

The Horn Call

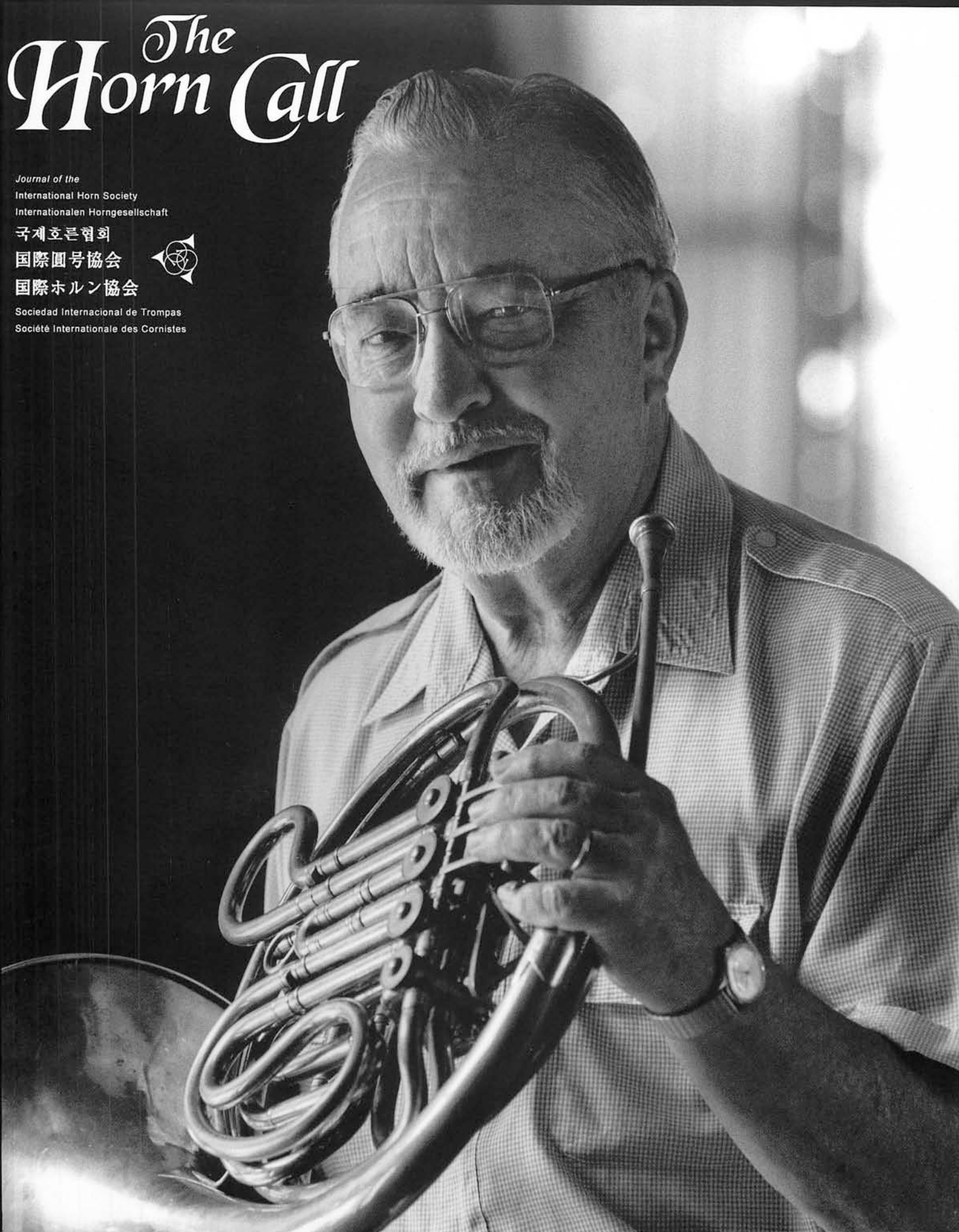
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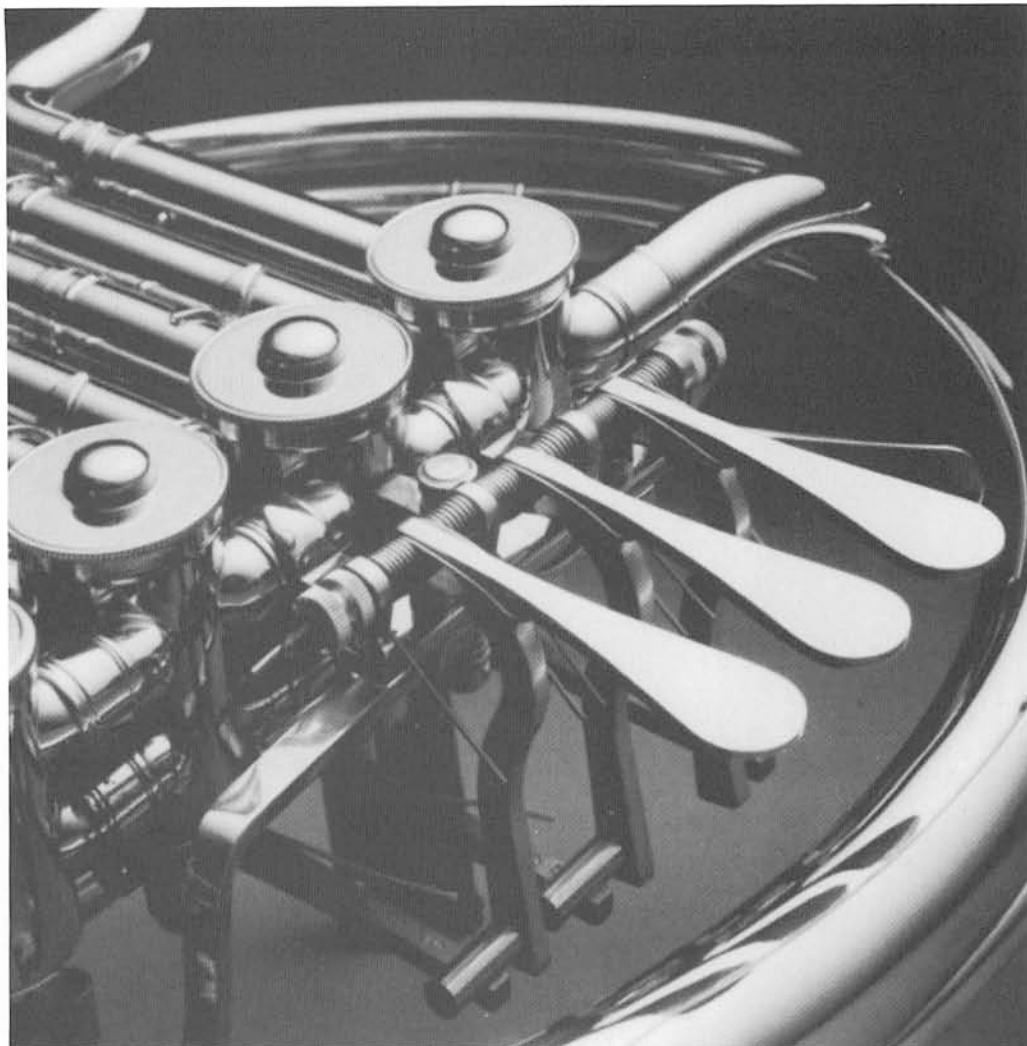
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The Horn Call

Journal of the International Horn Society

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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]



Volume XXXVII, No. 1

October 2006

Contents

The International Horn Society	2
The Horn Call Staff and From the Editor	4
Presidents' Messages.....	5
Correspondence	6
IHS News and Reports, Heather Pettit-Johnson, Editor	22
Symposium Photos and Reports	30
Tributes	
James Winter	39
Burton Hardin	41
Eugene Rittich	42
Alexander Grieve	42
Osbourne McConathy	43
Articles	
Dauprat and the Cadenza Tradition by (Ted) Sion M. Honea and Shannon M. Garrett	55
Columns	
The Electronic Hornist: The promise – and peril – of “blogging,” Ron Boerger, Series Editor	44
Technique Tips: Getting Control of the Drunken Monkey, Jeffrey Agrell, Series Editor	47
Peak Performance Bibliography by Jeffrey Agrell	51
Strength and Endurance in Horn Playing Part I: Whole Body, Glenn V. Dalrymple, M.D., Series Editor	63
The Creative Hornist: Whacks on the Side of the Head for Creative Hornists, Jeffrey Agrell, Series Editor	77
Fearless Philosophies: Make the Decision Easy for Them! by Jeff Nelsen	92
Reviews	
Music and Book Reviews by Jeffrey Snedeker and Virginia Thompson	79
Recording Reviews by John Dressler and Calvin Smith	87
IHS Business	
Recent IHS Donors.....	5
Minutes of the 2006 General Meeting, 38th International Horn Symposium submitted by Nancy Jordan Fako	98
International Horn Society Statements of Financial Position submitted by Heidi Vogel	99
2007 IHS Scholarship Programs	103
Index to The Horn Call Volume XXXVI (October 2005 – May 2006) compiled by Harriet Fierman	104
IHS Thesis Lending Library Update submitted by Kristin Thelander.....	105
Index of Advertisers	107
Out the Bell – a Two for One Special! by Don Milmore, M.D., M.A. and Frøydis Ree Wekre.....	108



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From the Editor

Bill Scharnberg

In this first volume of the thirty-seventh year of *The Horn Call* we remember five important hornists who have recently left us: Alexander Grieve, Burton Hardin, Osbourne McConathy, Eugene Rittich, and James Winter. I had intended to include a photograph of each of these gentlemen on the cover of this issue. Unfortunately, the only high-quality photograph sent was that of James Winter. While each of these gentlemen left a huge legacy, Dr. Winter's career was closely tied to the International Horn Society. He was editor of *The Horn Call* (1972-76), served on the Advisory Council (ex-officio 1972-76 and as a full member 1980-86), and was IHS President (1983-1986). His towering intellect and dry wit will not be forgotten. I urge each of you to pay tribute to colleagues, teachers, and performers who have inspired you before your tribute becomes part of an obituary! Just before this issue went to press, I received word that the famous Czech hornist Zdeněk Tylišar died of a heart attack on August 20. We will certainly have tributes to him in the February issue.

With a record number of advertisements, 38th Symposium photos and reports, and IHS business (yes, we are obligated to print our financial statement), fewer articles appear in this journal. There are interesting to exciting articles waiting for the February journal, including the first installment of Valeriy Polekh's autobiography in Russian with an English translation by David Gladen (Russian scholar and son-in-law of hornist James Decker). Most horn players outside Russia were introduced to Polekh through his astounding recording of Gliere's Concerto.

This is my tri-annual invitation to each of you to serve the IHS in some capacity. Particularly needed are volunteers with website design skill and the time to assist our website (hornsociety.org) manager John Ericson. John works diligently to keep the site up-to-date but he and I have large horn studios that also require our constant attention.

Finally, please welcome Marilyn Bone Kloss, whose status has been elevated from Proofreader to Assistant Editor of *The Horn Call*. When I began the editorship of our journal, I had no background in the publishing nor advertising industry – the learning curve was very steep! Realizing that I had taken on more than I could handle, I almost immediately hired Marilyn to help with proofreading. That was one of my best decisions and I am very pleased that the Advisory Council honored her with this new position.

Bill Scharnberg

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, e-mail 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 e-mail. 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 2005* software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by *QuarkXpress 6.5*, *PageMaker 6.5*, *Adobe Photoshop 7.0*, *Adobe Illustrator 10.2*, or *Adobe Acrobat 7.0* software. Applications other than Macintosh / Microsoft Word should be submitted as text files and application used. Submit graphics and musical examples in a hard copy, suitable for scanning, or electronically on a disk. e-mailed graphic files are easily corrupted.

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:





Presidents' Messages

Frank Lloyd and Jeffrey Snedeker



I write this in the wake of the hugely successful 38th IHS Symposium, which took place in Cape Town, South Africa, between 24-28 July.

The IHS played a pivotal role in making this workshop a success and I thank all who donated their services, or gave many hours of their time, in the promotion of this event. Thanks also to our colleagues in Cape Town who have selflessly put so much of their time and effort into this workshop. This success however was not just due to their devotion but to the belief they had in the importance and significance of supporting something unique in the history of the IHS. In taking this bold step into the unknown, we have invested in the future of a developing nation and have sown the seeds of what we hope will be a bright new future for horn playing in South Africa – I am proud to have been a part of it!

My term as President of the IHS is now over. I have enjoyed my two years in this post and the challenges and responsibility it has presented. I hand you over now to my successor, my friend and colleague, Jeff Snedeker, who, with his considerable experience in all IHS matters, his devotion and expertise, will prove to be a worthy president. I wish him all the very best in his new post.

Frank Lloyd



Outgoing IHS President
Frank Lloyd

Dear friends,

Frank's right – the South Africa symposium was truly successful in many ways. Congratulations to our hosts who braved the obstacles on the way to its success, and I offer my profound thanks and admiration to them, to the artists, performers, and lecturers who were able to contribute to the programming, and especially to those who were able to attend as participants from all over the world – without participants, these symposia really don't mean much. Finally, on behalf of the Advisory Council and the membership at large, I want to thank President Frank Lloyd, International Workshop Coordinator Nancy Joy, and Executive Secretary Heidi Vogel for their primary roles in shepherding the IHS through this significant event. As you can see, the success of the 38th International Horn Symposium was truly a group effort!

I am very honored and humbled to be entrusted by the Advisory Council with this noteworthy office. I promise to do my best to help this worthy society meet its goals and spread

the word about its activities. I know I will need all of your help, and I look forward to working together to accomplish as much as we can in the time we have.

Still wishing you good chops,

JS

Jeffrey Snedeker

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Correspondence

Dear Editor,

During the late 1950s at the Brevard Music Center (then Transylvania Music Camp), Harry Berv came down a couple of summers for a few weeks. He was a great guy. He played a Mozart Concerto with the faculty staff orchestra (seated, as was the custom then) and played beautifully. He was also full of stories about Toscanini and NBC orchestra trips to South America and about how he and his brothers worked on the horn in a NYC hotel room.

The second year he came, we (horn students) were playing a horn quartet and Harry was coaching. It was early in the summer and I didn't have a lip yet. At one point, he stopped everything, came over to me, and growled, "What's wrong with you! You were pretty good last year."

I was sorry to hear of his death but will always have very fond memories of him at Brevard.

Ron Coleman

Dear Editor,

"I think I should have no other mortal wants, if I could always have plenty of music. It seems to infuse strength into my limbs and ideas into my brain. Life seems to go on without effort, when I am filled with music." George Eliot (1819 - 1880).

Nothing in this world unites people like music. Whatever differences there may be quickly fade away at the first note. The Gjilan School of Music needs your help to continue to bring the people of Kosovo closer together.

Established in 1979 and part of the municipal school system, the School of Music is the pride of Gjilan. About 70% of the students accepted into the School of Music at the University of Pristina come from Gjilan. Professor Izet Kallaba, the school's director, oversees 37 instructors who make very little money a month. Teachers provide lessons on piano, accordion, violin, viola, cello, bass, guitar, clarinet, flute, horn, and trumpet to approximately 425 primary and high school students annually. To see the size of the building and how small practice rooms are, it is hard to comprehend the amount of coordination there must be to teach so many students on all the different instruments.

The building is in total disrepair and has no indoor plumbing. The school lacks a generator which is needed because of intermittent power. The school has no sound system, recording equipment, up-to-date computer equipment, and only limited furniture. The school only has three music stands of its own. Despite this the music plays on.



Building dates back to 1890s



School of Music Bathrooms



The school is open all summer for practice



Professor Kallaba with one of the few stands.

Please send donations to: Sergeant First Class John David Craemer, 353rd Civil Affairs Command Detachment, Camp Monteith, APO AE 09340.

However, without your help it may not. The school is in desperate need of musical instruments. Most families struggle to put enough food on the table and can ill afford to purchase an instrument for their son or daughter. Any instrument, new, used, or even slightly damaged will be gratefully accepted. Director Kallaba has the ability to instruct on other instruments than those listed above, if available.

In addition to instruments, the school is in serious need of sheet music. The school is open to any donations and/or assistance you can provide to continue the peace process in Kosovo with the encouragement of music. Please send all donations to the point of contact below. When sending instruments, please consider the journey they will make through the mail system when packing. A donation presentation is planned for early December at the school, please take into account this and the fact that mail can take up to three weeks for delivery when sending out donations.



If you have any questions, comments, concerns, or are interested in exploring other donations and/or assistance, please contact SFC Craemer at john.craemer@us.army.mil. On behalf of Professor Kallaba, the music school teachers and students, and all of the people of Kosovo thank you!

Sergeant First Class John David Craemer

Dear Editor,

My name is Beth Macauley and I am a faculty member in the Department of Communication Disorders at the University of Tulsa (TU). I started a research study on blocking in horn players with Skip Snead while I was at the University of Alabama and I presented on this topic at the International Horn Society conference in Tuscaloosa last June.

I'm writing because I need as many horn players as possible, from around the globe, to complete an online survey about the behavior. We need additional data before submitting the results to a journal. I would be happy to write an article for *The Horn Call* with an overview of the study and results if you'd like. The study has been approved by the University of Tulsa Institutional Review Board, is anonymous, and takes around 15-20 minutes to complete. If possible could you forward this e-mail and invitation to your membership?

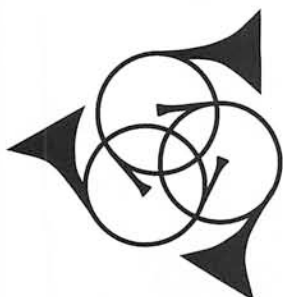
Here is the link. Use the password "tulsa"
<http://www.surveymonkey.com/s.asp?u=77001532209>

I also have a second part of the study which requires horn players within driving distance of Tulsa to come to TU and play very short selections (about 4 measures each) of different horn solos under different conditions (without conductor, with conductor, with white noise, and with delayed auditory feedback at 250ms and 500ms). This must be done in our audiology suite here at the Mary K. Chapman Center for Communication Disorders at TU and takes about an hour to an hour-and-a-half to complete. Our schedule is flexible, we just need horn players!

So if any of your membership live in or near Tulsa and could come over, that would be fantastic! They can either e-mail me (beth-macauley@utulsa.edu) or call me (918)-631-2903 to schedule or ask additional questions.

If you have any questions or concerns, please give me a call!

Blessings,
 Beth Macauley



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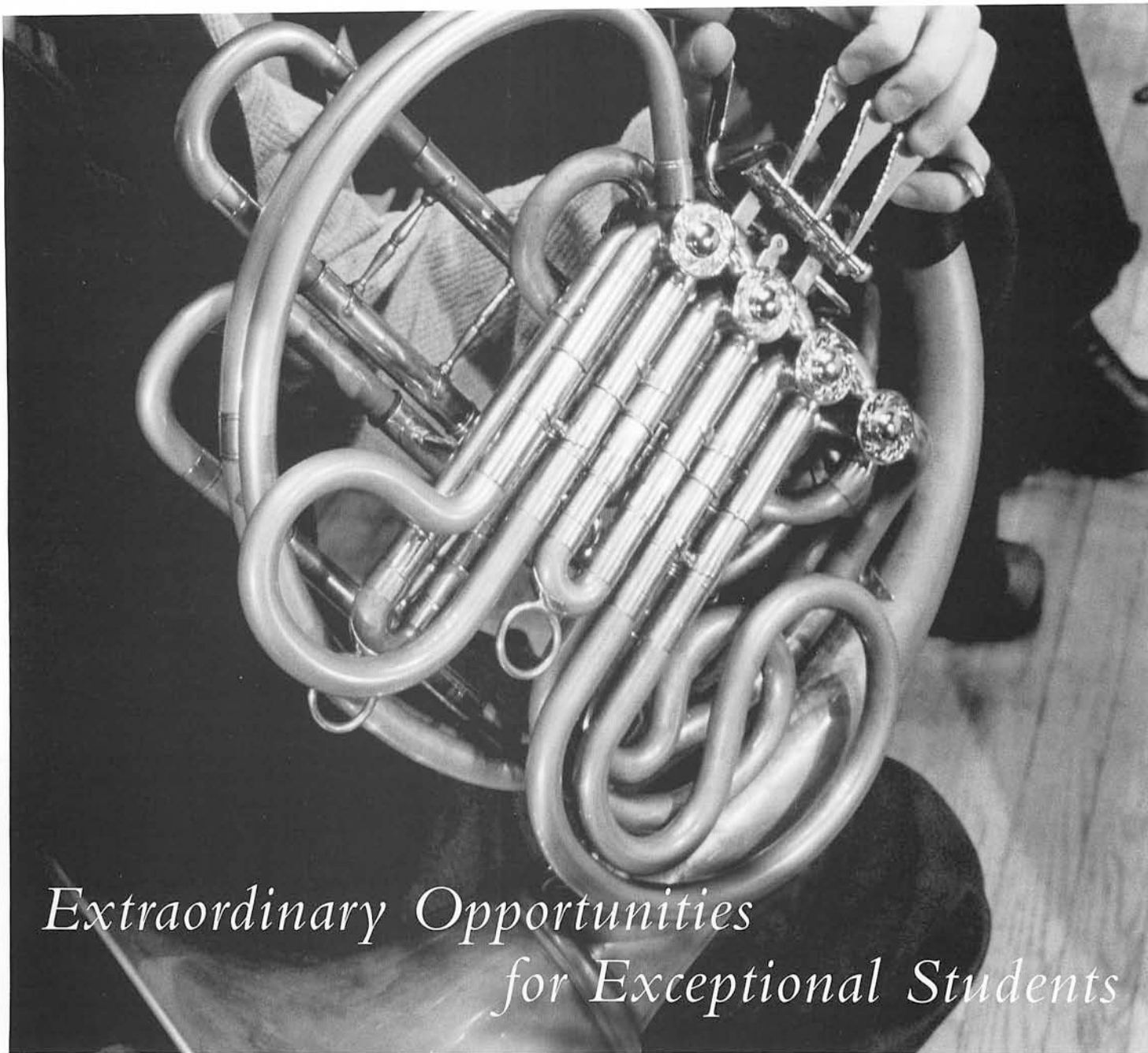
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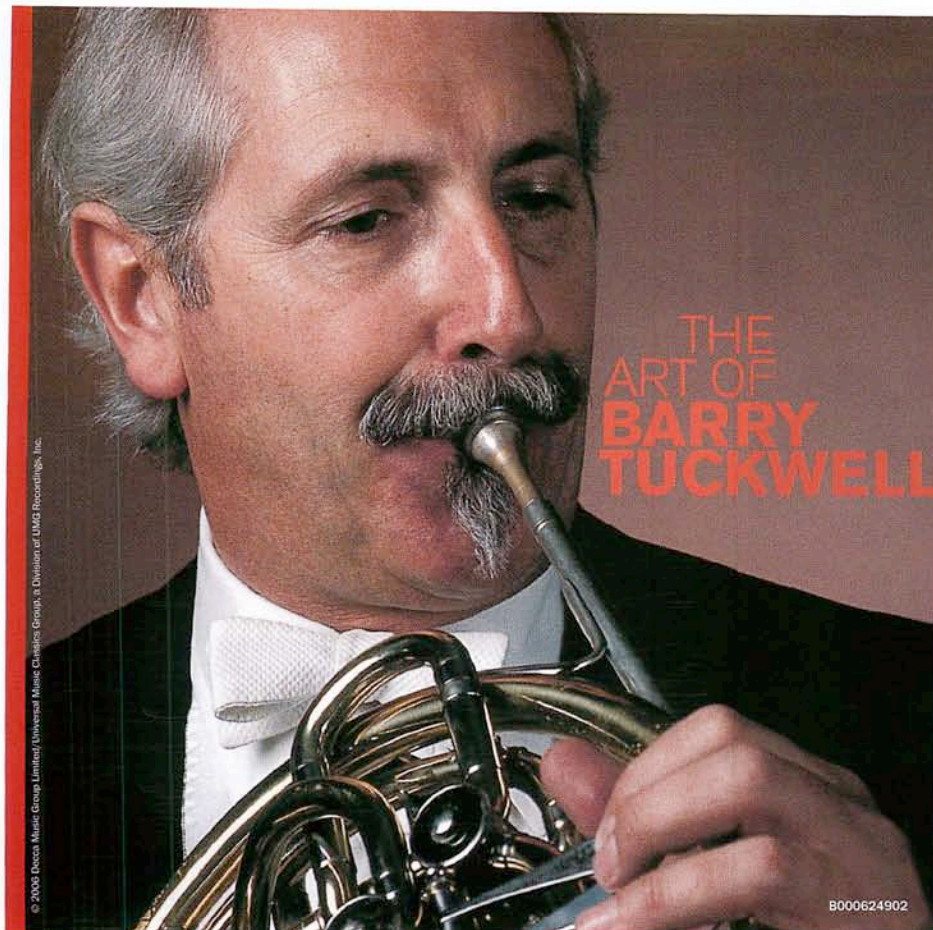
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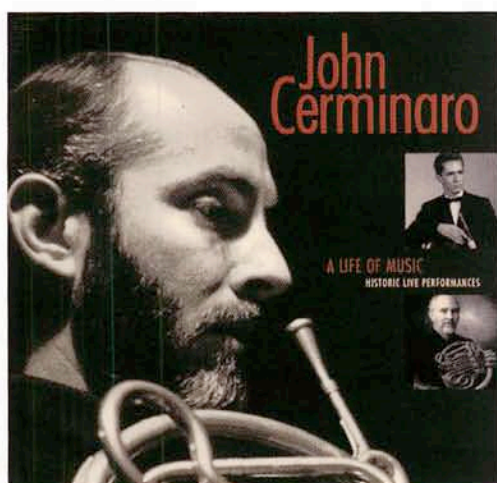


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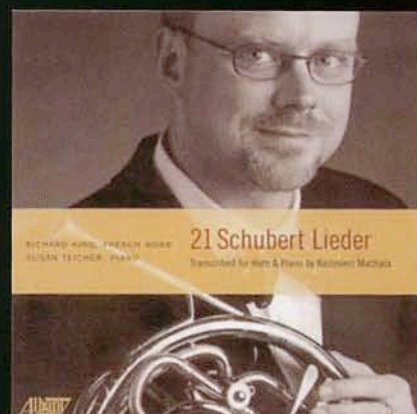


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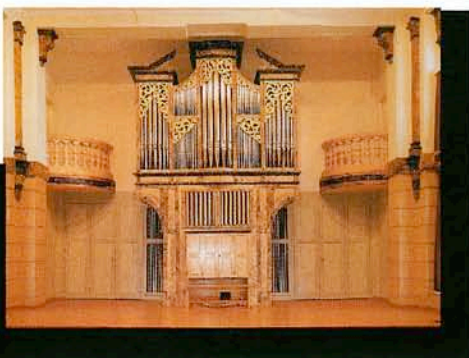


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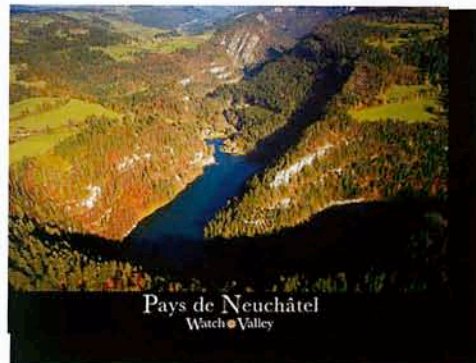
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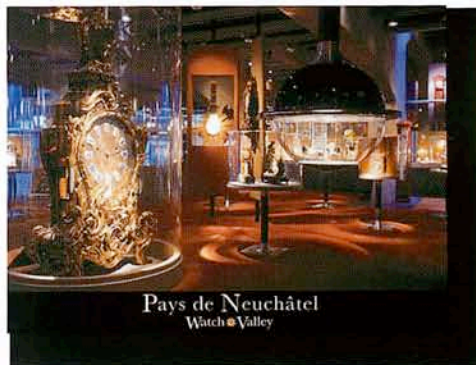
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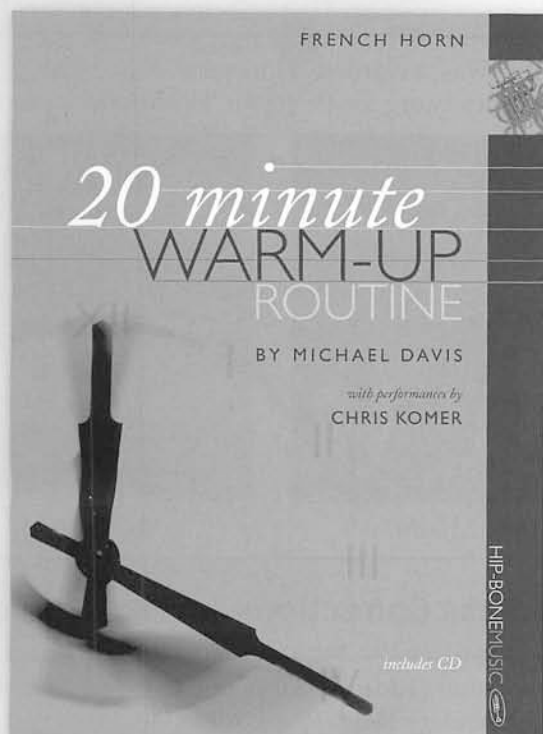
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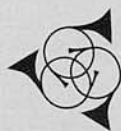
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IHS News and Reports

Heather Pettit-Johnson, Editor

Call for Nominations to the IHS Advisory Council

According to the IHS Bylaws, the Advisory Council (AC) is "responsible for carrying out the aims and purposes of the Society and for determining Society policy." Nine of the fifteen Council members are elected by the IHS membership; the AC elects the others. As you nominate and elect new AC members, please remember that these individuals represent a broad spectrum of international horn-related activities.

Nominations for election to the Advisory Council three-year term of office, beginning after the 2007 International Symposium and ending after the 2010 Symposium, must be received by Executive Secretary, Heidi Vogel before December 1, 2006. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/e-mail address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2007: **Michelle Stebleton**, **Heather Pettit-Johnson**, and **Susan McCullough** are completing their first term in office and are eligible for nomination.

Send nominations to **Heidi Vogel**, IHS Executive Secretary, P.O. Box 630158, Lanai City, HI 96763-0158 USA; tel./fax 808-565-7273; e-mail: exec-secretary@hornsociety.org.

New Advisory Council Members

Following the general election for Advisory Council members, the membership elected **Jeffrey Agrell**, **Nancy Joy**, and **Jeffrey Snedeker** to second terms. The Advisory Council elected **Peter Hoefs** to a second three-year term and **Nozomu Segawa** to a first three-year term. The Advisory Council also elected **Susan McCullough** to serve the remaining year of **Calvin Smith's** term. Calvin Smith resigned from the Advisory Council this year.

New Advisory Council Officers

The Advisory Council elected **Jeffrey Snedeker** to serve a two-year term as President of the Society. The Advisory Council re-elected **Bruno Schneider** to serve a two-year term as Vice President and **Nancy Jordan Fako** to serve a two-year term as Secretary/Treasurer.

IHS Awards

The Advisory Council of the International Horn Society voted **Sean Kierman**, University of Cape Town, the recipient of the 2006 Punto Award and **Michael Hatfield**, Indiana

University, was awarded Honorary Membership. Go to www.hornsociety.org for Professor Hatfield's biography.



Michael Hatfield



Sean Kierman

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**, **Gordon Campbell**, **Bonnie Farley**, **Furuno Jun**, **Gregory Magie**, **Beth McDonald**, **Cathy Miller**, **Dennis Moller**, **Didac Monjo**, **Kozo Moriyama**, **Maki Nishiuchi**, **Michiyo Okamoto**, **Hyun-seok Shin**, **Alexander Steinitz**, **Candace N. Thomas**, and **Sachiko Ueda**.

News Deadline

The next deadline for news submissions is December 10, 2006. If using e-mail, please send the text of your message in the body of the e-mail and, if desired, only one photo (with a caption) as a downloadable .jpg attachment. Send items directly to Heather Pettit-Johnson (hephorn@yahoo.com).

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 Composition Commissioning Funds

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(s).

Application forms and information may be requested from Dr. **John Ericson**, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Dept. Fax: 480-965-2659, john.ericson@asu.edu

New Job Information Site

Hornists with information about jobs or auditions (performing and/or teaching) should send the information to Jeffrey Agrell at agrell@uiowa.edu. Professor Agrell will collect the information and post it on the IHS website.

Member News

Three University of Illinois students recently placed in the International Women's Brass Conference solo competitions this past June at Illinois State University in Bloomington-Normal IL. Doctoral candidate **Gerald Wood**, placed first in the Category III horn competition and tied for the grand prize in his division. **Anthony Licata**, a masters student, placed first in the Category II competition and went on to win the grand prize in his division. **Audrey Good**, a junior, placed second in the Category II competition. All are students of **Kazimierz Machala** at the University of Illinois, and all are members of the **Four Hornsmen of the Apocalypse** horn quartet.

Direct from an engagement at Tanglewood, **Barry Tuckwell** reported that the Barry Tuckwell Institute, held on the campus of Gettysburg College this past summer, was a rousing success. He is also was the 8th horn for a performance of *Ein Heldenleben* with The Orchestra Project in Melbourne, a group for advanced students with a very small number of professionals. Tuckwell says that the all-student horn section was from the conservatory and they were stuck for an 8th hornist!

The Klingel Horns (**Bill Klingelhoffer**, **Eric Achen**, **Alicia Telford**, and **Keith Green**) accompanied famed cabaret singer Wesla Whitfield ("...one of the most original and articulate members of the American Songbook Community." – Jonathan

Schwartz, NPR New York) on August 27 at the historic Herbst Theatre in San Francisco for a CD release concert for her new album *Live on Love*. Mike Greensill's skillful horn arrangements of "Pure Imagination," "Alfie," and "Do I Hear a Waltz" provide a velvet carpet of harmony as warm and beautiful as a large string orchestra while also giving that brassy punch one associates with the sound of a big band. *Live on Love* is available now on CD or can be downloaded on iTunes.

Rose French, from Arizona, was the winner of the high horn division of the Dorothy Frizelle Memorial Orchestral Excerpt Competition at the recent IHS Symposium in Cape Town. The panel did not award a low horn winner. The panel included **Shannon Armer**, **Milton Kicklighter**, and **Christopher Leuba**.

David Johnson, of the American Horn Quartet, presented the 4th Lugano Horn Course at the Conservatorio della Svizzera Italiana, July 8-14.

Twenty-five participants from Switzerland, Poland, Italy, Austria, China, and the US spent a week studying and presenting concerts in the Conservatorio's concert hall and in the beautiful town of Lugano. Dates for the 5th Lugano Horn Course are June 30-July 6, a week before the 2007 IHS Symposium in La Chaux-de-Fonds. For more information, e-mail David at david_ahq@yahoo.com.

Bill VerMeulen had an exciting summer traveling to appearances at the Orcas Island Chamber Music Festival (WA), Festival Institute at Round Top (TX), Blast of Brass (Dallas), Strings of the Mountains Festival (Steam Boat Springs CO), and National Repertory Orchestra (Breckenridge CO). He also appeared in College Park MD, Houston Symphony, Aspen CO, Ketchum ID, and with the SunValley Summer Symphony, ID.

On April 8, the Oklahoma City Philharmonic performed Gustav Mahler's Second Symphony. The horn section pictured included **Bruce Schultz**, **Michelle Johnson**, and **Derek Matthesen**, members (principal, 2nd, and 3rd respectively) of the Tulsa Opera Orchestra; **Kate Pritchett**, the horn professor at Oklahoma City University; **Aaron Laws** and **Evan Mino**, horn students of **Eldon Matlick** at the University of Oklahoma, and the regular members of the OKC Philharmonic section: **Eldon Matlick** (principal), **Nancy Halliday** (2nd), **Michael Fox** (3rd), and **Frank Goforth** (4th).

Jeff Nelsen has accepted the position of Visiting Associate Professor of Horn at the Jacob's School of Music at Indiana



Rose French and Frank Lloyd



Course participants perform their final concert in downtown Lugano



University for the 2006-2007 year. Jeff will be a featured artist at the upcoming British Horn Society's Symposium, October 14-15, 2006, at the Royal Northern College of Music in Manchester, England. A BBC broadcast of his BHS recital is planned, which will feature Paganini Caprice #24 and the chamber music version of Jim Beckel's *The Glass Bead Game*. Go to www.jeffnelsen.com for more details.

The **American Horn Quartet** finished the 2006 summer season with concerts in the Czech Republic and Germany. In August the AHQ performed the overture to Mozart's *Marriage of Figaro*, Gally's *Grand Quartet*, and Ewazen's *Myths and Legends* at a standing-room-only concert in the Bertramka Villa in Prague. The next day the quartet performed the opening concert of the 15th annual Horn Class n Nove Straseci, hosted by the Prague Horn Trio (**Zdenek Divoky**, **Jiri Havelik**, and **Jindrich Petras**). **Kristina Mascher** joined Kerry Turner in a master class demonstrating his composition techniques. The following week the group presented concerts in Germany: the historical Zehntscheune at the Heisterbach Convent near Bonn and at the Baalsaal of the old Kuurhaus in Aachen. For further information about the American Horn Quartet's up-coming concerts and master classes, visit their website at www.hornquartet.com.

Earlier in the summer AHQ member **Geoffrey Winter** participated in the IHS Symposium in Cape Town. He performed Schumann's *Konzertstück* with **Bruno Schneider**, **Frank Lloyd**, and **Jeffrey Snedeker**. The rousing performance at Stellenbosch University received a standing ovation, for which the quartet provided the encore *Caught by the Horns* by **Burton Hardin**. Winter also performed **Kazimierz Machala's** Concerto for Horn, Winds, and Percussion, accompanied by the Wind Worx ensemble of the University of Cape Town, under the baton of **Heather Pettit-Johnson**.

Andrew Pelletier, Assistant Professor of Horn at Bowling Green State University, presented the Mozart Quintet for Horn and Strings with fellow BGSU faculty in April at the International Hammond Symposium at BGSU. He performed as acting principal horn with the Flint (MI) Symphony in May, and extra horn with the Toledo and Ann Arbor Symphonies. His first solo CD of the music of **Randall Faust** will be released on MSR Classics in November. He presented a recital and taught at the BGSU Summer Music Institute Brass Camp, and, in July, was a member of the San Luis Obispo Mozart Festival Orchestra and played chamber music at that festival.



The AHQ relaxes before their concert at the Bertramka Villa in Prague.



Geoffrey Winter solos with Wind Worx, Heather Pettit-Johnson, conductor

The Oregon Coast Music Festival featured a returning horn section: **Steve Durnan**, principal, with **Kristin Morrison**, **Chris Mudd**, **Linda Duffin**, and **Laura Griffiths**. Highlights of the week were performances of *La Mer* and Mahler's Symphony No. 4. Steve also performed as principal horn for the Sierra Summer Festival where the revolving section included **Maureen McGuire**, **Jennifer Adrian**, and **Dennis Cox**; extras were **Lisa Cherry** and **Mary Stupin**. The major works were Mendelssohn's Symphony No. 4 and Respighi's *The Pines of Rome*.

The students of **Phil Hooks** held their first Finksburg Horn Festival on March 19 with **Philip Munds**, principal horn of the Baltimore Symphony Orchestra, as the guest artist. The event began with master classes: **Malora Cahall**, a senior at Glenelg High School, played the first movement of the Strauss Horn Concerto No. 1; **Jeremy Norris**, a junior at North Carroll Senior High School, played the first movement of Mozart Concerto No. 3; and **Celia Croft**, a junior at Century High School, played the third movement of the Mozart Concerto No. 3. **Philip Munds** inspired the students with an exciting rendition of the Dukas' *Villanelle*. Instrument repair specialist **Larry Leeds** gave a lecture/demonstration on horn care and maintenance. The event ended with a massed choir of Phil Hooks' past and present students, as well as invited guests.

Eldon Matlick, **Brian Kilp**, **Robin Dauer**, and **Sharon Weyser** (all holding DMA degrees) were the hornists for the 2006 Classical Music Festival, August 1-6, in Eisenstadt, Austria. The literature for this year's festival included Joseph Haydn's Symphony No. 31 and Mozart's Coronation and C Minor Masses. Highlights of the Festival were concerts at the Haydn Hall in the Esterhazy Palace in Eisenstadt and performances of high masses at St. Stephen's Cathedral (Vienna) and on Mariahimmelfahrt at the Bergkirche and Haydn Mausoleum in Eisenstadt. Four other concert venues throughout Austria featured the festival orchestra. In addition, the horns performed numerous chamber selections including Mozart's Divertimento No. 2, K. 131, and Haydn's Cassation in D for Four Horns and Strings.

Zephyros Winds has released a CD of music by Gounod and Mozart. Zephyros hornist **Patrick Pridemore** is joined by guest **Angela Cordell** in performances of Mozart's *Serenade* in E^b Major K375 and Gounod's *Petite Symphonie*. Visit www.zephyrowinds.com for more information.



Finksburg Horn Festival master class participants (l-r): Jeremy Norris, Celia Croft, Philip Munds, Malora Cahall, and Peggy Brengle (accompanist).

Photograph by Norma Hooks.



l-r: Eldon Matlick (OU), Robin Dauer (Arkansas State), Brian Kilp (Indiana State), and Sharon Weyser (SUNY)



Julian Begg would like to ask interested IHS members to participate in a panel discussion centered around the use or role of the horn in teaching physically challenged students of all ages. The group forum address is groups.yahoo.com/group/horn_therapeutics, and the e-mail address is horn_therapeutics-subscribe@yahoo.com. To subscribe, send a message to horn_therapeutics-subscribe@yahoo.com or e-mail Julian directly at either julian.begg@gmail.com or shoobydoo_2000@yahoo.co.uk.

Richard Chenoweth, principal horn of the Dayton Philharmonic Orchestra and Professor at the University of Dayton, had a busy spring: he gave master classes that combine a performance and lecture on the topic of "The Horn in Opera" at the University of Michigan, Western Michigan University, and The Eastman School of Music. A month later, he presented a master class on "Playing Basics" for high school students and another on "Refining Your Playing" for college students at the University of Evansville. His visit included a recital ending in a mass choir performance. In April, students from the University of Dayton horn studio, **Andrea Padgett**, **Angela Holmen**, **Joshua Paulus**, and **Michael Blake**, were selected to present a lecture-recital in a celebration of the Arts and Learning.

April 6-16, Richard traveled to the People's Republic of China, where he presented a recital of American music and master class at the Central Conservatory in Beijing, followed by a week-long residence at the Sichuan Conservatory, Chengdu. Paul Meng and Professors Wen Quan and He Hui were



Richard Chenoweth on the Great Wall gracious hosts. Outstanding performances were heard from student hornists **Song Shimi** and **Hu Quixia** (her husband is a hornist and Kendall Betts Horn Camp counselor); Kevin Welch also provided useful insights into working in China with student musicians.



Chenoweth with hornists at the Central Conservatory in Beijing.

A special highlight for Richard in the DPO season was a February concert featuring soprano Rene Fleming, who sang the Richard Strauss *Four Last Songs* on a concert that also included Strauss' *Don Juan*. In the summer, Richard returned to Santa Fe, where he performed as second hornist for his thirty-second and the Santa Fe Opera's 50th Anniversary season.

Jennifer Montone, formerly principal horn of the St. Louis Symphony, is now principal horn of the Philadelphia Orchestra.



QUADRE (**Meredith Brown**, **Alex Camp-house**, **Nathan Pawelek**, and **Daniel Wood**) is thrilled to begin their ninth season. They have now performed over 600 concerts throughout the US and are ready for more. This year, QUADRE is honored to perform as a "featured artist" at the Western Horn Symposium (Las Vegas NV from October 25-28), performing repertoire from their latest recording, *Citrus*. In September, the group began the fifth season of its award-winning education program titled *Toot your own Horn*, a weekly outreach program to four schools in the San Francisco Bay Area. To find out more about QUADRE and to order *Citrus*, visit their web site at www.quadre.org.

Jennifer Montone at the Western Horn Symposium (Las Vegas NV from October 25-28), performing repertoire from their latest recording, *Citrus*. In September, the group began the fifth season of its award-winning education program titled *Toot your own Horn*, a weekly outreach program to four schools in the San Francisco Bay Area. To find out more about QUADRE and to order *Citrus*, visit their web site at www.quadre.org.

The chamber ensemble Winds of Wintergreen, with hornists **Wallace Easter** (Virginia Tech), **Abigail Pack** (James Madison University), travelled to South Africa to perform at the IHS symposium before joining the KwaZulu-Natal Philharmonic Orchestra for a children's concert in Durban. WOW then performed and gave master classes at the University of Pretoria.



Abigail Pack and Wallace Easter with brass students of the STTEP Music School

Coming Events

This year's Western US Horn Symposium will take place on the campus of the University of Nevada, Las Vegas, October 25-28. **Bill Bernatis**, horn professor at UNLV, host of the event, stated, "We have been able to bring together an outstanding group of performers that should result in an exciting, thoughtful, and entertaining program." Bernatis announced a partial list of artists: **Paul Basler** (composer-in-residence), **Quadre: The Voice of Four Horns**, **John Cox** (principal of the Oregon Symphony), **Eldon Matlick** (University of Oklahoma), **Bruce Atwell** (University Wisconsin-Oshkosh), **Larry Lowe** (Brigham Young University), **Mike Thornton** (principal horn, Colorado Philharmonic), **Jeffrey Snedeker** (Central Washington University), **Janine-Gaboury-Sly** (Michigan State University), **Ken Wiley** (jazz hornist), and **Richard Chenoweth** (Santa Fe Opera). Additional performers and presenters will be announced on the event website: www.unlv.edu/faculty/unlvhorns. There will be an exten-



sive exhibit area, opportunities for participants to play in mass choirs and ad hoc groups, and a Concerto Competition. Daily admission rates for those unable to make the entire Symposium will be offered. For further information, contact Allan Ginsberg, Symposium Business Manager, at horn.symposium@unlv.edu or by phone at 702-895-5431.

The annual **Kendall Betts Horn Camp** will be held June 9-24, 2007 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the thirteenth consecutive year, Kendall is hosting his unique seminar for hornists (minimum age 15), of all abilities, to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty. Enrollment is limited to provide for a 4:1 participant to faculty ratio. Participants may attend either or both weeks at very reasonable cost. A number of scholarships to the camp will be awarded on a competitive basis for students age 15-27. For further details, application, and scholarship information, please visit the KBHC web site www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill, NH 03586, phone: 603-823-7482, e-mail: horncamp@aol.com.

The Southeast Horn Workshop will take place at the University of Georgia-Athens, March 9-11, 2007. Contact host Jean Martin-Williams (jfmartin@uga.edu) for information.

Reports

TransAtlantic Horn Quartet Summer Seminar reported by Skip Sneed

The 2006 TransAtlantic Horn Quartet Summer Seminar was hosted on the campus of Western Carolina University in Cullowhee NC, June 4-10. It was a great week filled with a wide variety of performing opportunities, lectures, master classes, and fun, attended by an enthusiastic group of participants ranging in age from 13 to 60-something. There were five evening performances that week featuring the members of the TransAtlantic Horn Quartet, in both ensemble and solo settings, along with performances from all of the seminar participants. Master class performances and involvement in lecture demonstrations were available to all participants in a noncompetitive environment, tailored specifically to the needs to the individual. There were also some wonderful meals at unusual local restaurants that will provide great memories for all involved.

Plans for the 2007 TransAtlantic Horn Quartet Summer Seminar are already underway. We encourage you to join **Michael Thompson, Richard Watkins, Jeff Nelsen, and Skip Sneed** for this unique opportunity. We promise a memorable and tremendously beneficial week. For additional information regarding the upcoming 2007 TAHQ Summer Seminar please contact Alan Mattingly, business manager for the TAHQ: e-mail: amattingly2@unl.edu; phone: (402) 472-2492; or write to: Alan Mattingly, School of Music, 108 Westbrook, University of Nebraska-Lincoln, Lincoln NE 68588.

The Western Illinois Horn Festival 2006 reported by Randall Faust

On April 30, 2006, The Western Illinois Horn Institute of Western Illinois University, co-sponsored by The Illinois Arts Council and The Western Illinois Visiting Lecture Committee and the Council on Student Activities Funds, presented the Western Illinois Horn Festival. The 2006 Festival was a celebration of Dr. **Douglas Campbell**, who taught horn at Michigan State University from 1946-1990 and the Interlochen Center for the Arts from 1981-2005. As a teacher of international reputation, and recipient of the Punto Award from the International Horn Society in 1996, Dr. Campbell was both a featured artist and lecturer, and became the focus of participation by many of his former students. Among Dr. Campbell's former students who performed at the Western Illinois Horn Festival were featured artist **Ellen Campbell** and contributing artists **Thomas Jöstlein** (winner of the 2003 American Horn Competition), **Willard Zirk** (Eastern Michigan University), **C. Scott Smith** (Ohio University), **Stephen Lawson** (Marshall University), **Julie Schleif** (Interlochen Arts Academy), and **Denise Root Pierce** (Windsor Symphony).



Douglas Campbell surrounded by guest artists.

The Horn Festival included a lecture-recital on the history of the horn by Dr. Willard Zirk, and a Festival Horn Ensemble conducted by Douglas Campbell, Randall Faust, and Thomas Jöstlein, who composed a new work, *The Campbell Fanfare*, for the occasion. A contributing-artist recital featured the WIU CORnucopia, Jöstlein, Zirk, Smith, Lawson, and Root Pierce; Douglas Campbell discussed the international horn influences on his career, including **Arcady Yegudkin, Richard Merewether, Neil Sanders, and Morris Secon**. A master class was presented by Ellen Campbell with student hornists **Allison Vandecar, Katherine Massa, and Robert Palmer**. The Grand Finale Recital including artists Douglas and Ellen Campbell, Schleif, Jöstlein, **Lee Kessinger** (Quad Cities), **Amber Dean** (Quad Cities), **Robert Palmer**, the Campbell Alumni Horn Ensemble (adding to the contributing artists **Phil Hillstrom, Mike Royer, and Margie Gage**), the WIU CORnucopia, and the Festival Horn Ensemble.



Douglas Campbell conducting the Festival Horn Ensemble



Hubler Concerto soloists (l-r) Douglas Campbell, Randall Faust, Ellen Campbell, and Julie Schleif

A special bonus event of this year's Festival was the performance of Heinrich Hübler's Concerto for Four Horns with soloists Faust, the Campbells, and Schleif and the Western Illinois University Wind Ensemble. The Campbell Alumni Ensemble also performed as antiphonal soloists with the Wind Ensemble in Claude T.

Smith's *Eternal Father Strong to Save* on the same concert.

Hornists are encouraged to contact Randall Faust, RE-Faust@wiu.edu, about the Sixth Annual Western Illinois Horn Festival scheduled for October of 2006.

Northeast Horn Workshop reported by John Elder



Soloists from the Saturday evening concert with the Vermont Wind Ensemble perform Jenkin's American Overture for Band as the concert finale. Back row: (l-r) Jeffrey Agrell, Lydia Busler Blais. Front row: (l-r) Kelly Drifmeyer, John Clark, Laura Klock, John Boden, Alan Parshley. Also pictured is Mason Mills, member of the horn section of the Vermont Wind Ensemble.

Photo by IHS member Jen Alice Flaherty.

A highly successful Northeast Horn Workshop took place March 25 and 26, 2006 at the University of Vermont. Host Alan Parshley put together a program that combined tremendous performances and clinics, chances for all attendees to play in diverse settings and combinations, and opportunities for informal fellowship. Among the outstanding soloists, presenters, and workshop leaders were Patricia Evans, Jeffrey Agrell, John Boden, Kelly Drifmeyer, David Kaslow, Laura Klock, Lydia Busler Blais, Priscilla Douglas, Susan LaFever, John Clark, Todd Martin, Rebecca Dodson-Webster, D. Thomas Toner, Michael Schaff, and pianists Cynthia Huard

and David Neiweem. It was truly inspiring to hear horn players of such musicianship and energy. In addition there were excellent concerts featuring the Vermont Wind Ensemble, the Crane School of Music Horn Ensemble, and the Green Mountain Horn Club. The GMHC co-sponsored the event with the UVM Music Department and the International Horn Society.

In addition to the public concerts at UVM, there were high school and college solo competitions, overseen by Laura Klock, which featured remarkable playing. Guided warm-ups each morning were a favorite of participants, as were workshops on both non-jazz and jazz improvisation, led by Jeffrey Agrell and John Clark, respectively. On Sunday, several ad-hoc groups of horn players enjoyed the opportunity to play for services in local churches. The final concert on Sunday afternoon included octets with featured artists from the workshop, performances by student competition winners Katherine Jordan (high school division) and James Ferree (collegiate division) and a jazz quartet with John Clark and members of the University of Vermont

faculty. The concert closed with a large horn choir made up of workshop participants, under the direction of Michael Schaff.

Dr. Rebecca Dodson-Webster will host the 2007 Northeast Horn Workshop at Mansfield University in Mansfield PA on February 17-18.

Mid South Wrap-up reported by Nicholas Smith

The Mid South Region Horn Conference was held March 24-25, 2006 at Wichita State University featuring principal guest artists Randy Gardner of the University of Cincinnati's College Conservatory and W. Peter Kurau of the Eastman School of Music. Approximately 120 hornists gathered for the two days of clinics and lectures, master classes, regional artists performances, horn ensemble concert, and a final guest artist recital with a massed horn choir finale conducted by Dr. Tim Thompson, Professor of Horn, at the University of Arkansas.

The four competitions produced the following results: High School Solo Division, Tony Cleeton from Sapulpa OK; Collegiate Solo Division, Jeff Carter from Texas Tech University; Mock Orchestra Audition (high horn), Jeffrey Whaley from Wichita State University; Mock Orchestra Audition (low horn), David Lesser from Wichita State University.

The 2007 Mid-South Regional Conference will be March 23-25 at the University of Missouri-Kansas City Conservatory, hosted by Ellen Campbell, newly appointed Assistant Professor of Horn.



Octet led by Susan Lafever at a Burlington church



Barry Tuckwell Institute 2006 reported by April Strong

The Barry Tuckwell Institute, with faculty members **Barry Tuckwell**, **Mary Bisson**, **David Krehbiel**, **Robert Rutch**, **Michelle Perry**, and **Jean Rife** took place the week of June 19-24 at the Sunderman Conservatory of Music on the quaint and beautiful campus of Gettysburg College in Gettysburg PA. The 34 BTI participants consisted of high school and college students, amateurs, professionals, and even a retired gentleman that had recently picked up the horn for the first time that year!

Each day featured group lessons with the faculty. Groups were defined by age and level of interest. Considering the BTI T-shirts had "NO KOPPRASCH" on the back, the faculty's



With the help of Jean Rife, Dave Krehbiel plays the Beethoven Horn Sonata on Alphorn!

main focus was on musicianship and the beauty of the horn tone instead of the technique. At discussion sessions participants could ask questions and hear different points of view accompanied by amazing and often humorous stories from each instructor. **Walter Lawson** made a

guest appearance to discuss in detail Lawson Horns' philosophy, physics, and precision of horn making.

Each evening featured a participant recital, consisting of both traditional and contemporary works for horn. In the middle of the week, mock auditions were held for anyone who wanted to attempt them. Each person played a selected excerpt before the entire staff and all institute participants. Everyone had the chance to give constructive criticism to help improve each participant's performance level. Large horn ensemble rehearsals were held throughout the week and all ensembles, including a mass ensemble, performed in a final combined faculty/participant concert followed by a casual reception to close the week's activities.

Many thanks to a fantastic and talented horn faculty, especially host instructor Mary Bisson, who organized this year's Barry Tuckwell Institute.

Graduate Assistantships

The **Illinois State University** School of Music anticipates a horn studio graduate assistantship vacancy and graduate tuition waivers for 2007-2008. The renewable stipend is \$6300 per year plus a full tuition waiver worth \$10,650 per year for non-residents. In addition to performing in a graduate brass or woodwind quintet and large ensemble, other duties may

include instruction of studio overload/during faculty tours, assisting horn choir and master class, coaching student chamber ensembles, studio teaching, classroom teaching or audio recording, depending on the candidate's interests and experience and departmental needs. Additional performance opportunities may be available in several regional orchestras.

Illinois State University is located in Bloomington-Normal, a musically active and culturally rich city of more than 100,000. Illinois State University offers the Master of Music in Performance, Conducting, Composition, Music Therapy and the Master of Music Education. The application deadline is March 1. For more information, contact Dr. **Joe Neisler**, Associate Professor of Horn, at jneisle@ilstu.edu. Visit the School of Music web site at www.cfa.ilstu.edu/music.

Western Michigan University announces a graduate assistantship opening in horn for the 2007-08 academic year. Duties include performing in the graduate brass quintet or graduate 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 Master's degree program. The award, which is renewable for a second year, is up to \$10,452 salary/stipend plus up to \$5540 tuition remission. Interested hornists should contact Professor **Lin Foulk** at 269-387-4692 or lin.foulk@wmich.edu and visit the studio webpage at homepages.wmich.edu/~lfoulk/index.html. Additional information about the graduate program at Western Michigan University is available on the website, www.wmich.edu/music.

Wichita State University's School of Music announces a graduate assistantship in horn for the 2007-08 academic year. Duties include playing in school ensembles as needed, coaching brass chamber ensembles and horn sectionals as well as teaching applied horn lessons to non-horn majors. A course load minimum of nine credit hours each semester is expected. This two-year position also includes a section chair (2nd or 3rd horn) with the Wichita Symphony Orchestra, which has approximately seventy-five services per season including eight subscription pairs, twelve children's concerts, five Pops concerts, and occasional run-out or tours. The position may also include playing with the faculty brass quintet at WSU. Remuneration includes \$4,000 from the University and the remission of out-of-state tuition payment. Average yearly pay from the symphony positions has been approximately \$7,000 for a total income of approximately \$11,000 per year. Application materials required (including admission to the WSU Graduate School) are a CD (20 minutes of playing), resume, and support materials (three letters of reference) and should be sent to: Nicholas Smith, Professor of Horn, Wichita State University, Wichita, KS 67260-0053 before January 15, 2007. Questions should be directed to **Nicholas Smith** at nicholas.smith@wichita.edu.

The **University of Iowa** horn studio announces two financial aid opportunities for incoming graduate students (MM or DMA) beginning Fall 2007: a horn teaching assistantship (two-year position), and the Garzio Fellowship, a one-year stipend of \$8000 plus a \$4000 tuition scholarship (in-state tuition). The application deadline is March 10, 2007. For more



information contact **Jeffrey Agrell**, School of Music, University of Iowa, Iowa City, 52242, jeffrey-agrell@uiowa.edu.

The **University of Louisiana at Lafayette** School of Music announces its graduate programs for either spring or fall 2007. Master of Music concentrations are performance, music education, conducting, or theory/composition. Curricula are flexible and may be customized according to each student's interests. Graduate Assistantships (GA) are available based on departmental need and students' performance level. GA's provide a tuition waiver and a stipend of \$5,500. Assistantships are renewable for up to two academic years, dependent upon GPA, progress towards degree, and departmental evaluation of assistantship duties. Housing awards worth \$1,300 are also available. A limited amount of financial aid is available from the Friends of Music also based on departmental need and students' performance level. Amounts are generally between \$1,000 and \$1,500 per semester. In addition, for graduate students in music education, the Teacher Tuition Incentive and Exemption program is available on a limited basis through the University College. This provides a partial waiver of tuition. Eligibility criteria are available from University College (universitycollege@louisiana.edu). In-service teachers may also wish to consult their local school boards for tuition assistance and sabbatical leave possibilities. Applicants must have completed their bachelor's degree by December 2006, meet graduate school entrance requirements, including general GRE requirements and perform an entrance audition. Semesters begin January 11, 2007 and August 16, 2007. Address inquiries to: Dr. Andrea Loewy, Graduate Coordinator, UL School of Music, P.O. Drawer 41207, Lafayette, LA 70504-1207, 337-482-5214, loewy@louisiana.edu. Address questions regarding horn study to Dr. **Catherine Roche-Wallace**, horn professor, UL School of Music, P.O. Drawer 41207, Lafayette, LA 70504-1207, 337-482-5208, cmr3877@louisiana.edu.



Christopher Leuba offers visual suggestions to hornist Nina Lawrenson.



Sean Kierman and Frank Lloyd with a horn donated to South African hornists.



The Nelson Mandela Metropolitan University Horn Ensemble (Erik Albertyn, leader) premieres S. Glasser's Two for Erik, featuring kudu horns.

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Symposium Photos

John Mason, horn professor at The University of Virginia, has posted more Symposium photos on this website: gallery2.leica-users.org/v/IHSCapeTown/



South Africa College of Music



Marshall Sealy with a captive audience



Christopher Leuba



A Llwanden student tries the natural horn.



A visit to the Casbah of Tetouan: Nancy Joy, Pamela Kierman, "Pasina Pertina," Susan McCullough, and Lisa Ford



Amampondo ensemble demonstrates kudu horns



Lisa Ford with an enthusiastic beginner



Jonathan Stoneman offers some pointers



Dizu Plaatjies plays a kelp horn.



Elaine Braun directs a Massed Horn Ensemble.



IHS Advisory Council finishes 20 hours of meetings.



Schumann's Konzertstück soloists with Wind Worx (l-r): Jeff Snedeker, Frank Lloyd, Geoff Winter, and Bruno Schneider (Sean Kierman, conducting).



Final concert spectacular: South African Army Band



Pasi Pihlaja entertains a group of South African children.



Executive Secretary Heidi Vogel (l) chats with Virginia Thompson, former IHS President.

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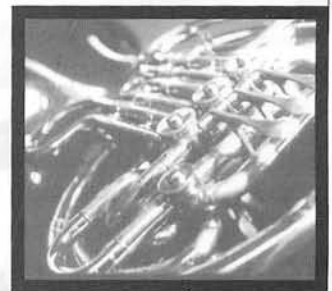
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My African Horn Safari - the 38th IHS Symposium

by Elaine Braun

Dear Diary,

We were to meet in the Baxter Theatre Game Reserve on the campus of the University of Cape Town. It is a beautiful 4-story brick building containing a concert hall and a theatre on the first floor, a restaurant and exhibits on the second, a bar on the third, and an art studio or multi-purpose room on the fourth. The lobby was open to the roof, and the exit on the fourth floor was at ground level with a campus road leading to the Music College and dormitories. The Music College (where we ate) was up yet another flight of stairs! If you sat in the first row of the concert hall and went up for tea, you would climb 126 steps to reach the Tea Room (Veronica's Café). But it wasn't quite that bad – the stair risers in Baxter Hall were about a third of a normal riser.

This was the starting point for our African Horn Safari. We had come from (among others) Britain, France, Germany, Spain, Finland, Iceland, Sweden, Iraq (Max from the US stationed there), the US, and – of course – South Africa. We were anxious to get started!

Monday: Our first sighting of indigenous life was a small herd of 8 hornists (The Nelson Mandela Metropolitan University - NMMU Horn Ensemble) who played 3 standard works and 1 World Premiere called *Two for Erik* by S. Glasser which included playing on kudu horns. This was a wonderful beginning to our journey. By the time we went to morning tea, we had also seen the Memphis Wind Quintet (*Arion's Song* by E. Bland), Susan McCullough (Sonata for Horn and Piano by K. Turner), and Pasi Pihlaja (*Fantasia* by Harju and *Rhapsodie pour Cor* by Eskola) – exciting sightings!

After morning tea we heard three lectures including a special one, "Music Development in the Western Cape." Then it was lunchtime. After lunch we sighted more SA hornists, two short pieces and a wonderful group led by Professor Dizu Plaatjies – in traditional dress, singing and playing kudu horns and other interesting local instruments. After afternoon tea, we were happy to see the (self-described) Snedeker kudu talk about jazz. He had actually begun his jazz talk the previous evening at the Music College. Many of us had a chance to go onto the grounds and mingle with the Kudu Jazz Master, playing along with an interesting self-learning CD.

At the evening gathering we first saw a small herd of 5 females who played *Harambee* by P. Basler, then a sighting of the rare and beautiful Lloyd African Eagle with a solo horn setting of Bach's *Toccata and Fugue*! We went back to the female herd after that, but one of them seemed different. Her tag read Pasina Pernina – but we truly believed *she* was not what *she* seemed! One of the herd, the (self-described) Stebleton Zebra, was then seen in a Gliere setting, followed after the interval by the Kudu – with his natural horn in a Cherubini setting which was followed by the (self-described) A. Joy Black Panther prowling through Strauss 2.

What a wonderful first day on our Safari! I fear that if I were to continue in such detail about every day, my diary entries would be too long – so I'll just have to include some special highlights.

Tuesday was tour day, and we had been offered several options. I went on the wine tour to Nelson Creek, Franchehoek and Stellenbosch. It was educational and thoroughly enjoyable. Folks from other tours seem to have enjoyed theirs as well. Tuesday evening we took a bus to another Reserve – Endler Hall at Stellenbosch University – where we enjoyed some light refreshment (ostrich paté anyone?) and more sight-seeing. Our first sighting was the Black Panther in a setting with organ; an aggressive piece, Concerto for Horn and Organ by Hans Pflüger. A nimble de Vries Gazelle/Marimba solo called *Ghanaia* by M. Schmidt followed it, and onto that scene came the (self-described) N. Joy African Elephant. This performance showed us that such diverse "animals" as the horn and the marimba can play wonderfully well together!

Then the most amazing thing happened... the Eagle was back... soaring alone with *Apel Interstellar* by Messiaen. We needed a break after that! When we resumed, the Black Panther was back with Schumann *Adagio and Allegro*, and then a really unique sighting – the Eagle, the Kudu, the (self-described) Winter Lion and the Mysterious and Elegant Schneider Animal all together for the *Konzertstück*. A truly fine performance with Wind Worx Wind Band (the Lion admitted that the horn parts were a "special" arrangement borrowed from his Quartet), an inspiring finish to a fine evening.

Wednesday morning got turned around somehow, so all I could manage was the master class given by the Mysterious and Elegant Animal – with good players and fine insights. After lunch, Sean Kierman (one of our hosts) gave an informative description of the harmonic series followed by a description of the hand technique. Can you imagine that an early criticism of the valved horn was that "all the notes sounded the same"! Then followed several works for hand horn by Mozart, Gallay, and Rossini with the ubiquitous Kudu returning with his natural horn to let us see what the hand actually does in the bell.

This was South Africa, settled first by the Dutch, then by the British, so each morning and afternoon we had tea. Of course we had to climb those 120 or so steps to get it, but it was a time to meet folks and talk about what we had heard and of course, the horn. One day was Milton Kicklighter's (Buffalo Philharmonic hornist) birthday so we had delicious chocolate cake, and everyone sang Happy Birthday.

Jazz had woven its way into this Safari, and after tea we had a good dose from Marshall Sealy, Adam Lesnick, and the Kudu.

The evening viewing included an Eagle sighting with the Förster Concerto, the Mysterious and Elegant Animal with Mozart Concerto No. 4, the first appearance of the (self-described) Ford Giraffe with the Larsson Concertino, and a very rare and exquisite presentation of Haydn's Concerto for Two Horns with the Elegant Animal, the Eagle, and the Cape Chamber Orchestra. This performance alone was worth the trip – talk about ensemble playing it was like one person with two voices. Just perfect!

Thursday: there were warm-up sessions every morning, but not having a horn I opted for an extra ? hour of sleep! One interesting lecture on Thursday was a consideration of the affect of language on horn playing. Sean Kierman's con-



tention was that our Mother Tongue pre-disposes us to certain preferences in our playing. I had always admired the German players' ability in tonguing. The German language has several different tongue positions for 'd' and 't', and it seems to me that that gives those players a head start with some forms of articulation. It would be interesting to learn more - I hope this will merit further attention in another forum - maybe a *Horn Call* article.

After tea we went "Looking for Mr. Good Part" with John Stoneman - a really interesting look at why we like some horn passages better than others, and a message urging us to let composers know when their parts are not "hornistic." Then the Kudu was back with *En Forêt*, and another first solo sighting - the Zebra in a most powerful Ewazen Sonata for Horn and Piano setting.

After Lunch, the Eagle returned with *España* by Buyanovsky, three of five pieces from *Little Suite* by Borodin, *Naturel* by Pousseur, and three jazz solo pieces by Donald Wilson. The Eagle soars again!

Then a return to the music of Africa with a World Premiere piece called *Okukoooola Kw'Ekkondeere* (Horn Call) by Tamusuza (from Uganda) played by Adam Lesnick. Dizu Plaatjies (in costume) was back with his group playing pan pipes from Mozambique, the thumb organ from Zimbabwe, kelp horns from the Atlantic Ocean, an interesting instrument that had a string running down into a gourd with some water in it, an instrument that African women play against their bare chests (only after dark), and kudu horns. After tea we saw the Field Band Foundation of the Western Cape in concert, and later, a short bus ride led us to Marco's African Palace, where we reconvened for good food, good wine, good company, and dancing!

Friday morning's warm-up by Chris Leuba blended into his informative lecture on tuning and phrasing. This was followed by Jeff Agrell's talk on keeping away the "drunken monkey" (our inner voice that usually gets in the way) - actually practicing stage presence, and Michele Stebleton's "Relax, Relax, Relax" - breathe in/sigh out. During the afternoon we saw Trio for Horn, Violin, Piano by Leo Brouwer with photographic accompaniment; the Winds of Wintergreen whose last piece had a "Farewell Symphony" aura about it leaving the bassoon player alone on stage to finish, and the Brahms Clarinet Trio for Horn, Cello, and Piano transcribed and played by hornist Rose French, with Daniel Neal and Sandra Kettle. After tea, the Lion roared through Concerto for Horn, Winds and Percussion by Machala and then all the caged horns had a chance to play, and once let loose, they were ferocious! A whole stage full of horns! first with some Handel *Water Music* then with an African-type piece for horns and drums by Pamela Marshall titled *Black Bear Dance* (yeah, I know - there are no bears in Africa).

Friday evening - the last opportunity for sightings - gave us an invocation by Dizu Plaatjies, short speeches by host and IHS people, awards announcements (which are noted elsewhere), the announcement of donations of instruments to the South African Horn Society from various individuals and groups, the announcement of the new IHS President - the Kudu! - and presentation to the superb Eagle, the outgoing President of the IHS.

This was followed by a mixed program of solo pieces, the Taffanel *Quintet* and performance of traditional African music for Woodwind Quintet by the Amadeus Winds, two world premieres for horn and piano: *ukuhlanganisa* by M. Viljoen and *Sonata per corno e pianoforte* by H. Hofmyer, and after the interval a rousing - get up and dance (which lots of people did) performance by the South African Army Band.

To clarify, the African animals were: Lisa Ford - Giraffe, Andrew Joy - Black Panther, Nancy Joy - African Elephant, Frank Lloyd - Eagle, Bruno Schneider - didn't know but wanted it to be an elegant animal, Jeff Snedeker - Kudu, and Michelle Stebleton - Zebra.

But there was more to it than the terrific sightings. The people were warm and friendly, and eager to have us all there - while trying to decide on what to buy at the wine store, a stranger came up and gave us a detailed description of several wines, with a recommendation - it turned out to be both inexpensive and really good! The city and campus were stunningly beautiful and the weather, although winter, had some mild - no coats - days. Our hosts Pamela and Sean Kierman, Robert van Zyl (who ran - literally - everything), and Elizabeth Danckwertz and her mother Virginia are to be commended for their boundless energy, poise, and true kindness to all of us who ventured to Cape Town.

It all reminded me of the early days of Horn Symposia where the "artists" participated several times during the week, and were among the participants for meals, lectures, and concerts. A truly enriching experience.

From Jane Redfern, student and teacher University of Stellenbosch, South Africa

When living in South Africa, if you stumble upon a horn recording, it is suggested that you purchase it immediately. Decent recordings, sheet music, and accessories are very rare in our country, which made hosting the 38th International Horn Symposium even more special. We were treated to a host of international performers, teachers, and representatives from Schmid and Alexander. Although there was much doubt surrounding this symposium, it was truly wonderful to have had the pleasure to meet and learn from so many horn players.

The lectures were held in the Baxter Theatre, a part of the University of Cape Town. Jeffrey Snedeker presented a couple of lectures on "Jazz and the Horn" - a very interesting presentation covering information and repertoire very new to South African horn players. Nancy Joy demonstrated "Breathing Gym" which had all of us contorted in unusual positions very early in the morning! The exercises, however,



Leighton Jones' right-hand position is scrutinized disapprovingly.



have helped most of our horn playing. We were also able to attend a master class with Bruno Schneider, which proved to be very informative and helpful. Our evening concerts featured many artists including Lisa Ford, Frank Lloyd, Bruno Schneider, Jeffrey Snedeker, Geoff Winter, and



Jane Redfern and Max Pankau in a massed horn choir rehearsal.

Andrew Joy. It was a once in a lifetime experience to watch these performers live in our country's concert venues. As a student, I learned so much and the entire symposium was very valuable.

Apart from flying all the way to South Africa, we also received a number of horns from many of our international guests. These are to be used in our outreach development projects, and we are very grateful to those who donated instruments. The purchasing of instruments from South Africa is a very expensive venture and we have many very talented musicians in underprivileged areas who are thrilled to receive instruments. Thank you to all those who came to South Africa, it was fantastic to meet so many horn students as we tend to feel quite isolated down here! A special and heartfelt thanks to the IHS committee for bringing the symposium to Cape Town, many horn players benefited hugely from your visit.

US Army Specialist Max Pankau by Heather Pettit-Johnson



Max Pankau

Every now and again you have the good fortune to meet someone who makes a difference in your life. Max Pankau, or rather Specialist Max Pankau, is one of those special people. Max hails, most recently, from Naperville IL is assigned to the Mannheim, Germany US Army base, and is currently stationed in Iraq.

Until fairly recently, Max had rather checkered musical career. In the fifth grade he wanted to play the trombone but was convinced to try the horn by his mother. A move from Houston TX to Denver CO in the eighth grade caused him to re-evaluated his musical training when he discovered the new school band wasn't quite what he desired. However the choir was very good so he began singing. A final move to Naperville just before the eleventh grade brought him back to the horn. A caring band director, D. J. Alstadt, saw some talent and encouraged Max to work harder – Max did. He excelled in band at Naperville, began taking private lessons, and started considering colleges. When his perfect dream to attend Roosevelt (in Chicago) and study with Dale Clevenger didn't

work out, Max had to look at other options. He remembered the Army and Airforce recruiters that had visited his high school. The army recruiter went to the effort to come to Max's home and soon Max was a musician/soldier.

Like all soldiers, Max completed basic training ("not so bad") and was sent to Advanced Individual Training at the Armed Forces School of Music in Norfolk VA before receiving his orders to report to Mannheim. The comfort of Mannheim was soon lost when further orders deployed the band to Camp Victory, Baghdad. Upon arriving in Iraq, the band was faced with finding a home; no one there had expected a band to come. Their first rehearsal hall was a tent. A short time later facilities in one of Saddam Hussein's captured palaces became available; namely, the pool area. The empty pool and tented surroundings made for an unusual, but acceptable, rehearsal space. News of the band's arrival spread as other soldiers heard first that there was now a pool, came by to swim then stayed for a rehearsal. The concert band is the largest unit but is often broken down into smaller ensembles including brass and woodwind quintets; saxophone and clarinet quartets; a rock band and a jazz/funk combo. Word of free music traveled quickly and the musician's rehearsals often became a camp activity.

As with all Army bands, they are primarily a performance unit but they do have other "military" duties as well. Namely escort duty and guard/security detail. Fortunately, most of Max's time is spent becoming a better musician. He performs, attends rehearsals (both instrumental and vocal), practices, and tries to keep the sand out of his horn. He admits that, "trying to musically improve in an environment that allows little or no room for artistic creativity and development" is a challenge, but he is making the best of it.

Max recently spent his two weeks leave in South Africa to attend the IHS conference held in Cape Town. This was his first conference and he says that one of his most memorable moments was attending Bruno Schneider's master class. He was not only taken with Bruno's playing but felt that many of his comments during the master class were particularly relevant. Performances by Frank Lloyd and Geoffrey Winter also impressed Max. And, he found it amazing that he ran into at least 10 people with some kind of connection to his past.

What is next for this G.I.? Max's enlistment is up in 2007 and he would like to see how far he can go with his horn playing. He is currently leaning toward furthering his education at either DePaul or Indiana University. Until then Max, keep safe, and thank you.

From Christopher Shear University of Stellenbosch, South Africa

Now that the daze of the International Horn Symposium has begun to wear off, I have decided to take some time to reflect on the week at hand. Being a fan of the internet, I googled some definitions for a word, that in my opinion, effectively sums up what I will take away with me – that word being "inspiration." According to Princeton (*Wordnet*, 2005), inspiration can be defined as the "arousal of the mind to special unusual activity or creativity." I think this perspective,



and its inherent emotive quality, are truthful when applied to my experience of the 38th International Horn Symposium - held in Cape Town, South Africa, in July of this year.

Admittedly, I was initially a little apprehensive in so far as my expectations of the event were concerned. Initial fears that the symposium would be something that would leave me wanting to give up the horn all together, with so many great players around, turned out to be unfounded. Let me now say that the event was something that exceeded those expectations on all levels.

The symposium was truly special, inspirational, and was accompanied by a great atmosphere of cooperation, sharing and fun. It was the chance to share in some of the most wonderful performances given by great artists, to further enrich oneself with the wealth of knowledge offered, and it allowed for the chance to share in the incredible opportunity that was given - the collective enrichment of all who took part. Inspiration now flows, in the sense of "arousal of the mind," through sharing that creativity and, at times, amazing displays of "special unusual activity," that was the contributing factor to the success of the event. There was an innate sense of collective identity, renewed vigour, and creativity for the horn, which I will now take with me and build on as a foundation for the future.

Development Day in 38th IHS Symposium by Jonathan Stoneman

Most people who attended the 38th symposium in South Africa would say without being asked that it was unusual, some might even call it unique. Not only was it the first IHS Symposium to be held in the Southern Hemisphere, but it was also the first to be held in an area where horn playing is not strong. In planning the event, therefore, the South African Horn Society took full advantage of the opportunity to include some outreach into the community.

A small band of IHS members, carrying their horns, boarded the early morning bus on the Tuesday of the Workshop to head out into the non-horn playing world north of Cape Town itself. Nobody knew quite what to expect. For this group, the day was one of the most memorable of the whole workshop.

First stop was a primary school on the edge of one of South Africa's many townships - still 100% black, still poor, still temporary-looking, a dozen years after the end of apartheid. To see the children turned out in their school uniforms, with clean white shirts and neatly knotted ties, nobody would have any idea of the conditions most of them lived in. The school choir at Lwandle Primary School, Kayaletsha, recently came second in National championships - but you would have guessed something like that within seconds of them starting to sing. Every song from memory, every song a performance - in English, in Xhosa, in Afrikaans, in Swedish (they memorized something a visiting group had sung for them).

After their superb performances, it was time for the IHS to reach out in return. In a set which was to become the IHS offering at each stop of the day, Jeff Snedeker explained the origins of the horn - "the world's first cell phone" and demon-

strated a few blasts. Marshall Sealy, from New York, explained and then played the *Black National Anthem* - "Lift every voice and sing" - to very few dry eyes. And members of the outreach group played *Harambee*, for five horns, by Paul Basler - which is based on Kenyan music.

Then it was time to let wish everyone had ear defenders as everybody with a horn invited the students to try a horn. The crowds pushed and shoved, and the noise was truly deafening, but everyone who wanted a go seemed to get one, and nobody lost any teeth, or their hearing.

Then it was into the minibuses and off to the wine-growing area around Stellenbosch. No wine was tasted on this trip - there was more reaching out to be done! The visitors were taken to a community centre at Kayamandi, another poor township on the outskirts of Stellenbosch itself, to meet a group of five year olds and do the show again. Again there was huge demand for a try-out toot on the horn, but in the open air the sound seemed more bearable.



Above: housing in part of South Africa.

Right: Marshall Sealy entertaining potential hornists



At the Frank Pietersen Music Centre in nearby Paarl, a yellowing newspaper cutting on the wall reminded some visitors of the sheer range of music spreading around the world - it was an original piece of the *Sunday Times* (of London) from 1923, reviewing the first British performance of Strauss's *Alpine Symphony*. The Pietersen Centre was itself a testament to the power of music to inspire people. The current Director is Vaughan Pietersen. His father was the Frank whose name the Centre now carries. Frank began teaching music to black students, unofficially, during the Apartheid era. The centre has a number of musical instruments which it loans to young would-be musicians in the local community. The results are impressive. And it was difficult not to be moved by the determination of young local children who want to take up music. The group was given a vibrant performance on three marimbas, as well as listening to a promising brass ensemble. And then running its now familiar routine - from Jeff's cell phone analogy to *Harambee*, through Marshall's "Lift Every Voice and Sing," before climbing into the buses and off to Stellenbosch University for the evening's concert. This was preceded by a session where the IHS visitors met up with an evening jazz class - jazz being newer to the University than most people would think.

It is difficult to describe in words just how moving the day was. Who knows what the lasting results will be - one or two young South Africans being inspired to take up the horn in the near future? Who knows?



The Symposium at Cape Town by Marilyn Bone Kloss

"Brilliant," "fabulous," and "inspiring" were some of the adjectives heard from South Africans about the symposium; "one of the best ever" was the consensus of the IHS Advisory Council, whose members have attended many previous symposiums.

"This workshop will take a special place in IHS history," stated Bruno Schneider, host of next year's symposium and one of this year's stars. "It was truly international."

Andre Valentine, part-time university student, and Roger Small and Paul Wynand, both members of the South African Army Band, all agreed that it was exciting to see how horn players can play solos; they never knew how exciting the literature could be. "We can see the technical ability that can be achieved if you practice a lot," added Andre.

Cathy Kilroe-Smith (a South African studying horn at the University of Georgia) and her friend Alice Thomson (Durban) thought it was "great to have the symposium in South Africa." They also used the word "inspiring."

Professors Erik Albertyn (University of Port Elizabeth) and David Scarr (Rhodes University, Grahamstown) at first both opposed bringing the symposium to South Africa this year. They thought more time was needed to secure funding and to plan, that not enough local horn players were available for it to be successful, and that many local students would not be able to attend because it was their term time. After Steven Horwood secured the bid, however, and eventually the South African Horn Society took over the organization, they supported the effort wholeheartedly.

"It will be easier to recruit with this success," said Erik. David has been doing much administrative work in recent years, but is now playing more. "The symposium has been simply uplifting," he said. They used to have regional workshops, and now the newly-formed South African Horn Society is resolved to have an annual national workshop.

David has a violist colleague who attended all the concerts and pronounced them "absolutely fabulous." David also encouraged a euphonium student to attend. He felt that the symposium should have been marketed to all musicians because of what they could have gained from hearing world-class musicians, no matter what the instrument.

Some sessions were devoted to South African traditional music, which entranced the visitors. However, many of the local young people are not interested. Erik sees an opportunity to bring traditional music into the classical arena, to the benefit of both. He commissioned a work for horn choir through the IHS Meir Rimom Commissioning Fund, *Two for Erik* by S. Glasser, that uses kudu horns along with modern orchestral horns. "Bartok and others are a precedent for incorporating folk and vocal music in orchestral works," Erik contended. "We don't want to go back to isolation between social groups."

The outreach program affected many attendees. Pamela Kierman (University of Stellenbosch) organized a day-long tour of schools (see a separate report by Jonathan Stoneman) described as "surprising, but affecting" (Joseph Ognibene, Iceland) and "fascinating" (Rose French, Tempe AZ). Marshall



John Brisbin (l), Calgary (retired from the Symphony) and Marshall Sealy at the mass horn choir rehearsal.

Sealy, a free-lancer from New York City, put together a horn quintet to play at the schools. Marshall, in fact, raised money at the last minute to attend the symposium, brought a horn to donate, and has applied for a Fulbright grant to teach instrument repair workshops

and study African traditional music. Horns were also donated to the outreach programs by Chris Leuba and Kurt Vallenga, the Swedish Horn Society (presented by Anita Andersson), James and Cora Patterson, and Wallace Easter.

Caroline Van Renen, the only horn major at the University of Cape Town, was thrilled to have the symposium in South Africa, although she could not stay for the whole week because of school obligations. "I want to study with these artists," she declared. She plays in the South Africa Youth Orchestra, which rehearsed for ten days in July and is soon touring Europe.

Among the many highlights, most would agree that the Wednesday evening concert with the Cape Chamber Orchestra stood out. Frank Lloyd played the Förster Concerto; Bruno Schneider, Mozart No. 4; Lisa Ford (Gothenburg Symphony Orchestra, Sweden), Larsson's Concertino for Horn and String Orchestra; and finally, a glorious performance of the Haydn Concerto for Two Horns with Bruno and Frank. Listing the works and performers does not do justice to the impeccable, lyrical playing and joyous atmosphere of the event.

The symposium was smaller than any for a number of years (about a hundred registered attendees, with two or three times that number at the evening concerts), but many felt that the smaller numbers lent an intimacy that fostered greater interaction between all the participants. It was truly a symposium to remember.

The Amateur Session on How to Practice

Moderator: Marilyn Bone Kloss

Panel: Jeffrey Agrell, Erik Albertyn, Peter Hoefs, Shirley Hopkins-Civil, Joseph Ognibene, and Jonathan Stoneman

Attendees: 15, mostly South African, including two professionals

"Practice smarter" and "keep the embouchure in shape" seemed to be the lessons to take from the panel discussion on how to practice in limited time. But what do these directives mean in practice?

"We are all amateurs," stated Joe (a professional orchestral player), and Jonathan (a professional journalist) agreed, "because we all love the horn." Everyone, in fact, needs more practice time, whether because of "day jobs," professional



playing services, teaching, administrative duties, or a combination of obligations. So the problem of how to practice in limited time is not unique to amateurs.

Professor Nancy Joy had emphasized "practicing smarter" through focused breathing at her guided warm-up session earlier that day. In addition to breathing and athletic conditioning, however, the panelists agreed with Joe's comment that every horn player must spend at least 30 minutes a day, every day, with the horn. "Too many days away from the horn cannot be recovered and can lead to a crisis of confidence," said Joe. "You cannot depend on ensemble playing to be enough because it does not cover the basics." Frøydis Ree Wekre refers to those days off as "Sundays" and writes in her book that self-confidence can suffer even if you return to your normal level of playing after time off.

An audience member mentioned playing in wind bands, which usually involves more playing for horns than orchestras, and suggested that sight-reading ability necessarily becomes very good and that they can usually hit the first note "right-on" without any warm-up. The panelists, however, strongly recommended warming up. "You will play better," said Jonathan. "And your embouchure will feel better the next day," added Joe. Frank Lloyd, known for his virtuosic technique, is also known never to play without warming up. Frank advises finding even a few moments here and there during the day to get in a bit of warm-up if long stretches of practice time are not available.

Several panelists recommended focusing on the low register during daily practice. When players try out horns at the exhibits, they always blast away at the high notes. But many

players, including Joe and Frank, find that if their low register is working well, the high notes take care of themselves.

Erik mentioned the feeling of isolation, of trying to do everything, when practicing on your own, and many places in South Africa reinforce the feeling of isolation. Jonathan recommended lessons as inspiration, when possible. Jeff suggested getting organized, knowing what you want to practice, using a pencil as your "peripheral brain" to write down a plan. Shirley mentioned spending some time improving weaknesses, but also playing through studies that give you confidence, "not always challenges." Joe suggested finding other people to play with, duets perhaps, or getting together with the horn section of your ensemble. Jeff added that a playing partner could be other than a horn player; for example, work on a tough scale with a bassoonist or clarinetist.

In fact, Joe recommended knowing your scales well, "which makes transposition easier," and Jeff followed up with several suggestions on how to take small sections of scales to work on, "and to play scales like music." In addition to scales, you can memorize short bits of excerpts, solos, or etudes to work on, "a minute here, a minute there, in different keys." Many of Jeff's suggestions appear regularly in a column on technical tips in *The Horn Call*. Shirley added that you can improve technique by practicing fingerings without the horn.

The session ended with everyone contributing to a list of favorite etude books, methods, and inspirational CDs. Joe particularly recommended Farkas's *The Art of French Horn Playing* as being worth rereading periodically for inspiration. As the participants left to attend a master class, they all agreed that it had been a worthwhile discussion.

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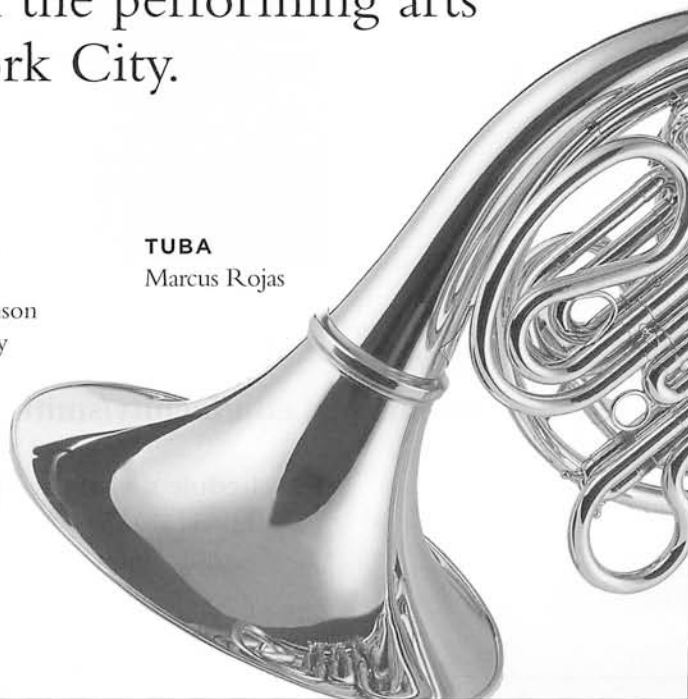
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Tributes

James H. Winter (1919-2006)

When I was ten years old, my grandfather, James Winter, asked my twin brother and me if one of us was interested in learning to play the horn. I eagerly said yes and, a few weeks later, I had the first of many lessons to come with a man who was, unbeknownst to me at the time, a pretty famous guy in the horn-teaching world. The horn he started me on was a single F Geyer, made by Carl for my uncle's second birthday, matched with a Farkas mouthpiece, given by Phil Farkas to my grandfather perhaps as many as 45 years earlier.



James Winter with his grandson Michael

be solid, which left little room for the early development of bad habits. He demanded musicality always, and was more impressed with a simple passage played beautifully than a technical passage played without feeling. When I was 16, I spend a summer week with him and for three days, all we did was play, listen to recordings, and talk about music. Our ability to converse about the horn into the wee hours of the night lasted until the end. Even when his health had begun to decline rapidly, I could still call him every night and tell him about a rehearsal or concert I had played, and he always enjoyed it. It was thrilling for me to be able to lift his spirits in the last few months, if only momentarily, by talking about the horn.

He was a great grandfather to all five of his grandchildren, but our unique bond through the horn was undeniably special. Even in college, I seized every opportunity to play for him. The last time, shortly before he died, he told me that nothing he had to say was going to be much help compared with my experiences playing in Boston, but he agreed to give me a few "general comments. His comments were as profound and illuminating as ever, giving me new insight into the later music of Strauss.

It was suggested to me recently that I have probably learned more from him than from anyone I have worked with or will study with in the future. With great respect and gratitude to all my other terrific teachers, I think this is absolutely true.

Michael Winter
New England Conservatory

My lessons with him are some of my fondest memories. I learned more from him in ten minutes than I think many students of other teachers learn in a year. Even at ten years old, I was never allowed to play like a child. He always insisted that the fundamentals

When I arrived at California State University, Fresno (Fresno State) in 1987 I found I would have big shoes to fill. James Winter, my predecessor, had taught horn at Fresno State for 40 years and had been president of the International Horn Society. Needless to say, his reputation preceded him. I had met him once, had gotten a fairly good sense of his extraordinary character, and I knew that he had been influential in the horn world in many ways.

There were, of course, his numerous notable accomplishments. Particularly prominent were his activities in the International Horn Society – important contributions that helped the organization grow in size and scope; he was Editor of *The Horn Call* (1972-1976), served on the Advisory Council (1972-76 and 1980-86), and was eventually called on to be President (1983-86). He was also active as an author and composer, publishing a brass methods text, *The Brass Instruments* (Boston: Alyn and Bacon, 1964, 2nd ed. 1968), music for horn, and many articles on horn pedagogy for *The Horn Call* and *The Instrumentalist*. Closer to home I learned that he was a founding member of the Fresno Philharmonic Orchestra, an ensemble that evolved from a small community orchestra in the music department at Fresno State into one of the premier regional orchestras in California. Jim performed for many years as principal horn of the Fresno Phil (retiring from the orchestra in 1997) in addition to being on the board and conducting. There were times when virtually the whole brass section in the orchestra was made up of his former students. He often wrote the program notes for the orchestra, composing them in short order and appearing to write effortlessly. At Fresno State he served as Chair of the Department of Music (1973-76) and Associate Dean of the School of Arts and Humanities (1966-68). For many years he performed with the California Woodwind Quintet and he was an orchestral member and soloist at the Bear Valley Music Festival.



A younger James Winter

Clearly his knowledge about things related to the horn was voluminous, and his accomplishments at the international level were remarkable; however, I believe it was in his personal interactions with students and others that he made his true impact. Known affectionately throughout California's Central Valley and beyond as "Dr. Winter," his mastery of horn pedagogy was legendary. I noticed he had a special rapport with his students, David Krehbiel and David Bakkegard being perhaps the best known among many who later became accomplished players in orchestras far and wide, including those of the LA film studios. Early in his career at Fresno State he taught all the brasses – trumpet through tuba – and was well known for his excellent brass ensembles as well as for his engaging way of teaching theory and composition.



Jim was born in Minneapolis in 1919 and began playing horn in junior high school. After completing a B.A. in music at Carleton College in 1942 he served as an officer in the U.S. Navy during WWII aboard the U.S.S. Pasadena in the Pacific. He married Pearl Bowman (1921-1990), a fellow Carleton student, who was a cellist. Following the war he continued his education, receiving a master's degree from Northwestern University in June 1947. By the fall of 1947 he was teaching at Fresno State College. He earned his Ph.D. in musical composition in 1955 from the University of Iowa.

Though his doctorate was in composition, in his heart of hearts he clearly loved horn playing and teaching the most. This was manifest in the engaging way he had of explaining concepts and demonstrating to students, something I've attempted to emulate in my own teaching. There was a magic in his delivery, always decisive, positive, and personable. And when he was a clinician and conducted horn ensembles at horn workshops, whether they were at International Horn Society meetings or locally in Fresno, the players were on the edge of their seats, listening intently for his insights and interpretive ideas. (Incidentally, he usually preferred to play in an ensemble rather than to conduct it.) Through his comprehensive knowledge of and enthusiasm for the horn, coupled with an innate optimism he commanded the respect and affection of horn players with whom he worked. During my sabbatical leaves he taught my students, and they felt quite fortunate to have had him as a teacher. His legacy will live on in the many horn (and brass) players he influenced.

A number of characteristics further endeared him to those who knew him. Jim was a Geyer man through and through, and his enthusiasm for Geyer horn lore was widely known. Frequently he brought an extra horn to symphony concerts, partly because he wanted to use the appropriate horn for a given piece, but also because he wanted to have a horn on hand just in case anyone's malfunctioned. Jim was also well versed in acoustics, often including well-placed bits of practical acoustical advice for horn players in lessons. And he enjoyed team-teaching a course on acoustics with a faculty member of the physics department at Fresno State. Jim had a keen sense of proper horn tone, and he advocated using the F horn at least up to C in the staff. To this end, in his later years, he usually warmed up on a Schmidt single F horn.

Personally, I always enjoyed how he sprinkled his conversations and correspondence with German phrases and witticisms. His generosity was found in many areas, and those who benefited included students, colleagues, and philanthropic causes, especially those relating to music. This generosity found expression in his graciousness to my wife and me when we moved to Fresno in 1987. We counted ourselves lucky to have learned to know Jim and his wonderful wife Pearl as they took us under their wing and made us feel welcome. All who knew him will miss the twinkle in his eye, the impish sense of humor, the sartorial distinction that was Dr. Winter.

A memorial scholarship has been established in Jim's honor at Fresno State. Donations may be made to California State University, Fresno, College of Arts and Humanities, James H. Winter Memorial Brass Scholarship, 2380 E. Keats Ave., M/S MB99, Fresno, CA 93740-8024. *Dr. Thomas Hiebert*

I first met Dr. Winter in 1963 when I auditioned to become one of his horn students. I was a sophomore at Bakersfield High School at the time and had had a few lessons with John Keene, who had recently graduated from BHS and gone to Fresno State to study with Dr. Winter. (Keene went on to become third horn in Denver.)

Studying horn with Jim Winter was a fascinating unfolding of the instrument's capabilities and challenges, leavened always with Jim's wit and wisdom, both of which were formidable. He had a unique ability to place the instrument and its music in a larger historical and aesthetic context. All pertinent information that made the music come alive was brought to bear on the literature under study. The foundation of musicianship and artistry that Jim imparted has served me well over the intervening years.

Dr. Winter's teacher and mentor was the great Phillip Farkas, principal horn of Chicago under Reiner. When I hear recordings of that orchestra it is always with acknowledgment that this playing is the tradition Jim Winter taught. The traditions of horn playing were very important to Dr. Winter ... and they became important to me. Though my career passed from player to composer to music historian, I always think of myself as a horn player first.

I had been looking for a way to honor the impact Jim Winter had on my life, when it occurred to me that I might dedicate the coming re-issue of my Sonata for Three Horns to my three great teachers, Jim Decker, Wendell Hoss, and Jim Winter. Unfortunately, Jim died merely weeks from the publishing date. I am sad to say that I had not been in touch with Jim for some time but was really looking forward to sending him the new score and parts as a way of re-establishing contact. I will always regret not acting sooner.

Jim was 86 when he passed away. He had a playing and teaching career that spanned well over a half century. It would not take many professional lifetimes to march back in time in 50-year intervals to the courts and concert halls of 200 years ago. It's easy to believe that one of our former colleagues "knew a man who knew a man who knew a man," and could take us back in time, perhaps to someone who premiered one of Beethoven's symphonies, or who heard Puncto play, or who bought a cheese from Leutgeb. We stand in the midst of a great tradition, embodied by great teachers like Jim Winter.

So if there is one lesson to be learned, it is to honor our traditions and teachers. They are the link to the past and our key to the future. Take time to learn a bit more about your own traditions as a player; honor the artists who taught them to you. And be ready to pass them on to your own students, who will forge the next link in the long chain of performers whose means of expression is the horn.

I think Jim would like that.

Bruce Clausen was a horn student of Dr. Winter from 1963 to 1966. He attended USC, majoring in horn performance. Clausen freelanced in Los Angeles and later became a Music Advisor at MGM studios, after which he returned to USC to complete a Masters in composition and a Ph.D. in musicology (Beethoven studies). He recently retired from university administration



I observe, with great sadness, the passing of Dr. James Winter. Dr. Winter was the beacon of horn teaching in central California. His distinguished tenure at California State University Fresno earned him the title Music Professor Emeritus. I am not alone in thinking that this title is somehow inadequate: James Winter was the only reason many of us went to CSU-Fresno. Dr. Winter laid the foundation for the careers of many professional horn players, many more educators, and many, many more music lovers. Through persistence and longevity James Winter built a legacy, even in this age of short attention spans, that is a baroque monument to us, his friends, colleagues, and fortunate students. All along the way, I think it was always about the Horn. He loved it and produced from his horn a noble, ringing sound. I have heard Dr. Winter play a three-note solo and say more, musically, than an avalanche of horn jocks. Playing a difficult Maxime-Alphone etude for him would never be enough: the phrase and the tone were the reason for the effort.

Dr. Winter was a past president of the International Horn Society, a position where his intellect and love of the horn were an ideal match.

He will be greatly missed and fondly remembered.

John Mason is horn professor at The University of Virginia. Formerly, he worked as a freelance musician and studio hornist in the Los Angeles area. John graduated from California State University-Fresno and then pursued masters studies at the University of Southern California. Mason studied horn with Dr. James Winter, Vincent DeRosa, and James Decker.

Dr. Burton Ervin Hardin (1936-2006)

Burton Ervin Hardin, DME and Major USAFR Ret. of Monument, CO died in Colorado Springs on May 9, 2006. The cause of death was complications of Parkinson's disease. Dr. Hardin was born in Lincoln NE on August 21, 1936 to Dr. Robert Allen and Gladys Ida (Starkey) Hardin, who preceded him in death. When he was two weeks old the family moved to Norman OK where his father was Chair of Industrial Engineering and Education at the University of Oklahoma. In the fall of 1954 he met Barbara Gene Ducker when both were playing in the University of Oklahoma Orchestra. They were married December 21, 1957 and have one son, David Burton Hardin, MD (wife, Jackie) of Bloomington IN. He is survived by Barbara, David, and Jackie; four grandchildren,



two step grandchildren, four step great grandchildren, and two sisters: Roberta Sellon of Bemidji MN and Virginia Long of Salinas CA.

Dr. Hardin earned his BME and DME from the University of Oklahoma and his MA from the University of Wichita. His musical career began as arranger and hornist with the US Army Field Band. His first published composition *Caught by the Horns* was written for the Field Band. In 1960 he transferred to the newly organized NORAD Band in Colorado Springs. He left the army to pursue the master's degree at the University of Wichita while teaching instrumental music in the public schools of Toronto and Wichita KS and playing in the Wichita Symphony. He also received a direct commission in the Kansas Air National Guard. As he moved about the country with his teaching career he served with the Air Guard in South Carolina, Oklahoma, and Illinois. In Illinois he transferred to the Air Force Reserve as a Liaison Officer for the Air Force Academy. He was proud to have placed one of the girls in the first class to accept female cadets. His teaching career included Clarion State College in Pennsylvania, the University of South Carolina, and twenty-four years at Eastern Illinois University.

At EIU in addition to teaching horn, tuba, and orchestration, he developed the recording curriculum and designed the recording studio. He was a fine hornist who played regularly in several symphonies near his teaching locations and appeared often as a soloist. His teachers were William Robinson, Philip Farkas, Forrest Standly, and Eugene Wade.

He joined the International Horn Society in 1969 and was a Life Member. For a number of years he was Advertising Agent for *The Horn Call*. He twice hosted the annual conference of the IHS at EIU in Charleston IL.

He made two LP recordings and one CD. He was a prize-winning composer and arranger. Also he was a prize-winning maker of violins, violas, and cellos. His wife plays one of his violas. His doctoral dissertation, "A Comparison of Two Methods of Arriving at the Most Suitable Thicknesses of Violin Plates," has become a definitive work in the field of violin making. Another passion was flying. He held Private, Instrument, Multi-engine, and Commercial ratings.

Upon retirement 13 years ago, the Hardins moved to Monument CO and the mountains that they loved, where he continued making stringed instruments. He and Barbara played in the Pueblo Symphony and he played and arranged for the Little London Winds in Colorado Springs until his illness made it impossible.

A memorial service was held at 1:00 p.m. on Friday, May 12 at Temple Beit Torah, 522 East Madison, Colorado Springs CO. Friends gathered at the family home at 5:30 p.m. on Saturday, May 13: "From great love comes deep sorrow."

Contributions may be made in Dr. Hardin's name to KCME Radio "A Voice for the Arts," 1921 North Weber Street, Colorado Springs, CO 80907 or to the Dr. Burton E. Hardin Memorial Library Fund, Temple Beit Torah, P.O. Box 25909, Colorado Springs CO 80936-5909 and, of course, the International Horn Society.



Burton Hardin was truly a Renaissance man. Not only were his accomplishments as a horn player and teacher impressive, but he was also a composer with a number of pieces for horn in print, an expert in recording techniques, a maker of violins, violas, and cellos, and a licensed pilot. Many will remember him as the host of the 1983 and 1990 IHS workshops. Those who knew him will remember his conscientiousness, his sincerity, modesty and urbane sense of humor – qualities which I will always remember in our 26 years of friendship.

Leo Sacchi, Houston TX, a former member of the Houston Symphony

Eugene Rittich (1928-2006)

It is with great sadness to announce the passing of Eugene Rittich, on Sunday June 18th, 2006 at Princes Margaret Hospital in Toronto after a long battle with cancer. His memorial service was held on Friday, June 23, 2006 at St. Basil's Church, 50 St. Joseph Street, in Toronto.

In lieu of flowers, a Eugene Rittich Foundation and Horn Scholarship program has been set up at the Faculty of Music, University of Toronto. To donate to this scholarship program please go to www.music.utoronto.ca for more information.

Eugene Rittich, hornist and teacher, was born in Calgary, Canada of Hungarian-born parents on the 15th of August 1928; he received his Artist Diploma at Curtis in 1951. After studies in Kelowna BC, and with Douglas Kent in Victoria, he continued his training 1945-51 at the Curtis Institute where his teacher was Mason Jones. He also undertook private studies with Philip Farkas in 1967, Frantisek Solc in 1971, and Arnold Jacobs in 1973.

Eugene Rittich became principal horn of the Toronto Symphony Orchestra in 1952 and was co-principal (or associate) from 1973 until he retired from the orchestra in 1989. He was principal horn 1952-1964 of the CBC Symphony Orchestra and 1953-1965 of the York Concert Society, and a founding member of the Toronto Winds and the Toronto Woodwind Quintet.

Eugene Rittich became a horn teacher at the University of Toronto in 1956 and at the Royal Conservatory of Music in 1961, and continued to teach at both in 1991. He was the brass coach for the National Youth Orchestra of Canada 1960-84, and has been a coach (from 1973) and guest conductor (1979-89) of the Toronto Symphony Youth Orchestra.

He has prepared many pupils for careers in orchestras and chamber groups. Notable among these have been Jean Gaudreault of the Montreal Symphony Orchestra; James and John MacDonald; Fergus McWilliam of the Berlin Philharmonic; James Sommerville, a principal of the Montreal Symphony and now, The Boston Symphony; Janet Parker, principal of the Victoria Symphony Orchestra; Marcus



Hennigar of the Toronto Symphony Orchestra; Carol Lavell, principal of the Kitchener-Waterloo Symphony Orchestra; Ronald George, principal of Orchestra London Canada; Mary Lee of Symphony Nova Scotia; Wendy Limbertie, principal of the Oshawa Durham Symphony Orchestra; Miles Hearn, principal of the Hamilton Philharmonic, and many others in orchestras across Canada and the world.

Eugene Rittich commissioned Weinzwieg's *Divertimento No. 7* and Morawetz's Sonata for Horn and Piano and premiered both works on CBC radio in 1980, the divertimento with the CBC Vancouver Chamber Orchestra and the sonata with Patricia Parr.

Wendy Limbertie, principal horn, Oshawa Durham Symphony.

Alexander Grieve (1923-2006)

Alex Grieve OAM (Order of Australia Medal – one of the “Queens Birthday Honours” awarded by the Australian Government on June 10, 1994) died on Sunday the 6th of August after suffering a massive stroke. He was laid to rest on Friday, August 11.

He was a lovely man and a very generous soul. He was awarded the IHS Punto Award in 1986 and the TOAN (Australian National Orchestra) lifetime achievement award in 2005.

At 83, Alex Grieve was still performing and sharing his lifetime of experience as a professional musician, teacher, examiner, and recording artist. He played with many professional orchestras and chamber ensembles including Australian Broadcast Company orchestras, Australian Pops Orchestra, Melbourne Philharmonic Orchestra, Melbourne Chamber Orchestra, and Australia Felix.

Alex's recordings are still available in the Australian Music archives, the most popular being C:112 *Horn Masterworks*. Alex was bestowed the TOAN award due to a life-long contribution to both musical community and the community at large; “in retirement” he spent much of his time developing horn players and assisting orchestras by being involved with management committees.

Alex has contributed more to orchestral horn playing in Australia than any other person I know.... [he is] one of the country's greatest musicians and has spent a lifetime perfecting his art and musicianship.

I will miss my teacher, mentor, and friend.

*Kevin Edwardes,
Committee of Management Stonnington Symphony*



Alexander Grieve with Roger Wilkins receiving the TOAN lifetime achievement award



Osbourne McConathy (1908-2006)

Osbourne McConathy, 97, died on December 29, 2005 in Brigham and Women's Hospital after a brief illness. McConathy was associated with Sarah Caldwell's Opera Company of Boston for more than three decades and played horn in the Boston Symphony Orchestra between 1944 and 1966. "Of all the people around me," recalls Boston's international operatic legend Sarah Caldwell, "Osbourne McConathy was the most helpful, the most knowledgeable, and also the funniest."



McConathy's duties with the opera company were comprehensive. He served as a musical and dramatic adviser to Caldwell and conducted several of her productions, including three of the most famous: the American premieres of Schönberg's *Moses und Aron*, Rameau's *Hippolyte et Aricie*, and the East Coast premiere of Alban Berg's *Lulu*. He did a lot of the musicological legwork for Caldwell, reassembling the original version of Puccini's *Madama Butterfly*, for example.

The opera company's former manager, James T. Morgan, said, "Ozzie was a serious student of opera with a thorough professional knowledge of all the musical and dramatic issues, but he was also a rabid fan; he loved the singers, the ladies especially, and soprano Renata Tebaldi the most of all. He conducted her performances of Verdi's *Otello* with the company." Caldwell added, "He loved the ladies, all the ladies, and I would say that he was one of the sexiest men of his generation."

McConathy was a neat and formal dresser; Morgan said he couldn't remember ever seeing him when he wasn't wearing a coat and tie – "he could be gruff if there was something he would rather be doing than talking to you, but he could also be very generous with his time and knowledge." McConathy was also proud to show off his handiwork, like the reconstructed *Butterfly* score and to point out the many extraordinary details Puccini had eliminated in his revisions.

McConathy was born in Chelsea MA on May 17, 1908, but grew up in Illinois, where his father, also Osbourne, was the director of the musical education program at Northwestern University. He studied piano in the Northwestern Preparatory Department with Gail Martin Haake and Charles Haake. His father, an educator and author, had studied the horn in Boston with Albert Hackebarth, a former hornist of the Boston Symphony Orchestra and the New York Philharmonic Orchestra during the period 1882 to 1913. While living in Evanston IL, Osbourne had a couple of horn lessons with Leopold de Maré, principal horn of the Chicago Symphony Orchestra (1896-1922) and later the Chicago Opera (1922-24), a close friend of the family. As Osbourne stated in a letter to Norman Schweikert, "I had only one or two lessons with him which I remember but I was then in high school and didn't take up the horn seriously until after I finished college and had a conducting fellowship at Juilliard."

McConathy caught the opera bug early. When he was still a teenager, he worked for seven years as an usher for opera performances in Chicago and concerts at the Ravinia Festival,

and heard many of the greatest artists active in the period after World War I. He moved to New York in 1928 and studied conducting for seven years with Albert Stoessel. He earned a bachelor's degree at New York University from 1928 to 1933, where under his direction the glee club took top honors in an intercollegiate competition. Upon graduation, he won a three-year conducting fellowship to Juilliard's Graduate School (1935-38); during that period conducted orchestras and organized Gilbert and Sullivan productions in New Jersey. His horn studies were then with Anton Horner, 1929-30, and Josef Franzl, 1935-1938. In the later 1930s he conducted opera and symphony concerts for the WPA in Newark NJ and played fourth horn with the New Jersey Symphony Orchestra during the 1937-1938 season. During the summers of 1937 through 1943 he played in the Chautauqua Symphony Orchestra in various positions. At the same time he was principal horn of the National Symphony Orchestra of Washington, DC, 1938-43, after which he served as principal horn of the Rochester Philharmonic Orchestra, 1943-44. In 1944, at the invitation of music director Serge Koussevitzky, McConathy joined the Boston Symphony Orchestra horn section, playing all positions at one time or another, but mainly assistant principal horn, until his retirement in 1966. He was also an active freelancer, playing with the Worcester Festival and the Oratorio Symphony of New York.

Always interested in the history of the horn and horn players, he was the author of "Great Horn Virtuosi of the Past," which first appeared in the April and May, 1950, issues of *Symphony* magazine, later to be reprinted in the September and December 1959 issues of *Woodwind World*. He also wrote a horn column called "Fanfare" for *Symphony* magazine ca. 1950-53.

Caldwell recalls meeting McConathy at Tanglewood not long after he joined the BSO, but their professional association did not begin until a decade later, when he played in the opera company's orchestra and began to serve as her right-hand man.

"He was very critical of everything we did because he wanted to make sure that everything was done properly," Caldwell said. "He was an excellent conductor and a very good mentor and teacher; he discovered and taught Kent Nagano, who is now a major international figure. You could say that Ozzie helped Kent grow up."

When he was working, Mr. McConathy did not let anything interfere with his concentration. For her staging of *Moses und Aron*, Caldwell had rented a number of goats, sheep, and other animals from a theatrical agency in New Jersey. "We created an area for them underneath the orchestra pit," she said. "Being animals, they made a lot of noise, and this did not make Ozzie very happy. Finally, we had them escorted back to New Jersey after he said, 'Either the animals go, or I go.' We couldn't do without him – he was so generous, affirmative, and well-versed in just about anything you could think of."

Richard Dyer, Boston Globe Staff, and Norman Schweikert, retired from the Chicago Symphony and IHS honorary member.

The Electronic Hornist

The promise – and peril – of “blogging”

Ron Boerger, Series Editor

A recent event on one of the horn e-mail lists brought something to the fore that should be discussed – when, if ever, is too much openness a bad thing? The Internet has brought so many ways for us to tell the world about ourselves that we need to keep certain things in mind when we make information about ourselves available – especially if we have thoughts of making a career out of music.

Many of us over a certain age – basically thirty or so – have probably not done a whole lot of what is called “blogging.” At its most basic level, a “blog” (short for “web log”) is nothing more than an on-line diary. Blogs allow anyone with internet access the freedom to post whatever they are thinking about. This is not so new, as people with internet skills have always used the web as a journal. Way back in 1996, I did a daily summary of that year’s IHS conference, but I had to know how to code raw HTML to do it. The tools available to bloggers today virtually eliminate the need to know anything technical (of course, you can do some really cool things if you do know the technical details) – you can just log into one of the many blog hosting sites, enter that day’s information, and just like that your thoughts are posted for all to see. This is a good thing, naturally, because you shouldn’t have to be an internet guru to share your opinions with others.

With that said, where are the problems of this openness? It won’t surprise anyone to learn that as the internet has developed, people have felt less and less need to exercise discretion over what is said there. That’s fine as far as it goes, but at the same time people often forget that, for the most part, blogs are open to all. The whole point in having a blog is to share your point of view not only with people you know, but people you don’t know. This is where the recent event on a horn e-mail list comes into play.

A college-age hornist had a rather heated exchange with a professional on the list. In the resulting hue-and-cry, another poster shared the URL of the aspiring hornist’s blog. As is typical, the blog was full of candid appraisals of the young hornist’s teacher and friends, copies of private correspondence from the teacher to the student, and similar information. The overall picture – painted by the student – was not terribly complimentary. The student’s initial reaction was “why is so-and-so looking at my blog,” but that is exactly the point. Whatever you put in a blog is public information. In this era, whenever you apply for a job, it’s highly possible that your prospective employer is going to investigate your background. That could include internet searches which in turn could reveal your blog. If your blog is, shall we say, controversial, it could cause a conservative employer to shy away – and the field of classical music is nothing if not conservative! People who know you socially will also Google you ... and the information you put in your blog can be very revealing,

indeed. If nothing else, people who don’t like you will try to find dirt on you.

If you’re thinking about posting something in a public blog, consider first if you are willing to stand behind and defend your thoughts should “others” stumble onto them. If so, fire away. If not – be careful. Your candid thoughts could come back to haunt you, just as happened to our compatriot above, who after a very short period of time decided to remove every entry from the blog in question. A harsh lesson, perhaps, but one better learned now than later.

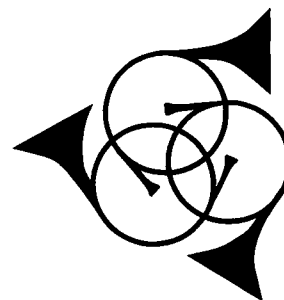
We could talk a lot more about blogs; parents, especially, need to be aware that young people often post a chilling amount of very personal information that can easily be abused. You owe it to yourself to ensure that your children do not fall victim to miscreants that constantly cruise the web.

More information about blogs and blogging can be found at:

- <http://en.wikipedia.org/wiki/Blog>
- myspace.com, xanga.com, blogspot.com, livejournal.com, and a host of similar services will help you easily create your own blog. But you may be the oldest person there.
- <http://www.msnbc.msn.com/id/7668788/> – a good MSNBC story providing more information about blogs for parents.

And now, we reach the coda. This is my last column as *The Electronic Hornist* editor. I’ve had fun sharing my thoughts with you over the years, and hope that my columns have occasionally provided food for thought. Thanks to the folks in the IHS who graciously provided this forum, and to those of you who have taken the time to share your feedback with me. It’s been great fun, and I wish everyone the best as our brave new connected-world continues to develop.

Editor’s note: On behalf of the reader’s of The Horn Call, I thank Ron for his years of service to the International Horn Society. In the early years of the internet, his “The Electronic Hornist” column was a valuable source for many hornists. Rapidly changing technology has reached the point where a column on the subject seems no longer useful. Ron understood this and has graciously taken his bow. Thanks Ron!



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Technique Tips: Getting Control of the Drunken Monkey

Jeffrey Agrell, Series Editor

Both internal mental processes and external physical appearance and gestures are extremely important factors in the success of a musical performance, yet both are seldom given the attention they deserve in the course of traditional studies.

We spend countless hours in the practice room working on mastering our instrument. But finally the day of the performance arrives. Like an evil magic spell, we step on stage and face the audience – and in an instant the world changes – we become different people. The horn now feels like an unfamiliar clumsy lump of metal. Our vision clouds, our fingers cramp, our mouth goes dry, and as we struggle to cope with these awful conditions, everything we worked so hard for goes right out the window.

We feel cheated – all those hours! We may not, in fact, have practiced the other half of performing – learning how to feel comfortable on stage (known as stage presence) and learning how to give the audience a good show both with the instrument and with various nonverbal cues.

The usual practice has been to consider performing a single activity. It is in fact two activities, one of which we practice – the technical process of learning the solo – and one of which we practice very little – standing up on stage facing the audience. If the latter is not practiced to the level of the former, it will always drag the level of the solo down regardless of how well it is learned. This article is an attempt to aid our understanding and practice of the second – and most neglected – the extra-musical part of the performance: stage presence and control of the physical and psychological processes responsible for it.

Two Aspects of Performance

To begin, it is useful to break down further the extra-musical effects of performance into two categories:

1. What you feel
2. What the audience feels

Let's take up the second one first. Performers sometimes have the misconception that the audience's perception of the performance mirrors that of the performer. The fact is that the two perceptions can be vastly different. The player knows the piece in infinitely greater detail, and every tiny error seems magnified. In most cases, the majority of the audience may not even hear the errors that seem as about as inconspicuous as elephants on motorcycles to the player. The player is flooded with a potent blend of pleasant and terrifying sensations that may accompany standing up in front of a crowd of people and trying to deliver a convincing performance of chal-

lenging material. The audience is to varying degrees aware of the sounds, but has other personal distractions with none of the intense and magnified sensations of performing (concerning mental distractions, the audience has to deal with the same problem that we as performers do: the little chattering voice in our heads, the mental radio that plays incessantly in our heads.) We sometimes mistake this chatterbox for ourselves – but it is not us. It is “the drunken monkey” – very hard to control; it is just something we can do, not our personal identity. This voice is not your friend. It has one value: continuing to chatter (later we will consider how we as performers can quiet this mental radio.)

So the two perceptions can be very different. With this in mind, the player is in a position to take stock of how to deliver the best performance; i.e., to enhance the audience's perception of the event *regardless of the performance*. A good share of the listener's impression is in fact *visual*. Audition committees know this – and that is why most auditions take place behind screens. It is a fact that aural perception is heavily influenced by other factors than what is actually played. A great deal of what people think that they “hear” is in fact composed of a visual impression mixed with their personal prejudice and expectations – and they are seldom even aware of this (that's why one music critic or one audition committee member can have a completely different overall impression than another). As a performer you can't do anything about audience prejudices – but you *can* influence their visual impression. Thus, it is extremely important to acquire the skill of being a good actor, which unfortunately is not often touched upon in traditional music study.

Acting 101

The audience begins to form an opinion of the performer the instant he or she comes into view. The performer may have practiced the piece to be performed hundreds of times, but may have only practiced walking on and off stage only a couple times in passing at dress rehearsals. The player must be highly aware of the visual impression he is making at all times. Movements should be done in what feels like a little slower than usual – on stage this means they'll appear about right. Quick, fidgety movements make the audience unconsciously uncomfortable, since they make the performer appear uncertain and nervous. Consider the movie scene where the mafia boss is addressing an underling. The boss may barely move a muscle, while the underling twists his cap and shuffles and fidgets and bites his lip. Actors and directors know exactly how to manipulate your perception of how you feel about the characters – with or without dialogue.



How you actually feel should not carry over to your performance – that's why they call it acting. An actor must portray anger or love or impatience or joy – it is not necessary to be in that state. We must do the same. Music is not about right notes – it is about drama, about giving a good show. Be an actor! A good actor! Practice walking on and off stage. Have friends closely watch your face, your manner, your movements and give you feedback. For instance, do your eyebrows add editorial comments to every scratch? Videotape yourself (or have a coach watch you) and check your *expressions* – which, along with posture and movement, influence audience *impressions*. Be aware and be in control.

Acting Drills

Some tips on how to create the impression you want through acting on stage:

- Move “slowly;” don't fidget. Hold still, stand easy.
- Have a pleasant, but not strained smile.
- Oral program notes (talking) are useful for breaking the “fourth wall” and engaging the sympathy of the audience. Caveat: practice your remarks well first. Don't read them from a piece of paper and don't memorize them (which is just reading from a mental piece of paper). Do improvise them just as you would a conversation with a friend. Practice until the effect is smooth – fumbling for words or saying, ‘Um...’ frequently can have the opposite effect that you want.
- At the end of the piece, don't pull the horn down instantly at the last note – freeze! Hold it for about 3 seconds – let the magic continue a bit. Then: slowly bring the horn down, smile, bow, acknowledge accompanist, smile and nod in acknowledgement of the applause, and depart. Remember that you are still “on” until you are *completely* out of view off stage.
- Act! Regardless of inner feeling, act calm, in control. If something goes awry, let it go, and continue with the same appearance of calm. Always look like you're enjoying it – you may (as that old song from *The King and I*) even end up fooling yourself!
- After the concert, avoid the urge to confess your sins to the first person you meet. Continue smiling. When someone says, “Nice job!” say “Thank you,” not “Man, I wish I hadn't chipped the first note of the last movement.” There will be a time to go over the “game film” and analyze and learn. Post-concert is not it.

The audience forms 30% of its opinion about how they feel about you before you play a note. If you look calm and confident, they will feel the same and enjoy it, no matter if you miss a few. If you look nervous and distracted, they will be uncomfortable with your performance even before you play a note and no matter how many right notes you hit.

The audience will form another 30% of its opinion from how you *look* immediately after you play – happy? Proud? Delighted? Ready to do it all again? Angry? Embarrassed? Confused? Still nervous?

That leaves only 40% – tops – of their opinion based on what you actually played, and a good bit of that will come from how you looked while playing it.

Learn from the best. Post- and pre-concert, you can engage in ongoing study of how the greats do it: Frank, Frøydis, Doug, Radovan, Arkady, all those folks; but also top performers on any other instrument, in fact, learn from any professional standing up on stage. Then take that image and use it when you act: become that person, act just like them. Actors in fact develop stage characters and mannerisms from observations of other people.

So: practice acting and you will have a great advantage in delivering a good performance (which has little to do with a scorecard of “right notes”). Remember what that great philosopher Vince Lombardi once said: “Confidence is contagious. So is lack of confidence.”

One last and very important tip for making the best impression with the audience is musical: use a lot of expression in your playing – don't play dry and colorlessly. It may feel risky to play with a broad range of dynamics and subtle rhythmic nuances, but as Charles Young says, if you put emotion in your playing, you will engage the audience and they won't care about a few scratches. If you play it “safe” – without emotion, without drama, without risk – you will lose their attention and good will, and they won't have anything to do while you play but count your misses.

How you feel

So we have some ideas on how to influence the way the audience feels about your performance. Now let's move from the external to the internal. Acting aside, we want to avoid as many symptoms of nervousness as possible in performance. Our most powerful weapon here is the preparation itself – we need to practice every detail of the piece until we can perform it automatically – “in our sleep,” as the saying goes. It helps to memorize all tricky passages, if not the entire piece – playing by memory automatically elevates the level of mastery. Go the extra mile – be able to play every passage 10, 20, 30 and more times in a row accurately; if you really want to cement it, then go back again and play all the sticky bits again with different rhythms and dynamics. This last bit of “improvisation” with the material will increase your flexibility. This brings a very significant measure of confidence to the performance. You are also prepared for the unexpected (orchestra plays too loud or too fast or slow, your accompanist gets sick at the last minute and you have to play with a replacement, and so on).

What are the characteristics of the the optimum state of mind and body for performing? We want to be:

1. Relaxed (calm)
2. Alert
3. Focused
4. Detached from any ego involvement in what we do – separate our self- worth from performance result.



We want to be *relaxed* so that pairs of muscles do not fight each other so we can play with maximum efficiency and ease. We want to be calm, with no elevated heart rate, no flight-or-fight syndrome.

Relaxed does not mean sleepy – we want to be totally *alert* so that our mind is here, now, not speculating on the future or worrying about the past – especially while we are playing.

We want to be *concentrated* so that we are entirely focused on the task at hand without distractions.

Practicing Detachment

Detaching our ego from performance results is another neglected all-important personal skill that affects how we play. There are two basic frames of musical mind:

1. Practice mind – analyzing, looking for flaws, finding solutions, and problem solving.
2. Performance mind. Here you don't stop to correct or even think about any mistake, small or large. You turn off the internal critic and stand back and watch the performance happen. You don't feel disappointed or sad or frustrated if (i.e. when) something "unplanned" happens, and likewise you do not feel pride if you have played flawlessly so far. Both are distractions from the task at hand while it happens. As the Kipling poem "If" says, you must "meet Triumph and Defeat and treat these two imposters just the same."

How Do You Feel About Mistakes?

When something happens that is not as you planned either in performance or practice (and something, somewhere most certainly will), treat it as *information*. When you clam a note, don't curse or fret about it; if you react you will lose calm and focus. Remain detached and use the information to adjust something to achieve the desired result next time. There is a lot of information in a big juicy mistake, information that you can use to guide your practice. If you get mad about it or deny that it happens, you are missing the value – yes, value – of the mistake. By the same token, if you hit that high note perfectly, save the feeling in kinesthetic memory – i.e. the settings of breath and embouchure, so that you can duplicate them next time. But don't feel either bad or good about either happening. If you want to rejoice or grieve some-time later after the performance, go right ahead. But during the performance, you need to remain detached; Dave Krehbiel calls it "creative not caring."

Achieving relaxation, focus, and detachment, the player can experience what psychologist Mihalyi Csikszentmihalyi calls "flow," and enjoy the process as it unfolds. Achieving flow is also something that never gets touched in instrumental lessons.

What can we do to achieve it?

- Get control of the drunken monkey - practice meditation – formally (ideal is two twenty-minutes sessions a day, but any amount of time is beneficial) and/or informally – quiet the monkey mind by doing breath and focus exercises at

every opportunity. Control of the mind needs to be practiced as much as – and along with – practicing the instrument. Simply closing your eyes and watching your breath go in and out slowly is a powerful calming exercise.

- Practice detachment in everyday situations. If you are in a line at the supermarket (for example) and other lines seem to move faster, observe yourself. If you become frustrated, move to the back of the line. If you are in a traffic jam and the cars in the other lane seem to advance faster and your blood pressure starts rising, take a moment to take a deep breath, have a laugh at yourself, and remind yourself to practice detachment. If you are playing tennis and double fault, instead of cursing, smile and accept the gift of information and use it to tweak your serve the next time.

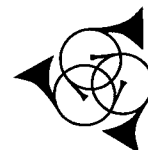
- Kill your fears with familiarity. Basketball teams have games two or three times a week. Football every week. We have one recital... every 6 months, or a year, or two years. It's not enough! We need to perform in front of people at least as much as the football team. Jazz players are up on the stand all the time – have you ever seen a nervous jazz player? What can classical players do to greatly increase the number of performances?

Modest Proposals to Acquire More Performance Experiences

We make it difficult for ourselves to learn stage presence when we only combine it with performing difficult material. If we practice working on the two separately, we can acquire a higher level of comfort on stage much more quickly.

1. Redefine where you can play. If you wait for Carnegie Hall or even your school's recital hall, you will fall way short of the quantity needed to acquire the feeling of being at home on the stage. See "Venues" below.

2. Redefine what you can play in performances. You don't have to only play the most difficult literature (a.k.a. pieces you "wish you could play"). Consider vastly broadening your repertoire and lessening the stress of performance by learning a passel of Grade 1 and Grade 2 solos – stuff that you can sight-read nearly perfectly and perform it anywhere you can (suggestions to follow) to acquire a large quantity of comfortable performing experiences (instead of a low number of uncomfortable performing experiences as happens when we only play one recital of difficult material a year). You can also play familiar tunes, such as folk songs, holiday music, children's songs, etc. – which are fun to play and more appropriate to some audiences anyway. As you amass experience, gradually add Grade 3 and higher pieces. You can also use parts of longer solos – just the slow movement from a concerto, for example. To feel good about performing you need to have a string of successes, and for this it is important to choose pieces that you can playing consistently highly successfully.





3. Redefine *how* you play. You can also make up the music as you go: *improvise* performances (or portions of them)! Improvisation doesn't mean you have to be Dizzy Gillespie and turn out blizzards of sixteenth notes – you can improvise a beautiful long tone solo in minor at a church service. Or be a giraffe or a turtle in music for kindergartners. Or play some Stephen Foster tunes with variations at the Senior Center. You can also use material from the solos or etudes you are studying as source material for improvisation. Improvisation can be a huge help in our quest to amass sufficient numbers of performances.

In either of the above, you will not be using (at least right away) material of the level of, say, a junior recital (until you're ready for that recital). But you will be doing something highly useful that you can use for every performance you ever do – you are making the performing experience familiar (invite those demons home for dinner!) and thus friendly, not threatening.

Venues

We don't perform enough. We need to perform more – lots more. Time to brainstorm some possibilities. Below is a quick list to start – add more on your own:

- Play for any/all of your friends
- Ditto your family, including and especially those old aunts and uncles who used to bug you years ago to play something and you didn't want to but your mother/father made you anyway? It's Payback Time!
- Pets
- Shopping Malls
- Hospitals
- Schools (especially elementary schools)
- Churches
- Dorms
- Art and other museums
- Office buildings
- Video cameras
- Audio recordings
- Prisons. A captive audience, but they enjoy the break in the routine
- Each other! Search out other musicians who want to work on this aspect of performing. Bring food. Trade off. Make it a marathon. Repeat!

Other Aids to Peak Performance

- Do practice performances and/or dress rehearsals under less-than-ideal circumstances. Play for friends who are under instructions to behave badly during your performance (sit too close, talk or whisper while you play, take flash pictures, take cell phone calls, suck on lemons, shoot spitballs, change seats, have coughing attacks, etc.) – then if something happens you won't be particularly disturbed by it.

- Affirmations. Keep your mind free of any and all negative thoughts (“What if I miss the high notes????!!!!”). Repeat to yourself over and over positive statements about the performance. “I feel relaxed and calm at all times.” “I enjoy the chance to make music for friends.” “My hands feel heavy and warm.”

- Use Humor. Fear and laughing can't co-exist. Keep things in perspective – don't take yourself or performing too seriously – laugh and have fun whenever you can. Enjoy the process!

- Diet and exercise. It's the oldest advice in the world, but nonetheless very true: to mitigate the negative effects of stress and to feel your best, exercise regularly and eat sensibly. And make sure you get enough sleep.

- Visualization/Auralization. Rehearse the piece in great detail in your mind – perfectly! Repeat! As you do, remain aware of the optimum state points: relaxed, alert, focused, detached. Roger von Oech, in his book *A Whack on the Side of the Head* relates the story of a champion swimmer who was examining why he won so many races. He said that he worked very hard, ate properly, and took good care of himself. But his competitors did this as well. What made the difference for him was his pre-game mental preparation. He would visualize every detail of the race, including himself winning – and do this forty times before each meet. “When it comes time to swim,” he said, “I just get in and win.” Von Oech sums up: “Thinking... can have an enormous impact on... action.”

- Frame the event. Rather than casting it as an 'ordeal' where you try to deliver a performance and survive the criticism of inevitable flaws afterwards (especially from yourself), re-cast it as a chance to share some beautiful music with others.

Jeffrey Agrell is horn professor at The University of Iowa. This article was presented in slightly different form at Kendall Betts Horn Camp and at the 38th Workshop of the International Horn Society in Cape Town, South Africa. Contact: jeffrey-agrell@uiowa.edu.

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Peak Performance Bibliography

By Jeffrey Agrell

This bibliography is a supplement to the "Getting Control of the Drunken Monkey" article, and has taken shape over time, building on the contributions of others, including Randy Gardner, Douglas Hill, Lin Foulk, and others. Like all such lists, it is out of date the day it appears, but I hope it will form a useful resource to all those interested in deepening their study of this vital area of performance.

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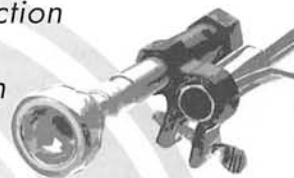
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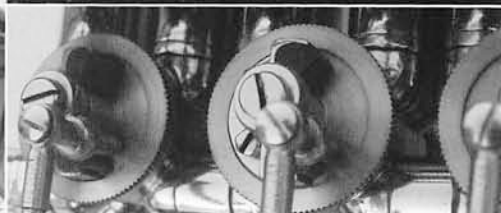
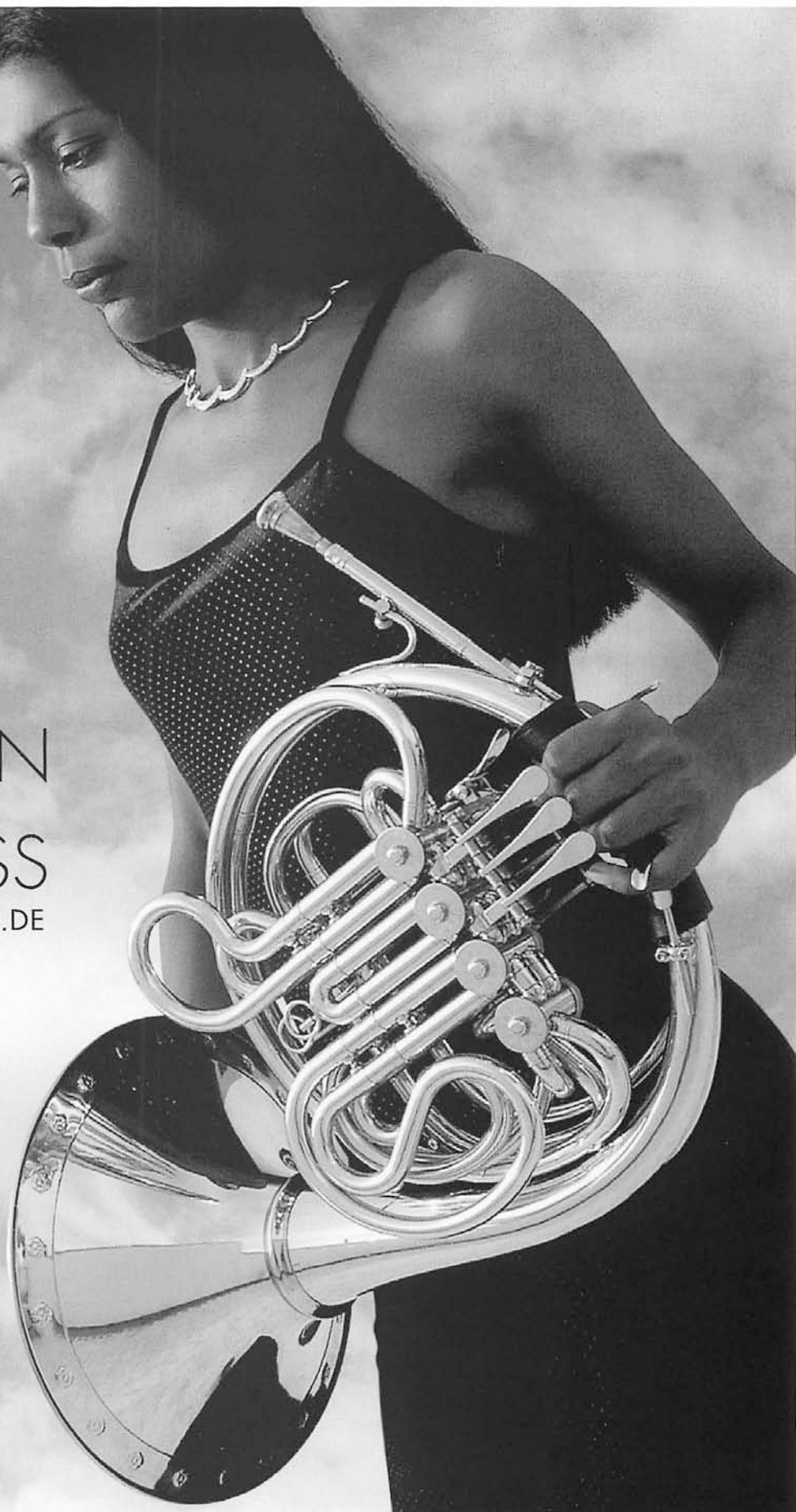
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Dauprat and the Cadenza Tradition

by (Ted) Sion M. Honea and Shannon M. Garrett

Louis-Francois Dauprat presents a brief but very interesting discussion of the cadenza and its performance practice in his famous method for horn of 1824.¹ Among his comments are remarks on what he considers to be the contemporary degeneration of cadenza playing, a state of affairs that he attributes to inadequate training.² He then provides descriptions of three types of improvised passages or cadenzas and concludes with musical examples. Since the latter are abstract examples based on standard figuration and unrelated to actual compositions, their usefulness for a study of the current practice cadenza is somewhat diminished.

Dauprat makes several major contributions in his discussion. He describes the current practice of his day, thus providing a very valuable documentation of early nineteenth-century performance practice for horn. His discussion of the precepts for good cadenzas is consistent with the tradition of the literature on the subject, thereby establishing a continuity of performance practice of over a century in duration. Dauprat's reference to three different kinds of improvised passages, only one of which is the final cadenza familiar to us, along with the situations in which they appear, is important evidence that amplifies previous literature on the subject of improvisatory passages.

In order fully to appreciate the historical importance of Dauprat's discussion, it is desirable briefly to recapitulate the statements of the major authors on the subject from the previous century. Those who provide the most extensive and useful discussions of the subject of improvised passages, including cadenzas, are Pier Francesco Tosi, Johann Joachim Quantz, Giuseppe Tartini, Johann Adam Hiller, and Daniel Gottlob Türk.³ It is difficult to establish an exact chronological order of these authors because their descriptions of practice can actually represent times much different from the date of their writing or publication. The above order, however, is approximately correct. It is also worth noting that the terminology referring to improvised passages was not uniform in earlier times and is not exactly that in English use today. I modernize and standardize the terms used but will try to note any possible risk of confusion.

Tosi's *Observations*, though a slender volume, is one of the most important sources on eighteenth-century performance practice and considered to be a major summation of late seventeenth- and early eighteenth-century vocal practice.⁴ The relevance for instrumental practice is immediate, especially in the case of the cadenza, for the authors of the time recognized that the instrumental cadenza was borrowed from vocal practice. Tosi distinguishes the cadenza style of his own time from that of the early seventeenth century, which he said was defunct in his own time. Among Tosi's precepts are that the cadenza should have direction and not ramble, the performer should introduce different types of embellishments yet create a smoothly flowing style, the cadenza should not become overpowering, and it should sound improvised but not be

improvised. This last rule is consistent among most of the contemporary authors.

Quantz agrees with the vocal origin of the instrumental cadenza and likewise locates it in the late seventeenth century.⁵ He adds the important recommendations that the cadenza must be in the same style as the movement in which it appears and should include thematic material from it, though no melodic idea should be repeated more than twice. Indeed, the number of such ideas should not be great or risk wearying the audience. The rhythm and meter are to be free or flexible and create a sense of irregularity, but not one so great as to displease the listener. Though short cadenzas must not modulate, he states that long ones may do so and provides easy techniques for doing so. His prohibition of excursions into remote keys, and his entire discussion of modulation, seems to imply that the performer should not introduce keys foreign to the composition, but this is not explicit. Quantz is ambiguous on the issue of prior composition but does at least seem to consider the possibility of immediate improvisation in performance, saying that a performer needs rapid invention and a fluent imagination.⁶ Elsewhere he seems to imply prior composition. Indeed, immediate improvisation is aided by the recommendation that an entire cadenza be performed on one breath.

It is somewhat disappointing that so great a performer as Tartini provided relatively few specifics regarding the execution of cadenzas.⁷ He does, however, pinpoint his description to the style in practice during the 1750's. He calls the cadenza an "artificial cadence" and states that current practice so extends this cadence as to be rather a "capriccio" than a cadence. Tartini indicates that current practice indulges in what he considers to be unsuitable excesses, such as introducing sections of contrasting sentiment. Otherwise, his suggestions stress that the rhythm is irregular and that a variety of different figures may be utilized. The cadenza should reach a climax at its highest pitch and then work back down to a suitable conclusion and the cadential trill. He makes no mention of the use of thematic material from the concerto, nor does he comment on the subject of prior composition. His emphasis seems rather to be on the tonal structure of the cadenza.

Hiller's comments for vocal performance are mostly within the foregoing tradition.⁸ He differs from Tosi in accepting longer and more elaborate cadenzas and permitting them to exceed what may be performed on a single breath. The cadenza must be in the style of the composition and take its tempo into consideration, not repeat figures too often, and be flexible in rhythm. He makes the interesting remark that a cadenza can be basically in the key of the tonic or the dominant, though it may also modulate to other keys. This may, perhaps, indicate a diversity of improvisatory passages that depends on the harmony of the cadence, such as Türk discusses. In general, Hiller advocates the use of more material designed for a striking and novel effect than would other contemporary authors.



Türk divides his material on improvisatory passages into two subheadings: fermatas and final cadences.⁹ Fermatas are on half cadences, may appear anywhere within a composition, and may or may not be embellished. If embellished, the improvisatory material is very restricted. Generally, this type of improvised passage is much shorter, possesses no thematic material, and usually but not always avoids modulation. The tempo is free and the character must be that of the music in which it appears. A specific type of fermata is the *Eingang* or Entrance.¹⁰ This appears as a fermata over a dominant harmony at a structurally important position in the composition. Türk specifically associates it with the rondo form, in which it often serves to lead back to a statement of the main theme.¹¹ He also prefers to restrict the Entrance to the dominant harmony without modulation and to deny it thematic material, but he admits that both are possible in longer examples.

Türk then passes on to the final cadenza proper that appears at the close of a movement, remarking that the practice is much abused in his time. The final cadenza should provide a kind of summary of the movement, but contemporary performers often exceeded all good judgment in the length and quantity of material that they introduced. Interestingly, Türk locates the origin of this type of cadenza very precisely as arising in Italy between 1710 and 1716. He says that these early cadenzas were metrical but became so enlarged upon that accompanists gradually yielded to the soloist until the *ex tempore* cadenza resulted. Türk then produces a list of ten rules for the composition of a good cadenza, which appear in a table below in comparison with Dauprat's recommendations. It is amusing to note that, although he admits that one might improvise a cadenza on the spot, he feels that the performer is probably misguided in the attempt. It should, rather, be carefully prepared in advance and practiced so thoroughly as to seem improvised.

Dauprat's comments on and instructions for playing cadenzas as well as his organization of the material conform fairly well with the general tradition of instruction found in the earlier literature. His discussion appears as Chapter 11 of Part 2 in his monumental method for horn. His terminology, however, will probably require clarification for the modern reader in order to make some of his remarks comprehensible.¹² In addition, Dauprat makes some observations as to the general prevalence of the cadenza in his time and to players' use of it.

Dauprat states that the playing of cadenzas in the first and *adagio* movements of concertos was once almost universal but has largely dropped out of practice in his day. He excepts string instruments from this decline but specifically includes the horn players as those among whom the practice has nearly vanished. He attributes this decline to the players' deficiencies in training, specifically in the study of melody and harmony, and to a lack of imagination. The evidence of a contemporary musician, especially an intelligent and observant one, is always valuable, but there may be other reasons as well for the decline of the "improvised" cadenza.




Dauprat writes in the first quarter of the nineteenth century, a time when musical style was turning to the romantic aesthetic and composers exerted an increasing amount of control over the specific performance of their music. The balance

had begun to shift from the more collaborative effort between composer and performer of the eighteenth century and toward the composer's autocracy. For this reason composers even as early as Mozart had begun to write out the cadenzas that they wished to have performed, thus diminishing the need for performers to develop improvisatory skills. The concurrent great increase in the technical demands of the music correspondingly increased the time required for the performer's education, practice, and preparation of individual compositions.

Corresponding to this shift in balance between composer and performer, the romantic aesthetic certainly emphasized individuality but shifted the emphasis to the composer of the music at the expense of the performer. It is probably significant that some of the most conspicuous performing virtuosos of the day, such as Paganini, Liszt, Chopin, and Thalberg, composed or arranged much of the music they performed, for in this way composer and performer could be united. Thus, the state of affairs that Dauprat describes, though possibly quite true, may have been more a result than a cause of any "decline" in cadenza playing. The decline itself, viewed historically, appears less a degeneration than a change in practice and aesthetics.

Dauprat gives most space in his discussion to the "final cadenza," which he distinguishes as appearing at a fermata over a $I \frac{5}{4}$ chord, at the end of a first or *adagio* movement, and ending with a trill on the second scale degree, preceded by either the first, third, or fifth degree. This conforms to the classical description of the location and harmonic significance of the final cadenza, whose purpose is to add weight to the conclusion of the movement by means of a virtuosic flourish. Beyond this, Dauprat's discussion becomes somewhat confused through his discussion of other improvised passages under the same name of "cadenza," which confusion will be clarified below.

Dauprat's prescription for the appropriate characteristics of a final cadenza are also clearly in the tradition of the literature on the subject and actually conform quite closely to D. G. Türk's classic formula.¹³ A comparison of the two authors reveals a similarity sufficient to conclude that, at the least, the tradition of cadenza performance was very consistent.

Türk	Dauprat
The cadenza must be appropriate to the feeling of the composition.	Should fit the piece naturally and not cause the listener to forget the character of the music.
It must consist less of intentional difficulties than of such ideas as are most consistent with the character of the composition.	
It should not be too long, especially in compositions of a solemn character.	Should not exceed a "certain length of time."
	



Modulations, especially to remote keys, have no place in a short cadenza or must be introduced with great skill and intelligence and be only transitory. In no case must one modulate to a key not present in the composition. This is founded on the rule of unity. If you stay in the foreign key too long, you lose the sense of the home key.	Modulations are possible, but must follow the rules of harmony.
Introduce only enough of the unexpected and striking as is reasonable to achieve sufficient diversity.	Should be pleasing to the listener.
No idea, however beautiful, may be introduced often, either in the same or a different key.	
Each dissonance introduced in a single-voice cadenza must be resolved properly.	
A cadenza certainly does not need to be learned, but novelty, wit, richness of thought, are all the more essential requirements.	Should contain warmth, grace, and lightness.
One should not maintain a regular tempo throughout the cadenza. Separate sections must be cleverly connected because the overall impression must be more that of a developing fantasy than that of a regular, worked-out composition.	Should have no regular meter or rhythm.
It follows that one must work out the cadenza with considerable effort and memorize it in advance so that it seems to be completely extemporized on the spot.	Should be worked out carefully in advance, but should sound improvised.
Contains thematic material (implicit).	Is a kind of variation on or summary of the concerto.

Dauprat's examples of cadenzas consist entirely of passage work and necessarily lack any specific reference to thematic material because they are abstract exercises and not cadenzas written for specific concertos.

When Dauprat's treatment passes beyond the final cadenza to other instances of improvised passages, it begins to lose clarity. Just as Dauprat identified the final cadenza as appearing over a $I \frac{6}{4}$ chord, he also introduces two other types of improvised passage, which he calls types of cadenzas but to which he attributes other terms, and links them to specific harmonies. Türk makes a clearer distinction when he divides

his material into the "embellished cadences" (*verzieren Kadenzen*) or the final cadenza, and "embellished fermatas," (*Verzierungen der Fermaten*), which embraces such improvisations as they appear at other points in a concerto movement. Dauprat discusses two distinct instances of the embellished fermata which he labels the *point d'arrêt* and the *point de repos*. His discussion appears on page [330] of Roth's translation.

In order to understand better Dauprat's intention, it is necessary to propose an alternative translation to a critical passage. Roth has translated the passage "*le point d'arrêt ou de suspension, se fait sur la dominante portant accord parfait, ou septième dominante*" as "the pause or suspension occurs on the dominant, harmonized either by the major or minor triad or the dominant seventh. The crux of the matter is the passage 'harmonized either by the major or minor triad,' which is a justifiable translation relying upon no less an authority than J. J. Rousseau's definition of the *accord parfait*, which he says can be either a major or minor triad.¹⁴ Buried lower in Rousseau's article, however, is his casual comment that some people call an *accord parfait* any chord in root position. This seems a more likely rendering of Dauprat's intention, especially as supported by what appears to be the common French practice of referring only to the dominant seventh chord in root position as a "*septième dominante*."

This alternative translation clarifies the distinction that Dauprat appears to be making. The *point d'arrêt* appears on a dominant triad or seventh chord in root position, whereas the *point de repos* can appear on a dominant chord in any position. This is an important distinction for execution, for the *point d'arrêt* allows of more extensive elaboration and modulation, Dauprat says, whereas the *point de repos* is much more limited, permitting only a trill, *messa di voce*, or a brief embellishment. This interpretation of the *point de repos* can be confirmed from an independent source. Raparlier's *Principes de Musique* of 1772 specifically states that the *point de repos* is performed by a dying away of the voice (*la voix se meurt*).¹⁵

Unfortunately, Dauprat makes no mention of characteristic places in which these two embellishments appear, but he does provide enough information to link his discussion to the much more useful one of Türk under the heading of "embellished fermatas."

For all its brevity, Dauprat's discussion of improvisatory passages proves to be important in the history of the literature on the subject, making contributions to it on four points. First, Dauprat's discussion is so similar to that of Türk and previous writers, both German and Italian, as to demonstrate an important continuity of tradition in performance that both extends over more than a century chronologically and also transcends national boundaries. A further implication in this regard is that it establishes a similarity of practice among keyboard, string, woodwind, and now brass instruments as well as voice.

Dauprat's remarks on the degradation of practice stand as a type of negative evidence for a change in training that results from a change in aesthetics. As already discussed above, the inability of younger players to perform improvisatory passages adequately, according to Dauprat's standards, is probably best construed as evidence that perform-



ance practice was changing and composers were demanding such passages of performers less frequently. This is entirely consistent with the 19th-century composer's increased desire for greater personal control over the realization of the composition, a move away from the 18th-century concept of collaboration.

The practical examples of improvisation that Dauprat provides in themselves constitute excellent evidence for the technique of improvisation current at the time. Even though the examples necessarily lack any reference to thematic material, being unconnected with specific compositions, the technical devices and harmonic material employed document what might have been expected from a great player of the time. They also indicate the skill level of natural horn players of the time and what audiences expected of them.

Finally, Dauprat's distinction between the *point d'arrêt* and the *point de repos* serves as a possible amplification on Türk's general comments on elaboration of fermatas. Where Türk makes only general comments about such elaborations, Dauprat adds valuable specifics in correlating the extent of elaboration and modulation with the type of harmony at the fermata. His correspondence with Raparlier's comments on the *point de repos* again establishes a continuity of tradition from the 18th century.

Dauprat's method has long been known as one of the great instrumental methods in the history of music. Its historical and continued practical value does not rest on small points of performance practice but on the scope and magnitude of its coverage and on the intelligence and wisdom of its author. Nonetheless, it is very satisfying to find that the work makes important contributions beyond horn playing to the broader field of performance practice in general and can stand in the presence of such authors as Quantz, Tartini, and Türk.

Notes

¹ Louis-François Dauprat, *Method for Cor Alto and Cor Basse*, trans. Viola Roth (Bloomington IN: Birdalone Music, 1994).

² In this regard he sounds much like music teachers of all generations, but there is also an argument, as appears below, that the situation was not solely the result of the day's lazy students.

³ Pier Francesco Tosi, *Observations on the Florid Song*, ed. by Michael Pilkington, trans. John E. Galliard (1723; London: Stainer & Bell, 1987). Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2nd ed. (1752; Boston: Northeastern University, 1985). Giuseppe Tartini, *Traité des Agréments de la Musique/Treatise on Ornaments in Music*, ed. Erwin R. Jacobi, trans. Cuthbert Girdlestone (Celle: Moeck Verlag, 1961). Johann Adam Hiller, *Treatise on Vocal Performance and Ornamentation*, ed. Suzanne J. Beicken (1774; New York: Cambridge University, 2001). Daniel Gottlob Türk, *School of Clavier Playing*, trans. Raymond H. Haggh (1789; Lincoln: University of Nebraska, 1982). I will generally avoid peppering the text with excessive and repetitive footnotes in the discussion of this material. Readers will readily find references to pertinent passages in the indexes of the modern editions.

⁴ Tosi's work was translated and greatly expanded by Johann Friedrich Agricola, *Anleitung zu Singkunst*, ed. Erwin R. Jacobi (1757; Celle: Moeck Verlag, 1966). This discussion relies on passages from pages 17, 52-55, 81-82 of the English edition by Pilkington.

⁵ Quantz's treatment of the cadenza may be found on pages 179-192 of the modern edition.

⁶ Quantz, 186.

⁷ Tartini, 117-122.

⁸ Hiller, 123-132.

⁹ Türk, 290-309.

¹⁰ For convenience I translate *Eingang* as Entrance, capitalized so as to indicate that it is a technical term.

¹¹ This is how it appears in the rondos of Mozart's second and fourth concertos. The fermata in the rondo of the third is problematic because the solo horn reenters only after it. In light of Dauprat's comments it may also be significant that it appears over a second inversion dominant seventh chord instead of over root position ones, as in the other two cases.

¹² I have no access to the complete original French text, but the critical terms are clear enough in Roth's fine English translation.

¹³ Türk, *School of Clavier Playing*, 298-301.

¹⁴ J. J. Rousseau, *Dictionnaire de Musique* (1775; N.p.: Elibron Classics, n.d.) vol. 1, 26.

¹⁵ Raparlier, *Principes de Musique* (1772; Geneva: Minkoff Reprint, 1972) 17.

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Strength and Endurance in Horn Playing

Part I: Whole Body

Glenn V. Dalrymple, M.D., Series Editor

Strength and endurance, as it applies to horn playing, involves the whole body. This column considers the processes that involve the whole body – the next three parts in this series will consider other aspects of strength and endurance, including specific exercises to improve both.

Strength and endurance in horn playing involve the whole body both aerobically and anaerobically as applied to breathing and to holding the horn.

Definitions

Strength

Dictionary¹ definitions (selected):

1. The state, property, or quality of being strong.
2. The power to resist strain or stress; durability.
3. Capacity or potential for effective action: a show of strength.

Horn players' definition:

The ability to play high and loud for limited periods of time.

Endurance

Dictionary definitions (selected):

1. The act, quality, or power of withstanding hardship or stress: A marathon tests a runner's endurance.
2. The state or fact of persevering: Through hard work and endurance, we will complete this project.
3. Continuing existence; duration.

Horn players' definition:

The ability to play for a long time without rest.

The US government and many medical groups have observed that people are getting fatter and they are losing muscle strength. We can assume that horn players have this problem as well. The horn has weight, occupies a fairly large volume of space, and has a shape that causes some difficulty for the player to hold. In addition, for centuries brass players have been taught that proper playing posture (sit up with the spine straight, keep the feet flat on the floor, etc.) is required. Specific muscle groups are needed to move air in and out of the body (and the instrument) to make the sound.

We will consider the processes needed to accomplish air movement. Understanding some anatomical terminology will help. The table on types of respiration is taken from the University of Oklahoma Health Sciences Center lecture series "Topics in Kinesiology."²



Muscles of Respiration

Quiet (primary muscles)

Inspiration
diaphragm
external intercostals

Expiration
elastic recoil of lung tissue
surface tension
effect of gravity on ribs
internal intercostals

Forced (secondary or accessory muscles)

Inspiration
sternocleidomastoideus
scalenes
pectoralis major
pectoralis minor
serratus anterior
serratus posterior superior
upper iliocostalis

Expiration
abdominals
external oblique
internal oblique
rectus abdominus
lower iliocostalis
lower longissimus
serratus posterior inferior

Breathing

As the table indicates, quiet breathing (reading, sleeping, etc.) primarily uses the diaphragm for inspiration. For expiration, the elastic "recoil" of the lungs and thoracic cage provide most of the effort required to expel the intrapulmonary gasses.

Forced respiration is of importance to wind instrument players. The muscles involved in forced inspiration may not be familiar to all horn players. The sternocleidomastoids and scalenes are muscles that move the neck. The pectoralis major and minor, the serratus anterior are muscles of the anterior chest wall, and the serratus posterior are muscles of the posterior chest wall. The upper iliocostals wrap around from the back. When we take in a deep breath, the diaphragm contracts (flattens) and the muscles associated with forced inspiration contract to produce maximum increase in volume of the thoracic cavity. This rather complex mix of muscles and their directions of contraction actually works together to give a smooth increase in the volume of the thorax. As the intrathoracic pressure drops; the 15 lbs/in² barometric pressure forces the air into the nose (and mouth if open), the upper airway, trachea, bronchi, and into the alveoli where gas exchange occurs.

Forced expiration involves (relative) relaxation of the diaphragm and the muscles of forced inspiration. The muscles associated with forced expiration now contract. The primary muscles are the intercostals and the abdominals.



Contraction of the intercostals brings the ribs closer together. Contraction of the abdominals reduces the volume within the abdomen (peritoneal space) and compresses the abdominal viscera (and fat) such that the diaphragm now rises. The volume of the thorax decreases. The intrathoracic pressure now rises above the 15 lbs/in² barometric pressure and gasses are pushed out of the lungs.

Playing the Horn

The process of forced expiration and the process of forced inspiration are associated with the relative relaxation of opposites. When we take in a deep breath in preparation of playing a passage on the horn, some tension in the muscles of forced expiration is present. When we switch to forced expiration to play the note, some tension of the diaphragm and muscles of forced inspiration persists. This yin-yang situation allows the player to control the rate of discharge of the gasses in the lungs. We all know the difference between the pianissimo entrance in the final movement of the Beethoven Symphony No. 6 and the fortissimo opening of the Tchaikovsky Symphony No. 4. Both the forced expiration and forced inspiration groups are active. The relative contribution will vary with the music involved. The book by Brian Frederiksen, *Arnold Jacobs: Song and Wind*³, discusses these principles.

Another important factor concerns the role of the larynx and vocal cords. The cross sectional area of the space between the vocal cords (the glottis – technically this includes the surrounding vocal cords as well) exerts considerable control over the amount of air passed from the lungs and trachea to the mouth and lips. We will not consider the larynx further, but we should recognize that it is an important part of horn playing.

Whole Body Exercise

The best types of exercise for the muscle groups involved in forced inspiration and forced expiration are aerobic, including running (as in jogging), speed walking, swimming, biking, etc. These types of activities improve the endurance of the horn player and promote overall good pulmonary health.

However, some anaerobic exercise is also important. The University of Iowa Hospitals and Clinics website provides the definition and descriptions of exercises.

The term “anaerobic” means “without air” or “without oxygen.” Anaerobic exercise uses muscles at high intensity and a high rate of work for a short period of time. Anaerobic exercise helps us increase our muscle strength and stay ready for quick bursts of speed. Think of short and fast when you think of anaerobic exercise.

Examples of anaerobic exercise include heavy weight lifting, sprinting, or any rapid burst of hard exercise. These anaerobic exercises cannot last long because oxygen is not used for energy and a by-product, called lactic acid, is produced.⁴

Adding a few sprints for a few minutes to your overall running training program can address anaerobic training. This type of exercise will force you to the point that you are

panting. Consequently, strength is improved and you gain a better sense of where the muscles of respiration are located and how they operate. The support provided by the skeleton represents an overlooked part of the work, but is critical. Ask anyone who has fractured a rib how comfortable it is to play the horn!

Strength Training

If players have some specific weakness, such as difficulty playing the horn off of the leg, training with weights may help develop needed strength. Consultation with a professional personal trainer or an exercise scientist can be of considerable benefit. Also, specific exercises to strengthen the accessory muscles of respiration can be performed.

Personally, I do a simple series of exercises that are largely directed toward the abdominal muscles. First, I lie flat on my back, hands by my sides, with my legs straight. I lift my legs together for 15 repetitions. Next, I place the soles of the feet on the floor, flex the hips and knees (the knees are pointing toward the ceiling). I then put my hands behind my head and lift the torso off of the floor (some call this a crunch) for 15 repetitions. Next I flex the left knee and then put the heel of the right foot on my left knee. I then lift my torso in an oblique direction such that I try to have my right elbow touch my left knee for 15 repetitions. This is the part of the exercise that contracts the oblique abdominal fibers. Then I reverse the position to exercise the opposite side. Finally, I should also mention that strengthening and stretching of all the muscles indicated above is of importance. The neck and trunk muscles should be targeted for improvements in inexperienced horn players.

Conclusion

Finally, my experience includes being either a trainee or practicing radiologist for almost 50 years. I have performed fluoroscopy on thousands of patients, male and female, of all ages. Part of each examination includes observing the patient's diaphragm move during breathing and observing the larynx during phonation of various sounds. I have observed patients who are normal, those with paralysis of all or part of the diaphragm, paralysis of one or both vocal cords, etc. I have also fluoroscoped many wind instrument playing musicians who have had medical problems related to their playing. From my experience, I strongly recommend Frederiksen's *Arnold Jacobs: Song and Wind*.³ I can attest that the material on respiration is useful and medically accurate.

References

¹The American Heritage® Dictionary of the English Language, Fourth Edition. Copyright © 2004, 2000. Published by Houghton Mifflin.

²From Lecture Topics in Kinesiology, University of Oklahoma Health Sciences Center. moon.ouhsc.edu/dthompso/namics/respire.htm. The website is a series of topics and includes diagrams of various muscle groups.

³Brian Frederiksen, *Arnold Jacobs: Song and Wind*, John Taylor, ed, WindSong Press Limited, Fifth printing, ©2002, 276 pp.

⁴Exercises at the University of Iowa Hospitals and Clinics website www.uihealthcare.com/topics/exercisefitness/exer3098.html.

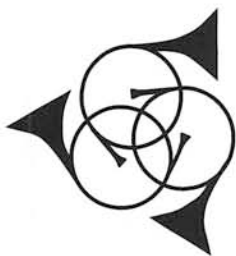
Strength and Endurance I



Dr. Glenn Dalrymple served as an MD from 1958, primarily as a Radiologist in Arkansas, Colorado, and Nebraska. From 1976 to 1996 he has was a Professor of Radiology and Internal Medicine in Little Rock AR, and later Omaha NE. Although retired, he continues to serve as an Adjunct Professor of Radiation Oncology at the University of Nebraska Medical Center in Omaha. He studied horn and trombone, and was a member of the Arkansas Symphony from 1965-1989. Since 1990, he has played with orchestras in the Omaha area and studies natural horn with Richard Seraphinoff.

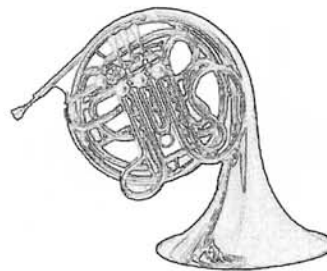
Acknowledgement

The author thanks Nick Stergiou, PhD, Director of the Health, Physical Education, and Recreation (HPER) Biomechanics Laboratory at the University of Nebraska, Omaha.



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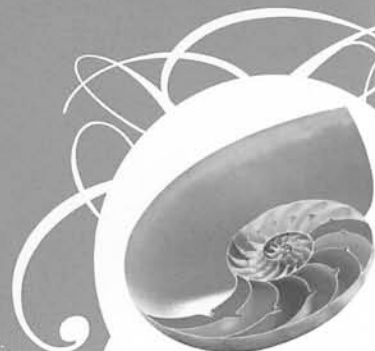
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The Creative Hornist

Jeffrey Agrell, Series Editor

Whacks on the Side of the Head for Creative Hornists

While creativity is about doing – never pass up a jam session to read about jam sessions – the creative hornist can nevertheless reap considerable inspiration, information, and ideas from books, articles, and web sites (between jam sessions). What follows is an annotated list of some of the books that have been inspiring.

Free Play: Improvisation in Life and Art by Stephen Nachmanovitch

This is the Mother of all improv/creativity books. I have underlined and transferred so many passages of it to my personal collection of quotations that I might as well just copy the whole book. The author is both engaging and informative in discussing the mysteries of creation, imagination, improvisation, and intuition in art and life. A life-changer. Run, don't walk to get your copy. Quote:

Many musicians are fabulously skilled at playing the black dots on the printed page, but mystified by how the dots got there in the first place and apprehensive of playing without dots. Music theory does not help here; it teaches rules of the grammar, but not what to say. When people ask me how to improvise, only a little of what I can say is about music. The real story is about spontaneous expression, and it is therefore a spiritual and a psychological story rather than a story about technique of one art form or another.

If You Can Talk, You Can Write, by Joel Saltzman

Charles Rochester Young, head of the Composition and Theory Department at the University of Wisconsin-Stevens Point, has designed a course that is unique: it is two-thirds composition and one-third improvisation, and it is required of every music major at UWSP. Needless to say, a lot of compositions and creative people come out of this program. Dig: his main text is Saltzman's breezy but energetic book on writing – just cross out "writing" and insert "composition" or "improvisation" and you have a terrific book on creating.

A Kick in the Seat of the Pants and A Whack on the Side of the Head by Roger Van Oech

Roger Van Oech's two creativity classics have been around for some time. They are delightful reads, loaded with ideas, information, and exercises on creative thinking. I also recommend his *Expect the Unexpected or You Won't Find It*, a playful and enjoyable exegesis of quotations of the Greek philosopher Heraclitus. Really.

Six Thinking Hats by Edward De Bono

Psychologist (and physician) Edward De Bono has written many books on "lateral thinking" (he invented the term).

Six Thinking Hats is a revelation on using different kinds of thinking to solve problems and make decisions. Anyone who ever has to attend meetings is especially advised to read this book (and hand out copies to everyone else).

Comprehensive Technique for Jazz Musicians and Jazz Theory Resources Vol. I & II by Bert Ligon

In this day and age of the "ultimate" this and the "complete" that and other common debasements of the language, Bert Ligon has come up with the, um, Real Deal, the best single source on how to develop jazz technique currently available. A lifetime's worth of stuff. The two volumes in jazz theory are complementary and just as worth having as cornerstones to a modern education in much of the music that has and is produced in this century and millennium.

Soundpainting: The Art of Live Composition by Walter Thompson (book and DVD). Available at www.soundpainting.com

Soundpainting is the most exciting new way to make music since the invention of the glissando. New York jizzer, composer, and conductor Walter Thompson invented Soundpainting, the gestural system of structuring improvisation in groups, over two decades ago. The language has many hundreds of signs, but can anyone from a kindergardener to a DMA can pick up enough signs in a few minutes to begin. It's a painless and very fun way for classical musicians to have access to improvisation. Soundpainting is capable of amazing, complex, and sometimes wildly humorous musical adventures, all composed in real time on the spot. It's much easier to understand what it's all about by watching a performance than by reading a prose description, but unless you live in New York, Philadelphia, Chicago, Iowa City, San Diego, and several more, you may have to search for a chance to see a performance. Thompson spends half the year in Europe, which has been heavily supportive of his work. This book/DVD combination is the next best thing to learning from the man himself.

Improvisation: Music from the Inside Out by Mildred Portney Chase

This book is out of print, but it's worth hunting down. Chase is a piano teacher, but her writing on the use of improvisation in pedagogy easily applies to everyone. Quotes:

Improvising can be a path to one's inner self, discovering your share of mankind's innate gifts. As you follow this path, you may encounter all sorts of ... dragons, demons, bottomless pits and trials by fire that the heroes of mythology encountered...

These adversaries are negative thought, with the power of instantly rendering useless the greatest of gifts.



Playing by ear is a wonderful way to develop overall musicianship. Clara Schumann, one of the greatest pianists of the nineteenth century, was taught to only play by ear in her first year of training, along with improvising and some technical studies. It was not until the second year that she was introduced to note reading.

Improvising sharpens attentiveness, since everything observed is potentially useful, and the player can discover his ability to change the shape of the material he is working with. Gradually the spontaneous quality in the free play will begin to find its way into performing.

Articles

Keith Hill and Marianne Ploger are two of the most remarkable people I've ever met: Mr. and Mrs. Aristotle on a farm outside of Ann Arbor MI. Keith is a craftsman – a maker of harpsichords, violins, and other instruments – of the highest degree of excellence and artistry, but he is also a deep thinker, and his wife Marianne complements and supplements his areas of intellectual brilliance. Their articles are must-reads:

- Keith Hill, "Improvise Intentionally." Available online at www.musicalratio.com/gpage1.html13.html
- "Improvise Intentionally Part 2." Available at www.musicalratio.com/gpage1.html14.html
- Keith Hill and Marianne Ploger, "On Affect." Available online at www.musicalratio.com/gpage.html1.html

Charles Young is mentioned above for his unique course in composition and improvisation. He has also written a number of excellent and passionate articles on creative music making (available on the UWSP web site). Start with his "Is Music a Dead Language?" for a eye-and-mind-opener. Available at www.uwsp.edu/music/people/faculty/cyoung/deadlanguage.htm.

One of the best articles on new ideas in music education curriculum was written in 1992 by the Dean Emeritus of the Wheaton Conservatory of Music, Harold M. Best. Read his "Music Curricula in the Future," available at www.leaderu.com/offices/haroldbest/curricula.html.

LaDonna Smith has been a powerhouse of energy in the area of free improv for years (Evan Mazunik and I made a pilgrimage to her house in Birmingham AL during the 2005 IHS horn workshop in Tuscaloosa to talk and jam with her). She edits "The Improvisor," an online journal for improvisers. I am especially appreciative of her ideas on improvisation in education. Read "Improvisation in Childhood Music Training and Techniques for Creative Music Making," available at www.the-improvisor.com/web%20ARTICLES/Improvisation%20&%20Education.html.

Web Sites

• Music for People (www.musicforpeople.org): Cellist David Darling has directed an organization for the past several decades devoted to bringing nonjazz improvisation to everyone. Music for People offers workshops, publications (highly recommended: *Return to Child*), CDs, a newsletter and more. Someone give this man a Nobel Prize!

• Institute for Musical Perception (www.musicalratio.com): This is the web site of Keith Hill and Marianne Ploger (see above). A treasure trove of deep thought (and, for lagniappe, stunning pictures of the splendid harpsichords and other instruments that Keith has made for 35 years) on many subjects. Don't miss it!

• Pip Eastop (www.pyp.f2s.com): Pip Eastop was this column's Creative Hornist of the year for 2003. Need I say more?

• Jazz Horn (feinsteins.net/music/jazzhorn): Harlan Feinstein's list of those creative jazz horn players who are out there creating – great inspiration to us all, even if you're not a jazz player.

And finally...

It's not available yet, but it promises to be a great resource for anyone interested in nonjazz improvisation: *Improvisation Games for Classical Musicians*, by yours truly. I have been offering a course in the subject for the past four years at the University of Iowa and have been collecting and inventing all sorts of improvisation games for the rest of us. I plan to do one more semester and then submit the collection to a publisher. Stay tuned...

Jeffrey Agrell has been horn professor at the University of Iowa since 2000 after a quarter-century of professional orchestral playing. He gives workshops and concerts around the country in nonjazz improvisation, and can be heard with pianist Evan Mazunik on the CD *Repercussions*. Contact: jeffrey-agrell@uiowa.edu

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Music and Book Reviews

by Jeffrey Snedeker and Virginia Thompson

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Mastering the Art of Performance: A Primer for Musicians by Stewart Gordon. Oxford University Press, 198 Madison Avenue, New York NY 10016-4314; www.oup.com. ISBN 0-19-517743-6. 2006, \$24.95 (cloth).

Stewart Gordon is a performing pianist, recording artist, composer, author, and professor of keyboard studies at USC's Thornton School of Music. This book is a result of a long career in music and is a thoughtful yet realistic approach to the matter of performing. Mr. Gordon draws on a number of sources to back his ideas, including some of the standard works on performance anxiety and sports psychology, but this book is written in his own unique and authoritative voice. The chapter titles give the best synopsis of its content: "Defining Performance," "Assessing Yourself, the Performer: Achieving a Positive Mind-Set toward Performance," "Why We Perform: Forging a Performance Philosophy," "Physical Support for Performance," "Conceptualizing and Scheduling Goals," "Keeping Preparation Fresh and Focused," "Dealing with Repetition and Drill," "Techniques to Develop Secure Memorization," "Ensuring Quality," "Self-Regard at the Time of Performance," "Managing Stage Fright," "Dynamics During Performance," "Evaluation After Performance," "Performance and Human Interaction," "The Career Challenge," "Physical Challenge and Performance," "Performance Careers in Retrospect," "Performance and Your Spiritual Life."

While this list seems somewhat bulky in a review, there is an important perspective on this book to be gained by looking at these titles in order – as one can see, Mr. Gordon takes on all the aspects of performance in chronological order, beginning with why we perform, through the preparation process to the performance itself, and then moving to broader performance issues like managing a performance career. These latter issues are not about the business of performing, but how to take care of one's self, handling performance

schedules, burnout, personal crises, etc., to reach some level of self-actualization as a performing musician. In a way, this progression makes this book even more valuable – each new idea is grounded in the preceding chapter.

Gordon's tone is supportive but no-nonsense and his writing is clear and concise: he takes issues head-on. I was particularly struck by his realistic comments in the chapters about what goes on during and after the performance. I strongly recommend this book as part of any current or aspiring performer's library, as well as a supplemental text for master classes and lessons. This book is not just about performance anxiety and preparing for a performance, it is about a state of being: what we seek as a performer. Having said that, I also believe this book will be valuable to those at all levels of performance, not just aspiring concert soloists. There are numerous "exercises" which pose questions to the reader for self-examination and clarification of one's goals, encouraging realism yet providing constant support for learning by doing. If nothing else, I suspect that those who read this book will develop healthier performance mindsets, which is always a good thing. JS

16 Etudes for Valved Horn or Natural Horn by Andrew Clark. Mitre Music, 680 Anniesland Road, Glasgow G14 0XR, Scotland; www.mitretelemusic.com. 1999. £12.50

Noted British natural hornist and Professor of Natural Horn at the Royal Academy of Music in London, Andrew Clark composed these etudes "to improve the musical and technical performance of the natural horn or valved horn player. In particular, rhythmic awareness, pitching, flexibility, and strength should improve through practice...." The etudes are organized into three suites of five movements each (Suite No. 3 has an additional alternate fourth movement). Each etude has a particular technical focus, outlined in the preface, and there is considerable musical variety within the suites. Overall, the etudes are tonal but very chromatic, a significant step forward from most other available natural horn etudes. There are also numerous creative elements that demonstrate sophisticated understanding of both instruments; e.g., sections marked *con sordino* that, when played on natural horn, turn are stopped throughout, and judicious use of the low register. The etudes become progressively more difficult: most are worthy of public performance, whether alone or in combinations, even whole suites. For valved horn players, these are very worthy etudes – technically difficult and musically interesting. For natural horn players, these raise the bar on technical accomplishment, much like Verne Reynolds' etudes did for valved horn years ago. These are well worth the time and expense, regardless of what horn you use. JS





***Soliloquy for Unaccompanied Horn* by James Funkhouser.** Baskerville Press, 1836 North 300 Road, Baldwin City, KS 66006-7302. 1999.

James Funkhouser is currently a member of the Kansas City Symphony, and was a member of the former Kansas City Philharmonic. He teaches horn and composition at Baker University. When he was a student at Juilliard, he studied composition with Bernard Wagenaar. The *Soliloquy for Unaccompanied Horn* has the substance and structure that I believe we expect from such a composition of only about three-and-a-half minutes. The melodic material is based on motives (identified by both their rhythms and intervals), and the structure is clearly delineated by repetition and contrast.

Although the work is extremely chromatic (there are a lot of minor seconds, major seconds, and minor thirds), one clearly hears tonal centers. Funkhouser's sparse use of larger intervals (sevenths and augmented octaves) serves not only to introduce the second theme, but also to increase the climax of the developmental middle section. His provocative use of the low register adds a lot to the expressive interest of the piece, as does his use of dynamic contrasts. The fastest rhythmic motion at the end of the first section (sixteenths) drives down to a B (the second one below the treble staff) at *fortississimo*, and the end of the middle section slowly comes to rest on the G below that at *pianissimo*, descending by an augmented octave. The upper register is approached twice (a b" and an a#") by small intervals at a *fortissimo*. Like many soliloquies, this piece begins and ends slowly and quietly, and the closing melodic germ seems to provide a satisfying "response" to the opening "call." VT

***Two Pieces for Horn and Piano* by Paquito D'Rivera,** arranged by Marco Rizo. International Opus, P.O. Box 4852, Richmond, VA 23220; www.internationalopus.com. HN-9620, 1996. \$16.00.

This pair of pieces was not sent for review, but is worthy of attention, especially for those who are looking for something different from the usual. When I saw this, I admit to at least one doubletake on the composer – that one of the world's most famous Cuban jazz musicians would compose a horn piece was almost too good to believe. The truth, of course, is that these are arranged, but the unique voice is present, and these pieces offer more than the expected variety. The first piece, *Vals Venezolano*, is a lilting jazz waltz, very stylish with a Cuban accent. The second, *Contradanza*, is a quicker duple dance that has all the inflections and syncopations one could hope for to play and learn music in this style. I am not aware of other pieces in this style that have the substance that these do, yet they offer even more – they can be played without the piano, as unaccompanied pieces. Trust me, they work!

The range (B to b" or c""), flexibility in and between all registers, and rhythmic challenges are at a level where good college-level players will have their hands full, but there is no doubt that anyone wanting to explore playing in this style will thoroughly enjoy working on these pieces. JS

***Sonata for Horn and Piano* by Humphrey Procter-Gregg.** edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom; www.editiondb.com. edb PG01001, 2005. 15£.

This substantial sonata of approximately eighteen minutes was written for and premiered by Robert Ashworth, principal horn of Opera North of Leeds, UK, who also recorded it in 2005 and has published this first edition from the new publishing house, edition db. According to biographical information provided with the sonata, Humphrey Procter-Gregg (1895-1980) was an Emeritus Professor of Music at the University of Manchester as well as a prolific composer, and a biographer and friend of Sir Thomas Beecham.

This work is a very interesting addition to our sonata repertoire for a number of reasons. Written in 1975, it is a richly romantic composition for two equal collaborators, with tonal harmony, tunefulness, and predictable elements of form. The notes included indicate that Procter-Gregg loved the music of Delius, and his interest in the exploration of chromaticism is evident and intriguing. Moments are reminiscent of Wagner, late Strauss, and perhaps Karl Pilss. Another interesting aspect of this sonata is that its tessitura is strikingly low. The first movement includes only a couple of g"s, and the second movement only one f#" , both movements using only a little over a total of two octaves. The last movement includes a couple of a"s and one b". Somehow this conservative use of range doesn't seem to negatively affect the melodic material, which requires facility and good technique, in part because of the demanding keys (i.e., lots of sharps requiring the third valve), rapid key changes, and chromaticism.

The first movement, *Andante mosso* in concert A Major, is expressive and lyrical, driven by its chromatic color, rhythmic motives, dynamic changes, the independence of the two parts and their alternations of dominance. The opening theme of the second movement is an engaging melody in f minor. In the program notes that he wrote, Procter-Gregg calls it "nostalgic," referencing the closing line of Alfred de Vigny's poem *Le Cor*, which describes the sound of the horn as sad. Because of the rate of harmonic change, the middle of this movement poses a special challenge in interpretation. The third movement, an *Allegro, con spirito e giocoso*, and – in Procter-Gregg's words – "almost jocular," is in a fugal style and calls to mind similarly energetic works like the Jacob Concerto, the Françaix *Divertimento*, or the final movement of the Gliere Concerto.

I believe this attractive sonata may become a popular recital piece, satisfying to both performers and audiences. VT

***Sonata for Horn and Piano* by Donald Haddad.** Shawnee Press, 1221 17th Avenue South, Nashville, TN 37212; www.shawneepress.com. LA0070, 1967. \$8.00.

Admittedly, this review may seem odd in that it is for a piece composed in 1967, but our collective editorial memory is that this piece has not been reviewed, so when it was sent, we could hardly refuse. Don Haddad has a large number of pieces that have found their way into various standard repertoires, and I have heard a number of them at various compe-



titions. What has always stuck me about the works I have heard is that they are accessible, contemporary in harmony and rhythm, and always well-balanced. Most students enjoy preparing his works because they seem attainable – challenging, but relatively easy to see how to go about preparing, technically and musically.

This sonata falls comfortably into this description. The three movements are well-crafted and have interesting details, particularly as it is based predominantly on the Lydian mode and uses a lot of handstopping. The first movement is very forthright and has the most handstopping of any movement, calling for techniques along the lines of handhorn style. The effects are very fun. The second movement has a very pretty melody with a high tessitura, that is repeated. The third movement opens boldly, with a lyrical contrasting section, and a return to the opening material a step higher. The movement ends with a reprise of the opening statement of first movement, a nice way to tie up this piece. The melodies used in the various sections are generally left intact with little or no development, which contributes to the piece's accessibility, yet the piece, like his other works, is to be taken seriously. I recommend this as a good first venture into contemporary music for good high school or early college players. JS

Donizetti Suite: Fantaisie sur des airs d'opéra for horn and piano by Gian Paolo Chiti. Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; www.classicalmusicnow.com. 2004. 16.95€.

According to the publisher, the *Donizetti Suite* was also written for hornist Luciano Giuliani. It is essentially a medley of six arias that is nearly 15 minutes' duration, depending upon the tempos taken. Because of the nature of the transitions, I believe that the work need not always be performed in its entirety and could, therefore, be an especially useful work for a wide variety of different settings, including as a prelude or postlude for many types of celebrations. Additionally, these arias provide us with nice vehicles beyond unaccompanied vocalises for exploring the lyricism and interpretation of cohesive melodies.

The arias offer a variety of tempos and meters, are pleasant, rhythmically interesting, and feature brief melismatic cadenza-like moments that help to prevent them from suffering too much from the lack of the words that were an integral part of the original songs. The tessitura of the eight pages of the horn part sits on the treble staff, seldom climbing to the top of the staff with one exception (a b" approached by a sixth) before the final page, which abruptly includes a surprising number of high b-flats" that I think could be adjusted, if desired. The piano part is a well-crafted accompaniment that provides fairly minimal introductions and transitions with no extensive interludes.

I confess that I do not know these lovely opera arias (and there are no titles provided), and I am guessing that this attractive suite was somehow inspired by Chiti's wife, Patricia Adkins Chiti, a noted mezzo-soprano and authority on Italian art songs, who has published editions of rare works from her personal collection. This work is a distinctive and interesting addition to our repertoire that reminds me of the

many song arrangements produced by Roland Horvath so many years ago. VT

Adagio and Allegro, op. 70, by Robert Schumann. Breitkopf und Härtel, Sales Department, Obere Waldstrasse 30, D-65232 Taunusstein, Germany; www.breitkopf.com. EB 08793, 2005. 12.50€.

A new C. F. Peters edition of the *Adagio and Allegro* with a play-along CD accompaniment was reviewed in the May 2006 *Horn Call*. Now, we have a Breitkopf Urtext edition prepared by Joachim Draheim, a pianist, teacher, and musicologist who has been working on a number of new editions of various works from the Romantic period in addition to those for Breitkopf's celebration of the 150th anniversary of Schumann's death.

This edition includes the piano score (with the solo part in F), and separate horn, violin, and cello parts. This particular horn part covers four pages, with page turns at the end of the *Adagio* and also at measure 110 of the *Allegro*. (There are measure numbers at the beginning of every staff, and the two sections are numbered separately.)

The differences between this edition and other inexpensive and readily available editions are not terribly significant. Dr. Draheim notes that only "minor inconsistencies" in dynamics and phrasing have been corrected based on his study of the first edition and the original engraver's proofs. In this piano part, whenever the right hand goes into bass clef, it is read from the bottom of the grand staff instead of on the upper line with the clef changed, providing a slightly cleaner spatial presentation than that of some other editions. Perhaps the real value of this edition is Draheim's preface (in both German and English), which includes some fairly extensive historical information about the work (complete with source citations), as well as a lengthy quotation from the first published review. VT

Sonata for Horn and Piano by James Funkhouser. Baskerville Press, 1836 North 300 Road, Baldwin City, KS 66006-7302. 2004.

Virginia Thompson's description of James Funkhouser's style given above for his *Soliloquy for Unaccompanied Horn* is consistent with some of the characteristics of his Sonata, though the overall jazzy nature of this work might suggest otherwise to those who play or hear this more recent work with piano. In the first movement we are presented with a slow melody in the horn that to me sounds very bluesy – then it reappears in a faster, syncopated, jazzy style. The piano contributes primarily two-part contrapuntal accompaniment that actually works pretty well as the piano and horn trade some tricky licks. The second movement, according to the composer, was composed in memory of his wife's mother, and has a very pretty melody, casting a very reflective mood. He also has arranged this movement for horn and strings, and I expect the arrangement is very effective in the strings' ability to sustain held notes at the slow tempo.

In the last movement, the tricky jazzy licks return, along with a smooth contrasting section and a reprise of the second



movement melody over a new rhythmic setting of the accompaniment. A final trip through the jazzy licks brings us to the end of a fun piece.

To me, there is not much development of ideas in this piece, but the musical motives have enough substance to make this piece a lot of fun to work on. It is not very long, and would be an interesting contribution to a horn recital, probably college level or above, to make sure the style and fast notes are all in order. The horn part is in a good range – not much above the staff, but good flexibility in and out of the low register and some quick fingers are required for some of the faster licks. The piano part has equal technical demands. It will be interesting to see if this piece gets any legs—it certainly deserves attention and consideration as a new recital piece. JS

Partita on "Neander" for horn and organ/piano by John Jay Hilfiger. Really Good Music, LLC., 1705 Wilson Street, Eau Claire WI 54701; www.reallygoodmusic.com. 2005, \$10.00.

Here is a pleasant piece that would work very well in a church service. The original hymn melody "Neander," named for its 17th-century composer Joachim Neander, is also known as "Unser Herrscher" or "Open Now Thy Gates of Thy Salvation." Mr. Hilfiger composed a set of variations on this tune such that the tune itself is heard throughout, intact and embellished. After an opening statement introduces the hymn tune, three variations are presented in "majestic," "chant," and "jubilant" characters. A final coda provides a strong chorale-styled ending where horn and organ take turns with the tune.

Overall, both instruments participate equally. The composer suggests that it would be better to perform this with organ rather than piano, and I agree that effective registration would only enhance the variety of the different variations. The horn part ranges from c'-g", and could be played effectively by a strong middle school or average high school player. The edition is clean, though the price seems a bit high for about three minutes of music. Still, this piece is worth having if one likes to play at church. JS

Sesquicentennial Prelude on "Standing on the Promises of God" for horn and organ by Randall E. Faust. Randall E. Faust Music, P. O. Box 174, Macomb IL 61455; www.faustmusic.com. 2004.

It has been a pleasure to review several of Randall Faust's music over the past several issues of *The Horn Call*, and this is the last of the lot I received about a year ago. This piece has style traits similar to those I have described for Faust's music previously and, as a set of variations on the familiar and rousing hymn in the title, it is as good or better than the rest. Composed for the 150th anniversary of Centenary United Methodist Church in Mankato MN, in 2004, the piece has two primary sections: a slow, reflective, and dissonant introduction, then a determined and increasingly heroic fast section that features the actual hymn tune. Some of the figures in the horn part from the introduction reappear as fanfare-like ges-

tures later on, embellishing the organ part as it takes turns on the hymn tune.

If your church can put up with the dissonance of the introduction, it will appreciate the characters and overall energy of this work. Mr. Faust has a clear and interesting musical voice, and has contributed several good pieces to the horn and organ repertoire. Readers looking to fill out this part of their libraries should check out as many of his pieces as possible. They may not be for every performer or congregation, but they work well as recital pieces, too. JS

Horn Trio, op. 572, for violin, horn, and piano by Carson Cooman. MMB Music, Contemporary Arts Building, 3526 Washington Avenue, St. Louis MO 63103-1019; www.mmb-music.com. X635101, 2004. \$17.95.

This trio is a very evocative piece and very different from other horn-violin-piano trios I know. It is all about moods and imagery, evidenced by the descriptive titles for the movements: "Windsong," "Interlude: Forest Bells," "Dream of Grass and Water," another "Interlude: Harbor Bells," "Starsong," and "Small Bear, Large Telescope." Mr. Cooman prefaces the work by saying "the whole piece is based on a shared set of musical material, founded on the interval of a perfect fifth. The work is a celebratory contemplation of the relationship between this world and the cosmos that contains it – not a pretentious "summing up" of this relationship, but rather an awe-filled contemplation." As a twenty-minute work, there is a lot to contemplate.

Some, myself included, may hear a certain "new-age" sound in this music, with open intervals, rhythm and pitch repetition, tonal harmonies with added-note chords and soft clusters, and elusive motivic melodies. Please do not interpret this as negative criticism – it is actually quite appealing, especially when associated with the images evoked by the titles. Both interludes are for piano solo, and each movement has a distinct identity (e.g., "Dream of Grass and Water" is solemnly ceremonial, while "Starsong" is active and celebratory), even if certain techniques or figures are found throughout. The textures are varied nicely, and there is a good sense of pacing within movements and over the whole piece. I am very curious to see how this might fit on a program with the Brahms Trio, and might try it myself sometime. My instincts tell me the audience will be pleasantly surprised, if only by how very different this piece is. JS

Horn Quartet for natural horns in F and D by Andrew Clark. Mitre Music, 680 Anniesland Road, Glasgow G14 0XR; www.mitretelemusic.com. 2005.

As mentioned above with regard to his etudes, Andrew Clark seems interested in raising the bar for technique on the natural horn, and this piece is consistent with that goal. I read this work with advanced players on valved horns and we agreed that it would take significant rehearsal time to make it performance-ready. The consensus was, however, that it would be worth the time. Though intended for natural horns, Mr. Clark acknowledges that valved horn players might have a look at it, and I heartily recommend they do.



As a frame of reference, this quartet may well be to natural horns what the LeClaire or Tippet quartets were for valved horns. Once again, Mr. Clark shows a sophisticated knowledge of the natural horn, and doesn't hold back on chromatics and accidentals, rhythms, intervals, trills, dynamics, meter changes, or extended techniques. The parts for natural horns in D also have alternative horn in F parts for valved horn performance.

There are three movements (fast-slow-fast), and the overall harmonic framework is tonal with plenty of dissonance. The first movement is mostly in 5/8 time with interesting rhythm/ensemble challenges. The second movement begins slowly and heavily, with glissandos over large open intervals. This moves to a section emphasizing open notes and wide intervals for both pairs, and then breaks into an *Allegro* section that expands on the open intervals with lots of rhythmic interaction. A return to *Adagio* brings back a soft version of the open intervals alone. The last movement, *Allegro*, builds on materials from the second movement with lots of meter changes and contrasts in texture.

As mentioned above, this piece seems worth the work, and I hope to be a part of a performance of this challenging and interesting composition someday. JS

The next three editions arrived from Brassworks 4 Publishing, 461 Sunrise Parkway, Farmington NM 87401; brassworks4.com.

Five Easter Trios arranged for three horns by John Jay Hilfiger. BW322, 2006, \$16.00.

Four Hymn Settings arranged for three horns by John Jay Hilfiger. BW306, 2006, \$16.00.

Now Thank We All Our God by Johann Crüger, arranged for four horns by John Jay Hilfiger. BW276, 2005, \$14.00.

These little arrangements will come in handy for those looking for more church service repertoire. The Easter set includes "Jesus Christ is Risen Today," "Come Ye Faithful Raise the Strain," "Thine is the Glory," "The Strife is O'er, the Battle Done," and "Christ the Lord is Risen Today, Alleluia." Each arrangement leaves the hymn tune intact, with one or two verses, with traditional harmonizations and nice accompaniment. The melody is passed around occasionally for variety's sake, which is always appreciated by the players. Can these arrangements accompany singing? Probably. The horn usually best accompanies melodies in the alto range, and these would fall into this category. Still, they are not so low as to be impractical for leading hymns in a service.

The four hymns set in the second publication above are "Crown Him with Many Crowns," "Abide with Me," "Rise Up, O Saints of God," and "Come Thou Almighty King." These arrangements are more three-part transcriptions of traditional hymn settings in a sort of medley, unlike the previous set, though there are some small wrinkles in those with more than one verse and they can certainly be played individually. Nonetheless, they could prove quite useful. The accompaniment range on these is a third lower than my hymnal, so they are probably not too low.

The final arrangement, "Now Thank We All Our God," consists of three verse/variations with short interludes between them. The hymn tune is intact throughout and the accompanying voices are handled nicely in a traditional harmonization of this well-known melody. In all three cases, these arrangements are in reasonable horn ranges, with overall ranges of f-f" (only a couple e"s and g"s). If you have a trio or quartet that plays church services, these are good standard arrangements that should prove useful. JS

The following pieces for brass and organ arrived from Sonare Publications, 309 Gloucester Road, Savannah, GA 31410; www.sonarepublications.com.

Choral, op. 37, no. 4 by Josef Jongen, arranged for brass quintet and organ by Rich Mays. 1998.

Luther Suite in three movements arranged for brass quintet and organ by Rich Mays. 1998/2003.

Rich Mays is organist and choirmaster at All Saints Episcopal Church in Hilton Head Island SC, among other concurrent positions. He is also a former bass trombonist, and his knowledge of brass comes through in both of these editions. Originally for organ, the *Choral* by Jongen was composed in 1911 and has many of the harmonic twists one expects from early 20th-century organ music. Mays' transcription opens with brass playing alone, gradually adding organ, first with solo horn, then gradually adding more instruments, while still giving the organ plenty of opportunity to shine. What makes this 3:30 piece wonderful with brass is that it is a steady build from an opening piano to a final fff. The pacing is great and Mays' arrangement captures the intent very well. It should be relatively easy to put together in a hurry. As a result, this is well worth having in any brass quintet folder for any group that frequents large churches.

Luther Suite features separate arrangements of hymns by Martin Luther, including "Our Father, Who in Heaven Above," "Out of the Depths I Cry for Thee," and perhaps Luther's most famous contribution to the liturgy, "A Mighty Fortress." These arrangements are very effective, and they could easily be used individually or all together. They are tonally-based, but not predictable. There are registration indications in the score and organ part that show a strong interest in how important the colors are to these arrangements. The first, "Our Father..." begins with a gentle ostinato in the organ, followed by the phrases of the hymn tune presented by brass alone and in unison, then in two-voiced canon, then in parallel intervals, and finally as a fully-voiced chorale. The progression, within an overall subdued mood, is very effective. The second arrangement, "Out of the Depths..." has a very different character, with counterpoint surrounding and interacting with the hymn tune. It ends rather surprisingly with the organ playing the hymn in a chorale setting, borrowed from Johann Schein. The final movement goes further, combining fanfare-type flourishes, material borrowed from Renaissance composer Samuel Scheidt, and a variety of keys and meters, with the hymn tune mostly in longer note values, to create an effect much like a chorale prelude. It is a very



energetic and uplifting arrangement, and only two and a half minutes long. This arrangement in particular requires advanced players, especially on the organ, but I strongly recommend both of these editions for music that will serve well in the "listening" portions of church services, especially as preludes or postludes. JS

Here are two recent publications for brass ensemble from Creation Station, P.O. Box 301, Marlborough, NH 03455-0301.

Octet for Brass for Brass Choir by William Pardus. Catalog No. 135, 2006. \$25.00.

Suite for Trumpet, Brass Choir and Tympani by William Pardus. Catalog No. 130, 2004. \$25.00.

William Pardus' works have received attention in previous issues of *The Horn Call* (see *Suite for Brass Choir*, February 2004, and *Fanfare for Patriots*, February 2005), and the stylistic elements found in these two pieces are consistent with those described more fully in those previous issues. Octet is scored for three trumpets, one horn, two trombones, euphonium, and tuba. It has three movements, "Fanfare Overture," "Lament," and "Rondo," amounting to about eleven minutes of music. Described by the composer as "basically tonal, it exhibits a contemporary 'feel' through frequent tonality shifts, numerous changes of meter, and the use of tertial, quartal, and cluster harmonies." This description fits the piece in

its entirety – there are many meter changes, and the harmonies change primarily by varying intervals of thirds, fourths, sevenths, and seconds within pervasive parallel motion. My brass choir's response was initially positive, but as the piece went on, they gradually lost interest as the same materials or textures seemed to recur and do not really evolve. Ranges and technical demands fall comfortably where good high schoolers could play this piece well.

My group had a much stronger response, however, to the *Suite for Trumpet, Brass Choir, and Tympani*. Set for a larger group of four trumpets (including soloist), four horns, three trombones, euphonium, tuba, and tympani, this piece also has three movements, "Intrada," "Lament," and "March," and lasts about ten minutes. Many of the same figures, harmonies, rhythms, and meter changes are used, but the color palette of the larger ensemble and soloist provides more variety and, as a result, more interest on the part of the players. Outside of the solo part, the technical demands are the same as the Octet, and there is a fair amount of doubling, but not to any detriment. The solo trumpet part requires a player with an accomplished high range, written at or above the tutti first trumpet part, but there are opportunities to rest, and as long as the soloist can ascend comfortably to c" several times and sit on the upper part of the staff for longer phrases, the piece should be well-received. JS



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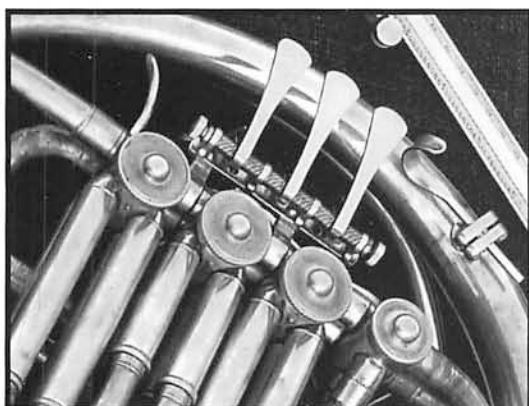
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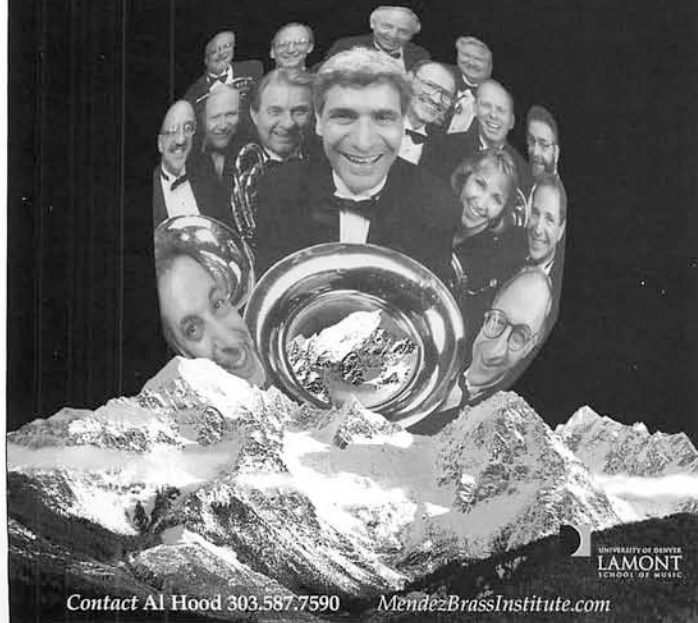


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Recording Reviews

by John Dressler and Calvin Smith

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Humphrey Procter-Gregg. Robert Ashworth, hornist with pianist Ian Buckle. Epoch/Dutton Laboratories catalogue number CDLX-7165. Timing: 22:36 (for the one work in question). Recorded at The King's School, Macclesfield UK, March and April 2005.

Contents: music of Humphrey Procter-Gregg including his Sonata in A Major (1975) (horn and piano), and works for piano; clarinet and piano; and violin and piano. (*Editor's note: see the "Music Review" of this Sonata on page 77 above*)

While I am not keen about reviewing a disc with only one work for horn on it, this 22-minute sonata by Humphrey Procter-Gregg (1895-1980) is well worth adding to your collection. It is ably performed here by Robert Ashworth for whom the work was written and who first performed it at the composer's 80th birthday concert in 1975.

It opens with a wonderful *cantabile* melody in the horn's middle range, displaying its Romantic timbre and wide dynamic compass. The first movement is cheerful and lyrical, and the second is nostalgic. The *finale* opens with a jocular fugue, tightly interwoven between horn and piano, a solemn middle section, and a coda that takes the horn to high a" for a brilliant conclusion.

The music is tonal and romantic in style, with harmonies that pre-date Mahler and Strauss and no unexpected modulations associated with Post-Romanticism. There are no stratospheric reaches for the hornist, rather it is predominantly written in the middle range of the instrument. The piano part is most challenging, similar to the level of Beethoven's Horn Sonata, Op. 17.

This Sonata was composed in the nineteenth-century Brahmsian concept of the horn and deserves to be heard regularly. JD

Howlers, revised 2006. Richard Burdick, natural horn. Performer-produced disc. Timing: 65:22. Recording completed Spring 2006 at the composer's home in Regina, Saskatchewan, Canada.

Contents: Louis-Francois Dauprat: 20 Duos for Natural Horns in Different Keys, Op. 14; Wolfgang Amadeus Mozart: from Duos, K. 487 – Nos. 1, 2, 3, 12.

For his latest disc, Burdick provided the following notes:

The first version of *Howlers* (2002) was done on borrowed horns under the assumption that (maybe) these duets could be played on natural horn. The title implies, like a dog's response to bad intonation, the music isn't very well in tune. There was always a feeling of costs going too high in a rented studio and not enough time for fixes. Just four years later and hundreds of hours of natural horn recording time under his belt, Richard needed an easy project to test out his new studio in his new house in Regina, Saskatchewan. What was almost impossible in 2002 is now an easy project. This recording was done at tempos that Dauprat suggested, many faster than before, one exactly the same and a few slower. The Mozart selections are a teaser for a later release of an all-Mozart disc. Bear in mind that it is most likely that Mozart wrote these while bowling with Leutgeb and fooling around to find the limits of his horn playing ability. They most likely were for E-flat horn, even though they go up to the 24th harmonic.

The repertoire on this disc both reminds us of the challenge presented to contemporary players performing on the natural horn and remains important in the horn's history. JD

A Partridge in a Pear Tree. The Clarion Brass Choir. Figaro and Company Records FCD-04. Timing 66:58. Recorded in 2005 at St Joseph's Catholic Church, Otis Orchards, Washington. William Berry, Music Director and composer/arranger; Robert Spittal, conductor.

Contents: *Deck the Halls*, *Riu Riu Chiu*, *Bring a Torch Jeanette Isabella*, *The Holy Baby*, *Christmas Morning*, *O Come, O Come Emmanuel*, *Du Gronne Glitrende Tre God-Dag*, *Rockin' Around the Christmas Tree*, *A Partridge in a Pear Tree*, *Canzone d'I Zampognari*, *Do You Hear What I Hear?*, *On That Night in Bethlehem*, *King Swing* (13th Century Provence), *In the Bleak Midwinter*, *Tomorrow Shall Be My Dancing Day*.

Clarion is a twelve-member brass choir plus one percussionist that formed to explore this instrumental combination, performing music from serious chamber works to jazz and popular music. In 2000 Clarion recorded *Nutcracker Suite*



Dreams, the prequel to this disc, with several Christmas and holiday arrangements by William Berry. The ensemble released a second recording in 2003, *Angels*, that contains an original cantata by Berry for two choruses, brass, percussion, and organ.

This disc is perfect for brass ensembles looking for great arrangements of holiday standards. Some terrific harmonies, occasional creative use of 5/4 meter, and twists of melody and counterpoint are combined here to super effect. Several will fit a church service nicely; others will be more fitting for concert stage or perhaps shopping mall presentations.

The horn quartet writing in *Bring a Torch* is very well done, and the Latin/Spanish background in the percussion parts lends a subtle jazzy undercurrent. The selection turns into a medley of sorts with other tunes floating in and out.

As you might image, *Rockin' Around the Christmas Tree* does just that – and this is where the percussion adds a great deal to the “rock” flavor.

The “Partridge” arrangement is very cleverly written, with modern harmonies and rhythms utilized just right to update this classic – but watch out, you’ll hear a few other incipits, including a *Nutcracker* tune and *Jingle Bells* – but I don’t want to spoil it for you.

In the Bleak Midwinter is one of my holiday favorites and I do not think you will be disappointed with this arrangement. The presentation is thoughtful with terrific phrasing by all the players, giving the arrangement both a sense of ascendancy and humility. The disc ends with a rousing rendition of the *Dancing Day* tune.

This is a superb disc to be enjoyed by all, especially during the Christmas holiday. JD

Music of Jan Bach. Jon Boen, horn with flutist Jean Berkenstock, the Chicago Philharmonic Orchestra and conductor, Larry Rachleff. Equilibrium Records EQ-79. Timing 75:43. Recorded in 2004 and 2005 in Pick-Staiger Hall, Evanston IL, and St Giles Church, Northbrook IL.

Contents: Works of Jan Bach: Concerto for Horn and Orchestra (1982); *French Suite for Unaccompanied Horn* (1982); *Four Two-Bit Contraptions for Flute and Horn* (1964).

Jon Boen, principal hornist of the Lyric Opera of Chicago, has recorded three of composer Jan Bach’s important horn works. Jan Bach, Professor Emeritus at Northern Illinois University in DeKalb, has written many important works for brass, winds, and particularly horn.

If you have not heard the *Four Two-Bit Contraptions* of Jan Bach, you may also not be aware that he was a hornist. If that is the case, here is your chance to make up for lost time with three of his major works for horn on this disc. It is difficult to believe the work for flute and horn is already forty years old – it remains fresh and fun for both players and audience. The four movements are vignettes, each displaying a different character: *Second Lieutenant*, *Calliope*, *Gramophone* (complete with skips), and *Pinwheel*. Bach’s brief descriptions of each movement are announced by the performers on this recording. It is a delightful piece which always brings about chuckles from the audience.

More on the serious side are the other two works. Massive may be a good word to describe the Concerto. It lasts just over 40 minutes. The composer refers to it as “perhaps the longest and most difficult horn concerto ever written.” The initial entrance of the solo part confirms this statement. Its three movements, almost equal in length, are titled *Fantasia*, *Elegie e scherzo*, and *Rondo*.

The first movement opens “atmospherically” in the orchestra with muted horn in the background, growing more present. The technical displays, quick shifts in register, and twists and turns of phrase are superbly performed by Boen. While the work is tonal and not complex to the ear, it requires a great deal of musical expression from the orchestral players to bring off the musical lines and effects. The work borders on the style of film music with many short motives juxtaposed against each other, while the hornist serves as the film’s director, formally organizing the movement. Elements of jazz are interspersed with other more serious compositional techniques. The second movement is more sober and *cantabile* in nature. The final movement is very quick, featuring Latin dance rhythms and percussion instruments, including members of the orchestra clapping to the beat.

Bach’s *French Suite* for solo horn was written for Doug Hill to perform at the 1981 International Horn Workshop in Avignon, France; it features extended techniques gleaned from Hill’s then new book on the topic. The composer labels his Suite as “one of the most difficult, if not the most difficult, works in the solo horn literature. The piece is structured in four movements: *Fantaisie*, *Courante*, *Sarabande*, and *Fugue*. This is excellent playing by any measure and I encourage you to investigate these works both as a listener and as a performer. JD



Into the Blue. Greg Danner, horn with the Cumberland Woodwind Quintet. Albany Records Troy-834. Timing 69:20. Recorded in May 2005 in Wattenbarger Auditorium, Tennessee Technological University, Cookeville TN.

Contents: Eric Ewazen: *Cumberland Suite*; Astor Piazzolla: *Milonga sin Palabras* (arr. Scribner); Alfred Uhl: *Vier Stucke*; Nino Rota: *Petite Offrande and Amarcord* (arr. Lesnick); Jean Berger: *Partita*; Maurice Ravel: *Trois beaux oiseaux du paradis* (arr. Ochoa); Gustav Mahler: *Three Song*, (arr. Cramer); Ernesto Lecuona: *La Comparsa* (arr. Lesnick); Greg Danner: *Into the Blue*.

A most delightful disc of woodwind quintet literature arrived not long ago. Except for the Berger piece, I had never heard nor performed any of these works. The Ewazen Suite would make a wonderful recital opener. Cast in four movements with traditional Baroque dance suite titles: *Allemande*, *Courante*, *Sarabande*, and *Gigue*. Each movement captures the its traditional mood and style. The work is tonal, featuring lilting and contrapuntal melodies idiomatic to the winds, with harmonies reminiscent of East Coast composers such as Irving Fine: sure to please an audience on first hearing.



Although Piazzolla is considered "the master of the tango" (and the Milonga is the vocal predecessor of the tango), this "Song without Words" is not about the tango – it is simply a lovely lyrical piece.

Alfred Uhl's *Suite* is similar to Ewazen's in that each movement is about two minutes in duration. It is a charming composition which combines traditional, tonal, contrapuntal techniques with more nontraditional rhythms and harmony. All four movements display a cleaver and witty character.

As a film score composer, Rota has written some remarkably beautiful melodies and his *Petite offrande* opens with such a musical line. The contrasting second section has an appealing "bouncy" feel.

I have long been a fan of Berger's *Partita*. It is a three-movement piece which opens with an *Andante*. The following *Allegro* movement resembles some of the harmonies heard in the Ewazen. The closing *Vivo* gives the horn and clarinet some fine moments in which to sparkle technically. And both performers shine with an excellent display of finesse and polish here.

Ravel composed his *Trios chansons* for unaccompanied choir before serving in World War I. The second of the three songs has been arranged for woodwind quintet by Wilson Ochoa. The music depicts a story of three birds of paradise bringing the message of a soldier's death to his beloved. The oboe and horn produce a wonderfully convincing pensive mood to the work.

Set next to Ravel's song are the three Mahler songs. Through the 1890s Mahler set many of the poems of the poetic anthology *Das Knaben Wunderhorn* (The Boy's Magic Horn) to music. While some found their way into his symphonies, a set of thirteen was published separately under the title *Das Knaben Wunderhorn*. Trevor Cramer has selected three of the lighter songs and arranged them for quintet. Any of these would make a great addition to a recital to balance heavier and longer works.

Adding another Latin work, the quintet selected an arrangement of a Lecuona dance: *La Comparsa*. While it certainly has a strong dance flavor, its minor mode elicits a more serious or dark quality.

Greg Danner, hornist with this quintet, has produced a terrific work (*Into the Blue*) showcasing bluegrass, Appalachian folk song, Negro spirituals and work songs, gospel, and blues elements. Each of the five movements takes a particular dance character for inspiration. The titles of the movements give you an idea of what to expect from the work: *Skillet Licker's Stomp*, *Wildwood Flower*, *Blue Moon*, *Uncle Dave*, and *Bluegrass Breakdown*.

This is a fun piece concluding a fine album of new quintet repertoire. The group both plays very well and truly sounds like the members were enjoying their performances to the maximum. The recording is well balanced for the most part, but I could have used more bassoon and horn in several moments of soloistic passagework. JD



IMANI Winds. Jeff Scott, horn. Koch International Classics, KIC-CD-7661. Timing 50:56. Recorded June 2005 at the State University of New York at Purchase, Performing Arts Center.

Contents: *Titilayo*, Jeff Scott; *Le Tombeau du Couperin*, Ravel/Jones; *Fuga Misterio*, Astor Piazzolla; *Cinco Danzas Breves*, Mario Lavista; *Umoja*, Valerie Coleman; *Oblivion*, Piazzolla/Scott; *Afro Blue*, Mongo Santamaria/Coleman.

Imani Winds is a breath of fresh air to the wind quintet and its literature, sounds, and role as a contemporary ensemble. These five exceptional musicians are stretching the borders that have surrounded the usual wind quintet world. I believe that most established wind quintets seek to expand their repertoire through new compositions, transcriptions and arrangements. Imani is also doing that but in their own unique way.

Whether they were playing Ravel, Piazzolla, or Mongo Santamaria, they whole-heartedly put themselves into the music and its spirit with abundant individual skills and marvelous ensemble. They remind me of a multi-lingual person, who, is not only fluent in a number of languages but is able to sound like a native speaker in each of the languages, without any trace of accent from another language. The Imani Winds does this with music.

Jeff Scott, is an excellent quintet hornist. In addition to his horn playing, he contributes to the Imani repertoire as a composer and arranger. This CD was totally enjoyable throughout. I have only heard reports of their live performances and without fail those reports have been enthusiastic. I suspect that the energy and vitality that is evident on this CD is only a shadow of the treat that they would be in performance. Until that opportunity to hear them in concert arrives, I'm a very glad to have this CD. CS

Strauss. Steven Gross, horn. Dale Clevenger, conductor. Philharmonia Orchestra of Bratislava in the Reduta Building, June 7-12. Summit Records DCD441. Timing 53:44. Contents: Horn Concerto, Op. 8, Franz Strauss; Horn Concerto No. 1, Op.11, Richard Strauss; Horn Concerto No. 2, Richard Strauss.

Franz and Richard Strauss form a unique pairing of father/son, performer/composer in music history. Franz was perhaps the most outstanding hornist of his day. His relationship with Richard Wagner is well known. Composing was certainly his secondary talent but he nevertheless produced solo works for horn that have remained important contributions to the literature. Richard's horn writing, in concerti, orchestral and opera, was undoubtedly influenced by hearing his virtuoso father's playing.

The recorded performances by Steven Gross are curious. He is clearly a fine performer. His tone is beautiful, he has expressive lyric skill, but the tempi of most the works on this CD are quite slow. The movements that are in slower tempi are too slow to let the melodic lines flow freely. If they were a bit faster the melodies would have more direction and life. The passages that are in a faster tempi need to be faster. I don't think that any music should be played fast just because



the performer can play faster, but in the concerti here I would have liked more "WOW" moments. If slower tempi in these concertos are enjoyable to you then these recordings will be very enjoyable! If the tempi seem to slow, just enjoy the fine horn playing. It is definitely here. CS



Eastman Brass Quintet, 1975 Archive. Verne Reynolds, horn. Daniel Patrylak, Allen Vizzuti, trumpets; Don Knaub, trombone; Cherry Beauregard, tuba; John Beck, percussion; Barry Snyder, piano. Summit Records DCD 449. Timing, disc one, 49:06, disc two, 43:43. Recorded June 1975 at the Eastman Theater of the Eastman School of Music.

Contents: Disc 1: Centone 1; Centone 8; Concertare 1 for Brass Quintet and Percussion; Centone 2. Disc 2: Concertare 4 for Brass Quintet and Piano; Suite for Brass Quintet. All selections either arranged or composed by Verne Reynolds.

The Eastman Brass Quintet has been a leading force in the development of the brass quintet, as a chamber ensemble, and in the expansion of its literature. Formed in the early 1960's, when the brass quintet genre was in its infancy, the performances by the Eastman Brass Quintet were extremely beneficial in the development of future professional ensembles, in the formation of university faculty ensembles, and as role models for the numerous college student ensembles. At a time when the literature for the brass quintet was barely existent, the Eastman Brass Quintet played a major role in the growth of the quintet repertoire. The prime force behind this literature expansion was Eastman horn professor, Verne Reynolds. I would venture to say that most brass players who have even a modest amount of quintet experience in brass quintet playing have performed something that came from the creativity of Professor Reynolds. His numerous transcriptions from the Renaissance and Baroque gave new life to these early compositions and gave brass players a new perspective on these musical periods. Verne Reynolds was also a major force in the creativity of new music for brass. In addition to brass quintets, his numerous compositions for varied ensembles is extensive.

This CD is an important look at the Eastman Brass Quintet in 1975. The performances are, as I expected, stellar. The clarity and ensemble playing is of the highest level. All of the players' sounds are distinct and together they create a full and blended ensemble sound. The early music is delightful in its energy and beauty. The Reynolds' compositions are complex, well-crafted works of significance that deserve more frequent performances. Both the early music and the original compositions must have been a stunning ear-opening experience for those who heard them for the first time in the 1960s and 70s – I know it was for me when I first heard them in 1970!

If you have never heard the Eastman Brass Quintet from these years, this will be a wonderful first-time experience for you. This recording is historically important as well, being over ninety minutes of enjoyable music. CS

John Cerminaro, A Life of Music, Historic Live Performances. John Cerminaro, horn. The Aspen Festival Orchestra, Lawrence Foster conductor; Victoria Symphony, Gerald Brown conductor; Toho Symphony Orchestra, Kohichiro Harada, conductor; Chambers Wind Ensemble, James Chambers, conductor. NSS Music. Timing: 67:16. Recorded July 1991 in Aspen CO (Glieri); August 1974 in Melbourne, Australia (Strauss); 1989, Nagano, Japan (Mozart); Spring 1967 in New York City (Amram).

Contents: Horn Concerto in B^b, Op. 91, Reinhold Glieri. Horn Concerto K. 497 in E^b Major, AV 132., Richard Strauss. Horn Concerto in E^b Major, K. 417, W. A. Mozart. Concerto for Horn and Wind Symphony, David Amram.

I am quite certain that I will run out of superlatives long before I get done with this review. So for that reason let me begin by saying that everything about the performances on this CD are beyond extraordinary. Add to that the fact that they are live performances recorded over a span of twenty-four years and this CD is a new concept in commercial recordings! I have heard John Cerminaro in live performances and via recordings for many years and, to be honest, I always enjoyed his live performances best. Not that the recordings were anything but of the very highest caliber, it's just that the live performances had an undefinable "extra" to them. Perhaps it was the musical energy. Perhaps it was just the fact that I enjoyed hearing extraordinary horn playing being presented right before my very eyes and ears!

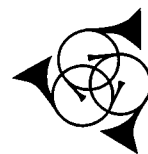
These recorded performances are not perfect, and Mr. Cerminaro has said so. They have a blemish or two. You'll have to be extremely vigilant to hear them and I sincerely doubt that many of you will care about them. The rare and small imperfections do not matter. The extraordinary horn playing and the exquisite musicianship will overwhelm them.

Each of these four works is unique in its own way. The Glieri is rarely performed, possibly because of its scope and its musical and physical demands on the soloist. I was thrilled to hear it (you will be too). The second concerto of Richard Strauss has gone from being considered unplayable by some to widely performed. However, the virtuosity exhibited here sets a new standard.

John Cerminaro has stated that the second concerto of Mozart is his favorite and is the "perfect" concerto. He plays it as though it truly is that: a perfect concerto played perfectly.

David Amram is a unique voice in twentieth-century music. This concerto is well-crafted and allows the soloist many moments to display his virtuosity. It deserves to be performed much more frequently.

Visit nssmusic.com to see a short video of John Cerminaro speaking about the four concerti and their performances. In conclusion: buy this CD. It contains thrilling performances of some great music! CS



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Fearless Philosophies

by Jeff Nelsen

"Make the Decision Easy for Them!"

I enjoy hearing good music being performed well: whether I am in the audience or on stage performing, I have my best experiences when I lose track of time, place, and purpose, and my intellect disappears for a while. All that exists is my fellow musicians, audience members, me, and the music. This magical place exists when our thinking stops. Blaise Pascal said, "All reasoning ends in surrender to feeling." This beautifully explains why there is such an important place for music in society. We want to "surrender to feeling." Music provides a potential escape from our thought-filled days into a place of thoughtless feeling.

"Feeling" is the raw emotional state of human nature. There is, however, a subtle link between thinking and feeling. I feel happy because somewhere in my mind I think I am happy. There are books written about emotional intelligence, the study of how we think before we feel. We can also train ourselves to think better before our feelings are determined. Shakespeare wrote, "There is nothing either good or bad, but thinking makes it so." I agree – if I think something is good, I've made a decision that it is good. If I disliked it in some way, that feeling comes from a decision I've made. We are always free to make this decision between good and bad, loved it or "eh, not bad," must hire or don't hire. As performers, it's our purpose, responsibility, and opportunity to make our listeners easily decide, "This is good!"

Whether I'm in an audience or on an audition panel, there is always a huge mix of likes and dislikes running through my mind. Some sounds can make me say "oohhh!" and then the next note can create an "arrgh." The time taken for each mini-judgment is a fraction of a second. Yet there are thousands of bits of sensory information being tunneled through thousands of strands of opinions that filter what information gets to our conscious mind. There are also not just "ohhhs" and "ahhhs," but endless middle ground "hmmms" along the way.

The nuances of the process of deciding whether we come to this artist's next concert, or hire that audition candidate are endless. This process is not simple, but it is easy. The "ahhs" and "ouches" usually become clear quite quickly and easily. This potential for easy decisions by our audiences is what I like to plan to take advantage of in an audition or performance.

To best leverage the listener's choices in our favor, I use what I call an "Inspiration Sheet." This sheet has many sayings written on it that – you guessed it – inspire me! Every time I cross the magic line between back-stage and on-stage, I read the sheet. After my ten-second walk to the music stand, I pull the sheet out and read it again.

I respectfully call this "idiot-proofing." The fewer things one has to remember, the more mental energy we can put toward connecting with our audience by making wonderful music. We want to have everything taken care of so we can just walk out there and think about how we're spinning this incredible melody. Everything else is either a habit that happens automatically or written in the music. The audience has

been "idiot-proofed" as well, because their choice is easier: to like what they hear and see.

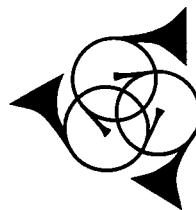
We spend hours a day taking care of all the things that have to do with playing the right rhythms, fingerings, styles, pitches, dynamics, etc. We should also take care of all the inspirational things that help keep our creative juices flowing: flowing so strongly that they drown out our fears. Backstage, I once told a friend, "They want you to play well!" He said he played so much better because of this advice – he now always uses inspirational sheets.

When I suggest "make the decision easy for them," I mean that we each have the opportunity to move the audience to decide "He/she is a musician worth hearing (again)." The more beautiful I sound, the more enjoyable their experience, the easier the decision it is for them! Especially in today's auditions, we must aim to make the decision easy for them. Being better than everyone isn't a guarantee of audition success: you might be the best person at the audition on that day and they still may not hire anyone.

Why not just be so incredible from your very first note that the panel's decision of whom they want to hire is idiot-proof? They don't have to reason or discuss things at all. You were number seven, and after hearing everyone, their unanimous feeling is, "We would love to hire number seven!" Next time, picture this happening when you read, "Make the decision easy for them!" Then smile, and walk onto the stage intending to do just that.

For thoughts on how Jeff trains to make the decision easy for them, view his latest blog at www.jeffnelsen.com.

Jeff is Visiting Associate Professor at Indiana University and performs recital/master-classes worldwide. He performs with the New York Philharmonic, Boston Symphony, and National Symphony. His debut publication, Fearless Auditioning, is due for release in early 2007.



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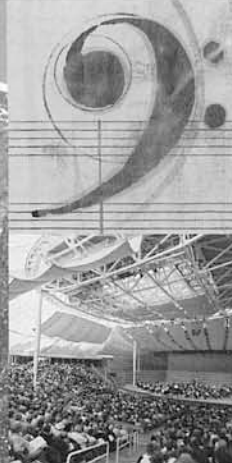
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**Minutes of the 2006 General Meeting**

Friday, July 28, 2006

38th International Horn Symposium

Cape Town, South Africa

Submitted by Nancy Jordan Fako, Secretary/Treasurer

President Frank Lloyd called the meeting to order at 12:45 pm. Present were Executive Secretary Heidi Vogel and Advisory Council members Jeffrey Agrell, Nancy Jordan Fako, Shirley Hopkins-Civil, Heather Pettit-Johnson, Nancy Joy, Pasi Pihlaja, Jeffrey Snedeker, Michelle Stebleton, Peter Steidle, and Jonathan Stoneman. Peter Hoefs and Bruno Schneider had been present at the Symposium, but had departed. David Thompson was unable to attend, and Calvin Smith resigned from the Advisory Council. Also present was Marilyn Kloss, representing Publications Editor William Scharnberg. President Lloyd welcomed the IHS members present and introduced the Advisory Council.

Christopher Leuba moved (Tobi Cisin seconded) to approve the Minutes of the 2005 General Meeting as published in the October 2005 *The Horn Call*. Motion passed.

Executive Secretary Heidi Vogel reported that IHS membership declined slightly from the previous year. As of May 15, 2006, the membership totals 3260 members, distributed as follows: 2468 US members, 541 members from 46 other countries, 232 library members, and 19 "lost sheep" (members for whom we have no current address). Among the above members are: 24 Honorary members, 26 Complimentary members, 18 Associate members (no publications), 338 Life members, 76 Club memberships, and 490 Student-rate memberships. These figures do not include the new members we are welcoming at this symposium. The state of the society's finances is good at this time. An audited financial statement has been prepared by a Certified Public Accountant and will be published in the October 2006 issue of *The Horn Call*.

Marilyn Kloss, newly appointed Assistant Editor of *The Horn Call*, presented the Publications Report. Efforts continue to be made to keep costs down in the face of rising paper, printing, and postage costs. Members are encouraged to submit articles to either Mr. Scharnberg or Ms. Kloss. IHS scholarship competitions will be summarized in the October *Horn Call*, with a complete announcement in the February issue. Advertising revenue is strong and the process for proofing ads is under review. "Hornzone" is an area of the website devoted to younger hornists; members are encouraged to visit the site and contribute to it. John Ericson, Managing Editor of the website, will update information as he receives it and will continue to look for ways to promote regional workshops.

Ms. Kloss also presented an Area Representative report. There are coordinators for the US, Canada, Europe, and Asia. One is needed for Africa. New guidelines for coordinators are under consideration to encourage more activity and communication. New guidelines for area representatives for European and Asian countries, Canadian provinces, and US states are also being developed to encourage greater activity and accountability. E-mail and website newsletters are particularly encouraged as a no- or low-cost method of communicating news and services to members at the regional level, and to benefit the IHS by attracting and retaining members.

Secretary/Treasurer Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2006 the following workshops received assistance in partial support of workshop expenses: 2006 University of California Workshop (January 7-8, 2006) hosted by Steven Gross (\$500); 2006 Midwest Horn Workshop (February 24-26) hosted by Patrick Miles (\$500); 2006 Northeast Horn Workshop (March 24-26) hosted by Alan Parshley (\$350); 2006 UCF Regional Horn Workshop (March 25, 2006) hosted by Pamela Titus (\$150); 2006 Southeast Horn Workshop (March 31-April 2, 2006) hosted by Kristine Coreil (\$500); Rondinella Brass Festival (July 2-9) hosted by Nicola Gomirato (\$200); British Horn Festival 2006 (October 13-15) hosted by Barbara MacLaren (\$200). The AC has approved an increase in the budget for regional workshops. Guidelines and application forms may be obtained by contacting Secretary/Treasurer Nancy Jordan Fako or Regional Workshop Coordinator Brent Shires.

The report of the Meir Rimmon Commissioning Fund was presented. The following proposals were approved for funding since the last symposium (for the 2005 fiscal year): a proposal from Alex Shuhan for a flute, horn, and piano trio to be composed by Verne Reynolds was awarded \$1,500. For the 2006 fiscal year: a proposal from Robin Dauer for a suite for horn and piano to be composed by Karen Griebeling was awarded \$750, and a proposal from Erik Albertyn for a horn octet with African instruments to be composed by Stanley Glasser was awarded \$750. The committee (Randy Gardner, John Ericson, and Douglas Hill) are gratified by the variety of high quality works that are being added to the horn repertoire, the number of previously commissioned works that are being performed, and by the steadily increasing interest in the fund. After many years as chair of this program, Randy Gardner has resigned, and John Ericson has been appointed his successor by the Advisory Council.

Jeffrey Snedeker reported on the corporate support initiative. The IHS gratefully acknowledges our Corporate Scholarship Fund Sponsor for 2006: Clebsch Industries of Cleveland Heights, Ohio.

Nancy Joy reported on the scholarship funds: Todor Popstoyanov won both the Tuckwell Scholarship and the Jon Hawkins Memorial Scholarship; Allison Rose Youngblood and Kristi Kilgore won the Symposium Participant Awards; Rose French won the Dorothy Frizelle High Horn Competition at the 2006 symposium.

Jonathan Stoneman reported that there are 127 theses on horn-related matters available for loan from the Thesis Lending Library. Information on manuscripts available from the Manuscript Press is available on the IHS website.

President Frank Lloyd announced that Michael Hatfield had been named Honorary Member by the AC. Heather Pettit-Johnson presented a summary of his career. The Punto Award was presented to Sean Kierman.

The general membership elected three new members for terms beginning in 2006: Jeffrey Agrell, Nancy Joy, and Jeffrey Snedeker. The AC appointed Peter Hoefs and Nozomu Segawa to three-year terms, and Susan McCullough to a one-year term, to complete Calvin Smith's term.



The AC elected Jeffrey Snedeker President, Bruno Schneider Vice-President, and Nancy Jordan Fako Secretary/Treasurer.

The 2007 International Horn Symposium will take place in La Chaux-de-Fonds, Switzerland, July 8-14, 2007.

New Business: The participants were requested to send their best photos of the symposium, with captions, to William Scharnberg or Marilyn Kloss. A member asked how one nominates someone for Honorary Membership. Any member may do so by providing the AC with the nominee's name and biographical information.

Tobi Cisin moved (Nancy Joy seconded) to adjourn. Motion passed. The meeting adjourned at 1:30 pm.

International Horn Society Statements of Financial Position

From Audited Financial Statements Prepared by Carbonaro CPA's and Management Group

Statement of Financial Position
For the Year Ended December 31, 2005

Current Assets:	Assets
Cash:	
Petty Cash	\$421
Checking - First Bank	\$14,933
Checking - First Bank < \$500	\$1,032
Savings - Denton Area Teachers CU	\$3,134
Fidelity Investments - Money Market	\$7,054
Manuscript Account	\$738
Savings:	\$103,755
Total Cash:	\$131,067
Accounts Receivable:	\$1,429
Loan Receivable	\$3,000
Total Current Assets	\$135,496
Other Asset	
Fidelity Investments - CDs	\$125,000
Total Assets:	\$260,496

Liabilities and Net Assets

Accounts Payable	\$770
Total Current Liabilities	\$770
Net Assets (Note 3 below):	
Unrestricted	\$88,240
Temporarily restricted	
Scholarship	\$158,005
Friendship	\$13,481
Total Temporarily Restricted	\$171,486
Total net assets	\$259,726
Total liabilities and net assets:	\$260,496

Statement of Activity

Revenue:	Unrestricted	Temporarily Restricted	Total
Dues		\$92,315	\$92,315
Advertising	\$60,306		\$60,306
Scholarship		\$7,053	\$7,053
Workshop	\$5,198		\$5,198
MD Sales	\$257	\$4,328	\$4,585
Invest Inc.	\$2,572	\$1,291	\$3,863
Life Membership		\$3,750	\$3,750
Royalties	\$2,060		\$2,060
Other Support	\$1,984		\$1,984
General Donations	\$1,517		\$1,517
Friendship Donations		\$1,170	\$1,170
Composition Registration	\$970		\$970
Publication sales	\$631		\$631
Manuscript Revenue	\$328		\$328
Released from Restriction	\$101,741	(\$101,741)	
Total Revenue	\$177,564	\$8,166	\$185,730
Expenses:			
Printing	\$52,897		\$52,897
Contract Labor	\$32,074		\$32,074
Postage Freight	\$26,754		\$26,754
Travel	\$6,440		\$6,440
Scholarships	\$3,030		\$3,030
Bank Fees	\$2,885		\$2,885
Commission Assistance	\$2,800		\$2,800
Professional Services	\$2,795		\$2,795
MD Expense	\$2,490		\$2,490
Regional Workshops	\$2,300		\$2,300
Web Technical Services	\$1,260		\$1,260
Honorary Assistant	\$1,000		\$1,000
Office Expenses	\$893		\$893
Ad Expenses	\$608		\$608
Area Representatives	\$544		\$544
Web Site Expenses	\$530		\$530
Conference Booths	\$425		\$425
Manuscript Expense	\$384		\$384
International Workshop	\$308		\$308
Thesis Lending	\$252		\$252
Computer	\$105		\$105
Miscellaneous	\$100		\$100

Copyright Fees	\$90	\$90
Bad Debt	\$50	\$50
Telephone	\$50	\$50
Total Expenses:	\$141,064	\$141,064
	Unrestricted	Temporarily Restricted
Revenue Over (Under) Expenses	\$36,500	\$8,166
Net Assets, December 31, 2004	\$51,740	\$163,320
Excess Revenue Over (Under) Expenses	\$36,500	\$8,166
Net Assets, December 31, 2005	\$88,240	\$171,486

Statement of Cash Flows

Cash Flows from Operating Activities:	
Increase in net assets	\$44,666
Adjustments to reconcile the increase in net assets to net cash provided by operating activities	
Depreciation	-
(Increase) decrease in operating assets:	
Accounts receivable	\$3,245
(Decrease) increase in operating liabilities	
Accounts payable	(\$3,230)
Net Cash Provided by Operating Activities	\$44,681
Increase in Cash	\$44,681
Cash at Beginning of Year	\$211,386
Cash at End of Year	\$256,067

Notes to Financial Statements

Note 1. ORGANIZATION

International Horn Society is a State of Illinois private non-profit agency incorporated in August 1977 to promote musical education with particular references to the horn. The By-Laws of the International Horn Society dictate that membership in the Society shall be open to all persons and institutions with a special interest in the horn. In an effort to promote the organization, the Society publishes The Horn Call, a newsletter, and other information for those with a special interest in the horn. The Society also awards scholarships and commissions and sponsors workshops promoting the horn.

Note 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

Accrual Basis of Accounting: International Horn Society uses the accrual basis of accounting. Under this method of accounting, revenue is recognized when earned rather than when received and expenses are recognized when incurred rather than when paid.

Income Taxes: International Horn Society is exempt from income taxes under Internal Revenue Code Section 501 (c)(3). Accordingly, no provision for income taxes is made in the statements of activity and financial position.

Estimates: The preparation of financial statements in conformity with accounting principles generally accepted in the United States of America requires management to make estimates and assumptions that affect certain reported amounts and disclosures. Accordingly, actual results could differ from those estimates.

Property and Equipment: Property and equipment are expensed at the date of purchase or donation for donated items. The Society has no fixed assets used in the normal course of business.

Note 3. NET ASSETS

International Horn Society has conformed to Statement of Financial Accounting Standards (SFAS) No. 117, "Financial Statements of Not-for-Profit Organizations". Accordingly, the Organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets and permanently restricted net assets. As of December 31, 2005, there were no permanently restricted net assets.

Temporarily restricted net assets represent restricted grants and funds received from foundations and donors for which the restriction had not been yet fulfilled as of December 31, 2005. Temporarily restricted net assets equaled \$171,486 as of December 31, 2005.

Changes in the temporarily restricted net asset account for the year ended December 31, 2005 follow:

	Membership Dues	Scholarships	Friendship	Life Membership	Total
Balance at Dec. 31, 2004	\$30,568	\$71,201	\$12,311	\$49,240	\$163,320
Temporarily Restricted Support Received:					
Membership Dues	\$92,315			\$3,750	\$96,065
Frizelle Scholarship		\$30			\$30
Farkas Scholarship		\$263			\$263
Mansur Scholarship		\$100			\$100
Hawkins Scholarship		\$1,500			\$1,500
Tuckwell Scholarship		\$849			\$849
DeRosa Scholarship		\$8,514			\$8,514
General Scholarship		\$125			\$125
Friendship Fund			\$1,170		\$1,170
Interest Allocation		\$1,291			\$1,291
Released from Restrictions (\$92,846)		(\$4,466)		(\$4,429)	(\$101,741)
Balance at Dec. 31, 2005	\$30,037	\$79,407	\$13,481	\$45,561	\$171,486

Note 4. DONATED SERVICES

Under SFAS No. 116, contributions of donated services that create or enhance non-financial assets or that require specialized skills, and are provided by individuals possessing those skills, and would typically need to be purchased if not provided by donation, are recorded at their fair values in the period received. These contributions have not been reflected in the statements for other donated services in as-much as no objective basis is available to measure the value of such services and they do not meet the reporting requirements for SFAS No. 116. However, a number of volunteers have donated significant amounts of their time in program services.

Note 5. FUNCTIONAL EXPENSES

The International Horn Society allocates expenses on a functional basis among three categories: direct program expenses, management and general, and fundraising. Most expenses are allocated directly to the program or support services benefited. Certain expenses are allocated using a percentage base. The allocation at December 31, 2005, is as follows:

Direct program services	\$105,549
Management and General	\$35,515
Total Expenses	\$141,064

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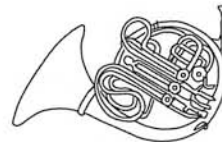
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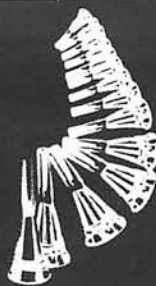
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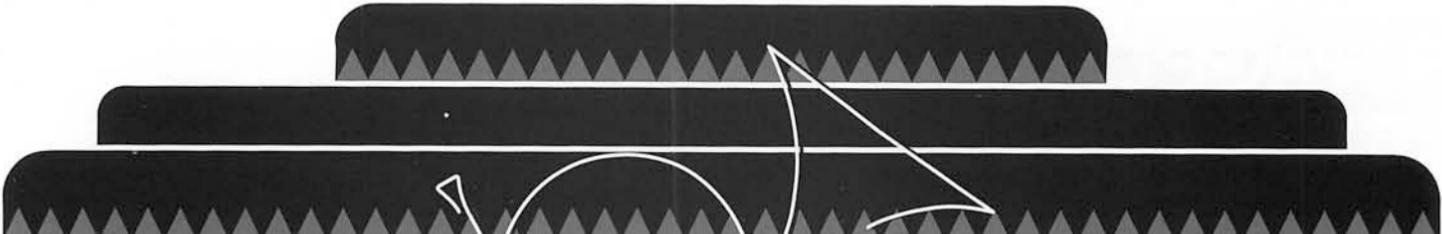
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Index to The Horn Call

Volume XXXVI (October 2005 – May 2006)

compiled by Harriet Fierman

Feature Articles

Volume XXXVI, No. 1 (October, 2005)

MacDonald, Ken. "A Hornist in Borneo: A Cultural Exchange with the Wild Orangutans of Indonesia." 32-36.

Munisamy, Nigel. "Monceaux 2004." 36-37.

Schnauber, Tom. "Beethoven's Sonata in F: A Work Based on the Characteristics of the Natural Horn." 51-56.

Honea, Sion M. "Flutter-Tonguing for Those Who Can't." 58-59.

MacLaren, Barbara. "Ifor James Workshop, 2 February, 2001." 65-66.

Volume XXXVI, No. 2 (February, 2006)

Stebbleton, Michelle. "Louis J. Stout Remembered." 33-34.

Strobel, John D. "In Memory of Harry Berv (1917-2005)." 37-38.

Bone Kloss, Marilyn. "Richard Mackey Retires." 49-55.

Gardner, Randy C. "Four Decades of Artistry: A Profile of Nolan Miller." 60-61.

Cerminaro, John. "Martin Smith (1947-2005)." 65-66.

Ericson, John Q. "The Case for the Compensating Triple." 86-87.

Blomster, Jennie, Hiebert, Thomas, and Reid, Trevor.

"Selected Resources for Classical Hand Horn: An Annotated Bibliography." 88-92.

Streuber, Franz (translated by Kerry Turner). "Vom Dresdner Horn-Klub zur Sächsischen Hornengesellschaft/From the Dresden Horn Club to the Saxon Horn Society." 94-96.

Cavitt, Mary Ellen. "The Mechanics of Lip Trills." 97-98.

Volume XXXVI, No. 3 (May, 2006)

Horwood, Steve. "It is NOT too late!" 28.

Kierman, Sean and Kierman, Pamela. "South Africa Horn Society Outreach Initiatives." 29-30.

Divoký Zdeněk (translated by Zoe Jeremy and Karel Novy). "Emanuel Kaucký (1904-1953)." 37-40.

Cooper, Rosemary. "World Premiere Performance of 5 Dramatic Pieces for 8 Wagner Tubas by British Composer Andrew Downes." 40.

Swenson, Edward E. "The History of Musical Pitch in Tuning the Pianoforte". 43-47.

Bonaparte, Sabrina. "William Robinson: the Architect of the International Horn Society." 53-58.

Jenkins, Ellie. "An Interview with Frøydis Ree Wekre." 63-66.

Carr, Cynthia L. "A College Guide for High School Horn Students and Their Teachers." 71-73.

Nelsen, Jeff. "Fearless Philosophies: 'How Much Do You Want It?'" 83-85.

Hackleman, Martin. "Everything But Haiku: Thoughts on Jeff Nelsen's Thoughts." 85.

Columns

Volume XXXVI, No. 1 (October, 2005)

Agrell, Jeffrey. "The Creative Hornist: Classical Garage Bands." 42-43.

Montone, Jennifer; Dalrymple, Glenn V., M.D., ed. "Medical Issues: An Accidental Injury." 46-47.

Reynolds, Daniel; Agrell, Jeffrey, Series Editor. "Technique Tips: Beyond Weber – Horn Chords for This Century." 90-92.

Volume XXXVI, No. 2 (February, 2006)

Snedeker, Jeffrey. "The Creative Hornist: Overtone74 – An Interview with Todd Sheldrick." 41-43.

Dalrymple, Glenn V., M.D., ed. "Medical Issues: Focal Embouchure Dystonia and Musicians – Some Current Thoughts and Concerns About Treatment." 45-46.

Agrell, Jeffrey, Series Editor. "Technique Tips." 58-59.

Volume XXXVI, No. 3 (May, 2006)

Agrell, Jeffrey, Series Editor. "Technique Tips." 33.

Dalrymple, Glenn V., MD, Series Editor. "Medical Issues: Overuse Injuries – An Interview with Lucinda Lewis." 49-50.

Agrell, Jeffrey, Series Editor. "The Creative Hornist: Performers as Composers." 69-70.

Reviews

Volume XXXVI, No. 1 (October, 2005)

Dressler, John, and Smith, Calvin, eds. "Recording Reviews." 69-72.

Snedeker, Jeffrey, ed. "Book and Music Reviews." 78-85.

Volume XXXVI, No. 2 (February, 2006)

Snedeker, Jeffrey, ed. "Book and Music Reviews." 69-75.

Dressler, John, and Smith, Calvin, eds. "Recording Reviews." 79-83.

Volume XXXVI, No. 3 (May, 2006)

Snedeker, Jeffrey, ed. "Book and Music Reviews." 74-78.

Dressler, John, and Smith, Calvin, eds. "Recording Reviews." 79-82.

IHS Business

Volume XXXVI, No. 1 (October, 2005)

Pettit-Johnson, Heather, ed. "IHS News and Reports." 20-29.

Jordan Fako, Nancy, Secretary / Treasurer. "Minutes of the 2005 IHS General Meeting." 96.

Vogel, Heidi, Exec. Secretary. "International Horn Society Statements of Financial Position." 97.

Hatfield, Michael, and Joy, Nancy. "2006 IHS Scholarship Programs." 98-100.

Basler, Paul, Coordinator. "Call for Scores: 2005 IHS Composition Competition." 101-102.

Fierman, Harriet. "Index to The Horn Call Volume XXXV (October, 2004 – May 2005)." 103.

Thelander, Kristin. "IHS Thesis Lending Library Update." 104.

Brest, Paul. "Out the Bell: On Being a Chronically Untalented Amateur Chamber Musician." 108.

Volume XXXVI, No. 2 (February, 2006)

Pettit-Johnson, Heather, ed. "IHS News and Reports." 20-27.

Hatfield, Michael, and Joy, Nancy. "2006 IHS Scholarship Programs." 101-103.

Reeves, Gary L. "Out the Bell: A New Theory of the Origins of Horn Playing." 107-108.

Volume XXXVI, No. 3 (May, 2006)

Pettit-Johnson, Heather, ed. "IHS News and Reports." 20-27.

Basler, Paul, Coordinator. "2005 IHS Composition Contest." 87-91.

Agrell, Jeffrey. "Out the Bell: Orchestra Fines for Horn Players." 96.

IHS Thesis Lending Library Update

Kristin Thelander

I have recently purchased 5 thesis titles to add to the previous library of 127 theses. One more thesis was purchased last summer after my 2005 report was completed, and five additional theses were donated to the collection by their authors this year, bringing the total to 138. I had to replace one thesis that was evidently lost by the US Postal Service (not the borrower). The theses are available for IHS members to borrow for a three-week period. Approximately 20 theses have been borrowed from the IHS Thesis Lending Library so far in 2006.

The complete thesis list is available on the IHS website. I will submit an updated list to Bill Scharnberg so the website can be updated and he can make a decision about whether to print the updated list in *The Horn Call* in the near future. I suggest that at least the new acquisitions be listed, as this helps call the members' attention to the availability of this service.

The IHS supports this project by paying for the cost of mailing theses out upon request. Borrowers submit a refundable deposit with their requests (\$45 per thesis) and return theses at their own expense. In addition the AC has allocated funds for the annual purchase of new theses in recent years (\$300 annually from 1996-1999; \$240 in 2000; \$300 each year from 2001-2005; \$200 in 2006). I have continued to purchase additional theses with these funds. Theses published since 1996 are available in PDF format, downloadable from the UMI/ProQuest website. The price for PDF downloads is \$30 per thesis, plus it costs about \$4.00 per volume for paper, cover, and spiral binding. My expenditures since July 1, 2005 include \$180 for UMI/Proquest purchases. I will get receipts for postage, packaging and binding to Heidi later this summer.

Donations* and purchases with funds for the year 2006 include:

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*Foult, Lin. "Works for Horn and Piano by Female Composers: An Annotated Guide." D.M.A. essay, University of Wisconsin-Madison, 2003.

Hageman, Justin Edward. "The Horn: A Discussion of the Nationalistic Schools of Horn Performance and the Players and Composers who Influenced Them." D.M.A. diss., University of California - Los Angeles, 2005. UMI#3181759.

Hasenkamp, Erin Martin. "Effects of surface finish on the tone quality of brass wind instruments." M.S. thesis, San Jose State University, 2004. UMI#1425504.

*Jenkins, Ellie. "Women as Professional Horn Players in the United States, 1900-2005." D.M.A. diss., University of Wisconsin-Madison, 2005.

Levesque, Craig Robert. "Compositional resources for the modern valve horn (Hungary, Gyorgy Ligeti, Austria, Charles Wuorinen, Milton Babbitt, with Original composition." Ph.D. diss., Rutgers The State University of New Jersey - New Brunswick, 2005. UMI#3176196.

Liu, Yi-Hsin Cindy. "The Examination of the Appearance and Use of the French Horn in Film Scores from 1977 to 2004." D.M.A. document, University of Cincinnati College-Conservatory of Music, 2005. UMI#3176740.

*Robbins, Daren. "Orchestral horn excerpts: A collection of excerpts as they appear in the original parts and performed in context by various orchestras." D.M.A. diss., University of Wisconsin-Madison, 2003.

*Russell, Scott. "The History and Pedagogy of Jacques-Francois Gallay's Non-Measured Preludes for Horn, op. 27, nos. 21-40." D.A. diss., Ball State University, 2004.

Shaffer, Rebecca Boehm. "A Selected Annotated Bibliography of Horn Ensemble Music." D.A. diss., University of Northern Colorado, 2004. UMI#3158424.

*Sholtis, Jennifer Ratchford. "Proven Methods for Developing a Successful Beginning Horn Player." D.M.A. essay, University of Iowa, 2005.



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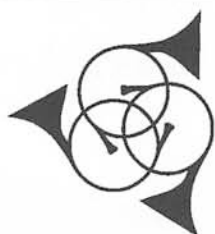
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1. All t-shirt designs must be original designs created by the entrant.
2. T-shirt designs should have a Horn or Music theme. We encourage, but do not require, the use of the IHS logo and the words "International Horn Society" in multiple languages in the design.
3. Do not include a date or a location in the design as these shirts will be sold over several years and are not event shirts.
4. Your design may include from one to four colors, including black (the color of the t-shirt doesn't count as a color.) We are not limited to white shirts, but the shirt color will be limited by availability from the printer.
5. The maximum size for designs is 8" by 10" (20.3 cm by 25.5 cm). Designs may be submitted either as electronic files (see IHS web site for details on formats) or as original artwork. Designs which are mailed in, should not be folded. If you want your artwork returned you must include a self addressed stamped envelope.
6. The International Horn Society receives all rights to the winning design, including, but not limited to, complete exclusive ownership of the design, the right to use and display the design in any media and any format, and the right to modify the design as needed to adapt to various printing formats. The creating artist will be consulted before any such changes are finalized to ensure that the original theme and intent is captured accurately. The International Horn Society will not retain rights to designs that do not win the contest.
7. You may enter more than one t-shirt design, but no more than three.
8. Deadline: T-shirt designs must be received by the Executive Secretary before December 1, 2006. Entries must include your name, address, phone number and email address (if available). Mail entries to:
Heidi Vogel, Executive Secretary, International Horn Society, PO Box 630158, Lanai City, HI 96763 USA

More details are available on the IHS website: www.hornsociety.org

Index of Advertisers

AAIIRR Power Acousticoils	71	Lawson Brass Instruments Inc.	61
Albany Records	16	S.W. Lewis Orchestral Horns	inside front cover
Gebr Alexander Mainz.....	back cover	l'Olifant	76
American Brass Quintet	66	Lynn University Conservatory of Music	20
Aspen Music Festival and School	97	Mamco Musical Accessory	50, 58
Atkinson Brass and Company.....	85	Mannes The New School for Music.....	31
Baltimore Brass Company	65	McCoy's Horn Library.....	78
Balu Inc.	69	Rafael Méndez Brass Institute.....	85
The Banff Centre	71	Music Academy of the West.....	84
Beck Brass Works.....	100	New York Brass Quintet.....	76
BERP	51	New York University	37
Birdalone Music.....	61	Northwestern University School of Music	8
Blair School of Music.....	73	NSS Music	13
The Boston Conservatory	94	Robert Ostermeyer Musik Edition	14
Boston University School of Music	101	Dieter Otto Metallblasinstrumentenbau	59
Brass Journals	58	Patterson Hornworks	102
Chop-Sticks™.....	7	Paxman Musical Instruments	67
Clausen Publishing	94	Peabody Conservatory	59
Clebsch Strap	12	Philips/Hermann Baumann	15
Cleveland Institute of Music	62	purtle.com	106
Colburn School	70	Quadre	53
C. G. Conn	12	Reunion Blues	10
Crystal Records, Inc.	66	Rocky Mountain Alphorns	14
Dansr.....	69	International Festival-Institute at Round Top.....	95
Decca/Barry Tuckwell.....	13	San Francisco Conservatory of Music.....	53
DePaul School of Music.....	68	Engelbert Schmid GmbH.....	93
Dürk Horns.....	97	Select-a-Press	105
Emerson Horn Editions	12	Richard Seraphinoff.....	100
faustmusic.com	14	Silver Fox Enterprises/Timothy Kent	95
Ferree's Tools	29	Stork Custom Mouthpieces	101
Finke Horns.....	54	TAP Music Sales	101
Florida State University College of Music	65	Temple University's Boyer College of Music and Dance	96
Glenn Gould School	72	TrumCor	inside back cover
Hip-Bone Music.....	21	University of Cincinnati College-Conservatory of Music.....	52
Hochschule Musik und Theater.....	74	University of Delaware Department of Music.....	38
Holton	15	University of Illinois School of Music	86
Horn Harmonics Enterprises	71	The University of Memphis.....	74
hornsAplenty.com.....	45, 46	University of Missouri Kansas City.....	91
HornStuff.....	106	University of Wisconsin - Madison School of Music.....	93
Hans Hoyer	17	US Army.....	9
IHS Manuscript Press	103	USC Thornton School of Music	95
IHS T-Shirt Contest	106	Chuck Ward Brass Instrument Repair	72
39th International Horn Symposium	18-19	Wehr's Music House	74
M. Jiracek & Sons	91	Wichita Band Instrument Co, Inc.	75
Ricco Kühn.....	73	Willson Horns, distributed by DEG Music Products	85
Krug Park Music	7	Wind Music, Inc.	75, 100
Lamont School of Music.....	16	WindSong Press Ltd.	86
Lawrence University	60	The Woodwind and Brasswind	86
		Yamaha Corporation of America	11

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Out the Bell – a Two for One Special!

Skool to Professor Gary L. Reeves for his intoxicating theory of early Horn history ("Out the Bell: A New Theory of the Origins of Horn Playing," February 2006 *The Horn Call*). By tapping into the Professor's sound and fluid thesis, we can draft logical alternatives for "party-line" assumptions in horn history.

- **Composers' desire for more orchestral sound to fill larger concert halls caused the symphony orchestra to increase in size.** Applying Reeves' theory it is readily apparent that the real reason was that more and more musicians and their powerful unions demanded larger orchestras so more musicians could avail themselves of the popular proffered post-performance perks pouring from horn personnel. Only thereafter composers of necessity had to expand their orchestrations to provide parts for all musicians.

- **Composers' demand for increased Horn volume resulted in the increase in bore and bell size in the early 19th century.** Reeves' theory brews a more satisfying explanation. If hornists were to maintain their burgeoning popularity in enlarging orchestras, it was obviously necessary to increase the horn's dimensions to accommodate more fluid refreshment. Only fortuitously was acoustic volume enhanced.

- **Composers' demand for chromaticism without alteration of tone led to the addition of valves.** With increasing numbers of orchestral musicians came requests for more beverage selection to fill the expanding variety of discriminating tastes. The valve was the logical solution. Although historical proof of the actual progression has been sloshed away, depression of the first valve could have been hooked up to supply, for example, ale; the second valve, red wine; etc. Composers, not wishing to fall off the wagon, only afterwards recognized the musical possibilities and began writing chromatically

- **The double and triple horns developed to provide greater security in the high register.** The continuing enlargement of the orchestra necessitated ever more selections. Doubling and later tripling the valve combinations was the ideal solution. It was only the morning after concerts (actually more likely the afternoon after!) that hornists found themselves drunken by added security.

There's only one comment in Professor Reeves' otherwise excellent dissertation that is hard to swallow: "hornists' minds evidently have been boggled throughout the history of horn playing." The mind of anyone attempting to play such a treacherous instrument by definition has already got to be boggled, and not necessarily by alcohol, though that may help.

Soberly submitted,
Don Milmore, MD, MA

Astrology, anyone?

When I first started to work in the Oslo Philharmonic, it was strange to discover that three out of five horn players were born in the sign of Leo, the two principals at the time and myself. When I left thirty years later, four out of six section members were lions.

At the international horn competition in Markneukirchen, Germany, in 2004, the jury got a nice booklet with the birthdates of all the competitors in it. I started to take a closer look, and as the competition progressed, the following numbers came up:

Number of lions among those who had signed up to compete:
14 out of 97: nearly 14%

Number of lions among those who actually played 1st round:
12 out of 62: 19%

Number of lions who played in the 2nd round:
6 out of 26: 23%

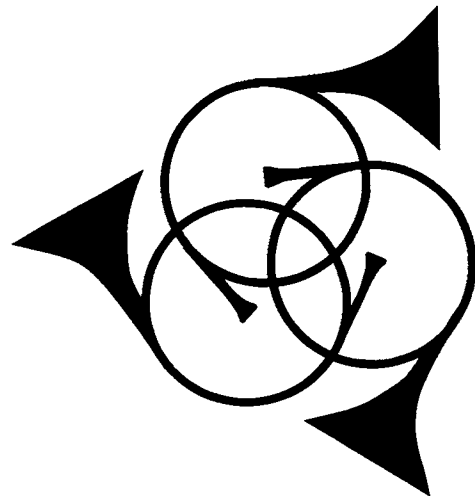
Number of lions who played in the 3rd round:
3 out of 6: 50%

Number of lions who played in the final round:
2 out of 3: 66%

And the winner of the first prize was Robert Langbein, born in the sign of Leo, and at the time a student of Christian Dallmann at the UDK in Berlin. Langbein is now the new principal horn in Dresden Staatskapelle, where he followed another Leo: Peter Damm.

No scientific conclusions drawn from my side! But still ... amazing, isn't it?

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