 (Mvt. 3: both; Mvts. 1 & 4: 2nd)
 Ravel: *Pavane* (1st horn)
 Rossini: Overture to *The Barber of Seville* (1st horn)
 Rossini: Overture to *La Gazza Ladra* (3rd & 4th horn)

Horn in A

Beethoven: Symphony No. 7 (Mvts. 1 & 4: 1st & 2nd horn)
 Haydn: Symphony No. 45 "Farewell" (Mvt. 4: 1st horn)
 Mendelssohn: Symphony No. 3 (Mvt. 4: 1st & 2nd horn)
 Mozart: Symphony No. 29 (1st & 2nd horn)

Horn in B^b Alto (also known as Horn in B Alto)

Berlioz: Queen Mab Scherzo from *Romeo and Juliet* (3rd)
 Mozart: Symphony No. 40 (Mvts. 1 & 4: 1st horn)

John Schreckengost currently teaches horn at Valparaiso University. He is also principal horn of the Northwest Indiana Symphony Orchestra and a member of the Chicago Sinfonietta and Illinois Philharmonic. Formerly, he was principal horn of the Israel Sinfonietta from 1985-90, and second horn of the Haifa Symphony from 1981-83.

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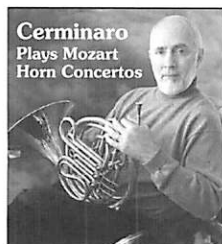


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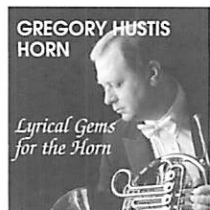
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Technique Tips

by Jeffrey Agrell, Series Editor

Alpine Warm-Ups



What do you get when you cross the world's best alphorn player (Arkady, of course) with the traditional horn warm-up? Answer: you get the Alpine Warm-Up. I don't know if Arkady does actually do these, but his phenomenal negotiation of

the overtone series on the alphorn (bebop alphorn, anyone?) was the inspiration for an overhaul of the traditional warm-up.

OTS

Every piece of tubing has an overtone series. Short pieces of tubing (like conch shells or cow horns) have only one or two tones available; not much use for music, but great for signaling. Horns, being longer, get to use a lot more of the series: an F horn is about twelve feet long, which gives us quite an array of notes we may play with a single fingering, and which are exactly the same notes as the alphorn (Arkady's is in F; the most common Alphorn key in Switzerland is F#). The overtone series, regardless of key, is invariably written in C:

Overtone series with partials numbered



As you can see, the intervals become progressively smaller as you go higher, and some are only approximately represented by conventional notation. The seventh partial is flatter than the written B^b; the eleventh partial is notated F#, but is in fact halfway between F and F#. The thirteenth is lower than written A (it sounds more like A^b), and the fourteenth is the octave of the seventh.

But you knew that. These were the notes available not only to alphorn players, but also to all the horn players of the baroque and classical eras, at least until the art of hand stopping not only made pitch correction possible, but also made available all the in-between chromatic pitches.

Today we play a horn that is a miracle of plumbing that neatly knits together a squadron of horns of different lengths so that we can pick and choose the partials we want, like selecting the best cherries in the basket. Thus, scanning the way we play a C scale (on the valve horn) for the use of partials, we note that we use the 4th partial from the F horn to play middle C, the 5th partial of the E^b horn for D, the 5 of F for E, the 6 of E^b for F, the 6 of F for G, the 6 of the G horn (1&2 on the B^b side) for A, the 6 of the A horn for B, and the 6 of the B^b alto horn for third-space C. We aren't generally aware of all the horn-switching we're doing – we just think fingering and are done with it.

But there is (at least) one good reason to return to our single OTS roots: warm-ups. It takes greater control and accu-

cy to brave the dangers of the upper partials – not often something for concerts, perhaps, but for warm-ups it serves a useful purpose.

Thus, various experts (Farkas, Tuckwell, Reynolds, Teuber, and many more) advise us to do arpeggios using the various overtone series available to use with our 'different horns' (F=0, E=2, E^b=1, D=1&2, D^b=2&3).

There is one thing they don't do, and that's what I'm here to talk about: Arkadying the OTS. Doing something imaginative with the OTS. It is very easy to play, say, the Farkas OTS routines, all the same every day, and consider oneself done with it (I did just that for, oh, thirty years). But if you Arkady the OTS, you not only get to shoo away boredom and mindless routine, but you get to use your head and heart while developing additional flexibility. Don't give your Farkas, but don't do just it every day without variation, either. Take a page from Arkady and power up some alpine warm-ups. Your horn is not an alphorn, but the OTS is the same (in fact, you have a total of 14 horns in your double, although two of those overlap).

Examples

Below are some possibilities for your Alpine Warm-Ups. Do them in all available horns/keys (fingerings: 0, 2, 1, 1&2, 2&3, 1&3, even 123); remember that you do not always have to do them in order from 0 to 23 (or 13 or 123). Feel free to do them in reverse order or mixed around (e.g. 23-0-12-2-13-1). Do make up your own variations. Write some of them down; improvise a lot of them; always do them with a metronome. I will not write out any articulations here, but leave it to you to vary the use of staccato/legato each time through. I also will not always write out the extensions of the patterns in the extreme registers; you decide how far you want to do them. I would suggest that to begin you limit the range (say, to an octave or less) and practice the pattern in that range until it becomes easy and second nature, then gradually extend the range.



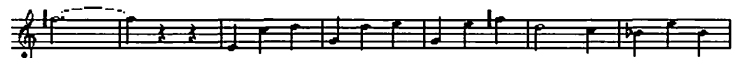
Note that partials 7-12 present some opportunities for some ferocious stepwise OTS dancing (below, Ex. 2). This can be fairly strenuous in the higher horns, so you might want to do this more using those lip-friendly 'lower horns' (e.g. horn in C = 13, horn in D^b = 23, etc.) in the warm-up part of your



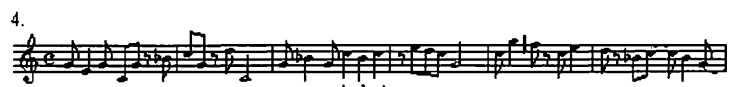
practice. When you're warmed up and into more of the technical maintenance and development part of your practice, then try one of these in the higher keys.



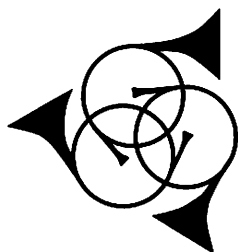
Very challenging and very technically nutritious are wide leap exercises (Ex. 3). Add lots of slurs.



One more idea when you are constructing your own personal customized Alpine Warm-ups: vary the note values for musical interest and sprinkle rests throughout to give your chops mini-vacations — this is, after all, a warm-up, not a tire-out. Add articulations (vary each time).



Jeffrey Agrell is the professor of horn at The University of Iowa. His last visit to Switzerland lasted 25 years. Send him your versions of the Alpine Warm-Ups at jeffrey-agrell@uiowa.edu



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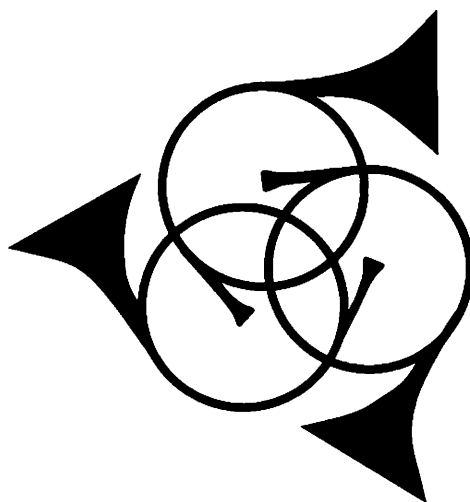
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Performing the Horn Version of Crumb's *An Idyll for the Misbegotten*

by Robert Patterson

(A related article appears in *George Crumb and the Alchemy of Sound*, Steven Bruns and Ofer Ben-Amots, editors, Colorado Springs: Colorado College Music Press, 2005).

For many years I have believed that George Crumb is one of the most important composers of our time. Since I first heard his music as an undergraduate at Oberlin College, I have wished that one of his startling and haunting works for small ensembles included the horn. Eventually I sought him out as a composition teacher, and I was fortunate to have the opportunity to study with him extensively during my doctoral career at the University of Pennsylvania. While there, I continually encouraged him to write for the horn in a future work. Eventually (and with his help), I ended up transcribing the horn version of his *An Idyll for the Misbegotten*.

Crumb originally scored the piece for amplified solo flute with three players of un-pitched percussion. I discovered that the opening pages (up to rehearsal 5) and the closing pages (from rehearsal 21) worked beautifully for horn if played virtually as he wrote them. In other words, what Crumb wrote as a C part for flute could be played sounding down a perfect fifth as a transposed-in-F part for the horn, essentially without further modification. I played these excerpts during a meeting with Crumb on September 14, 1996. He had told me he liked to engage in a discovery session with an instrument. I hoped that excerpts from one of his pieces might resonate with him more than a mere demonstration of isolated effects would.

Crumb's program note in the score explains his inspiration for the piece. "I feel that 'misbegotten' well describes the fateful and melancholy predicament of the species *homo sapiens* at the present moment in time." In continuing, he says that he chose the combination of flute and drums because they are "those instruments which most powerfully evoke the voice of nature." When he heard the horn on my excerpt of his piece, he readily admitted that the horn was equally evocative of nature.

I had a subsequent meeting with him during the weekend of May 30–June 1, 1997. In that and other conversations by telephone, we worked out the details of the completed transcription. Eventually Crumb added it to his catalog, and Edition Peters published it as an alternate version. Crumb reviewed and approved all of the variances from the original flute version, and a few of the less obvious variances he suggested himself.

I have performed the horn version of *Idyll* several times since its publication. At least twice, the composer was in the audience. A coaching session with Crumb is much like a composition lesson with him. His comments are always soft-spoken and polite, but they can be devastatingly incisive. The interpretive suggestions offered here are based on my many

personal interactions with him, both as performer and composer, as well as extensive study of his works.

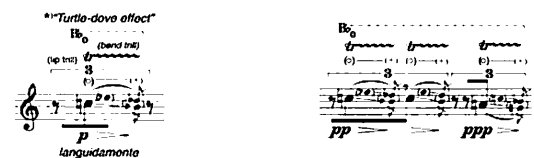
Perhaps the most important aspect to understand about Crumb's music is the strictness of his rhythm. Because his music (including *Idyll*) so frequently lacks barlines, a common mistake is to play it completely freely and without a discernable pulse. Certainly, Crumb allows for some flexibility of rhythm. The tempo marking for *Idyll* is "*Lento, con alcuna licenza.*" Compare this with the tempo marking for the horn solo in the second movement of Tchaikovsky's Fifth Symphony, "*Andante cantabile, con alcuna licenza.*" Each piece allows for about the same amount of flexibility within its given tempo. Certain sections of *Idyll* are quite strict. (An obvious passage where this is the case is from rehearsal 11 to rehearsal 14.)

The initial metronome marking is given at quarter note equals 40. However, many of the rhythms are notated under large triplets. In this tempo, the relative speed of a quarter note under a triplet is mm. 60. Crumb deploys the large triplets as a means of maintaining and contrasting two separate tempi: quarter equals 40 and quarter equals 60. (In many passages it is easier to think of eighth notes moving at 80 or 120 or sixteenths moving at 160 or 240, respectively.



The opening passage to rehearsal 1 offers a typical example of a situation that seems to be free but in fact requires careful counting. The example above is the second phrase, which starts at the beginning of the second system on page 4. The only rhythmically free note has a fermata over it. The rest of the passage occurs in the triplet tempo. In particular, it is vital to count out the triplet eighth-note rests precisely at mm. 120. If one yields to a temptation to play the bent pitches completely freely, the passage loses the slightly restless quality that I believe Crumb intended for it.

One could easily point out similar details on every page of the score. Despite the lack of barlines, the piece has strictly notated rhythm and pulse throughout. One other particularly important case deserves mention. The two occurrences of the “turtledove” effect (before rehearsal 2 and again at the end of the piece) are in quite different rhythms.



First Occurrence of Turtledove Effect



Second Occurrence of Turtledove Effect

In the first occurrence, two triplet eighth rests separate each trilled entrance. (The two segments fall across the page break between pages 4 and 5.) Two triplet eighths equate to a single click on the metronome at mm. 60. By contrast Crumb adds a full quarter rest to the space between each entrance in the second occurrence. He also adds "più lento," which means the underlying tempo should be noticeably slower than mm. 40. The point is that the second occurrence is much more widely spaced than the first, and also that the performer must carefully count out the rests in each case, observing Crumb's quite detailed tempo and rhythmic markings.

One of the elements I added to the horn version is the abrupt shifting between stopped and open sounds. During our discovery session, Crumb was quite impressed at the nearly instantaneous speed with which horn players can make the change. Furthermore, he seemed to relish it as an effect. I would argue that the sudden juxtaposition of starkly contrasting timbres is a hallmark of his style, especially on the attacks of notes. I was quite interested to witness how genuinely and immediately he responded when we brought it to the horn.

In my horn version of *Idyll*, shifts between the two timbres develop in parallel with the other material in the piece. The shifts assume an important structural role. At the climax of the piece, from rehearsals 14–17, the part feverishly scrambles through passagework that is both stopped and flutter-tongued. The jangling, buzzing quality of this timbre to me seems like it would be quite at home in Crumb's harrowing string quartet, *Black Angels*. The passagework is punctuated at intervals by upward rips that are open.



The entire passage carries the dynamic marking, "fff con fuoco (tutta forza!)" For me, its most difficult aspect is the stopped fingerings combined with Crumb's indicated tempo. Note the metric framework of sextuplet sixteenths (or triplet sixteenths). Referring back to our "metronome math" above, this means he is calling for sixteenth equals 240. I have never heard a performance on either flute or horn that comes close to this speed. Most of the flute performances I've heard—as well as my own performances on horn—are between mm. 160 and mm. 180.

Every time I have performed the piece, I have had to relearn this passage. I use a metronome starting on a very slow tempo. For the stopped fingerings I liberally mix B^b horn fingerings as needed. The fingering patterns are not especially awkward, but because they are stopped and extremely fast, they must essentially be memorized. I repeatedly play

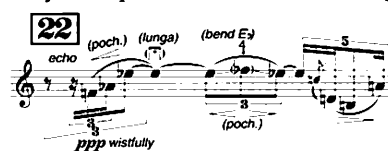
through the entire passage, gradually increasing the metronome speed. I usually stop around mm. 200, which leaves me room to back down to a more comfortable tempo for the performance.

Crumb's rhythmic notation throughout the passage is quite precise. The horn player should have complete control of tempo and pulse, because the drummers must align with the horn in exact rhythm as Crumb has indicated. Whatever tempo the horn player chooses (likely no faster than triplet sixteenth equals 180) should ideally be maintained without interruption from rehearsal 14 to rehearsal 17. I have never heard a performance by either a flutist or a hornist (including myself) where I felt this ideal was fully realized. Part of the problem may be that often the percussionists have not devoted the time to the piece that the hornist (or flutist) has. That each quarter rest should be counted in 6 is not obvious from the way their parts are written, and it is counter to common practice at the outset. To achieve an ideal performance, all four players would have fully internalized Crumb's metric use of large triplets, and they would count through their rests with exaggerated concentration.

The "+" symbol appears consistently to indicate brassy stopped sounds. However, the "+" symbol in parentheses occurs as an indication to bend the pitch of a note by partially closing the hand. Some of the excerpts above include examples of this. The point of the effect is bending the pitch rather than achieving a stopped timbre. Attempting to force out a brassy stopped timbre at the end spoils the mournful quality of the effect. (Note that the turtledove effect calls for bending the entire trill with the hand rather than just a single note.)

Another effect requiring right hand technique is the "echo" effect. Even though this technique on the valve-horn is at least as old as *Villanelle* by Paul Dukas (bars 150ff.), many players of modern instruments seem not to understand it. The echo technique is a means of muting the horn by loosely covering the bell with the right hand, and it requires fingerings a half-step higher than open fingerings (the opposite of stopped horn). The technique was completely integrated into the hand-horn technique that players used before horns had valves. Sometimes each different note requires minute adjustments of the right hand for intonation and consistent tone.

Properly executed, especially in soft dynamics, the horn's tone retains a great deal of its round open quality while seeming much more distant. Starting at rehearsal 21, much of the ending calls for the echo effect. The echo timbre serendipitously complements Crumb's original expressive marking of



"quasi lontano (hauntingly)" at rehearsal 21, while positioning the hand perfectly to execute the up/down

pitch-bend after rehearsal 22 (shown above). Even better is that the swell Crumb indicated for the pitch-bend occurs naturally as the hand opens and closes. The bent a^b and f[#] immediately before rehearsal 22 can be performed within the echo timbre by gradually further closing the hand almost to fully stopped and bending slightly with the embouchure.



Performing Crumb's *Idyll*

One final technique for the right hand is the smooth glissando from d' up to b' that precedes rehearsal 10. Every time I've performed the piece when horn players were in the audience, this was the one effect that left them mystified.

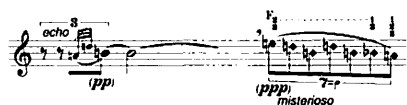


The score calls for a light-weight cloth. I have found a cloth diaper to be quite effective. The cloth should loosely fill the entire bell throat. This apparently disrupts the interaction of the harmonic nodes so that — at least within a certain range — all pitches reverberate equally, and a completely smooth glissando is possible.

A challenge arises at the top of the glissando, because the cloth must be removed without interrupting the musical line. The score suggests hanging the cloth from the wrist, but I have found that it can be done more easily as follows. Form the cloth into a loose ball in the right hand, and insert the right hand in its normal position. At the top of the glissando, gently move the cloth to one side with the fingers of the right hand. At rehearsal 10, the cloth may be laid aside.

Another effect I added is the venting the third-valve slide of the F horn. I first heard this effect in Stanley Friedman's piece for solo trumpet, *Solus* (1975). In *Idyll*, the hornist vents the slide during the 13-second drum roll preceding rehearsal 17. Subsequent valve combinations must avoid using the vented valve, except as indicated with diamond noteheads immediately before and after rehearsal 20.

The score suggests fingerings for each vented passage, but each particular instrument is likely to require its own specific fingerings. The point is to use the first and second valves in combination with the third to play the written pitches. One requirement for the horn is that the air flows across the valves on the F side from first



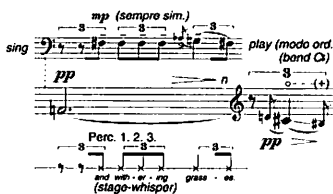
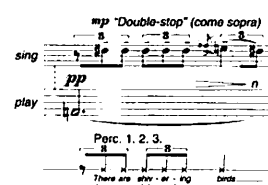
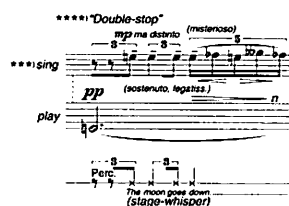
valve to third valve. A few horn designs (e.g., at least some Alexander triple horns) have the air on the F side flowing in the opposite direction, from third valve to first valve. On these horn designs it is probably not possible to play enough different pitches to perform the vented valve effects for which *Idyll* calls.

One of the most significant changes from the flute version is the replacement of the flute's "speak-flute" effect with the horn's "double-stop" effect. The effect occurs three times between rehearsal 9 and rehearsal 11. Crumb explored the double-stop effect intently during our discovery session, and his interest lent authenticity to the choice. However, the double-stop effect required significant changes. I had to choose drone notes for the horn player to sing over. I chose two that I thought were effective, both for having a harmonic relationship to the sung pitches and for fitting well into the overall harmonic context of the piece. Crumb subsequently approved them.

Another challenge was how to treat the eighth century Chinese text by Ss-K'ung Shu. The flutist articulates this text as part of the "speak-flute" effect, but articulating text

through the horn is not possible. However, the text is quite important to Crumb's stated inspiration for the piece. At the time, Crumb and I may have discussed various options for keeping the text in the piece, but I do not clearly recall any specific conversations. In the end, the text was not included in the published horn version.

Because of the importance of the text, Steven Bruns, on the faculty at the University of Colorado, Boulder, recently suggested that the percussionists might utter it in a stage-whisper. On August 25, 2004 I proposed the idea to Crumb, and he liked it very much. A number of his other pieces call upon percussionists to vocalize in various ways, including stage-whispering text in his song cycle, *Unto the Hills*. I would therefore urge that future performances of the horn version of *Idyll* include this effect. Because this change is not in the published score, players should emend their copies of the score based on the excerpts printed here.



In evaluating the horn version of *Idyll*, it is important to understand the generous level of cooperation and creativity that Crumb offered to the project. His prefatory note

to the horn edition states that he "fully endorse(s) this alternate form of the work." His endorsement was both well informed and well considered. His preface further articulates his impressions of the horn in the context of his piece as follows. "The horn, with its enormous evocative power, creates an effect at the same time more intense and primitive than the flute is capable of."

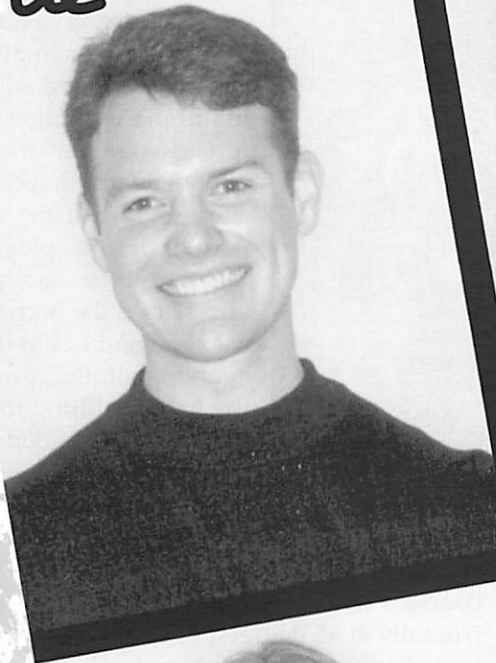
Crumb's preface concludes with the statement that he "would be especially pleased if [the horn version] might help to fill out the rather limited repertory of contemporary solo music for the horn." Without debating how limited the contemporary repertory for solo horn is, I would nevertheless argue that, lacking any other works by Crumb that feature the horn, the piece may be more important to the horn than it is to the flute. The goal of this article has been to offer suggestions and "lessons learned" that may help enable other players to perform it. I hope that, in time, many a horn player will add it to his or her repertory.

Robert G. Patterson is a composer and member of the horn sections of the Memphis Symphony Orchestra and the Iris Chamber Orchestra. He holds degrees from the University of Pennsylvania, the University of Memphis, and Oberlin College, having studied with George Crumb, Richard Wernick, and Don Freund. His compositions have received numerous awards, including the University of Michigan Bands Commission, the International Composition Prize from the City of Tarragona in Spain, and the Distinguished Composer of the Year award from the Music Teachers National Association.

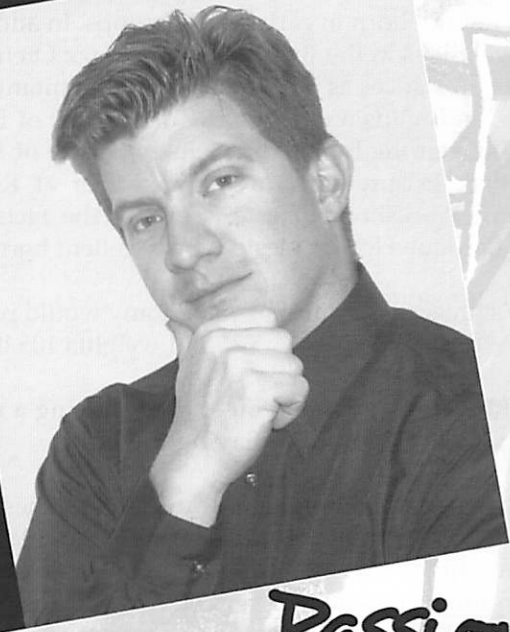
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Medical Issues: Horn Playing and the Small Woman

Glenn V. Dalrymple, MD, editor

Over the decades, I have been asked by parents about choice of a brass instrument for their daughters. Often the girls were in the 4th or 5th grade and were small in stature. In the past, there was considerable prejudice against girls playing brass instruments. In my band at Little Rock High School in the late 1940s-early 1950s, the only female brass players were a horn player, a trombone player, and a trumpet player. Now many young women play all of the brass instruments. In this column we are concerned with the problems faced by a small girl who wishes to play the horn.

My guest expert is Celeste Holler Seraphinoff, Celeste holds BM and MM degrees from Indiana University School of Music. She has almost completed the requirements for a DM. She has been playing the modern horn since age 11 and the natural horn since age 17. Celeste and her husband Richard Seraphinoff travel in the USA and Europe playing the natural horn in early music groups. In addition to all of this, she plays in the Buselli-Wallarab Jazz Orchestra in Indianapolis, freelances as a musician and accountant in central Indiana, and holds a day job as Coordinator of External Business Affairs at the Indiana University School of Music. I have had the pleasure of studying with her at Richard's Natural Horn Workshop. Celeste is one of the faculty. She teaches the Baroque Horn. Celeste is an excellent horn player and teacher.

Celeste's physical size and physiognomy would place her with petite women. She is now 5'2" and weighs 105 lbs

How old were you when you started playing a musical instrument; when you started playing the horn?

My father began taking me to Cleveland Orchestra concerts when I was 5 yrs old. I heard Myron Bloom playing the horn and my mind was set. I first began music lessons with the violin in third grade (age 8) and started playing the horn in the fifth grade. My primary teacher during my school years was Charles Blaboli, who happened to play both violin and horn in the Cleveland orchestra. I also played clarinet at the other string instruments throughout secondary school.

What was your body size when you first started to play the horn?

I was 4'11 and I weighed approximately 90 lbs.



Celeste Holler Seraphinoff

Did you have trouble holding the horn, getting the mouthpiece to your lips, etc? Did you do anything "extraordinary" to allow you to play? With what brand and model of horn did you start?

I started on a double horn — a Conn 6D. The instrument had a large wrap and sat on the very edge of my knee; the mouthpiece seemed to want rest on my forehead rather than my lips. Since I attended a catholic school with a wool skirt as part of the uniform (rather than pants), I also played with my knees together to be "lady-like". This additionally caused the horn to be in a more vertical state and made the mouthpiece reach even higher. Because of this, I developed the habit of tilting my head up and back, which was not good for embouchure, air, or high range. It was in the 9th or 10th grade when my teacher firmly corrected the problem — by pushing my music stand down so that I couldn't tilt my head up and still see the music. It worked! Of course, I had also grown a bit by then. Angling the horn horizontally at 45 degrees, but still on the knee seemed to do the trick. For most players, simply playing off the leg and finding a comfortable angle would also have corrected the problem, but back then (and even now), I find that playing off the leg (or holding the valve horn standing up) causes tension in both my arms and especially in my left hand because of the weight, so to this day I continue to play on the leg most of the time because it is more comfortable for me.

Did your parents or your music directors have any reservations about your playing the horn?

My parents thought it was a big instrument to haul around for a little girl, along with my violin, but they knew I really wanted to play both. My music director almost fainted when I showed up two weeks into my lessons with a full set of braces on my teeth! I had been progressing well, so I continued rather than giving up the instrument. Size (or sex) was not an issue with him — we had boys playing the flute and girls playing brass, percussion, etc. We were all encouraged to play a string instrument for orchestra and then double on a band (wind) instrument, voice, or piano if our grades were solid. Retired Cleveland orchestra folks and other area musicians came in to our Catholic elementary school and gave low-cost private lessons in the church basement. We were allowed to go to our lessons during the school day, as long as



we made up our work and kept up our grades. I was lucky to have grown up in such a good musical situation.

How and when did you decide to study the horn to become a professional?

After I got the braces off my teeth in twelfth grade! Seriously, my playing ability improved greatly in the month or two after the braces were removed. I had been winning some local competitions, etc. and was encouraged to audition and apply to music schools. My band director was an IU grad and my youth orchestra director's daughter (and my good friend) was a violinist studying with Josef Gingold at Indiana University. My first choice was to attend IU and study horn with Philip Farkas.

As you progressed with your study, did you find your body size was a problem, a limitation?

Sometimes. Air volume seemed to be an issue, though I've met many horn players larger than myself with "less air." I do think that being a smaller person, you need to use air more correctly and fully. I was lucky to have good teachers over the years that worked with me on good use of air. I also found that my use of air remains stronger if I am in good physical shape.

Did you need to modify your equipment?

I had always played on a rather large bore mouthpiece and then I experimented with a large bore horn for a year or two. I found that it was a struggle to put the necessary volume of air through the instrument to get the sound that I wanted (e.g., a Brahms Symphony). The sound was full, rich and dark but I was physically tired after rehearsals and concerts. In addition to this, it was also more difficult to play in the high register on these large horns. Though still randomly searching for the perfect horn-mouthpiece-mouthpiece setup (aren't we all?) I have currently settled on rather middle-of-the-road equipment (Holton 180 "Farkas" horn with Lawson 114.125 mouthpiece, Gardinelli C10 mouthpiece) that seems to be working for now, though I do miss the bigger horn color. I do seriously feel though that unless your equipment is grossly at one end of the spectrum or the other, that you can "personalize" your sound with the equipment that you have (both instrument and physical body) Experimenting with the use of air, relaxing the throat, opening the air cavity, hand position, correct lip/mouthpiece ratio, etc. will produce the personalized horn sound that you want without a lot of investment in changing equipment.

Did you need to change the position of the mouth pipe or hand position?

I have definitely found that it is a challenge to play the horn with small hands, though this too can be overcome. The small hand goes into the horn further and also does not cover the bell opening as much. This causes the pitch to be a little higher and the sound to be brighter. I found that rather than

the traditional "handshake" position, I favor rotating my hand down about 15-20 degrees — palm up a bit and little more cupped. This seems to warm the sound, correct the pitch and give just enough resistance to feel centered and secure. I have found though, that a few degrees in either direction does make a difference. Time in a practice room experimenting and then working with a tuner works wonders.

What about hand stopping the horn?

Hands down I prefer a brass stopping mute for pitch and sound consistency rather than hand stopping. When I must do hand stopping, I experiment with all kinds of special fingerings. Simply fingering down a half step seldom works for me. Planning in advance how I play stopped horn in rehearsals and concerts is an absolute necessity.

Hand stopping on the natural horn indeed represents a challenge. I cannot just use a "hinged-wrist" technique for stopping like most players. I must use alternate hand positions (much like alternate fingerings) for the various stopped notes to accommodate both my hand going into the bell too far and all the air that leaks between my fingers. I prefer keeping the bell on my leg even in classical period natural horn playing for the stability it offers as I maneuver these different hand and finger positions. I also find that I lapse into "lip-ping" notes too much if I'm not attentive to hand position and this causes endurance and intonation problems.

How did you learn to hold the horn — "free," on your leg, or some combination?

I learned from the start with the bell on the leg, and as mentioned previously, I still prefer that method most of the time. I do play off the leg at times for bit more "presence," such as in the jazz orchestra or an orchestral solo. I have played recitals standing up but still prefer sitting and playing on the leg. I feel more relaxed and like the stability.

Small women often have smaller vital air capacities: did you have any problem with playing loud, playing long phrases, playing in the very high or very low registers? To hear you play, you have obviously conquered these problems.

Efficient use of air is a must. Yes, I do find that I run out of air and steam faster than some of my "larger" colleagues, but I try to compensate by taking more breaths in intelligent and musical places. I must credit Meir Rimon for showing me that with correct musical phrasing, you can breathe almost anywhere.

I seem to use more muscular physical strength and support to play in the high register than most of my colleagues. For example, I note that my abdominal muscles tire before the muscles of my embouchure, when I play high and/or loud for a long period of time. I also find that I need to keep these support muscles in shape or else I get sore or pulled "abs" after I try to play horn after a time away due to illness or vacation.

Low is not a problem other than the issue of using lots of air for a strong, steady, warm airstream. Wearing those braces for five years caused me to practice my daily Kopprasch etudes down an octave!



Which of your teachers gave you the best advice which you could pass on to other smaller women, to help them play better?

Philip Farkas — size, sex, even intelligence and natural ability were transparent to him. He taught the whole person and encouraged you to visualize yourself as a successful horn player and to work in that direction.

What horns would you recommend to small girls just starting horn playing?

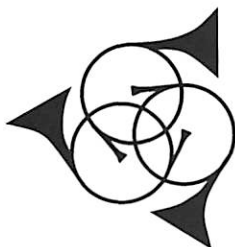
I understand that there are now good "child-sized" instruments available on the market. This would be a great option for a grade school child. I think that for middle school and older that a medium-bore, middle of the road setup (such as a Yamaha Y-667) would be better than starting out on very small equipment. Down the road, very small equipment is not the norm for this county and less adjustment would need to be made as the child grows. It has also been my experience that using a good double horn right from the start or early on is preferable. However, a good single horn is definitely preferable to a low quality mass-produced double horn. A middle of the road mouthpiece like a Farkas DC or Gardinelli C10 is much better than the stock mouthpieces that come with the school instruments. Note: you have to keep in mind that I grew up and studied in Cleveland and have a preference towards a larger, darker sound concept on the valve horn. My view of what is middle of the road might be actually leaning towards the large size to some.

Any final thoughts?

Being a good musician is a gift as well as a goal. Obstacles can be overcome by making solid mental notes and by positive thinking. Spending time in thought and in the practice room to revisit your limitations and reconfirm your affirmations is the best way to be a successful player.

Our thanks to your for your words and your accomplishments!

Glenn currently serves as Adjunct Professor of Radiology and Radiation Oncology at the University of Nebraska Medical Center, Omaha Nebraska. He was a tenured full Professor until his retirement in 1996. He now works part time. He is also a horn and trombone player who was a regular player with the Arkansas Symphony from 1965-1989. He has been playing with orchestras in the Omaha area since 1990. He studies natural horn at Indiana University with Richard Seraphinoff.



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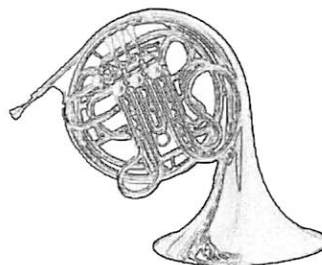
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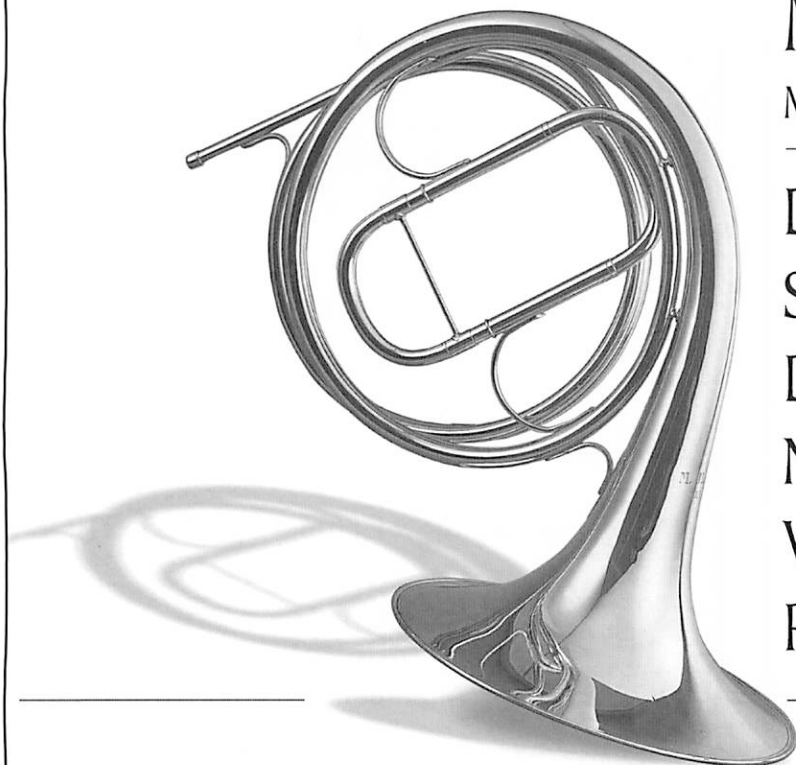
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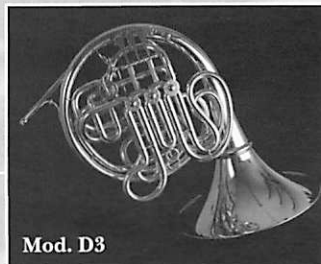
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Performance Considerations of the Second Horn Role in Selected Works by Haydn, Mozart, and Beethoven

by Randy C. Gardner

Each position in a horn section has an artistic and technical role that is unique in many aspects. This article focuses on the second horn position in a section by examining a variety of excerpts that present diverse demands. An ideal second hornist is the chameleon of a section — changing colors and making instant adjustments of pitch, balance, articulation, phrasing, breathing, and more (primarily with one or two principal players) while performing the full dynamic spectrum from the low range to the high range. Superior listening habits along with musical and personal flexibility are the most important qualities a second hornist can possess. A skilled second hornist enhances the quality of a section leader and a horn section by fulfilling several basic musical requirements that will be discussed briefly before moving on to selected repertoire.

Excellent “just” intonation is a requirement for all orchestral musicians.¹ Every note that a musician produces needs to be monitored for pitch, demanding intense concentration. Just intonation follows laws of physics that place pitches within their harmonic context. An *e* that is the root of a chord will sound best at a distinctly different pitch level than an *e* that functions as the third of a major triad. Horns also have pitches that are inherently in-tune, sharp, or flat. These pitch tendencies result from specific placement in a harmonic series, and aspects of instrumental construction. No musician, or instrument, plays perfectly in tune, as much as all musicians must constantly strive to do so. Resources listed in endnote 1 address these issues clearly.

Every horn player has individual intonation tendencies. Sensitive second hornists know their principal players’ tendencies so well that it is easy to follow them, like returning to a geographical location via a global positioning system. Horn sections, and ensembles, achieve good intonation through highly developed aural acuity on the part of each individual, intense concentration, personal flexibility, and group consensus. Inflexible personalities create painful intonation! Outstanding ensemble musicians listen intently and adjust instantly.

Allied with good intonation is optimal balance. In the context of a unison passage, multiple hornists perform ideally with identical pitch and strength so that an audience hears the sound of only one, albeit large, instrument. This is as true with the passage from Mozart’s Symphony No. 29 that follows as it is with the opening of Mahler’s Symphony no. 3 or Schubert’s C-Major Symphony, “The Great.” The human ear perceives low frequencies as being weaker than high frequencies. Consequently, optimal balance between two horns performing at the octave is achieved by boosting the level of the low horn. When divided into separate pitches of varying intervals, desirable resultant tones that occur as a by-product of correct just intonation are strengthened when the balance

of parts is optimal, enriching the overall sound quality and projection.

With the assistance of a colleague, tune two pitches at the interval of a major third so that they sound perfectly, without beats. Have each player in turn play their pitch at a *mf* dynamic while the colleague plays their pitch through a slow dynamic swell, from *pp* to *ff* and returning to *pp*. Notice the point at which these pitches create the most resonant quality. This is the ideal balance of two equal voices. Practice this exercise using all intervals, including the unison and octave. Extend this exercise to four horns playing chords, with three horns playing in equal balance and one making a swell.

Deep listening extends to styles of articulation and note lengths. To be a sensitive second hornist, listen and follow the subtleties of your principal player’s note beginnings and endings. Move in tandem as one instrument that is divided in parts. Also, understand the musical context of each passage to determine the artistic role of the second part, from subordinate to dominant. Understand which notes need to be brought to the fore for expressive purposes and which need to be underplayed to allow other voices to be musically prominent. Second horn players are called upon to be virtuoso listeners.

In 1765, Joseph Haydn composed his Symphony No. 31, “With the Hornsignal.” This symphony calls for an unusual complement of four horn players, employing classic *cor alto* and *cor basse* technique.² Second horn parts of this era typically make extensive use of arpeggios, employing available open tones of the harmonic series in the horn’s lower register. These arpeggios often accompany more lyrical melodic lines in the first horn part, melodic lines that take advantage of the greater number of available open tones in the higher register.

Classical period repertoire is generally performed with a leaner sound and somewhat crisper articulation than later Romantic period repertoire. A Haydn *forte* and a Richard Strauss *forte* are performed at entirely different decibel levels. Of course, these statements are simply broad generalizations of style.

In the first example from this symphony, the second horn line is similar to one that would be written for a cellist to perform pizzicato while accompanying a higher melodic voice.³ Articulate this passage with a clear pizzicato character, and melodic direction. As the last bar descends in 32nd notes, increase both the crispness and loudness of these pitches to compensate for the fact that lower pitches are perceived as both weaker and less clear. Maintain a steady airflow through

The image shows two staves of musical notation. The top staff is labeled 'Horn in F 1' and the bottom staff is labeled 'Horn in F 2'. Both staves are in F major (one sharp, F#). The top staff is in treble clef and the bottom staff is in bass clef. The notation shows a melodic line with arpeggiated accompaniment. The top staff has a treble clef and the bottom staff has a bass clef. The notation is in 2/4 time. The top staff has a treble clef and the bottom staff has a bass clef. The notation is in F major (one sharp, F#). The top staff is in treble clef and the bottom staff is in bass clef. The notation shows a melodic line with arpeggiated accompaniment.



this descending arpeggio. Tune the final arpeggio to a concert D drone.

In this second “Hornsignal” Symphony excerpt, follow the *cantabile* line of the first hornist. A cello-like accompanying quality discussed above fits the first five bars of this passage well. However, change character and perform the final three bars with a singing *legato* quality that coordinates stylistically with the first part.

Classical period composers cleverly designated horns in two separate keys, tonic and relative major, when composing works in minor keys, increasing the number of available open tones of the minor scale. This example from the Symphony no. 25 in G minor, K. 183 of W. A. Mozart demonstrates how Mozart used this scoring technique to allow horns to share thematic material with the rest of the orchestra. Coincidentally, this is another Classical period symphony that is scored atypically for four horns. Pairs of horns in B^b alto and G perform discreet components of the thematic line in unison. Each pair of horns must sound as one. When performing this passage, horn players need to meld their individual lines into a single melody that fits the ensemble style. Perfectly matched articulation, volume, note length, and melodic contour are musical goals.

The fourth staff is a concert pitch composite of the two horn parts

Classical period composers commonly wrote passages for two horns that move between unison and divisi, often in the high register where the harmonics are close. This example comes from one of Mozart’s most popular symphonies, Symphony No. 29, K. 201, and is often found on audition lists. When in unison, both parts need to sound like one instrument. When divided, these parts share an equal balance, like a keyboard sounding two pitches simultaneously. Stylistic alignment with the orchestra, perfect intonation, equal dynamics, and unified articulation and note length create the ideal performance. Convey a sense of melodic motion at all

times, even when a single pitch is repeated. It is helpful to practice tuning both lines to a concert A drone.

The final example from the music of Mozart is taken from his Symphony No. 40, K. 550. Two horns in G perform this beautiful duet passage at the end of the Trio section in the Menuetto. Another common audition excerpt, these bars are in the style of an elegant dance. Maintain this elegance through the dynamic range from *p* to *f*. The two horn parts move together within a narrow range of pitches. The second horn part is a virtually equal partner, supporting the melodic line in the first 5 bars, taking a subordinate role of harmonic support in bars 6 and 7, then returning to the stronger role from the upbeat to bar 8. Both horns are secondary to first violins and flute in the final two bars. Conclude this passage with an unaccented, tapered final downbeat. The second hornist must perform with the same metric sense, style of articulation, note length, and dynamic contour as the principal player. Both players need to be in tune with the underlying tonality.

Ludwig van Beethoven gave second hornists a treasure chest of gratifying orchestral passages. Choosing just a couple examples from this body of repertoire was a challenge. Excerpts cited below from his symphonies 7 and 8, both completed in 1812, appear for the special musical and technical skills they require.

Richard Wagner once called Beethoven’s Symphony No. 7 “the Apotheosis of the Dance in its highest aspect...”⁴ In the third movement, where a dancing sense is certainly present, Beethoven scores the second horn to perform a “solo” counter-thematic element in the low register with thematic material that is presented by one flute, one oboe, two clarinets, and two bassoons in rhythmic unison. The example below combines solo flute and horn lines.

Because of the difference in tessitura between these instruments, the second hornist needs to play with a robust *p dolce* sound. Six woodwind instruments project very easily in comparison with a single horn in the low register. As is typical of Beethoven, he wrote the same dynamic level for all



instruments at a given time. The overall sound of this group of instruments is to be *p dolce*.

Rhythmic precision is of paramount importance, in order to fit precisely with the woodwind figure. Practice this brief figure by subdividing it into constant eighth-notes. Once these subdivisions are internalized, perform the music as printed while hearing the subdivisions. Because of its brevity, the written F# must be played substantially stronger than the longer G, in order to be heard clearly by an audience. My personal preference is to perform bars 19 and following with a triple feeling, rather than a duple feeling. To me, this is much more artistically satisfying. Emphasize the downbeat of each bar subtly. When this fragment appears later as a true solo, most conductors will allow the horn player to make a *rallentando* and *grand diminuendo*.

Beethoven's Symphony No. 8 contains a wonderful trio for two horns and a solo clarinet that is full of expressive nuances. The musical sophistication required by this excerpt makes it a common passage for both high and low horn auditions. Excellent intonation between the two horns and clarinet is a high priority. Observe dynamic markings precisely, particularly the numerous *subito piani*, achieve balances that are appropriate for the relative importance of each line within the musical context, and match articulations and note lengths. Understand each voice of this trio.

To coordinate perfectly with the first horn part in the first four full bars of this passage, a second horn player needs to tune carefully, perform identical note lengths at the end of each bar, produce an amount of sound that supports the first line, follow the principal player's *crescendo* and *subito p* precisely, and play legato articulations in bar 4 that complement the legato first horn part. Bars 5 - 7 become more soloistic in the second horn part, while being secondary to the florid clar-

inet line. Some rubato may be employed in the first three eighth-notes of bar 6. Observe the varied articulations and dynamics in bar 7. Match both horn parts in bars 10 - 13 in every respect. The second hornist may take some soloistic freedom and perform with a substantial *crescendo* in bar 16. This bar is frequently stretched, preparing the *f* in bar 17. Through the next 6 bars, make *crescendi* and *subito piani* in tandem with the first hornist. Play the eighth-note passage in bars 24-26 with a slightly bouncy *staccato*, and a steady *crescendo* up to the next *subito p* in bar 27. Bring out the four-note motive in bars 28 - 31 as important thematic material. Observe the varied articulations in the final four bars and anticipate a slight *rallentando* to conclude this trio.

Although the scope of this article is narrow historically, the artistic and technical considerations presented here can enhance the performance of music from every period. Second horn players have inherited a wealth of great repertoire from the Baroque era into the twenty-first century. This variety of musical styles and artistic demands makes the role of a second hornist one of the most fascinating artistic experiences possible.

1 For a thorough investigation of just intonation theory and practice, I suggest the following four resources: Christopher Leuba, *A Study of Musical Intonation*, Prospect Publications, Seattle, Washington, 1993; Verne Reynolds, *Intonation Exercises for Two Horns*, Wimbledon Music, Century City, California, 1980; Stephen Colley, *Tuneup CD-Based Intonation Training System* (available at www.tuneupsystems.com); an electronic tuner that is equipped with both a meter and pitch producer.

2 For a comprehensive treatise on this subject, see Louis-François Dauprat, *Method for Cor Alto and Cor Basse*, ed. Viola Roth, Birdalone Music, Bloomington, Indiana, 1994.

3 Detailed study of these two excerpts from Haydn's Hornsignal Symphony is found in Randy C. Gardner, *Mastering the Horn's Low Register*, International Opus, Richmond, Virginia, 2002.

4 Richard Freed, jacket notes for Beethoven, Symphony No. 7 in A, Op.92 The Philadelphia Orchestra, Riccardo Muti conducting, EMI Angel S-37538.

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Le cor et son évolution à travers les âges jusqu'à nos jours by Francis Orval

Son origine remonte à la nuit des temps où un simple bâton creux sans embouchure a pu servir comme moyen de communication ou être employé pour déformer la voix afin d'éloigner les mauvais esprits. Issu du latin *cornu*, le mot cor apparaît dès l'ancien français sous la forme *corn*. Dans les temps bibliques, on utilisait en effet des cornes d'animaux et le judaïsme moderne garde toujours le souvenir du *shofarim* hébreu que l'on utilisait principalement au cours des cérémonies religieuses. Les Lévités jouent encore du *shofar* à la nouvelle lune et aussi, pour annoncer solennellement le *Yom Kippour* et le nouvel an.

A l'âge du bronze, les cornes (ou des défenses évidées) sont d'abord décorées de bronze avant d'être remplacées par des instruments complètement en bronze qui permettront l'émission d'un grand nombre de sons différents. Grâce à la malléabilité du bronze, les instruments se perfectionnent: les tubes plus longs, les perçes plus étroites donnent des sonorités plus fines, plus claires; les sons et les harmoniques se multiplient. Plus tard, les tubes devenant trop longs sont enroulés, ce qui va donner naissance au cor en spirale, étroit près de l'embouchure et s'élargissant graduellement jusqu'au pavillon. Cet instrument est donc un tuyau conique qui n'est percé d'aucun trou et dont la colonne d'air qu'il renferme vibre constamment dans toute son étendue.

Avec *La chanson de Roland*, la plus grandiose et la plus émouvante des chansons de geste du douzième siècle, le cor prend une place prépondérante dans la conscience collective.

Neveu chéri et fidèle vassal de Charlemagne, Roland avait participé à sa guerre contre les Sarrasins en Espagne. En 778, lorsque l'armée rentra par les Pyrénées occidentales, il fut chargé de commander l'arrière-garde. Quand il arriva au col de Roncevaux qui le séparait du gros de l'armée, des Maures l'attaquèrent en masse, par surprise et trahison, tuant presque tous ses hommes. Après un courageux combat et en dernier recours, pour avertir Charlemagne, Roland souffle dans son olifant avec une force surhumaine, de sorte que «le sang jaillit, rouge vif, de sa bouche». Avant de mourir, il parvient encore à assommer de son olifant un dernier Sarrasin. Déjà parvenu en Gascogne, Charlemagne l'a entendu, car le son «porte à bien trente lieues». Les montagnes renvoient l'écho de soixante mille trompettes qui répondent, mais quand l'Empereur arrive sur le champ de bataille, il est trop tard.

Ainsi l'olifant, dont Roland, blessé à mort, sonna une dernière fois fait entrer notre instrument dans la légende avec toute sa charge émotive et héroïque. On peut le voir, aujourd'hui encore, dans le trésor de la cathédrale d'Aix la Chapelle (Aachen) en Allemagne. C'est le cinquième Calife abbasside du nom de Haroun al-Rachid, qui régna à Bagdad de 786 à 809, qui l'aurait offert à Charlemagne. Ce cor d'ivoire est une défense d'éléphant, savamment creusée et richement décorée de gravures comme il en transita un nombre relativement élevé dès le dixième siècle, de Byzance vers l'Europe. Ces olifants que seuls, les grands de ce monde, vu leur valeur con-

The Horn and Its Evolution Through the Ages by Francis Orval

The horn's origin goes back to distant times when a simple hollowed-out stick without a mouthpiece served as a means of communication and was used to distort the voice in order to keep away evil spirits. Derived from the Latin word *cornu*, the French word for horn, *cor*, appears in old French as *corn*. In biblical times animal horns were used and can still be heard as the Hebrew *shofar*, which present-day Judaism uses in religious services. The Levites used the *shofar* at the time of the new moon and to solemnly announce *Yom Kippur* and the new year.

During the Bronze Age, animal horns (or hollowed-out tusks) were in earliest times decorated with bronze before being replaced by instruments made completely of bronze which allowed the production of a great number of sounds. Thanks to the malleability of bronze, the instruments evolved: the longer tubes and narrower bores permitted a finer and clearer sound; the pitches and harmonics increased. Later on, the tubes lengthened to the point that they were rolled up, this practice giving birth to the spiral horn, narrow near the mouthpiece and gradually enlarging to the bell. This instrument is therefore a conical tube with no holes and a column of air that vibrates constantly throughout the entire length.

With *La chanson de Roland* (The Song of Roland), the greatest and the most moving of the *chansons de geste* (songs of deeds), the horn was elevated to a position of prominence in the collective consciousness.

Roland, a cherished and faithful nephew of Charlemagne, had participated in the war against the Saracens in Spain. In 778, as the army was returning through the western Pyrenees, he was ordered to command the rear guard. When he arrived at the pass of Roncevaux separating him from the main body of the army, the Moors attacked *en masse* by surprise and due to a betrayal, killing almost all his men. After a courageous battle and as a last resort, in order to warn Charlemagne, Roland sounded his *olifant* with a superhuman force so that "blood spurted bright red from his mouth." Before dying, he managed to beat a last and final Saracen to death with his *olifant*. Charlemagne, having arrived in Gascogne, heard him, because the sound "carried for 30 leagues." The mountains sent back the echo of sixty thousand trumpets, but when the emperor arrived at the battlefield, he was too late.

Thus the *olifant* that the mortally wounded Roland sounded one last time, brought about the entrance into legend of our instrument with all its emotional and heroic character. Roland's horn can still be seen today in the treasury of the cathedral in Aix la Chapelle (Aachen) in Germany. It was the fifth Abbasside Calif, Haroun al-Rachid, the ruler in Baghdad from 786 until 809, who presented it to Charlemagne. This ivory horn is an elephant tusk, skillfully hollowed-out and richly decorated with engravings, one of a rather large number of horns that arrived in Europe from Byzantium in the tenth century. These *olifants*, due to their great value, were used as hunting horns by only the most prominent and wealthy people and quickly became associated with chivalry.



sidérable, pouvaient utiliser comme trompe de chasse ne tardèrent d'ailleurs pas à constituer de véritables insignes de chevalerie. Celui à qui on retirait son olifant était déshonoré à l'instar de celui à qui l'on reprenait son épée.

«Louez-le par l'éclat du cor, louez-le par la harpe et la cithare ...», ainsi parle l'Écriture au verset 3 du *psaume 150* où le fidèle est invité à rendre grâce à Dieu et à le louer par la musique instrumentale et la danse. Plus que tout autre, ce psaume aura incité bien des artistes anonymes à représenter les musiciens du moyen âge en couleurs vives, dans les lettrines et les miniatures des *Livres d'Heures*. La littérature elle aussi mentionne le cor de chasse à des dates très reculées. Dans le *Roman d'Alexandre*, au XIII^{ème} siècle, il est déjà question d'un petit cor en métal appelé «Araine» ce qui constitue un document de première importance notamment pour les débuts de la civilisation germanique car presque tous ces instruments furent volés en raison de leur grande valeur et probablement finalement refondus.

A la Renaissance (terme utilisé pour la première fois en 1550 par l'italien Vasari, peintre, architecte et historien de l'art, auteur du précieux livre *Les vies des plus excellents peintres, sculpteurs et architectes italiens*), il est dit que nous devrions appeler le cor de chasse enroulé sur lui-même, « trompe de chasse » car c'est un instrument de vénerie qui est fabriqué dans son entièreté en cuivre. A ma connaissance, le cor de chasse ne figure nulle part ailleurs dans l'orchestre que dans l'ouverture du jeune Henri, du compositeur français Mehul. Et quand on l'introduit en Angleterre en 1661, il portera le nom de «french horn».

En 1681 le comte Franz Anton Von Sporck, fils d'un riche propriétaire de Bohême, voyage en Europe et fait un séjour inoubliable à la cour de Louis XIV. Il y découvre le cor de chasse, et s'empresse de l'introduire en Bohême. Le comte Von Sporck devait par la suite conserver d'étroites relations avec la Vénerie Royale et envoyer des musiciens à Versailles pour y apprendre les nouveaux usages. Le cor viennois, si solidement implanté dans la tradition autrichienne, n'a pas d'autres origines: les meilleurs musiciens et instrumentistes alors à la tête de l'école de Mannheim venaient de Bohême et parmi eux, le compositeur et corniste Johann Stamitz, qui, avec quelques autres, devait achever vers 1750 le cycle commencé à la cour de France, quelque 70 ans auparavant avec le bref séjour qu'y fit le comte Franz Anton Von Sporck.

Nous arrivons au XVIII^{ème} siècle et les perfectionnements techniques vont se succéder à un rythme accéléré. A commencer par le ton de rechange. Ensuite, parmi les virtuoses du cor de plus en plus nombreux à cette époque, Anton Joseph Hampel découvre l'importance de l'utilisation de la main dans le pavillon. Cette main, qui comblait de satisfaction les compositeurs de cette fin de siècle, fut bientôt remplacée par l'adjonction du piston du cor moderne. En effet, c'est en 1815 que ce mécanisme, inventé par le silésien Blümel, fut adapté au cor par le saxon Stölzel. Une invention dont l'un et l'autre se disputèrent longtemps le mérite. Pas de doute par contre pour ce qui est de l'instigateur du «Wagnertuben» que Richard Wagner fit construire dans un souci de recherches de timbres et de sonorités. Cet instrument dont la couleur se rapproche des trombones a rapidement intéressé quelques com-

A person who lost possession of his olifant was dishonored in the same way as someone whose sword was captured.

"Praise him with the sound of the horn; praise him with the psaltery and harp..." Thus say the Scriptures in the third verse of *Psalms 150* where the faithful are invited to give thanks to God and to praise him with instrumental music and dance. More than any other, this psalm inspired many anonymous artists to portray musicians of the middle ages in bright colors, in the fanciful decorated first-letters of manuscripts and in miniatures in the various *Books of Hours*. The literature also mentions the hunting horn from earliest times. In the *Roman d'Alexandre*, in the 13th century, there is mention of a small metal horn called *Araine*. This is an important document concerning the beginnings of the German civilization, because almost all these valuable instruments were stolen and then probably recast.

During the Renaissance (a term used for the first time in 1550 by the Italian Vasari, a painter, architect, art historian, and author of the invaluable book *Les Vies des plus excellents peintres, sculpteurs et architectes italiens* (Lives of the Greatest Italian Painters, Sculptors, and Architects) it was written that we should call the circular hunting horn a *trompe de chasse*, because it was a hunting instrument made completely of brass. As far as I know, the hunting horn was not used in the orchestra at all except in the overture *Le jeune Henri*, by the French composer Mehul. And when it was introduced in England in 1661, it was called the "French horn."

In 1681 the Count Franz Anton von Sporck, the son of a rich Bohemian landowner, traveled in Europe and made an unforgettable visit to the court of Louis XIV. There he discovered the hunting horn and immediately introduced it in Bohemia. The Count von Sporck maintained a close relationship with the Royal Hunt and sent musicians to Versailles so that they could learn this new instrument. The Vienna horn, so solidly established in the Austrian tradition, is of this origin: the best musicians and instrumentalists then at the head of the Mannheim School came from Bohemia, and among them was the composer and horn player Johann Stamitz, who with a few others, around 1750 finished the cycle begun at the court of France some 70 years previously with the brief visit made by the Count Franz Anton von Sporck.

We have now arrived at the 18th century and the speed at which technical improvements began to appear accelerated. It began with the invention of crooks. Then, among the ever more numerous horn virtuosos of the time, Anton Joseph Hampel discovered the importance of the use of the hand in the bell. This use of the hand, which delighted the composers at the end of the century, was soon replaced by the addition of the valve of the modern horn. In fact, it was in 1815 that this mechanism, invented by the Silesian Blümel, was adapted to the horn by the Saxon Stölzel, an invention the merits of which have long been disputed. On the other hand, there is no doubt about who instigated the development of the Wagner tuba, the instrument that Richard Wagner conceived in his search for new timbres and tone qualities. This instrument, whose tonal color approaches that of the trombone, created great interest among composers at the end of the 19th century. From this moment on we can consider that the technical



positeurs de la fin du XIX^{ème} siècle. À partir de ce moment, nous pouvons considérer que les perfectionnements techniques apportés au cor sont quasi à leur apogée. Quelques détails mineurs sont intervenus par la suite sans en influencer sa structure de base.

Il convient cependant de revenir quelque peu en arrière dans le temps pour mentionner le cor des Alpes que nous connaissons tous. À une époque où en Europe centrale, il était encore hors de question que l'on construise des tubes de métal minces et coniques sur la presque totalité de leur longueur, on peut supposer qu'un jour un berger, plus ingénieux que les autres, eut l'idée de confectionner un tube de ce genre à partir d'un petit tronc d'arbre afin d'en tirer des sons. Ces cors des Alpes étaient de dimensions fort diverses car on prenait le plus souvent un sapin ayant poussé librement, on en coupait le tronc en deux dans le sens de la longueur, on évidait soigneusement chacune des moitiés puis on les réajustait et on les collait solidement ensemble. Par essence, le cor pastoral et le cor des Alpes sont d'authentiques représentants de la famille des cors. Tous deux ont un caractère nettement folklorique mais tous deux ont pénétré dans la musique symphonique. Beethoven fait allusion au cor pastoral dans le cinquième mouvement de sa sixième symphonie qu'il intitule précisément *Symphonie pastorale*. Le 12 septembre 1868, sur les pentes d'une montagne du Stockhorn, Johannes Brahms entendit jouer une belle mélodie sur le cor des Alpes, et il l'utilisa dans le finale de sa Première symphonie. Le cor pastoral, avec quelques rares exemplaires en état de jouer et conservés dans les musées, appartient désormais au passé. Le cor des Alpes, en revanche, connaît une réjouissante renaissance. Actuellement, la Suisse toute entière en a fait une sorte de symbole national. Amateurs enthousiastes, ensembles folkloriques et parfois même musiciens de profession l'étudient, le font connaître et en jouent avec un art qui atteint, dans certains cas, la virtuosité.

Cet abrégé historique montre à quel point, aussi loin que l'on remonte vers les premiers âges de la musique et des civilisations, les conques, cors, trompes et trompettes manifestent la prééminence des cuivres au sens large perçus comme les plus puissants générateurs de son... Leurs qualités sonores pouvaient en effet susciter des sentiments collectifs d'ardeur ou de crainte à l'occasion des combats et des cérémonies religieuses. Infiniment plus réelle a été chez les Anciens, la perception d'une sorte de notion quantique de l'ordonnance harmonique, inaccessible, et d'essence tenue pour surnaturelle. Sous différentes formes et surtout celles poétisées dans la légende, c'est bien ce sentiment qui a traversé les siècles pour s'éteindre avec les débuts du rationalisme. D'abord mystique, puis ramené à des valeurs plus terrestres par les chrétiens, ailleurs aussi ésotérique, mais toujours fortement connoté comme étant en relation avec les puissances universelles, le cor valait encore, au siècle des Lumières, titres, rang et privilèges, particulièrement dans les pays réformés, plus attachés aux textes bibliques.

Les cuivres ont ainsi dominé les fondements historiques de la musique depuis le modèle archaïque initial, déjà connu des Égyptiens du second millénaire sinon même inventé par eux, jusqu'au XVIII^{ème} siècle. Leur disgrâce ensuite a rejeté

improvements to the horn had almost reached their apogee. A few minor details have been added without influencing its basic structure.

It would be advantageous to go back a bit in time in order to mention the alphorn that we all know. At a time in central Europe when people were undoubtedly making metal tubes that were conical almost their entire length, one can imagine that one day a shepherd, more ingenious than others, had the idea of making a tube of this kind for producing sounds, using the trunk of a tree. These alphorns were made of many different dimensions, since pine trees that had grown naturally in the forest were used, the trunk being cut lengthwise, with each half hollowed-out, then carefully reassembled. Essentially, this shepherds' horn and the alphorn are authentic representatives of the horn family. Both have a folk character, but both have also been introduced into symphonic music. Beethoven alluded to the shepherds' horn in the fifth movement of his sixth symphony that he even entitled the "Pastoral" Symphony. On the slopes of Mt. Stockhorn on September 12, 1868, Johannes Brahms heard a beautiful melody played on an alphorn and he used it in the final movement of his 1st symphony. The shepherds' horn, with a few rare examples in playing condition and preserved in museums, is virtually a thing of the past. The alphorn, on the other hand, is enjoying a rebirth of interest. At the present time it is the national symbol of Switzerland. Music lovers, folk ensembles and sometimes even professional musicians study it, spread its fame and even in certain cases play it with artistic virtuosity.

This short historical resumé shows to what point, no matter how far back one goes in time to the early ages of music and civilizations, the conch shells, horns, *trompes*, and trumpets demonstrate the preeminence of large bore brass instruments as powerful generators of sound... Their tonal qualities were, in effect, able to elicit collective feelings of passion or fear during times of war or for religious ceremonies. Even more tangible for ancient peoples was the perception of a sort of enigmatic notion of the harmonic series, inaccessible and seemingly supernatural. Under different forms and especially in the poetry of legends, it is this perception that has come down through the centuries, being extinguished only with the coming of rationalism. At first mystical, then attaining values more terrestrial due to the Christian influence, also esoteric, but always strongly implying a relationship with universal powers, the horn earned, moreover, in the "Age of Enlightenment" titles, rank, and privileges, particularly in the countries of the Reformation that had a stronger attachment to biblical texts.

Brass instruments have thus been a dominant factor in the historical foundations of music since ancient times, already known by the Egyptians in the second millennium, perhaps even invented by them, right through to the 18th century. Their disfavor at that time goes back both to the disregard of the simple concepts for which they furnished the model until the end of the middle ages and the theory of quantitative harmonic speculations. All that remains to us is the profound and distant memory of all the great wars and hunts where the horn was sounded.



en même temps dans l'oubli les concepts simples dont ils avaient fourni les modèles jusqu'à la fin du moyen âge et la théorie des spéculations harmoniques quantitatives. Il nous en reste la profonde et lointaine mémoire de toutes les grandes actions de guerre et de chasse où les cors ont sonné.

Quant aux compositeurs, ils continuent à utiliser le cor dans l'orchestre pour sa richesse sonore, ses énormes possibilités techniques (*sons bouchés*, *glissandi*, etc.) et son registre de presque quatre octaves, aussi bien pour des passages en solo, pour des effets spéciaux ou en accompagnement. A la fois charmeur et agressif quand il le faut, il est aussi un lien entre les bois et le quatuor à cordes.

Plusieurs écoles se sont affirmées dans la première moitié du XXème siècle : l'école française, l'école allemande, l'école russe avec la majorité des pays de l'Est (Hongrie, l'Allemagne de l'Est, la Tchécoslovaquie, l'ex-Yougoslavie, fortement influencée par des pédagogues ayant étudié en France et peut-être dans une moindre mesure, la Pologne). Nous ne connaissons que très peu de chose à cette époque de l'école américaine si ce n'est que les cornistes utilisaient des cors à perce large voire extra large et que la plupart bannissaient le vibrato. D'autres pays, un peu marginalisés, n'étaient connus qu'à travers certaines personnalités comme par exemple D. Ceccarossi en Italie, Wilhem Lanski Otto en Suède, ou encore Kaoru Chiba au Japon. Nos amis Anglais, eux, avec les «Brain», ont toujours conservé leur personnalité et leurs «dieux» à travers les décennies.

Il est intéressant de constater que l'école française et l'école russe ou plutôt des pays de l'Est ont d'énormes points communs sans pourtant trop se connaître, et pour cause, vu la séparation politique, en ce milieu du XXème siècle. Ils utilisent largement le vibrato et jouent très expressivement. L'articulation est souple. La technique est très développée. La perce des instruments est de petite à moyenne longueur. En général, on remarque que le son chez nos amis de l'Est est plus généreux que chez nous. Nous pouvons attribuer cela à des raisons ethniques: un ténor italien, allemand ou russe aura beau chanter dans un même registre, ils n'auront pas le même timbre de voix. Mais il faut aussi tenir compte du répertoire interprété et des instruments utilisés. Les symphonies de Mahler, par exemple n'ont été programmées et jouées par des orchestres en France que bien après les années 1950.

Pour ce qui est de l'école Américaine, la plus grande prudence s'impose : on ne joue pas du cor de la même façon à New-York qu'à San Francisco, de même que le jeu et le son peuvent être très différents à Boston, à Chicago, ou à Cleveland. Néanmoins, tous ont reçu leur héritage de l'Allemagne. Anton Horner qui fut l'un des premiers à s'expatrier à Philadelphie dans les années 1890 est notamment à l'origine de la transformation du modèle Kruspe qui a donné naissance au Conn 8 D. dont la perce étroite dans sa première partie conique finit avec une dernière longueur très large.

Les possibilités accrues d'échanges et de communications et la création surtout de la IHS (Société Internationale des Cornistes) ont favorisé une actuelle relative uniformité au détriment des écoles locales. C'est donc plutôt dans la couleur et le caractère des orchestres et de leurs traditions respectives

As for composers, they continue to use the horn in the orchestra for its tonal richness, its enormous technical possibilities (stopped notes, glissandos, etc.) and its range of almost four octaves, equally effective for solo passages, special effects or accompaniment. At the same time, charming as well as aggressive when necessary, it provides a link between the woodwinds and the quartet of strings.

Many schools of playing were established in the first half of the 20th century: the French school, the German school, the Russian school that included the majority of the eastern block (Hungary, East Germany, Czechoslovakia, ex-Yugoslavia, all strongly influenced by French teachers, the players having studied in France, and perhaps to a lesser degree Poland). We know very little about the American school at this time, except that horn players used large, even extra large, bore instruments and that they played with no vibrato. Less important national schools of playing were known only through certain personalities, such as D. Ceccarossi in Italy, Wilhelm Lanski Otto in Sweden, and Kaoru Chiba in Japan. Our English friends, with the Brain family, have perpetuated their own personality and their "gods" throughout the decades.

It is interesting to note that the French school and the Russian school, or rather that of the eastern block countries, have enormous similarities, in spite of the political separation that existed in the middle of the 20th century. They use a broad vibrato and play very expressively, with a smooth articulation. Technical development is very advanced. The instruments have small to medium bores. In general, one can observe that the tone quality of our friends in the East is broader than ours. This can be attributed to ethnic considerations: an Italian tenor, a German tenor, or a Russian tenor will not have the same vocal tone quality. One must take into account the repertoire involved and the instruments used. The symphonies of Mahler, for example, were programmed and played by French orchestras only well after the 1950s.

As for the American school, the greatest prudence is required: one does not play the horn in the same way in New York as in San Francisco, and the style and the sound are very different in Boston, Chicago, or in Cleveland. Nevertheless, all have been influenced by Germany. Anton Horner, who in 1890 was one of the first to immigrate to Philadelphia, was responsible in the beginning for the transformation of the Kruspe horn, which was the precursor of the Conn 8D, which has a narrow bore at first, but which widens to a very large bore at the end.

The potential benefits due to exchanges and communication, and especially due to the creation of the IHS (International Horn Society), have produced a relative uniformity, to the detriment of local schools of playing. It is instead rather in the color and the character of the orchestras and in their respective traditions that one can discern the differences. The Vienna Philharmonic, a veritable temple of music unique in the world, where all the horn players play their F horns with pleasure and efficiency, is an incomparable example that merits special recognition.

The intense competition involved in obtaining a position in an orchestra certainly contributes to this uniformity of style and tone color. The obligatory perfection requires a "stamp"



qu'il faut rechercher les différences. Le Philharmonique de Vienne, véritable temple de la musique unique au monde, où tous les cornistes jouent avec bonheur et efficacité sur des cors en fa, est à ce propos un exemple à part qui mérite d'être souligné.

La forte compétition pour l'obtention d'une place dans un orchestre contribue certainement aussi à cette uniformisation des styles et des couleurs de sons. L'exigence de perfection y devient un «label» de compétence et la devise «pas de fausses notes» s'impose au détriment de l'interprétation. Dans ces conditions, que peut-on attendre d'un(e) jeune corniste qui veut avoir la chance de réaliser son rêve d'appartenir à un grand orchestre? La réponse sera : la précision par tous les moyens techniques et physiques au risque dans certains cas de détruire sa santé physique et psychique. Combien d'instrumentistes ne sont-ils pas victimes de bêta-bloquant et/ou d'exercices physiques exagérés soi-disant afin de renforcer la musculature labiale? Et cela au risque de détruire une partie de la souplesse. Les conséquences s'avèrent souvent dramatiques : il n'est pas rare de voir des jeunes cornistes, après dix ou quinze ans d'orchestre comme premier ou troisième cor, « craquer » physiquement et psychologiquement. Ceux qui tiennent leur position avec bonheur après l'âge de cinquante ans sont de moins en moins nombreux.

Cette course à la perfection est compréhensible et peut, dans l'absolu se concevoir. Tout comme la recherche d'un cor toujours plus facile à jouer et plus performant est on ne peut plus logique. Nous sommes également en droit d'espérer l'embouchure magique pour le grave ou pour l'aigu, mais pas au point que ces préoccupations ne viennent détruire le sens artistique indispensable à l'heureux épanouissement de l'interprète. Il n'existe pas de solutions miracles et nous devons rester humbles. Cependant, si la précision est privilégiée au détriment du son, si la technique prime sur la souplesse, si la force donne le sentiment de sécurité, alors, l'interprétation d'une phrase musicale ne pourra vivre pleinement. Aucune contrainte, hormis celles qu'imposent le style et le caractère de l'œuvre, ne doit paralyser le musicien et il a le devoir de préserver sa totale indépendance artistique au service du texte musical. Le(a) corniste, comme tous les autres instrumentistes de l'orchestre, sans qu'il soit question d'école et de marque d'instrument, se doit entièrement à son art et l'art n'autorise aucun compromis. L'école idéale de cor est celle qui permet à l'artiste de se transcender et de parvenir à dépasser les problèmes inhérents à son instrument. Elle repose sur trois règles de base très simples : premièrement, une parfaite connaissance de son instrument, deuxièmement, une très bonne assimilation de ses capacités et troisièmement une analyse approfondie de la partition musicale. Et cette école idéale est universelle parce qu'elle est au service de la Musique...

Francis Orval, internationally recognized soloist and recording artist, is Professor of Horn at the Staatliche Hochschule für Musik Trossingen, Germany. Born in Liège, Belgium, he became an American citizen in 1987 during a seven-year period where he taught at several institutions. Prior to that time, he was a professor at the music conservatories in Liège and Luxembourg, co-director of the Gretry Music Academy, Artistic Director for the Académie Internationale d'Été de Wallonie, and organized two international

of competence and the motto "no cracked notes" is imposed to the detriment of musical interpretation. Under these conditions, what can a young horn player attempting to achieve his dream of belonging to a great orchestra expect? The response is: precision in all technical and physical aspects at the risk in some cases destroying his physical and mental health. How many instrumentalists are victims of beta blockers and/or exaggerated physical exercises performed in an attempt to strengthen the facial musculature? And that at the risk of destroying flexibility. The consequences are often dramatic: it is not rare to see young horn players, after ten or fifteen years in an orchestra as first or third horn, "crack" physically and mentally. Those who are content in their positions after the age of 50 are less and less numerous.

This pursuit of perfection is understandable, and conceivable in this context. Just as the search for a horn ever easier to play and more efficient is the logical consequence. We also are always hoping for a magic mouthpiece that is as satisfactory for the low register as for the high, but not to the point that these preoccupations destroy the indispensable artistic sense for producing a pleasant and felicitous interpretation. Miracles do not exist and we must remain humble. However, if precision is given precedence over sound, if technique becomes more important than flexibility, if strength alone gives a feeling of security, then the interpretation of a musical phrase will not be realized to its fullest extent. No constraints, except those imposed by the style and the character of the composition, should paralyze the musician, and he has a duty to devote his total artistic independence to the service of the musical text. The horn player, as all other orchestra musicians, whatever one's school of playing or the brand of instrument he plays, must dedicate himself/herself entirely to the art, and art does not allow any compromise. The ideal school of horn playing is that which permits the artist to transcend one's self and eventually overcome the problems inherent in the instrument. There are three very simple basic rules: first, a perfect knowledge of the instrument; second, a profound cognizance of one's capabilities; and third, a comprehensive analysis of the musical score. And this ideal school is universal because it is in the service of music....



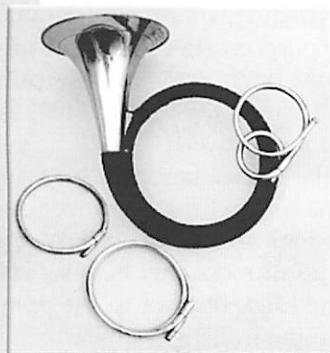
horn competitions. He has been invited internationally to perform as a soloist, recitalist, and chamber musician, both on modern and natural horn, and is frequently called upon to present master classes at numerous institutions. In 1987 he received the first prize at the Louise D. McMahon International Music Competition in Lawton, OK. He has been an adjudicator at several international competitions, and has been a member of the International Horn Society's Advisory Council.

He has performed on numerous recordings with well-known famous artists on modern and natural horn.

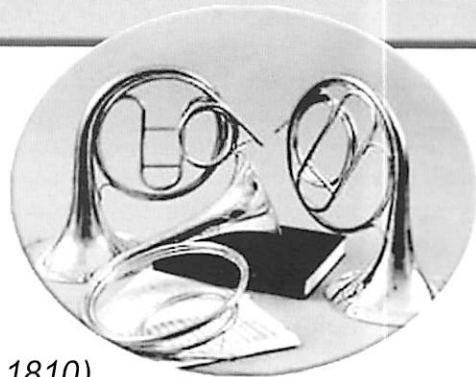
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Ken's Jazz Lounge: 12 great Jazz tunes for French horn produced by Ken Wiley with Bruce Cassidy. Jazz playalong Book with CD. Krug Park Music, 9739 Commerce Avenue, Tujunga, CA 91042. www.kenwiley.com. 2004. ISBN 0-89745-971-7.

FINALLY!!! A jazz play-along with horn players in mind!!! Ken Wiley, one of Los Angeles' more active jazz hornists, has finally acted on what so many of us that play jazz have been hoping for. Even if it is just having leadsheets in F leading off the book, it is an important step forward in making jazz more accessible to horn players. With advice from New York jazzier John Clark and arranging help from Bruce Cassidy, Wiley has chosen a very nice range of standards, with a mix of slow, fast, latin, jazz-rock, swing, and more, and has provided not just the ubiquitous rhythm section (this one is very good!), but also added some backgrounds (accompanying horn parts) into the mix to make them feel like a real arrangement, instead of just a practice recording. Also, he varies the rhythm instruments a bit, with and without piano, adding guitar, additional percussion, and so on, to give a much more "legitimate" feel to the accompaniment.

With only two exceptions, these standards are in their original keys, so taking these versions up to the bandstand will work very well. The tunes include: "Bag's Groove" (Jackson), "Little Sunflower" (Hubbard), "Freddie Freeloader" (Davis), "Oleo" (Rollins), "Willow Weep for Me" (Ronell; up a fourth from the original), "All Blues" (Davis), "Morning" (Fischer; also transposed to a different key from my Real Books), "Equinox" (Coltrane), "Quiet Nights of Quiet Stars" (Jobim), "Sonnymoon for Two" (Rollins), "Freedom Jazz Dance" (Harris), "Scrapple from the Apple" (Parker). Mr. Wiley has also "done the right thing" and provided alternate leadsheets for C, B \flat , E \flat , and bass clef instruments, so you really can perform live with these versions.

If you are new to jazz horn, get this and don't be worried! The range of tunes, from simple to more complex, from slow to fast, has something any level can handle and build upon. If you are experienced, this nice collection of tunes is absolutely worth having. JS



Maximizing Your Studio's Potential: Student Log Book: Brass by Julie Patton. Purple Lizard Press LLC, 10467 N. Calle Verano Seco, Tuscon, AZ 85737. www.purplelizardpress.com. 2004. ISBN 0-9762902-1-9.

Maximizing Your Studio's Potential: Instructor Manual: Brass by Julie Patton. Purple Lizard Press LLC, 10467 N. Calle Verano Seco, Tuscon, AZ 85737. www.purplelizardpress.com. 2004. ISBN 0-9762902-1-9.

This teaching resource is very timely considering the recent emphasis on outcome-based education. The premise is simple—to organize skills that are measurable, develop a plan to acquire them, and provide a means of assessing their acquisition. Faced with this challenge myself several years ago, I put together a set of outcomes for my own purposes. As a result, it was very stimulating to see a different view of how various skills are identified and what recommendations are offered for measuring progress. Identifying and quantifying these skills and the means of progressing toward them also empowers the student to participate in the process itself, whether keeping track of practice sessions, assessing progress (with stated objectives), even grading.

Patton's *Student Log Book* is designed to be used over a calendar year. In it, we have many opportunities to chart progress: following the instructions of how to use the book, we are presented with a Skill Area Check off Sheet which, in conjunction with corresponding questions, serves as an initial assessment; Goal Sheets, which identify skills and places to record goals for the upcoming term; Weekly Lesson Logs (52 of them), with space for assignments and time spent; logs for other assignments of reading, listening, etude books and materials, solo and orchestral literature, performances, masterclasses, concert attendance, clinics, and other things that are nice, even important, to have records of; Monthly Practice Logs, to assess longer term practice; Assessment instruments, including initial assessment and two progress assessments, assessing measurable skills, subjective skills (intonation, tone, phrasing, etc.), diligence (assess effectiveness of practice, etc.), professional development (including performances), motivation (including goal-setting and focus), and learning styles (assessing what worked, what didn't).

The *Instructor Manual* helps explain the process of assessment and logging of activities. It also offers recommendations on how to use/integrate this resource with teaching. Teachers and students who have gone through the formulation of outcomes may be interested (as I was) in the way Patton has gone about this, using Kopprasch etudes, for example, as a means



by which specific skills can be measured and progress charted. A trumpet player who began formulating this resource as a graduate student at the University of Arizona, Patton has also included similar means of assessment for all brass, using Arban studies for skill acquisition and assessment for the other brass instruments.

Obviously, there is a lot to contend with here, and a lot to question in terms of one's own take on what skills are needed and how one might acquire and assess them. For those new to this way of organizing and assessing materials and progress, using this particular resource will take some getting used to, but the concepts are sound, and the logs are helpful in identification of specifics to then teach/learn toward. I strongly recommend this for teachers who need some sort of outcomes template but whose pedagogical training has not included this sort of assessment experience. I also think that many students will benefit from having this sort of guidance and structure in organizing their practice time and setting goals with confidence.

As a result, I believe this is a very useful resource, whether as new information or as another view on outcomes and skill assessment for brass instruments. JS

The Private Music Instruction Manual: A Guide for the Independent Music Educator by Rebecca Osborn. Trafford Publishing, Suite 6E, 2333 Government Street, Victoria, BC V8T 4P4, Canada. #04-0359. 2004. ISBN 1-4120-2531-1.

Here is another timely and practical teaching resource. Osborn is an experienced public school and private piano teacher with her own teaching studio, Music of Oz Studios www.musicofoz.com, in Indiana. This book contains an answer to the most frequent complaint of university students after graduation (especially performance majors who find themselves short on gigs): "Why didn't we learn about the business of private teaching?" Rather than try to answer that tangled question anymore, I plan to have them consult this book during their time in school. The reason I think this book is effective is that not only is it concise and clear, but it is extremely business-like in its tone and presentation. I don't mean to make it sound boring (it's not!), but there is a *lot* of useful information presented in its 272 pages. Not only are we given the information itself, but we are provided with charts, evaluation instruments to survey interests, goals, and needs, case studies and other "real-life" examples, lists of Do's and Don't's, even small projects to do and questions to answer as exercises leading up to the "real thing."

Chapter 1 gets right to the heart of the matter: having a business plan. This provides a framework for the business itself, including mission statements, ascertaining personal and professional goals. I might argue that this is the most important contribution this book makes, because it shows how to be serious and business-like about this particular endeavor, and it tests readers to discover what they want as well as what is truly suitable for them. The remaining 10 chapters offer advice on constructing curricula, lesson dynamics, location, equipment and supplies, advertising, maintaining student interest, recitals, legal issues, taxes, and

insurance, studio policies, and how to make changes (i.e., in tuition, curriculum, etc.). I found all of the information very useful, and ran it by several colleagues in this particular business, all of whom wished to larger or lesser extents they had had this available to them when they began their teaching studios. To me, the most useful chapter is the one that addresses legal issues, taxes, and insurance, often the subject that gets talked about the least yet hits the hardest in real life. For most serious private teachers, this chapter is a must, to make sure your legal bases are covered.

Since Osborn is a piano teacher, one might wonder how applicable this book is to horn teaching. Obviously, her examples are a result of her own experience, but the information and advice is generic enough to allow for a range of applications, methods, and preferences. This is an excellent practical resource, recommended to all private teachers...and performance majors who claim they did not receive practical advice on the "real-life" of private teaching. JS

Prelude to Brass Playing by Rafael Mendez in collaboration with Edward Gibney. Carl Fischer, 65 Bleecker Street, New York, NY 10012. www.carlfischer.com. TXT3, 1961/2005. ISBN 0-8258-5656-6. \$12.95.

I had heard about this book for many years but never read it, so when this new edition arrived for review, I was eager to see what the fuss was all about. Having finished it, I can understand more of why Rafael Mendez was considered by many to be an influential teacher in addition to being a successful performer. The book is intended to lead the student to the very first sounds that come out of the instrument, to give them an idea of what principles are involved and the sort of commitment and behavior that would be expected as they begin to study music. This is *not* a beginner book, however; there are no exercises or little tunes to play. I get the feeling he wrote this book as much to create a role model for teachers, supportive but authoritative, with clear objectives and an awareness of students as human beings who need to be guided toward good habits. His pleasant, conversational tone is exhortative, and lots of good imagery and analogies are used. The chapters emphasize breathing, embouchure, care of the instrument, reading music, intonation, tone development, and register development. The overarching theme, however, is clear—knowing the principles of what you are doing, how to prioritize your practice time, and, in a sense, how to be a real musician from the beginning. It is a telling statement when he says that his most talented students have also been his greatest disappointments—there are no shortcuts to success in music, only paths that involve hard, consistent work.

Mendez addresses all brass instruments, not just trumpet, though specific mention of the horn is, not surprisingly, minimal. His descriptions of embouchure and technique are very generic to brass instruments, so there is not much to quibble with, but certainly many details are left to the individual teacher. In a way, it is hard (but not impossible) to imagine a 10-year-old beginner being able to use this book alone, but teenage and adult beginners should grasp the concepts easily, and teachers will certainly appreciate the methodology



involved. My strongest recommendation is that libraries have this book among their holdings of wind pedagogy resources. Individuals may want to look this over carefully before buying it, though I suspect every trumpet teacher or player should own one. JS



Volume 4: [42] Works by Tchaikovsky, Mussorgsky, Glinka; The Orchestra Musician's CD-ROM Library: Complete Horn Parts to Orchestral Masterworks on CD-ROM. CD Sheet Music, LLC, 3542 Fair Oaks Lane, Longboat Key, FL 34228, distributed by Hal Leonard Corporation (US, Canada, Japan, Australia) and EMS Music (Europe). www.orchmusiclibrary.com. HL 00220119, ISBN 0-634-09422-X. 2004. \$19.95.

This review is more of an FYI/follow-up—please see reviews of Volumes 1-3 of this important and affordable resource for orchestral musicians in the October 2004 issue of *The Horn Call*. Similarly, horn players will welcome the opportunity to scope out the horn parts of these important Russian works. There are two Glinka overtures (A Life for the Csar, Ruslan and Ludmilla) and three pieces by Mussorgsky (Khovantchina Overture, Night on Bald Mountain, and the Tushmalov orchestration of Pictures at an Exhibition), followed by almost all the Tchaikovsky you could ever want: all the symphonies, concertos, overtures, and even the complete ballets of *Nutcracker*, *Sleeping Beauty*, and *Swan Lake*. There are some pieces missing, but very few from the mainstream repertoire. Once again, this is a marvelous resource for aspiring orchestral players, also recommended for all teachers who want to show their students the “real thing.” JS



Three Concert Works for horn and piano by Daniel Kelley and Lea DeLinkley. Last Resort Music Publishing, Inc., 11288 Ventura Boulevard #820, Studio City, CA 91604; www.lastresortmusic.com. Cat No. 40052, 2004. \$24.00: “A Tempered Hero,” “Theme and Variations,” and “Running to Safety.”

From the folks at Last Resort Music Publishing who brought us flute attire... (will horn attire soon follow? I recommend lobster bibs to prevent oil and grease stains on white shirts, water-resistant pants, and a pointy dunce cap for use in Till Eulenspiegel's Merry Pranks)... come a collection of three independent pieces.

I am confident that Daniel Kelley's “A Tempered Hero” will become a favorite choice for horn/piano recitals by advanced high school and college players. The style is quite accessible and similar to the film music style that is popular with players and audiences today, giving this piece much programming appeal. The horn part is well-written and showcases what our instrument can do well: heroic fanfares and broad lyric phrases. There are uncomplicated meter changes and some bass clef and stopped horn passages. The range falls

from B to a”, and the rests seem to happen at just the right places, too.

The surprise behind Lea DeLinkley's Theme and Variations is that the piece is based upon a mere three-note theme (c-d-e). In fact, the only notes employed in the horn part are c's, d's and e's, which get worked into six variations. Program notes or an explanation to the audience would help make this three-note point. The horn part includes one flutter tongued note, one pedal E (with the instruction “yes, the low one”), some stopped horn pitches and two held high c's (prepared with a one-octave slur — think theme to “Dallas” from the 1980s). The skeptical horn player will ask “does this concept work”? I have to admit it was very freeing to only perform c's, d's and e's and, by Variation III, I was hooked. At the right moment on a recital program, this idea could work.

Fearless horn players should never be “Running to Safety,” but let's overlook the title for the moment. The second work of Daniel Kelley in this collection is more demanding than *A Tempered Hero*. The sections are longer, the phrases are more expansive and there is little down time in the horn part. A long muted passage (forty measures) will definitely break in those mutes that are only accustomed to occasional use. In my opinion, this work shows the compositional style of Kelley a bit more, which reminded me of standard brass sonatas (especially trumpet).

Overall, this edition is clean and clear, and very easy to read. It is interesting and recommended by this reviewer. Paul Austin, Grand Rapids, MI

Exits #1, #2, #3, #4 for horn and piano by Charles W. Fisher. Available for free from the composer: Charles W. Fisher, 743 Berkshire, Grosse Pointe, MI 48230; Email: Fishc1@kitch.com.

Dedicated to Gail Williams, these four pieces are “for all of those horn players who need a little bit more at the end of the performance before their escape.” In other words, these are encores. All are tonal, have the same key signature (three flats; either E^b major or C minor), and are about two and a half minutes in length. They differ in mood (perhaps a little surprising as individual encores) and in all cases require a confident and reasonably accomplished pianist. The first Exit is, in my opinion, best suited to the stated purpose, with upbeat energy throughout and a few nice, brief contrasts. Number 2, marked “*grimmoso*,” is a little heavy to imagine as an encore, but has some flashy stuff and eventually ends up in major. Number 3, “*elegante*,” seems to ramble a bit so as to defeat its purpose, but it could fit as a stand-alone movement somewhere else in a recital. It has some nice interaction between horn and piano and some surprising flourishes. Number 4, “*drammatico*,” is closer to the encore concept, but still a little long-winded for my taste. In the end, one might consider the first as a true encore, with the others as stand-alone movements or even as a little three-movement sonatina. Fisher's style is distinct, with a nice focus on melody and reasonably coherent, though occasionally he does wander off a bit. JS





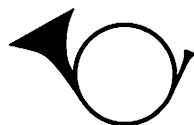
24 Preludier for horn and piano by Julius Jacobsen. Scandanavian Music Interest, Riemersholmsgatan 59, 117 40 Stockholm, Sweden. Email: b.belfrage@telia.com.

Well, it had to happen eventually. Tuba players have been raiding our literature for years (Mozart and Strauss concerti come to mind immediately). With *24 Preludes* by Julius Jacobsen (1915-1990), it seems that turn about is fair play. The version for tuba and piano was premiered at the 1980 IHS Workshop in Bloomington, IN, by Michael Lind. While the format may be derived from JS Bach's *24 Preludes* (which features a prelude in each major and minor key area), the Jacobsen *Preludes* do not firmly outline the intended key. In other words, these are not your parents' *24 Preludes*.

Upon initial glance, I noticed a lack of tidiness. For example, the horn part has the *Preludes* in the wrong order (1, 2, 4, 3, 5, 7, 6 ...), yet it does not seem to be due to avoidance of page turns. The measure numbers are given within the music at every five bars, which makes reading the music more difficult. A better solution would be measure numbers at the outer edge of the page. There are discrepancies between the horn part and piano score: e. g., the metronome marking of prelude 1 should be dotted quarter note at 108 instead of quarter note, there is a missing *ritard* marking in prelude 2, and *D.C.* indications in the piano part are written out instead in the horn part (which can make rehearsing a challenge). Small points, perhaps, but they do add up. More attention to these details would have made a stronger showing.

So, the question is, why bother? The immediate answer is the challenge, which in turn makes us stronger musicians. There are demanding leaps to navigate at fast tempi, which would require a lot of regimented practice time to meet the suggested metronome marking. The large range of the tuba is transferred to this horn version (from B^b in prelude 14 to c^{##} in prelude 24). One might expect some bass clef in the horn part, but all notes are given in treble clef. The movements are brief (about one minute in length), and perhaps the tuba flexie exercises found in Frøydis Ree Wekre's *Thoughts on Playing the Horn Well* would be a good warm-up before launching into these *Preludes*. A targeted area for this reviewer was the mental focus needed for each prelude; I was getting the hang of it by prelude 16, and felt quite virtuous when I finished prelude 24. Personal favorites were preludes 6 and 17.

While Jacobsen's *24 Preludes* may not make it onto the horn concert hall very often, it more than likely will make excellent etudes for the studio and practice room. If you are a horn player who knows the Verne Reynolds *48 Etudes* intimately, this should be the next step to breaking outside of your comfort zone. *Paul Austin*



An Evening at McMillister's for woodwind quintet by Daniel Kelley. Last Resort Music Publishing, Inc., 11288 Ventura Boulevard #820, Studio City, CA 91604; www.lastresortmusic.com. Cat No. 25001, 2004. \$30.00.

My wind quintet (Grand Rapids Symphony) was very amused by this highly-programmatic piece by Daniel Kelley. The music portrays an evening at a neighborhood bar (mental image: Cheers). Through the six movements, the players enjoy an evening at a watering hole: "Intros," "Second Round," "Braggadocio and Bluntness," "Dialogue," "Topsy," and "Last Call." Of course, my colleagues came up with a few extra movement titles as well, which was all part of the fun of this piece. The composer tells us that each character will be apparent by the writing. This concept reminded me of the Nielsen Wind Quintet in that the composer has assigned each performer a stereo-typical role. But, in Kelley's version, we see club figures (i.e., shy flute player, slick clarinetist) rather than Nielsen's Scandinavian friends.

An appreciated feature of music from Last Resort Music Publishing is its neatness. The thickness of the paper, the clear print, and thought-through page turns were all noted by my group.

And the music itself? Cute, as you would expect. It would not be difficult to work up for a recital program, and the music would hold the interest of the audience. While a variety of meters are used, there are no unusual demands upon the wind players. While the given role of the horn in Kelley's piece is marked "sensitively," the horn part is quite similar to most wind quintet literature (melodic moments but primarily supportive). The horn has an important rhythmic job throughout, so a player with a firm sense of timing is needed. The range spans f to b^b, and there are a few stopped notes and muted passages. I will say it is a thoughtful horn part with a few outs provided on long notes ("cued in clarinet if more rest is needed").

If anything, Daniel Kelley's *An Evening at McMillister's* was a nice diversion for my quintet. We did take the extra step to determine what drinks each character would enjoy, from white wine for the flute player to aged scotch for the bassoonist. And the horn player's beverage? Why beer, of course. *Paul Austin*

Double-Jeu for two horns in F by Pascal Proust. Éditions Combre, 24 Boulevard Poissonnière, 75009 Paris, France. www.editionscombre.com. C06390, 2005, ISMN M-2303-6390-7.

Here are five short, cute duos with a nice variety of styles and fun technical challenges. The compositional style is very reminiscent of Francis Poulenc, and the descriptive titles help quite a bit. The overall ranges cover g to e^b, with the first horn ascending to c^{##} and the second descending to E (yes, that E). Even though these will work well as a set in performance (maybe 10 minutes in total time), there are some pedagogical aspects as well: parallel seconds in #1, alternating diminished and augmented triads in #3, rollicking mixed meters in #5. These duos are very enjoyable and highly recommended. *JS*



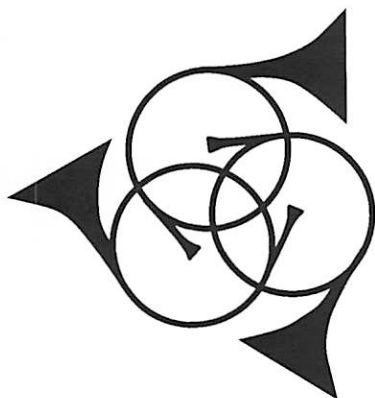
Christmas Carols arranged for horn ensembles by Charles W. Fisher. Available for free from the arranger: Charles W. Fisher, 743 Berkshire, Grosse Pointe, MI 48230; email: Fishc1@kitch.com.

These arrangements of Christmas carols were accompanied by a CD recording, reviewed by John Dressler in the last issue of *The Horn Call* (February 2005). There are so many different arrangements of Christmas music available today that it is always interesting to see what new approaches are attempted. In Fisher's case, we have a set of 10 carols arranged for five or six horns, dedicated to Laura Klock, horn professor at the University of Massachusetts-Amherst.

In general, there is a consistent style but rarely is it stale or predictable. I like his approach to variation and figuration (adding decorations to the melody), and the overall inspiration seems to be one of creating fantasy-like pieces based on these carols. The reason I say this is because players are generally confronted with substantial introductions and interludes between carol verses; sometimes these are extremely effective, sometimes a little rambling such that they overshadow the original tune completely.

The overall effect is a collection of "concert hall" versions, so those interested should be aware that these are not settings for sing-alongs (at all). For some, this may make these arrangements seem a little overdone, but those who enjoy a somewhat "bigger-than-life" approach will love them, especially for playing arrangements for the players' own enjoyment.

The arrangements average about 4-5 minutes in length, and most have a variety of styles within each individual piece. Many involve virtuosic passages covering the full range of the instrument, and the fourth part bears the brunt of the low range role, which makes the accompanying CD recording with Fisher and Karl Hill playing all the parts all the more impressive. The titles include: "Joy to the World," "God Rest," "Angels," "Jolly," "Good King/Ave Maria," "We Three Kings," "Jingle Bells," "Tannenbaum," "I Saw Three Ships," and "The First Noel." It should also be noted that the composer has offered these arrangements for *free*, which will certainly improve their circulation and reception. JS



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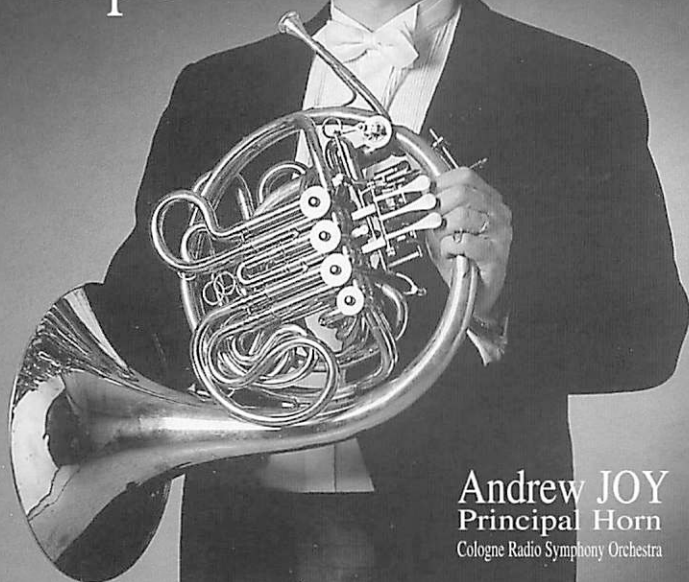
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Recording Reviews

John Dressler and Calvin Smith

Performers who wish their discs to be reviewed should send them to Dr. John Dressler at: Department of Music, Murray State University, Murray KY 42071-3342 USA. Readers interested in obtaining discs reviewed in this column are urged to place orders with dealers or record stores in their area. If those dealers are unable to assist you, contact one of several reputable suppliers: MusicSource, www.prms.org; Compact Disc World, Tel. 1-800-836-8742; H&B Recordings Direct, Tel. 1-800-222-6872; or the distributors themselves.

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Crystal Records: www.crystalrecords.com
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Calico Winds: Vintage America. Rachel Berry, hornist with the Calico Winds woodwind quintet. Albany Records Troy-693. Timing, 60:54. Recorded in 2004 at Pollock Theatre, Palm Desert, California.

Contents: William Mason: *Dance Antique*, Op. 38; Edward MacDowell: *Fireside Tales*, Op. 61; Daniel Gregory Mason: *Divertimento*, Op. 26b; Arthur Farwell: *Prairie Miniature*; William Grant Still: *Miniatures*; Still: *Folk Suite No. 4*; Scott Joplin: *The Cascades*; Joplin: *Maple Leaf Rag*; David B. Chadwick: *Sea Sketches*; John Phillip Sousa: *The Stars and Stripe Forever*.

Here is a marvelous disc by a Los-Angeles based group. Firmly rooted in an imaginative approach to the exploration of popular and nontraditional works this disc is perfect impetus for especially quintets offering concerts to public school, retirement center or other such civic-based venues off the college or university circuits. All of the works on this disc are by American composers. Ensembles could easily work a programmatic storyline connecting these works to a study of 19th-century musical forms in this country.

The folk idiom heard in both *Fireside Tales* (a six-movement descriptive character piece) and Still's *Miniatures* (another set of five character pieces) shed light on a true Americana setting. And of course who could deny the significance of Joplin rags and Sousa marches in the history of American instrumental music? Thankfully all of these works, whether originally for quintet or in arrangement, are published; they feature sections for piccolo and English horn as well, adding more colors to their repertoire. Details about securing the sheet music are included.

Berry's style is full, centered, sympathetic when necessary, forward in all melodic statements and, above all, fitting for the wide variety of works presented on this disc. It was a pleasure to make the acquaintance of this rather new chamber ensemble. For more information about their other discs and about appearances throughout the country, check out their website: www.calicowinds.com. JD

Reicha Woodwind Quintets, Volume 6. Jack Herrick, hornist with the Westwood Wind Quintet. Crystal Records CD-266. Timing, 77:24. Recorded in February and June 2004 at Crystal Chamber Hall, Camas, Washington.

Contents: Quintet in A Major, Op. 91, No. 5; Quintet in C Minor, Op. 91, No. 6.

While the personnel of the Westwood Wind Quintet has changed over the past 30 years, its commitment to both the standard and the unique quintet literature continues. This latest disc adds recordings of two more of Reicha's more than 24 pieces for this combination. Both Number 5 and 6 of the Opus 91 are just shy of 40 minutes in length, which might help explain why they rarely appear on wind quintet programs, especially student programs. They both feature the typical four-movement symphonic structure: *Allegro*, *Adagio*, *Minuet*, and *Finale*. The horn parts feature the standard tonic/dominant late-Classical, early-Romantic reinforcing figures and scale passages. Several interjections of half-beat triplets and several more soaring figures in the upper register making these pieces challenging for the hornist. Herrick does an admirable job throughout this entire disc: forwardly stating melodic passages and blending in the more background moments. For my taste, I feel the oboe is a bit too present here even in the accompanimental sections, but overall the balance is satisfying. One can detect some Rossini-esque figures as well as the more Germanic style a friend of Beethoven and Haydn would be utilizing before 1830. Audiences never tire of Reicha's beautiful melodies, thrilling scherzos and spectacular finales. He has certainly captured the essence of what these instruments could do technically in the first quarter of the nineteenth century. JD

Canto: Lyric Works for Horn and Piano. John Ericson, horn; Eckart Sellheim, piano. Summit Records DCD-413. Timing, 58:33. Recorded and edited in 2004 by Clarke Rigsby of Tempest Recording.

Contents: Trygve Madsen: Sonata, Op. 24; Robert Schumann: *Adagio and Allegro*, Op. 70; Reinhold Glière: *Nocturne*, Op. 35, No. 10; Carl Nielsen: *Canto Serioso*; H.K. Schmid: *Im tiefsten Walde*, Op. 34, No. 4; Arnold Cooke: Rondo in B^b Major; Franz Danzi: Sonata in E^b Major, Op. 28.

Don't be put off by the opening rousing motive of the Madsen piece. Following that initial theme, a soaring truly Romantic-based melody sets the pace for this terrific collaboration between horn and piano. Highly charged emotion is in store for both the players and the audience. While not premiered until 1978, the work is certainly from a time before that. Tonal and full of unexpected twists and turns, this piece needs more performances. The range includes high b's but is not dominated by them. There is plenty for the pianist as well as the hornist, so be certain to seek out a fine collaborator. The final movement is based on a theme of Schubert which he used in both his A Minor and A Major piano sonatas. Ericson exquisitely carves the opening section of the ubiquitous



Schumann pulling cadences with rubato and beautifully intensifying the notes of longer duration; the *Allegro* features a marvelously contrasting bold and mellow presentation filled throughout with radiant fall season colors.

It is good to hear the Glière work again; I forget how simple its melodic design actually is; however, it goes absolutely nowhere without such artistry as is displayed here. The rises and falls of even the more accompanimental passages lend this work its true justice.

Why don't we hear Nielsen's *Canto Serioso* more often? The interaction of the horn and piano, the focus on the lower register, the distinct late-Romantic tonal language create a most unique work in the repertoire. I recall hearing Randy Gardner play this work on recital back in the early 1970s: probably the first time I ever heard the piece. Ericson's presentation is robust, forthright and musically meaningful in every phrase.

The title of Schmid's three-minute miniature is "In the deepest forest." As one might expect, it is a vignette of the horn's outdoor quality. This work emulates the compositional style of his mentor in Munich, Ludwig Thuille. The rolling figures in the piano accompaniment cast a wonderful oscillation against which the horn weaves its own melodic shapes.

I am very glad to have a recording of the Cooke Rondo. Utilizing quartal harmonies and melodic motives, the work is a delightful romp. Ericson puts forward a fine crisp style here in having fun all the while. The work makes a great recital opener, closer, or even encore as it lasts just over 3 minutes.

The major work on this disc (Danzi's Sonata) takes about 25 minutes to perform: nearly half the length of a common undergraduate horn recital. Hence, endurance throughout its 12-minute first movement is crucial. Perhaps this is a factor in its lack of more performance in the concert hall. Nonetheless, the work captures the early Romantic flair of the horn in close proximity to Beethoven's experimentation with the instrument at the same time. The balance and stylistic matching on this disc between Ericson and Sellheim is exemplary. *JD*

Carlos Chávez: Complete Chamber Music, vol. 2. James Atkinson, Nathan Campbell, Andrew Pelletier and Warren Gref, horns with the Southwest Chamber Music ensemble. Cambria Master Recordings CD-8851. Timing, 66:03. Recorded in Herbert Zipper Concert Hall at the Colburn School of Performing Arts, Los Angeles, October 2003.

Contents: *Energía* for Nine Instruments; *Soli I* for Winds; *Soli II* for Wind Quintet; *Soli IV* for Brass Trio; Sonata for Four Horns.

Composed in 1925 at the request of Varèse for the International Composers' Guild in New York City, his *Energía* [six minutes in duration] is epic in its intent to represent urban sounds, concise in its duration, varied in its instrumentation (piccolo, flute, bassoon, horn, trumpet, bass trombone, viola, cello and double bass) and includes a dense nine-part polyphony characterizing its opening section. There is a thickness that often obscures more straightforward motives, each having difficulty qualifying for themes in a traditional sense. While some of these motives are interrelated, they stand alone as unique individual statements. Ibert and Stravinsky-esque

features can be detected and the work offers a variety of musical moods, passed between instruments.

Soli I (1933) [7 minutes] is cast in four movements; the soli are given to clarinet, bassoon, oboe, and finally, trumpet. This work is structured rather homophonically and is more satisfying on first hearing than *Energía*. Those readers familiar with the chamber music of Irving Fine will find similar chordal entities here. Emphasis is placed on subtle shadings among a few more aggressive ones initiated by the trumpet.

Soli II (for standard woodwind quintet) [21 minutes] includes a *Preludio*, *Rondo*, *Aria* and *Sonatina* and pays homage to Schoenberg's twelve-tone design. Again one is reminded of Fine's *Partita* while listening to *Soli II*. It goes beyond Fine's tonal palate and enjoys contrapuntal and independent musical motives throughout. I believe most audiences will find pleasure with the work on first hearing; this is a work that should be explored by more quintet players. The second movement is particularly noteworthy with its layered interjections each insisting on its own importance to the texture.

Soli IV for brass trio of 1966 [11 minutes] contains seven sections with the main soli proceeding from horn to trumpet to trombone. The work requires active listening by both players and audience. It is a rather intense work imbued with dissonance and larger disjunct intervals in a pointillistic manner. While never angry or ugly the work is challenging.

One would most likely want to compare the Sonata for Four Horns (1929) [23 minutes] to that of Hindemith, but such a comparison may not be all that valid. This is a unique work highlighting characteristic horn writing amidst both tuneful and more abstract musical lines. Many instances of the minor second occur clashing against more melodic material in the other parts. Both ideas of blend and individuality of parts stand out. Oscillating figures, motives in octaves and passages for both stopped and muted horn keep the piece moving ahead. The sensitivity delivered by all four players in the second cantabile movement is stunning. The muted horn timbre and dark hues of the melodic shapes combine for an almost metaphysic experience. One is drawn to the interior of the mind at every turn of the phrase. Its final movement brings rhythmic adventure to the work. Ostinato patterns and contrary motion figures are woven in and out of the slower-moving melodic motives. The playing on this disc, especially by the horn quartet, captures a true understanding of collaborative performance with regarding to intonation, articulation style, bravura, and understatement. *JD*

Mozart Horn Concertos, David Jolley, horn. Israel Sinfonietta, Uri Mayer, conducting. Arabesque Recordings Z6780. Timing: 59:00. Recorded July 1997 at Kibutz Kfar Menachem, Israel.

Contents: Horn Concerto No.1 in D Major, K412; Horn Concerto No.2 in E^b Major, K. 417; Horn Concerto No. 3 in E^b Major, K447; Horn Concerto No. 4 in E^b Major, K 495; Concert Rondo (Mayer revision), K. 371.

In order to give my most honest review of any CD, I know that I should not prejudge what I will hear before I hear it. This can be virtually impossible sometimes and that was certainly the case for this one. When I opened the package, I immediately knew I was in for a treat. So much for not pre-



judging! Well, in this case it was not a bad thing to do. I knew any David Jolley performance, live or recorded, would be superb. It is.

I think that one of the tests of a musical work's inherent quality is how many ways it can be interpreted and still be stylistically valid. Mr. Jolley's recording of these works has a new and fresh approach. After listening to his CD, I listened to several other recordings, and the more closely I listened, the more they sounded different. They were all excellent recordings, and yet the soloists found ways to make their performance different. David Jolley plays with a gorgeous full sound that is focused and clear. His trills are impressive and fit perfectly into the phrase. Jolley's cadenzas are creative, stylistic and, of course very well performed. (David, were there some moments in the cadenzas that I heard quotes from unexpected sources?)

These are first-rate recorded performances. The Israel Sinfonietta, under Uri Mayer's leadership, does an excellent job of accompanying the soloist. If this CD will be the first one in your collection of Mozart horn concertos, you are starting that collection off right! If you add this to your current collection of the Mozart Concerti, you are getting an extraordinary performance that is perfectly styled Mozart, yet different from all of your other ones. There is always room for some more Mozart when it is done this well. CS

Repercussions. Jeffrey Agrell, horn. Evan Mazunik, piano. Wildwind Records CD 1001. Timing 66:46. Recorded May 2003 in Clapp Hall at the University of Iowa School of Music, Iowa City, IA. Contact: Wildwind Records, P.O. Box 5443, Coralville, IA, 52241-0443; wildwindrecords@mchsi.com.

Contents: Agrell: *Repercussions*; Mazunik: *Diminished Intelligence*; Mazunik: *Only in Winter*; Mazunik: *Oddio*; Agrell: *September Elegy*; Agrell & Mazunik: *Dangerous Divertimento*; Agrell: *Haiku*; Agrell: *Night Sonata*.

A large percentage of this CD is improvised. (I'll just have to take Professor Agrell's word for it because every time that I listened to it, it was the same!) It is to the credit of Agrell and Mazunik that I found it impossible to tell when they moved back and forth between the written and extemporaneous. First of all, let me say that all of the playing here is excellent and marvelously expressive. The way the performers interweave and complement each other is extraordinary. Many musical flavors come and go as the CD progresses. There is some jazz (and this includes many sub-flavors), some declamatory monologue, some scherzo spices, some wandering thoughts, some happy moments and some that are not. The emotions come and go, blending and contrasting. I listened to this CD several times before I read any of the liner notes. I wanted just to listen. Later I checked to see what the composers had written about the pieces. I liked it this way — listening then reading. I was a bit surprised to hear a natural horn used in improvisation. To hear the spontaneity drawn from the natural horn was interesting, and pleasant. I am very sure that you will enjoy this CD. You will have your favorite moments. I enjoyed this entire recording but *Diminished Intelligence*, *Oddio*, *September Elegy*, and *Dangerous Divertimento* were on my favorites list. Maybe we should all respond to Mr. Agrell's prompting to move beyond the writ-

ten page. There are many compositions that are clearly and precisely written out and should be performed in a way that is as close to the composer's wishes and possible. Personal expression and the composer's direction should co-exist and complement each other. However, when the composer (Agrell) tells us that the published version and the recorded version of his Night Sonata are slightly different and further encourages us by saying "That is as it should be," let's take his suggestion and encouragement and give it a try. He "like(s) the idea of using the ink as a beginning, not an end." This will be a new area of musical expression for many, myself included, to explore but it certainly will be worth the time and effort. CS

A fresh water spring.

Agrell and Mazunik play.

New sounds came in spring.

Four Elements, works for horn and piano by female composers. Lin Foulk, horn. Martha Fischer, piano. Self-produced. Timing: 70:00. Recorded July 19 21 and August 6-8, 2003 at the Audio for the Arts studios, Madison, Wisconsin. Contact: lin.foulk@wmich.edu

Contents: Jane Vignery: Sonata, op.7; Carol Barnett: Sonata; Edna Frida Pietsch: *Canzonetta*; Elsa Barraine: *Crépules*; Jeanine Rueff: *Cantilene*; Odette Gartenlaub: *Pour le Cor*; Elizabeth Raum: *Romance*; Ann Callaway: *Four Elements*; Maria Grenfell: *Foxtrot*.

This is a recorded collection of works that should be heard more often. I say that not because I am convinced that they are all high quality works, but because I think that since they are relatively unknown, they deserve a chance and then we can let time, performers, and audiences decide their fate. It is good that Lin Foulk has brought them forward. Now let's give them a try!

The compositions' dates span from 1936 to 2001. They are in a variety of styles and harmonic languages. I liked them a little more every time I heard them, but personally I would put most of these works in the range between "not great" and "not bad." If I were to ever perform them, I would probably categorize them as recital fillers. This is bit problematic since two of them are well over fifteen minutes in length and are rather big fillers. My favorites at this time are Carol Barnett's Sonata, Elizabeth Raum's *Romance*, and Maria Grenfell's *Foxtrot*. This favorites list could obviously change as I perform them or hear them more. The works range in time from a bit over nineteen minutes (Vignery) to just under three minutes (Grenfell). Lin Foulk is Professor of Horn at Western Michigan University. I suggest contacting her for further information about the pieces and how to obtain them.

The recorded horn sound here is very direct and lacking the tonal variety and warmth that could have made these pieces sound better than they are. I know it's personal, but I would prefer a richer, fuller sound that enhances the lyric expressive moments and does not drift toward harshness in the higher and technical passages. Many of these technical passages needed a lighter articulation to make the music more effective. I wish I could have heard a smoother legato when called for by the needs of the music. CS

Behind the Scenes: Making History with Pierre Jalbert's New Horn Concerto

by Robert Johnson

When William VerMeulen, principal horn of the Houston Symphony Orchestra and international soloist, arrived for the first rehearsal of the new Pierre Jalbert Horn Concerto with conductor Larry Rachleff and the Shepherd School Symphony Orchestra, there was a distinct and tangible energy in the air of Stude Concert Hall inside the Shepherd School of Music at Rice University. Everyone in the hall, including soloist, orchestra and conductor, composer, as well as myself, seemed to be full of excitement and anticipation. We were about to witness history in the making. Through-out the weeks leading up to the premiere, I could hear Professor VerMeulen in our horn studio practicing what I know now were sections of the Jalbert Concerto: very fast, very high, very low, and very challenging. I had the pleasure of speaking to VerMeulen just after the premiere, between his Houston Symphony rehearsals. I was able to get a behind-the-scenes glance and exclusive insight into his inner thoughts relating to this new work. In addition to my discussions with VerMeulen, I also had the opportunity to correspond via email with composer Pierre Jalbert and music director Larry Rachleff.

RJ: How does the process of commissioning a new concerto work?

WVM: Normally, an orchestra or organization approaches a composer and requests that a piece be written, then the composer is given a contract and is paid to write the work. However, I have been fortunate in that composers have approached me and requested that we collaborate on works. With the Adler Horn Concerto I premiered last year, Sam called up and said he wanted to write a piece for me and the funding was provided by the Houston Symphony. The Jalbert Horn Concerto process was slightly different because both Pierre and I were approached by Larry Rachleff several years ago. Larry was actually the nexus of the idea, and thought that Pierre's style and my ability as a hornist would be a good match.

The specific process of this concerto was quite unique and special. Pierre came up with a draft and the concerto was to

be premiered on the first concert this season at the Shepherd School. However, the premier was put off until November due to prior concerto and chamber music engagements.

RJ: Can you describe the compositional process?

WVM: The original meeting was only between Pierre and me. I demonstrated the kinds of special techniques available to the horn, and then it was up to him to choose the types of colors he wanted to integrate into the piece. This type of meet-



Larry Rachleff, conductor, Pierre Jalbert, composer, William VerMeulen, hornist

ing is always dangerous, though [laughs], because the minute you show a composer all that you can do, the next thing is that they have written into the concerto every possible extreme in a row. This was actually the case in the first draft I was sent: Pierre had combined into an already full orchestral texture, sixteenth notes in the low range, at 160 to the quarter! While I could play these sections, it would have been best to change my part, rather than the entire orchestral voicing.

Throughout the compositional process, we worked together and sent ideas back and forth many times to augment our initial meeting.

PJ: I would say it took about eight to nine months to compose, then a couple months to generate score and parts, then rehearsals. The writing process was pretty straightforward and pain-free.

RJ: When writing this piece, did you have "free rein"? That is, were you able to pour all that you wanted into it? Were there any limitations placed upon you?

PJ: There were not any limitations except those I placed on myself. I wanted to write an idiomatic piece, so I did change some things along the way after consulting with Bill. Of course, the instrumentation of the orchestra was set, but I didn't find that limiting.

RJ: Since winning the coveted composition prize, the *Prix de Rome*, your career has skyrocketed to international fame, largely because of your artistry in the realm of orchestral music. What made you decide to write a horn concerto? How was it different from writing an orchestral piece?



PJ: Well, I wouldn't say I have skyrocketed anywhere yet. Larry Rachleff asked me to write the concerto a number of years ago and Bill agreed. It was very different from writing an orchestral work in that I began by really concentrating on the solo part and generating the orchestral part from that, as a kind counterpoint to the solo part. My experience of having written a number of orchestral works and having worked as Composer-in-Residence with the California Symphony and Los Angeles Chamber Orchestra was immensely valuable.

PJ: Were there many instances where you had to change sections from the draft to performance?

WVM: Not much at all changed, all in all, only about ten to twenty bars. Some of the writing, initially, doesn't look practical, but with serious discipline and a fundamental belief to always expand my abilities and to extend my own technique, the more interesting passages all became possible. If the composer feels in his heart that this certain passage, although a stretch, must be incorporated into the concerto, then we as players and musicians should strive to best serve the composer's intent. If it's simply a matter of being awkward for the horn, unless it's truly not feasible, then we must and will find a way to do it. This may take specializing your playing a bit to serve the purpose.

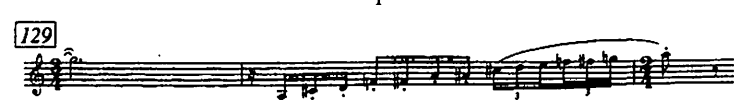
RJ: That being said, how did you prepare for this concerto which demands so much technique and solidity in all ranges?

WVM: That goes back to my core belief about how I approach the horn: I must always be constantly expanding my extremes from a point of quality. The technical demands of this work were not outside of my normal abilities, however. It was just a matter of "working it out," that is, doing each of the "licks" in the particular order that Pierre requested.

RJ: When did you settle upon the final version of the solo part?

WVM: We were still changing notes until the month before the premiere. At that point it was mostly fine-tuning though. For instance, the last scalar passage used to be less chromatic than it is now:

Pierre and I decided to actually make it more chromatic, so it would be more audible in performance:



Pierre was fully aware of my abilities on the horn, so this gave him a good template from which he could work. He



knew the possibilities of what I can do, but in the end, it's what is in his heart that comes down onto the page.

RJ: How is this piece special?

WVM: This is a lasting piece within the horn repertory because the energy of it is very timely to what today's society wants to hear. The crowd loved it. The third movement is like a rock and roll tune. Rhythmic energy is one of Pierre's trademarks. The beautiful colors he exposes in the slow movement are another trait for which he's known. The use of percussion

instruments, mixed duple and triple meters working against one another... These are all characteristics that not only comprise Pierre's style, but also make the work very accessible and a great piece of music.

RJ: Mr. VerMeulen has mentioned that the third movement has the energy and even sounds a bit like a rock and roll tune. What other musical influences went into the making of this work?

PJ: George Crumb's music has always been an inspiration to me. Also influential are Messiaen and Stravinsky as well as the popular music I grew up with.

RJ: Mr. VerMeulen, what was your first impression of the work upon receipt of the draft?

WVM: To be honest, it actually looked more awkward than satisfying. Because the piece is set at 160 to the quarter, with constant sixteenth note rhythms that are largely based on the interval of a major seventh, it added an initial element of awkwardness.

In fact, it looks very awkward, but with practice, I found the message within the music. The intervals just became normal: the sevenths were no different than seconds.



RJ: After studying, rehearsing, and performing the concerto, what message do you think is conveyed? First, Mr. Jalbert:

PJ: The outer movements of the piece are meant to be exciting for both audience and performers and hopefully show off the ability of the soloist. This piece was written for Bill and we collaborated a lot on it. My goal was to provide an idiomatic piece for horn, but also one that pushed the envelope of horn playing a bit. The second movement, with its evocation of church bells (chimes) and quasi-quotations from Gregorian chant, is meant to evoke the spiritual. This is a recurring idea in my music.

WVM: The message of this piece is something that is not spoken. Rather, it is much more emotive. The concerto starts plaintively, then it charges up into a very hopeful, driving, positive piece. I think that may be where the message is: Very positive, full of hope and energy. Pierre shapes the second movement so it's very hopeful and like Gregorian chant. It is very beautiful, and that beauty is especially needed in today's society. Anything that has hope and beauty in it, is a welcome



balms for the realities that we face on a daily basis in this world.

RJ: When you play concerti, chamber, or orchestral music, your interpretations are always historically well-informed, yet fresh and vibrant. Because this piece was brand new, you had no historical references on which to draw. How did you go about forming your interpretation for this work?

WVM: I didn't have anybody telling me the way it should have been done. We're living in the 21st century — this is Pierre's and my own time period! The focus here is to create, and in the end, you get an idea in your head, you commit to that idea, you take a breath, and then you lose yourself in that message. It doesn't matter what period of music you are playing, it's our responsibility as performers to bring our best to any work.

RJ: After studying the score myself, the challenges of this piece seem, at times, staggering and overwhelming. Were you aware of the extent of the challenges of the work, and having known that it can only be performed successfully by a small group of virtuoso players, do you wish you had written anything differently?

PJ: Bill certainly made me aware of the difficulties of the piece and that only a limited number of virtuoso players might attempt it, but he relished the challenge and so did I.



WVM: I think pushing the envelope a little bit is a good thing. Tchaikovsky's First Piano Concerto was deemed unplayable at first, and the Chopin *Etudes* were called ridiculous, but eventually the technique caught up and every professional now plays these works. However, I would say my performance is not *about* the technical aspects. I hope it works as a piece of music; as an artistic statement. Otherwise, I've failed.

RJ: Did you have VerMeulen in mind when you were writing or did you just want to write a horn concerto?

PJ: I had Bill in mind absolutely. I'm not a brass player, and having access to Bill, where I could show him a sketch, he could play it and give me feedback — that was invaluable.

RJ: Are you pleased with the end result of the concerto?

PJ: The end result was overwhelming. I can't say enough about Bill and Larry's dedication in putting it together, spending the necessary time on it in rehearsal with the orchestra, and getting it just right for the premiere. A composer doesn't always get that luxury.

RJ: What advice can you give to other performers who want to take on this concerto as well as audiences who are listening to this work for the first time?

WVM: Don't be scared by it — embrace it, rise to it, and enjoy it.

PJ: Don't try to listen with Mozart ears. Keep your ears and mind open to new things.

RJ: You obviously love the piece. Will there be more opportunities to hear you perform it?

WVM: I hope to play it as often as I can — until my teeth fall out!

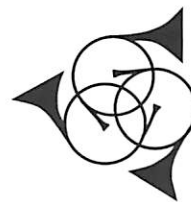
RJ: Do you have plans to commercially release a recording of the work?

LR: Pierre has applied for an Aaron Copland Foundation Grant to record the work with our own Shepherd School Symphony Orchestra.

WVM: The concerto is an important piece and deserves to be heard.

The premiere of the Jalbert Horn Concerto was eagerly received at the Shepherd School of Music on November 6, 2004. The sold-out performance was marked by a standing ovation and numerous curtain calls for Larry Rachleff, Pierre Jalbert, and William VerMeulen.

Robert Johnson is in his junior year as a performance major at Rice University's Shepherd School of Music, Houston, TX. He is currently a student of William Ver-Meulen, and has studied with John Zirbel at Aspen, Eric Ruske at Tanglewood, and Karen Schneider of Cincinnati, OH.



The Creative Hornist

by Jeffrey Agrell, Series Editor

Ground Hog Day and the D.A.

Shilkloper ... swings like nobody's business. He rips and riffs and goes places that horn players aren't supposed to go without a net, map, seat belt, crash helmet, overhead air support, and a note from their mothers.



—Jeffrey Agrell, *The Horn Call*, 1988

He came. He played. He dazzled. Arkady's gone, and we are left with sizzled synapses and inspired imaginations. But remembering that creativity is not just ideas, but must take some practical form, how can we transmute that inspiration into something that can form a part of our daily musical life?

I propose that we invent a new and creative addition to our daily routine. Let's call it the "Daily Arkady," in the name of the most creative horn player who ever lived (I told Arkady that I was considering writing a column that awarded him a 'Corno Pazzo [Creative Hornist] Lifetime Achievement Award', but he demurred, saying something to the effect of "My life isn't over yet.").

A Shocking, Outrageous, Off-the-Wall, Preposterous Proposal

I asked Arkady how he begins his playing day. He said does some of the usuals: long tones, overtone series legato exercises, but then he does something really, really outside the box and over the wall. Are you ready for this? Seat belted in? Brace yourself, this is unheard of:

After a brief warm-up, Arkady...plays...(drum roll, cymbal crash)...music!

All right, be calm. Turn off the sirens and smoke alarms, tell the Marines to stand down. It's true. Arkady plays — or more precisely invents — music to get his day under way. What a concept! Music! Spontaneous music! When you have caught your breath at such audacity, ponder this: what if we did the same thing? Yes: we — me and you. What if we, too, started each day with... some actual live hot-off-the-presses music?

Arkady begins with a rhythm, a melodic fragment, a tone, a mood, a key. He plants it, lets it grow. He may weave technique into it, but he mainly listens and follows the newborn tune wherever it may lead. The result is a comprehensive tour of musicianship that is beyond "notes": this morning music incorporates and integrates technique, expression, intelligence, practical theory, aural training, memory, planning, exploring, analyzing, and... deep enjoyment and satisfaction.

It's all there, all at once. Right now, no waiting. This music very likely has all the vitamins and minerals of our usual B² vanilla basic warm-up and technique sessions, but sans routine, sans boredom. Mind, body, and soul are fully engaged. For most of us, our days as musicians begin much like the brilliant film "Ground Hog Day," where the main character [Bill Murray] wakes up to the same day every day. One way to wake up to a different day every day is to do a Daily Arkady. They are always different.

There is absolutely nothing wrong with the many thoughtful warm-ups and technical exercises that we all have done for years. There is no reason to abandon them. But consider how much the addition of actually creating music — the Daily Arkady — would spice up one's musical routine. After you got the hang of it, it is likely that your DA would incorporate many of the elements of the drier and more mechanical versions of your old exercises (you're in charge — you can define the DA to emphasize anything you wish).

The thing about those old routine exercises that you've been doing for years — they're peachy for your technique, but, well, they're just not that engaging any more. You endure them, and it is all too easy to do them on automatic pilot, or worse, jump up at any opportunity to check your email (again) and allot them less time than they need. The Daily Arkady has the opposite problem: a good D.A. is so interesting that it is difficult to stop.

I leave the luxury of that problem to you. Below are some suggestions for some basic Daily Arkadys. Some of these start rather mechanically, but that's just to get going. You don't have to stick with the starter — change it and let your imagination carry you at any point. Make up your own DAs as soon as you get the feel for how it goes. Remember: a Daily Arkady does not have to be fancy. It just needs to be imaginative.

Rhythmic DAs

The metronome is a great starter. Use for all kinds of DAs. For example, set the metronome going (at some comfortable tempo), and:

- Try to play a staccato note exactly on the beat. If you hit it exactly, the beat will disappear. You'll hear it if you're even slightly off.
- Hear the metronome as 2 & 4; play on 1 & 3.
- Syncopate against the metronome; anything. Start with a very short lick and repeat it; gradually grow it.
- Be a drum. Ratatat a rhythm on one note. Lots of rhythms. How long can you go and keep coming up with fresh ones?
- Be two drums. Paradiddle back and forth between two adjacent tones. Add irregular accents. Go five minutes without stopping. Make it ten. Have a ball.
- Play a string of 8th notes. At some point, start adding accents: regular, irregular (groups of twos and threes in any combination).
- Play a catchy rhythm on one note for one measure. Lay out for a measure, and play that rhythm again. Play this many



times. Then start filling that second measure of the pair with something different each time.

- Set the metronome for a fast 4/4 beat. Then play a cantabile melody over it that is completely independent of the 4/4 – but keep the rhythmic feel for 4/4 inside you.
- Play something in 5/8 or 7/8. Play it until it feels natural or Tuesday, whichever comes first.

Melodic DAs

Note: you can and should keep using the metronome for most of these. An external rhythmic pulse, even from a simple metronome, helps jumpstart the imagination and get those musical juices flowing.

- Play one note. Play another note just like it. Play a different note. Play another note like it. Play that first note again. Go back and forth between the two notes. Go where it takes you after that.
- Play a tune you know. Play it again in another key. Play it again and add a lot of ornaments and connecting notes. Play it in another style: gavotte, country-western, reggae, dirge, national anthem. Play a tune using the correct note values, but completely invent all the pitches.
- Turn on the radio or CD player. Really loud. Play along with whatever comes up.
- Play a beautiful, cantabile melody; only take care that it is completely atonal.
- Find that tricky measure in that solo or etude you're working on. Use those notes (not necessarily in order) as source material for your Daily Arkady.

Harmonic DAs

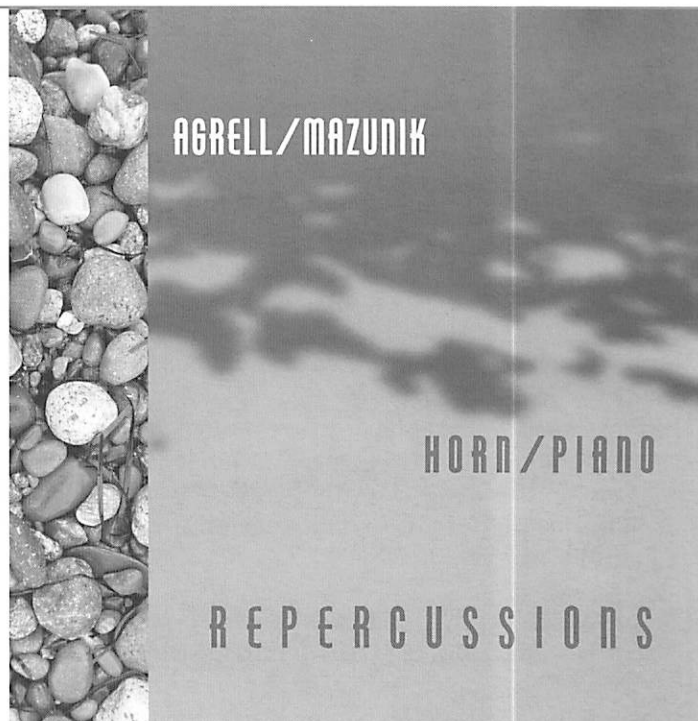
- Pick a chord, any chord. If you have a buddy, a computer, or an electronic keyboard to play this chord for you as a background, so much the better. Noodle on and around this chord. Change chords and start again.
- Pick two chords. Any two chords that sound good to you. Without setting a number of bars, play melodies in one chord for a while. Change to the next one when you feel like it. Sojourn in each chord for varying lengths of time. Then add another chord and repeat.
- Play a short melody based on a simple chord. Make the first note of your melody a diatonic nonchord tone.
- Play a short melody based on a simple chord. Play the first note of your melody with some kind of extended technique.

- Pick an unfamiliar chord (diminished, augmented, 7#9, etc.). Mess around at length with it.

The General All-Purpose Daily Arkady

Just play.

Jeffrey Agrell is the professor of horn at The University of Iowa, where lessons often begin with some kind of Daily Arkady. Share your newly invented DAs with him at jeffrey-agrell@uiowa.edu



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East of the Saloon...

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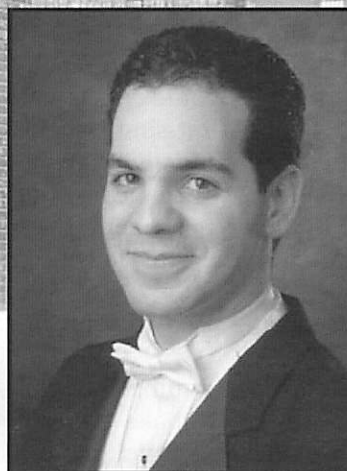
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On Connecting the Ear and Brass Performance

by John Schlabach

The development of aural perception and skill is one of the most critical elements of musicianship for any instrument. Due to the substantial physical requirements of producing sound on a brass instrument and related challenges (such as working for a relaxed, efficient approach), many brass players lag behind in the development of aural skills and musicianship, unaware that their ear is not well "connected" to their playing. Their practice and performing goals are often concentrated primarily on the improvement of playing mechanics. Very few exercises exist specifically for strengthening the ear in relation to performing on a brass instrument. The following comments and singing patterns should provide both insights into this problem and a tangible method to improve aural ability.

Many brass players believe their ear is engaged when performing because they know instantly whether they played the right notes, correct rhythms, achieved a full sound, etc. However, their ear (or brain) is only judging or evaluating the performance. The mechanical parts of brass playing — principally the embouchure and use of air — are in control, and the ear is following, not leading the playing. The ear is active only in response to the sensations and mechanics of performing. This process leaves players vulnerable to inconsistency, causing them to depend significantly upon "feel."

If asked to sing an etude or solo (a chromatic, French-style etude, for example), these players would have varying degrees of success, but would be either missing or "glossing over" many of the more challenging intervals. Usually they insist that they're hearing the notes in their heads, but just can't sing them. This is false; if player's can't sing the notes accurately, regardless of vocal quality, they are almost certainly not hearing the pitches before they are played. Consequently, the instrument is being used to confirm each note for the ear.

Players often assume they are performing musically, as they can explain in detail where they'll make a crescendo, ritard, accelerando, taper a note, etc. It is much more likely they have spoken words or "instructions" occurring in their minds in response to what they see on a page of music while playing, rather than actually hearing vivid musical sound. The disadvantage of this approach can be compared to watching a complicated movie in a foreign language with subtitles. One can get the basic information by reading the words, but would be missing the inflection, nuance, subtlety, and beauty of the language.

In order to perform in a truly musical manner, a player must have absolute knowledge of every pitch, including each 16th note in a fast passage. Only then can the ear lead the mechanical aspects of performing, thereby causing the physical components to respond correctly. When a player is closer to 100% pitch accuracy, musical factors such as articulation style, note length, inflection, and musical line (the beauty of the language) emerge more naturally as the actual sounds

become clear and strong in the performer's mind. These musical factors must occur intentionally, as the player is conceiving them in sound, rather than trying to manufacture them through the use of the "spoken instructions" mentioned above.

Very fine players, it should be noted, sing musical examples with enthusiasm, authority, correct style, and accurate pitch. This is positive proof that when they are performing on their instrument, an engaged and active ear is leading them as they play. It looks and sounds easy!

So what can be done to improve these critical skills? To improve musicianship, it is important to understand that one track of playing development has to be mechanical. Fundamentals such as long tones, lip slurs, scales, arpeggio patterns, articulation exercises, etc. must be improved to the point that one's performing habits can be led by their ear. The muscle responses must be able to perform a task correctly, and there is no substitute for repetitions. For example, a lip slur that is heard accurately still can't sound good if the player's embouchure can't efficiently execute the slur. Improvement of aural ability can never replace daily repetitions of basic skills, which of course has to occur throughout one's entire playing career. But players should always bear in mind that the goal of mechanical practice is to ultimately enable one to forget about the "how to" while performing, which depends in very large part on the ear's ability to lead. The other track of development is improving aural ability. One very important method is for players to accurately sing every exercise, etude, excerpt, or solo before playing it. This strengthens the aural image. Another very helpful exercise is for players to practice on the mouthpiece alone, which also requires the ear to be more strongly engaged (my thoughts on this subject appear in the October, 1999 issue of the *International Trumpet Guild Journal*). Aural ability can also be made stronger by practicing specific exercises that address both accurate interval perception and its connection to the instrument by having players sing correct notes or patterns while fingering them. It is not unusual for players to have naturally strong aural skills, but for those skills to not be fully engaged when performing. Their ear and playing are still not well connected, so their mind is still functioning in the mechanical mode.

The following number sequences are scale degree patterns, arranged in increasing difficulty. They are to be sung and fingered on the valves, not performed on the instrument. Each pattern should be mastered in every key, including major and minor, before progressing to the next one. This could be frustrating at first, as it is tempting to think that if F major is mastered for a certain pattern, mastering the same pattern in F# major or B^b minor is not important. However, by far the most effective improvement in connecting the ear to one's playing occurs when all keys are performed easily, and this requires much repetition. Progressing quickly through



1 2 3 4 5 6 7 8 9 7 8 6 5 4 (↑) 7 2 1
1 2 3 5 4 6 5 7 8 7 5 3 1
1 2 3 5 4 6 5 9 8 6 4 2 1
1 3 2 4 3 5 7 9 8 5 4 2 1
1 2 3 5 4 7 9 7 8 6 4 2 1
1 3 2 4 5 6 7 8 9 7 8 4 3 (↑) 7 1
1 2 3 4 5 3 4 7 8 6 4 2 (↑) 7 1
3 1 2 4 5 3 4 7 8 6 4 (↑) 7 1
5 3 1 5 6 4 2 7 8 3 4 5 1
1 3 5 3 4 7 9 7 8 #4 5 3 1
3 4 2 7 5 6 4 2 7 8 2 3 1
5 3 2 4 9 5 7 8 3 5 4 2 1
1 6 5 9 8 4 (↑) 7 2 1
1 7 8 2 3 9 7 (↑) 7 1
Descending Patterns:

8 7 6 4 5 3 4 2 1
8 7 6 5 3 4 5 2 1
8 5 4 5 3 5 4 2 1
8 6 7 5 4 3 (↑) 7 2 1
8 6 5 3 2 4 5 (↑) 7 1
8 7 6 9 7 6 5 3 4 5 2 3 1
8 5 7 4 3 5 4 2 1 3 (↑) 7 2 1
8 7 9 8 5 4 3 5 6 4 2 (↑) 7 1
8 6 4 3 (↓) 7 5 2 (↑) 7 1
8 7 6 5 7 6 5 3 4 6 (↑) 7 5 1
8 5 7 4 6 3 5 2 4 (↑) 7 1 2 1
8 4 6 2 (↓) 7 3 5 (↑) 7 1
8 5 9 4 (↓) 7 3 (↑) 7 3 1
8 3 6 2 (↓) 7 4 3 5 1
8 2 3 (↓) 7 5 (↑) 7 2 4 3

The benefits of practicing these patterns vocally over a period of years are substantial. Players will start to notice more ease in getting around their instrument because technique is following the ear, and note centers will become more accurate. Subtle intonation tendencies and problems will become more obvious both in individual playing and in ensembles. Improvement of aural ability is also much more closely related to significant gains in range and endurance than most players realize.

Improving aural skill does not guarantee musicianship, but musical expression usually occurs more naturally as the player's ear becomes more accurate and perceptive. It is easy for players to ignore this kind of aural practice, but patient and systematic work will open a new world of awareness that will increase the joy of performing.

John Schlabbach is the trumpet professor at Ohio University in Athens, OH. He is active as a soloist, chamber and orchestral musician, and clinician, and has had a number of pedagogy articles published in leading journals. Schlabbach earned degrees from Northwestern and Western Illinois Universities.

the patterns is not nearly as critical as accuracy; patience is paramount. It is common for a player to have to work a few weeks on a single pattern before going on to the next one.

Often, players think they have mastered a pattern if they can sing it accurately, but they may still stumble with the fingerings in certain keys (although it is interesting and revealing to note that players often sing less accurately in keys that are troublesome for their fingerings, even though they can sing the pattern confidently in easier keys). This means that the ear is gaining in perception, but the connection to the instrument is still lacking. Both factors are equally important. At first it will be beneficial for many players to use a form of pitch reference such as a keyboard or pitch pipe. This can provide a model for the ear if players need to sing along with the intervals or need to repeat them after they hear the pattern. Again, players should *not* play the patterns on their instrument first (or at all), as that would reinforce the playing mechanics being in the lead again, providing information for the ear. The whole purpose of these patterns is to reverse that process.

After much repetition and patience, the keyboard can be used to occasionally check notes after they are sung to insure accuracy. In time the intervals in the patterns will become more obvious and automatic, and pitch reference will no longer be necessary. The eventual goal when singing and fingering is for the player to not think note names (the "instructions," again), but for the singing and correct fingerings to become an automatic response in any key. It can happen in time! Another suggestion is for players to sing strongly and authoritatively, even if mistakes are made. Weak or careful singing results in tentative playing.

Additional instructions:

- Use any syllable (such as "La") or solfège.
 - The 7th degree in minor should be natural, not raised, to differentiate it from major.
 - The player should start with the first pattern that is not easy in every key, though nothing is wrong with starting with #1.
 - The patterns should be practiced in two, ten-minute sessions each day: one during regular practice as a break, and another independent session.
- Singing/Fingering Patterns:
- Ascending and Descending ("up" or "down" arrows indicate ascending or descending interval for the next scale degree. The 7th degree often goes underneath the tonic.)

1 2 3 4 5 3 4 2 1
1 2 3 5 4 6 5 3 1
1 2 3 5 4 3 2 (↑) 7 1
1 2 3 4 5 6 4 5 3 2 (↑) 7 1
1 2 3 4 5 6 4 5 3 2 (↑) 7 1
1 3 2 4 3 5 4 2 3 1 2 (↑) 7 1
1 2 3 4 5 6 5 4 3 5 4 2 1
1 2 3 4 5 6 7 8 9 7 8 6 5 4 2 3 1
1 2 3 5 6 4 5 7 8 5 4 2 1

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More on Lorenzo Sansone: A Personal Reminiscence by David Sprung

I very much enjoyed reading Nicholas Caluori's article on Lorenzo Sansone in the February, 2005 edition of *The Horn Call*. While, for some reason, I was not on Mr. Caluori's radar screen as a former student of Sansone's, I have vivid recollections of my three years of study with him. I was very fond of Mr. Sansone, and even after moving on to other teachers I would, on occasion, return to the shop and visit, often to purchase some music or an instrument. Perhaps this brief "memoir" can be thought of as a supplement to Mr. Caluori's fascinating article.

Mr. Sansone was my first horn teacher, and I came to study with him in a rather peculiar way. Upon entering Stuyvesant High School in New York City as a freshman, I became interested in studying trumpet. As it happened, my father was a personal friend of Sansone's accountant, and it was at the friend's suggestion that my father contacted Sansone to inquire whether he might give me trumpet lessons. As Mr. Caluori suggests, Sansone so enjoyed teaching and had such a comprehensive love for all things musical that he readily agreed. So in 1945, at the age of 13, I and my father wended our way to "the shop" on Broadway where I acquired a trumpet and began weekly trumpet lessons. My father and Mr. Sansone "hit it off," as the saying goes, and to the day he died, he loved to recall how he would go with me to the Sansone establishment from time to time.

Meanwhile, at Stuyvesant High School, the music faculty was baffled why I was taking trumpet lessons, instead of horn, from one of the most distinguished horn practitioners of the day. I had no knowledge of the horn and even less interest, but when the Stuyvesant teachers urged my parents to have me switch to horn, with the assurance that I would be well on my way to a college scholarship if I were to become a horn student, they prevailed on me as well. So shortly after six months of trumpet playing, I found myself in possession of a Sansone five-valve B^b horn and began taking horn lessons from him.¹ My ignorance of the horn was total at the time, and I knew very little about "classical" music altogether. Mr. Sansone was very patient with me. As a teacher he had much to offer and I learned very rapidly. What I got most from his teaching was the need to understand the horn as a musical instrument. He emphasized the ear and made me "solfege" (using the European-style fixed "do"), in concert pitch, everything I played. He talked about clefs when we went over the music, pointing out that horn in F is really the application of the mezzo-soprano clef, where middle C is the second line of the staff. When, after a time, I began to study transposition, he taught that E and E^b horn were to be read as bass clef, B and B^b horn were tenor clef, C horn was treble clef, etc. He insisted that I transpose that way and not by interval. Of course I "cheated" and transposed by interval anyway, and there was no way he could tell the difference as long as I still named the notes by their concert pitch, a practice I often still employ today, as do most horn players and teachers.

In addition to the etudes and solo literature which he assigned me (and were of course available in his own publications) he had me sight read and sight sing out of the Pasquale Bona book *Rhythmic Articulation*, which is a standard sight reading text. I rarely studied orchestral excerpts with him.

Like many intuitive players, Lorenzo Sansone had not much to offer in the way of technical advice, other than to beware of using too much mouthpiece pressure. Nothing about breathing, embouchure, or articulation was discussed. Although I didn't realize it at the time, I could have used some advice on those matters. What was excellent, though, is that he played at these lessons and often joined me in duets, which provided me with an important model. Sansone, of course, played his five-valve B^b horn. Since he wasn't playing much, he often complained that his lips "felt like a piece of cork," but then he would proceed to produce a sweet, lyrical tone and a lovely legato. He made only one model of horn mouthpiece, which of course I also used at the time. It has a very thin rim, straight funnel shape, fairly narrow in width with a number 10 bore. I still have a couple of these in my collection. In addition to the usual silver plated brass version, it was also available in lucite, which may have been another Sansone innovation. This was the mouthpiece he played on and, because it was transparent, I was able to observe his embouchure in action.

The lessons, as I have said, took place in the Sansone shop at 1658 Broadway, at that time the location of Sansone Musical Instruments, Inc. I would take the cage elevator up to the store, and in the back was his office/studio as described in Nicholas Caluori's article. Mr. Sansone's wife, Emma, often sat at a desk outside his office while the lessons took place. She was a very pleasant, maternal woman who seemed to take a genuine interest in me, as I'm sure she did in all of Mr. Sansone's students. When, after six months of study the music teachers at Stuyvesant encouraged me to audition for the All-City High School Orchestra and I was given the third horn chair, Mrs. Sansone seemed to take pride in that, pointing out to me that the third horn was "actually the first horn of the second pair."²

I don't remember many details of the studio itself except there was a cello in the corner, which I never saw anyone play. I often wondered if he would sneak a bit of cello practice when no one was looking, or maybe it was there as a reminder to his students to "sing like a cello," as he often expressed it. My technique on the horn advanced rapidly, but often I was admonished that I needed to be more expressive in my playing, not having heard a great deal of horn playing up to that time. When I questioned Mr. Sansone about that, he would either make the cello remark or put his hand on his heart and say "it has to come from here." But beyond that, he offered no technical advice on how to achieve it.

As I became more interested in the horn, I became more active with it. In addition to the Stuyvesant High School Orchestra and the All-City High School Orchestra, I started to play in several community orchestras that were always delighted to have another volunteer on the horn. I became increasingly aware, much to my surprise, that most horn players played double horns despite Lorenzo Sansone's view



that the five-valve B \flat horn was on its way to becoming the standard instrument. Eventually, I came to understand that although the five-valve B \flat horn with fourth finger F-extension and the A/mute thumb valve was capable of playing almost the entire range, it had certain inherent limitations. For one thing, for the notes below the low C an octave below middle C (F concert) the fingerings were artificial. Designating the F-extension valve as 4 and the thumb valve as 5, the low B (as read for horn in F) fingered 4-5 was legitimate enough with the slide on the fifth valve pulled an inch, but low B \flat was 1-2-4, low A 1-2-4-5, low A \flat 1-2-3-4, low G was all five-valves and there was no fingering for low F#. All of these fingerings worked, after a fashion, but were not quite "true," as they would be on an F horn. Also, while the octave from low C to middle C (as read for horn in F) is perfectly playable on B \flat horn, I began to see how some would feel that using F horn, in that register, at least some of the time, would provide better focus for intonation. I also came to see that intonation middle C up to second line G was somewhat more uncentered on the B \flat horn and could be more difficult to control.³ There was also a view that the presence of the F horn on a double horn created a better overall tone quality, even for those who seldom used it.⁴

So after a couple of years I decided that I, too, needed a double horn. Mr. Sansone was a bit annoyed with me, but sold me a Sansone double horn, and I continued studying with him for a while. This involved some new challenges because I had no prior experience with the F horn, but being young and eager I quickly overcame those issues.

Sansone double horns, not unlike other instruments, had their pluses and minuses. I certainly agree with Mr. Caluori that their design was revolutionary, with the B \flat horn on top of the F. This made access to all the slides much easier, both for draining and tuning. It does seem strange that other manufacturers haven't picked up on the concept, but I suspect that the reason relates more to tradition and visual aesthetics more than practicality of design. Sansone also made a point of the valves being as air tight as possible which he would test by pulling slides in and out and then depressing the slides to listen for a "pop." Whether that degree of air tightness really affects the playing quality of the instrument to the degree that he maintained is a matter of conjecture but there is no doubt it was a high priority to him.

In going through my files in preparation for this article, I came across a Sansone catalog that was printed while Sansone Music Instruments, Inc. was still at the Broadway location.⁵ The catalog lists six models of horns, ranging from a three valve single F, Model No. 1, to a five-valve double horn, Model No. 6, which incorporates an E/A/mute valve for the little finger as the fifth valve. There are no options for different bell sizes, bores or metals. Mr. Sansone tended to be skeptical about what he considered the "oversized" bells of some instruments (e.g., the Conn 8D), so all his horns seemed to have medium to medium-large sized bells. The catalog, as Mr. Caluori suggests, also listed a variety of other instruments: trumpet, cornet, trombone, clarinet, bugle, and Kohlert woodwinds as well as a full line of stringed instruments. There are no prices listed for the horns, but pricing is shown for the

other instruments. Curiously, the catalog offers several options of bore sizes and bell sizes for the trumpet and cornet, but, as I stated before, not for the horns.⁶

Also listed are horn mutes, including a non-transposing and transposing stop mute. Advertised in the catalog as the "Only Tunable Mute on Market," the non-transposing mute was made of aluminum and featured a "tuning screw regulator" which could be turned inward to lower the pitch and outward to raise it. I still have one of these mutes in my collection. Stamped on the bottom it says "SANSONE Pat. 855425 N.Y." I don't know if the tunable mute was another Sansone innovation, but the catalog and the patent number suggest that it might have been.

I have owned several Sansone horns over the years. My first instrument, as I have said, was a five-valve B \flat horn Model 4 which I traded a year or so later for a Model 5 double horn. I went to Robert Schulze for lessons after three years with Sansone and he had me change equipment. Through him I acquired a Schmidt double horn. He also had me give up my Sansone mouthpiece for a custom Bach mouthpiece. I studied with Mr. Schulze⁷ until I entered the U.S. Navy in 1951, during the Korean War, having completed two years at Queens College. After my discharge in 1955, I returned to Queens College, graduating in 1957. That was followed by two years at Princeton University to get an MFA degree in composition. Somewhere in there, I acquired another Sansone double horn. This was an interesting instrument, because while made of brass it was plated instead of lacquered, probably with nickel silver or something of that color. I remember that instrument because I played it as principal horn with the Princeton Symphony while I was in graduate school and it seemed basically fine but had some difficulties in response and intonation. After leaving graduate school with no job in sight, I returned to New York City in 1959 to do some freelance playing and teaching. Around that time, I visited Sansone's shop, which, I believe, by then was on West 56th Street. The busy days when Sansone made horns for the military were long gone and I don't think there was a regular manufacturing facility on site. But evidently they still tried to produce one or two horns a month, and it was one of those instruments that caught my fancy. It was another Model 4, five-valve B \flat horn that was very unusual for a Sansone horn: while mostly made of the usual brass and nickel silver components, the entire bell section was solid nickel-silver. It wasn't the usual nickel-silver, but seemed to have very high nickel content, because it was the hardest bell I can ever remember having or seeing and was practically impervious to dents. The result was a horn with a beautiful, singing sound and was by far the best (and last) Sansone horn I ever owned. With that horn I successfully auditioned for the Metropolitan Opera Orchestra and played the 1960-61 season, alternating between second and third horn parts in various operas. Following that season, I went to principal horn in the Pittsburgh Symphony and the Sansone horn went into the closet as I felt I had to play a more "mainstream" double horn in that position.

While I no longer have any Sansone horns, I am in possession of quite a bit of Sansone memorabilia. In addition to the previously mentioned mouthpieces, mute, and catalog, I have



quite a large collection of his publications, etudes, solo pieces, etc. Most interesting, I have a number of Sansone's original manuscripts, including his orchestration of the Mozart Concert Rondo and his band arrangement of the Mozart Horn Concerto No. 3 (K. 447), as well as his arrangements of works by obscure composers. These manuscripts, in Sansone's own hand, are the pencil or pen and ink versions that were later used in publication. I acquired these just recently from a friend, an adult student of mine and an enthusiastic amateur, who evidently knew some of the Los Angeles members of the family, and they passed these manuscripts on to him.

There can be no doubt in my mind that, while Lorenzo Sansone's influence as a teacher, horn designer, manufacturer, arranger and publisher of music may have faded, he had a great impact on American horn playing, as Nicholas Caluori states in his article. In my case, it may well be that my concept of tone and legato are based on my study with him in those formative years. Accordingly, I am proud to add my name to the list of students of Lorenzo Sansone who went on to have successful careers in music.

Notes:

1 I did ultimately receive two offers of college scholarships; one at the University of Miami while I was still a junior in high school, the other to Drake University. I opted to attend Queens College instead of either of those.

2 As I recall, Norman Fuchs, who was a senior at the time and another Sansone student who played the five-valve B \flat horn, was principal horn that year. I moved up to principal after Norman graduated and played in that chair for three years until I graduated.

3 The rest of the horn was played with regular B \flat fingerings under Sansone's method, except he taught me to use the valve 4, the F-extension, on 2nd line G (again as read for horn in F). The G below middle C was 4 and the F# was 4-5. He also recommended 2-3 for the G# and 1-2 for the A above the staff.

4 Obviously, this wasn't the case with Dennis Brain who never played a double horn but certainly sounded wonderful on his four-valve B \flat horn. Sansone once remarked to me that he considered Dennis Brain "a good boy" and took credit for his move from the single F horn to the single B \flat horn. That might or might not have been true.

5 Sansone Musical Instruments, Inc. subsequently moved to two other locations: 549 W. 52nd Street, and later 234 West 56th Street. I have no exact knowledge when these moves took place, but a copy of *Fourteen Modern Studies* by Joseph Schmoll in my possession that was published by Sansone in 1958 has the 52nd Street location printed on it, and that is over stamped with the 56th Street address.

6 At the time I was studying with him, Sansone was attempting to develop a rotary valve trumpet and several players came to his shop to try out the prototype. I don't know if it ever came to market.

7 The lessons with Mr. Schulze mostly took place at the Manhattan School of Music from 1948 through 1950. For some reason, Manhattan School of Music considers me an alumnus because of that although I never attended classes there. While the lessons were going on, which they subsidized for more money than I paid, someone from the school called me to ask if I could at least help out in one of their ensembles. I remember once going in and sight reading the second horn part of the Strauss *Serenade for Winds* at a performance there, but that was the extent of my participation.

David Sprung is one of the San Francisco Opera Orchestra's two co-principal horns, a position he has held since 1973. This year, he has also played principal horn with Symphony Silicon Valley in San Jose, and in Florida, with the Symphony of the Americas, Treasure Coast Opera, and Space Coast Pops. Formerly, Mr. Sprung was principal horn of the San Francisco Ballet Orchestra, Sinfonia San Francisco, San Francisco Chamber Symphony, San Francisco Chamber Orchestra, Chautauqua Symphony, Wichita Symphony, Pittsburgh Symphony and was a member of the Metropolitan Opera Orchestra. Mr. Sprung has held professorships at Wichita State University, and Sonoma State University and is now Professor Emeritus of Music at California State University, Hayward. A graduate of Queens College and Princeton University, he has a BA in Music and an MFA in Composition. Horn studies were with Lorenzo Sansone, Robert Schulze and, briefly, with Philip Farkas, Joseph Singer, and James Stagliano. Composition studies were under Vittorio Rieti, Luigi Dallapiccola, Roger Sessions, and Milton Babbitt. David Sprung divides his time between San

Francisco and Palm Coast, Florida, where he is music director of the Flagler Symphonic Society and conductor of the Flagler Symphony. His email is dsprung@aol.com.

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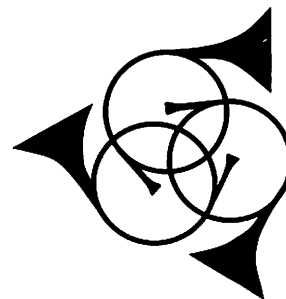
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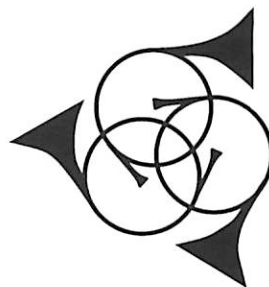
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Out the Bell

"Band" Weapons of Mass Destruction

It's hard to believe that the Pentagon website contains this surprisingly un-PC sub-section listing of some more obscure WMD's (Weapons of Mass Destruction). The following is a list of more obscure forms of domestic "Band" Weapons of Mass Destruction. These are the most insidious and dangerous weapons of all. To the common layperson, they appear innocuous and non-lethal, but in the right hands, they present a threat of incalculable proportions. Please read the following and heed all precautions therewith.

PICCOLO: the minute dimensions of this weapon make it especially lethal as it is easily concealed and can be set off just about anywhere. As a solo weapon, this device emits a high-pitched squeal that directly targets the inner ear. The application of this tone temporarily disorients its intended victim rendering him unable to react. The natural reaction of covering one's ears to reduce the intense pain causes military personnel within a 100 yard radius to drop their weapons leaving them defenseless to further attack. Applied in concert with a second piccolo of slightly higher or lower pitch, the weapons produce the effect of an ice pick through the eardrum and may cause profuse bleeding of the aural cavity. These weapons are constructed in three forms; metal, composite materials, wood, or any combination of the three. The all-metal piccolos are especially lethal. The only countermeasure to this weapon is to apply psychological warfare in the following manner. Compliment the musician on her: Clothes/Hair/Shoes. This will distract the musician from emitting her deadly tones and cause her to gab endlessly about herself. This in itself takes us to another problem man has dealt with for a thousand years and to which there is no antidote. Good Luck!

FLUTE: Slightly less effective than the piccolo but still nothing to be trifled with. The flute possesses the same destructive qualities as the piccolo but is required in greater numbers to do so. Sixth and seventh-grade females are especially effective with this weapon and are to be approached with extreme caution.

OBOE: This weapon may appear harmless at first sight. The instrument's stealth qualities lure its intended victims into a false state of security, and then hit them without mercy. The oboe itself is a harmless composite or wooden conical tube. Once the ordnance (reed) is inserted, it is a weapon of tremendous power. One comforting factor is that the oboe is only as dangerous as the musician who wields it. At first glance, the operator of the oboe appears sweet, demure, and quite approachable. Do not be fooled by this deception. The oboist is actually a very high strung and temperamental foe. This mania is caused by the perpetual search for the perfect reed, which we all know doesn't exist. Those who play on plastic reeds are the bottom dwellers of the oboe world and are espe-

cially dangerous. The oboe is capable of producing a tone of laser-like quality. The sheer capabilities of volume produced can overpower an entire concert band. The resulting back-pressure produced by over blowing has a two-way effect. It allows the musician to play seemingly forever on one breath resulting in sympathetic vibrations causing bulletproof glass and diamonds to shatter into deadly flying shards. The warning signs of impending doom occur when the musician raises the body of the instrument to her mouth to blow dust from under a key. This is how the weapon is cocked. If you ever see an oboist do this, run for cover my friend, for all Hell is about to break loose. The second effect of this weapon's backpressure is to cause its owner to eventually go insane. On rare occasions, an oboist's head has been known to explode while firing their weapon. The only countermeasure to this weapon is to remove and professionally destroy the ordnance (reed). Doing so will also incur the wrath of its owner, so use extreme caution. The first master of the oboe as a weapon was Melvin "Schwartz" (Oklahoma All-State Band 1982), name changed to protect the guilty. He single-handedly destroyed a performance of the Howard Hanson *Romantic Symphony Finale* under McBeth with his laser-like tones and inconsistent attacks. To this day, he has a bounty on his head and was last seen tending bar in Tijuana.

E^b CLARINET: The E^b clarinet is the Tasmanian Devil of the woodwind family. Entirely uncontrollable and unpredictable, its blunderbuss-like emissions can occur without warning. It is as much a danger to its owner as it is to the intended victim. For this reason the E^b clarinet is not in wide use today and only used by highly trained professionals and circus band daredevils.

B^b CLARINET: As the flute is to the piccolo, the B^b Clarinet is to the E^b Clarinet. The only time a B^b clarinet is considered truly dangerous is in the hands of a saxophonist doubling on clarinet. His seeming lack of ability to adjust his air to the clarinet causes a tone so forced and horrific that decorum prevents me from continuing.

ALTO, BASS, CONTRA BASS CLARINET: The Scud missiles of the clarinet family. Considered low-grade weapons, these clarinets are of limited lethality due to the extreme geekiness of their operators.

BASSOON: This is a weapon designed to start wars. Used primarily indoors, this weapon's unique tone can cause great embarrassment in social situations. Also known as the "fart-ing bed post" the bassoonist will hide behind a set of curtains at an official state dinner or similar function. With the help of a diplomatic operative during the meal, the intermittent flatulent tones emitted by the bassoon can be blamed on certain visiting high government officials, causing great embarrassment and the possible beginning of hostilities between two countries. The best counter-measure to the bassoon involves lighter fluid and matches (you fill in the blanks).



SOPRANO SAXOPHONE: (See Kenny G) AHHHHHHH-HHRGHHH!!!!

ALTO SAX: Originally invented by Adolph Sax as the result of an evening of much cheap wine and a dare by a drunken horn player, the instrument he produced is neither brass nor woodwind. The only intended victim of this vile weapon is the concert band French horn player. Nothing is worse than hearing a great brass lick only to be obscured by the overly reedy tone and wobbly "vibrato" of some half crazed alto sax doubling the horns and overplaying them. Composers and arrangers are to blame as much as the alto players. Older players unable to temper their 1940's swing band vibrato are also a danger. The only counter measure is to question their manhood by daring the player to Charlie Parker's "Donna Lee" at 230 beats per minute. That should shut 'em up!

TENOR SAX: (See Alto Sax) Counter measure, throw down the gauntlet with a dare to render John Coltrane's "Giant Steps."

BARITONE SAX: A tenor or alto wannabe, this instrument is flaccid and harmless unless played in the style of Stephen "Doc" Kupka (Tower of Power). His sporadic well placed grunting and punctuated style, when discovered by young players, can cause discomfort among the average school director. The only counter measure to this is self-medication by the teacher in the form of tequila shots or similar substances.

TRUMPET: Obviously one would think that a trumpeter's greatest weapon is his ability to play high notes at great volume. This misconception has been perpetuated unwittingly by great performers like Maynard Ferguson and Dizzy Gillespie. The danger is not in the player who can play high. The danger lies in the player who *thinks* he can play high. A young player's incessant caterwauling and inflated ego are a danger to himself and all those around him. The most effective counter measure is to allow the player to continue his high note practice (even encourage him to go higher and louder) until his lips explode or he cracks a tooth jamming his face into the mouthpiece.

HORN: Horns, thankfully, are a danger only to a small group of people, as their bells point in the wrong direction. They are only a danger to those unfortunate enough to have to sit behind them. Their intonation problems and constant crackling of pitches is of great annoyance to those brass players sitting behind them. Though lately the introduction of Plexiglas reflectors has reduced the danger to those behind the horns, unfortunately it presents a greater danger to the players themselves and those in front of them. Upon hearing their actual tones coming back at them, some hornists have been known to actually vomit on stage due to the hideousness of their own tone.

TROMBONE: A unique application, the instrument itself is not the real danger. The person playing the instrument is

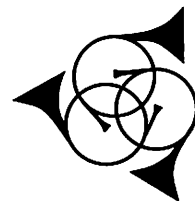
what is truly dangerous. The trombone and its player are the original "smart bomb." This weapon is most effective in high tech warfare areas. Insertion of one or more trombonists into a warfare computer center instantly lowers the aggregate IQ in the room. The trombonist's incredible stupidity is a lethal bio weapon that spreads at an incredible rate. Within 5 minutes of exposure, all computer operators within a 50-foot radius are reduced to drooling idiots incapable of the simplest motor functions and bowel control. Use of trombonists as weapons was outlawed by the Geneva Convention in 1999 after an ugly incident at a Dixieland convention in Sacramento.

BARITONE/EUPHONIUM: This is a weapon of mass confusion. Euphonium players are the Rodney Dangerfields of the brass world. Young players especially don't know their place in the band. They double French horns, trombones, saxophones, tubas in octaves, bass clarinets, bassoons...yadda, yadda, yadda! Euphonium orchestral parts are played by the second trombone or worse, the tuba player! For this reason most euphonium/baritone...(WHATEVER!) players resort to doubling on trombone. This is when they become dangerous. (See trombone.)

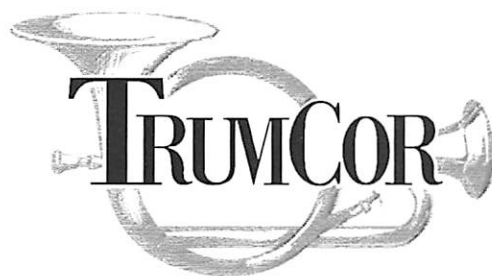
TUBA: This is a sonic weapon that when set off can produce sub sonic tones causing a general feeling of uneasiness and queasiness to those within its effective range. In addition, one may attach a sousaphone to a marching column of soldiers. As all tubists drag, the ever-slowng performance of um-pahs will eventually reduce the marching soldiers to a snail's pace causing them to be late for a battle or not arrive at all. The most effective countermeasure is to feed the tubist with great quantities of beer (imports if you have them). It won't improve his playing but makes him more enjoyable to be around.

SNARE DRUM/TRAP SET: This weapon affects only a very small demographic: teenage girls and the fathers of these girls with steady jobs and liquid bank accounts. The snare drummer and the jazz/rock variety of set player act almost like a computer worm. The drummer will attach himself to an unsuspecting teenage girl and milk her and her father's finances in such a way as to not be noticed by the father until it is too late. Drummers are the leaches of the music world and can only be countered by being forced to get a real day job. This will reduce the drummer's "coolness" factor and the daughter will immediately lose interest.

Editor's note: if the author of this list will please step forward, he/she will be recognized!



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