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William Scharnberg, Editor

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On the cover: a painting by Sara McDonald, submitted for the IHS T-shirt design competition. Sara, currently 16 years old, created this painting two-three years ago.

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Jeffrey L. Snedeker Department of Music Central Washington University 400 East University Way Ellensburg, WA 98926-7458 USA Tel: 509-963-1226 president@hornsociety.org snedeker@cwu.edu

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Journal of the International Horn Society Internationalen Horngesellschaft

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Socieded Internacional de Trompas Société Internationale des Cornistes

Volume XXXVII, No. 3

May 2007

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The Horn Call

William Scharnberg College of Music University of North Texas P.O. Box 311367 Denton TX 76203-1367 USA Tel: 940-565-4826 Fax: 940-565-2002 (College of Music) editor@hornsociety.org wscharn@music.unt.edu

Assistant Editor

Marilyn Bone Kloss 1 Concord Greene #8 Concord MA 01742-3170 USA Tel: 978-369-0011 mbkloss@comcast.net

www.hornsociety.org

Website Manager: John Ericson manager@hornsociety.org

Contributing Editors

News Editor Heather Pettit-Johnson Toesstalstrasse 85 8400 Winterthur, Switzerland +041-52-232-3551 hephorn@yahoo.com

Music and Book Reviews Jeffrey L. Snedeker Department of Music Central Washington University 400 East University Way Ellensburg WA 98926-7458 USA Tel: 509-963-1226 Fax: 509-963-1239 snedeker@cwu.edu

Recording Reviews John Dressler Department of Music Murray State University Murray KY 42071-3342 USA Tel: 270-762-6445 Fax: 270-762-6335 john.dressler@murraystate.edu

Column Editors Jeffrey Agrell, The Creative Hornist and Technique Tips Glenn V. Dalrymple, M.D., Medical Issues and Horn Playing Thomas Ekman, The Legacy Files Kevin Frey, Improvisation/Jazz Jean Martin-Williams, Excerpts

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Paul Austin P.O. Box 6371 Grand Rapids MI 49516-6371 USA Tel: 616-475-5919 Fax: 616-241-1215 HornCallAd@aol.com

From the Editor

Bill Scharnberg

hope you enjoy the May issue of The Horn Call as much as I have enjoyed assembling it. Due to fewer space limitations there are more articles in this issue and I believe they represent a good variety and balance. It is a challenge to continually present a diversity of information – I am constantly on the look-out internationally for material of interest to our readers. If you know of a worthy document presented in any forum, please bring it to my attention. Most readers seem to be shy about submitting articles or news items - please send anything and everything - we have editors who help organize and "improve" what we receive!

I understand that not all IHS members will be pleased by every article. For example, it was brought to my attention that, after the article about the history of the tuning fork appeared in our journal, a disgruntled hornist griped on an internet site, "Why is there an article about the tuning fork in a horn journal?" I responded that, to "authentic" instrument performers, this was important information - it documents the exact placement of "A" in various cities and the fact that it was not standarized. We also know that the pitch of an instrument influences its tone. This was also the only article, since I have been editor, that another journal editor (The Double Reed Society Journal) asked to reprint!

The Advisory Council understands that the 39th International Horn Symposium in Switzerland is a long distance to travel for many of our members. However, if you make only a modest income playing the horn, this could be a tax-deductible "business trip." You can depend on host Bruno Schneider to present a Symposium that is excellent in every way: organized, efficient, and artistically satisfying. Those who are able to attend will undoubtedly have the experience of a life-time!

Enjoy the journal!

Rill



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 2007 software. Photographic or other illustrations should be glossy black and white prints or sent as files readable by QuarkXpress 7, 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 (ASCII). Please label any disks clearly as to format 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:





President's Message

Jeffrey Snedeker

Mahler 1, Horn Sections, and La Chaux-de-fonds

am sitting in a concert of my school's orchestra, listening to Gustav Mahler's Symphony No. 1. My students are doing a great job. They loved the idea of playing this piece at first, but as rehearsals wore on they discovered that taking on a piece this size was a lot more work than expected (and they were probably the best-prepared section at the start!). Through the process, they learned more about how to play confidently and pace themselves over a long, tiring, and intimidating work. Best of all, they grasped the concept of working together as a section, and then as a whole orchestra, such that the whole becomes greater than the sum of its parts. As the end of the piece approaches, the section stands up all together, and I can't help but smile proudly as I watch learning take place right in front of my eyes. Pretty cool!

As their teacher, I also can't help thinking about what needs to happen to take them to the next level. Of course, we all know what needs to happen next: go listen to more live music, live horn players and sections, where we can improve our perspectives and deepen our personal experiences. As I sat there, it dawned on me that I was going to have one of those opportunities myself this summer. I consider myself very fortunate to have had many of these experiences over the years, but for some reason, as I thought about Mahler 1, section playing, live performances, and our upcoming symposium, I began to get excited in a way that is very different from past years.

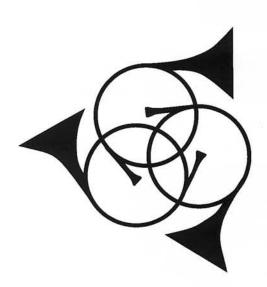
In putting the 39th International Horn Symposium together, host Bruno Schneider has proven himself to be about the best-connected horn player/teacher around. He has worked some sort of magic in bringing some of the world's greatest horn talent together for what promises to be an amazing event. To think that the horn sections from the Berlin Philharmonic, Suisse Romande Orchestra, and Zurich Tonhalle Orchestra, as well as the Budapest Horn Quartet, Japanese Horn Society, and a quartet from the Basel Schola Cantorum, will present concerts is very exciting. To see that we will hear players and groups from all over Europe and beyond, representing a wide range of playing styles and musical literature is inspiring. We'll get to hear natural horns, hunting horns, and over 100 alphorns. We'll commemorate the 50th anniversary of Dennis Brain's passing. There will be solos and chamber pieces, new and old, masterclasses for aspiring professionals, and daily yoga sessions and "Amateur Corners." The list of individual performers, lecturers, and presenters is remarkable from A to Z: Agrell, Allegrini, Baumann, Bonet, Damm, Dauer, Erkalp, Gass, Halstead, Hoefs, Hoeltzel, Krause, Kurau, Lampert, Lloyd, Marrou, Marsolais, Maruyama, Maury, Müller, Oesch, Ruf, Scharnberg, Schilkloper, Seidenberg, Segawa, Sombret, Steidle, Tapani, Zempleni, and more. The banquet will be a traditional Swiss fondue – who could ask for more?

By the time you read this, you may think it is too late to attend this symposium, which lasts 8-14 July. One of the joys of the internet is the opportunity to find amazing last-minute deals, and I encourage you to at least try to find a way to get to La Chaux-de-fonds. This western part of Switzerland is truly beautiful and a perfect hub for pre- and post-symposium sight-seeing. Nature and the horn is one of the most natural combinations, and I can't wait to get there! See the symposium website www.ihs2007.com for more information and updates on events.

When you think back over the years, we in the IHS have been truly fortunate to celebrate horn playing all over the world, and the 39th International Horn Symposium will be no exception. I congratulate Bruno for his remarkable planning, organization, and ability to bring this remarkable collection of talent and experience together. When you think about it, it is this sort of event that makes the IHS a better "horn section," with the whole being stronger than the sum of its parts. I look forward to seeing you there!

Wishing you good chops,

SP.



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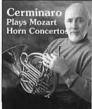
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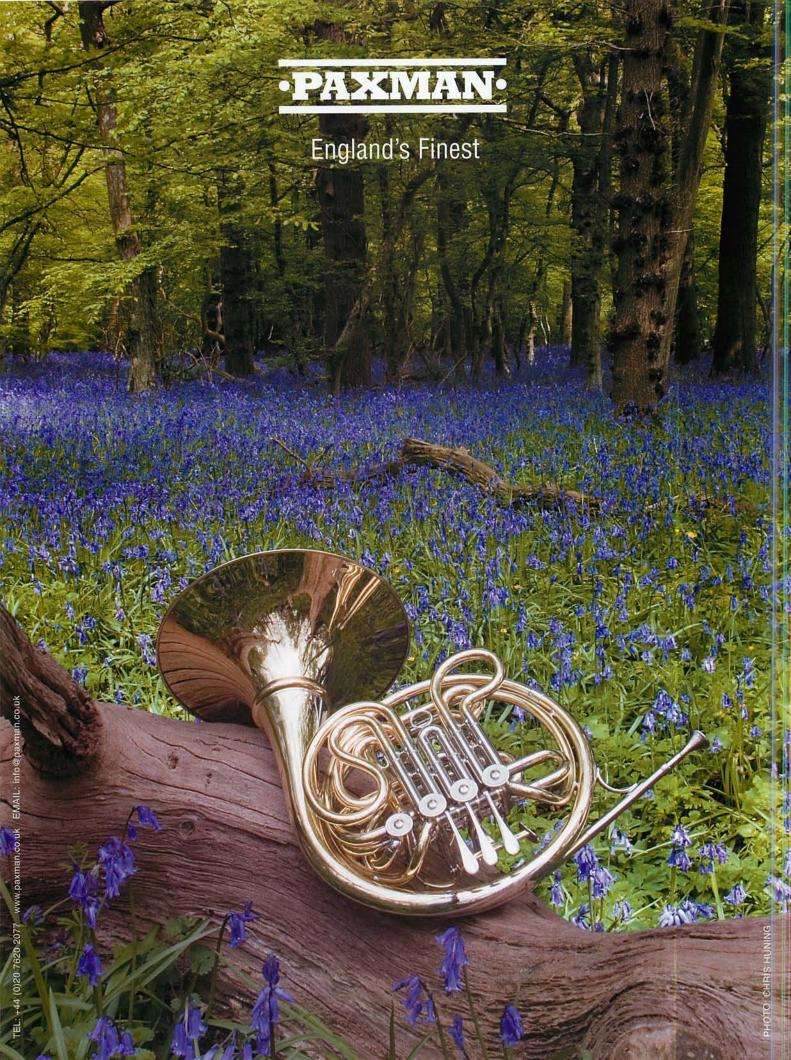
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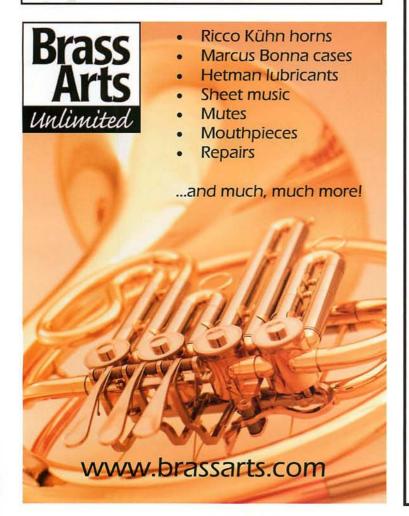
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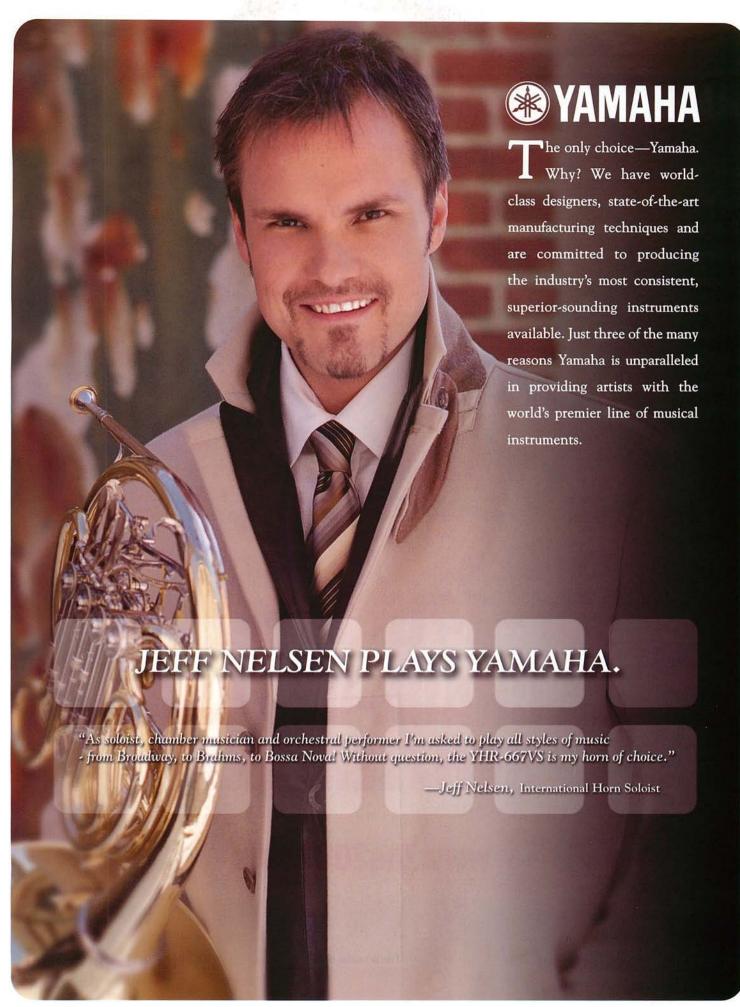
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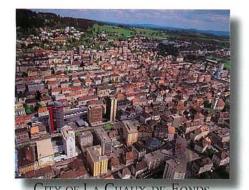




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International Horn Society-39th Symposium

THE 39TH IHS SYMPOSIUM WILL TAKE PLACE 8-14 JULY, 2007 IN LA CHAUX-DE-FONDS, SWITZERLAND IN THE HEART OF THE SWISS JURA MOUNTAINS, THE «WATCH VALLEY» REGION OF WESTERN SWITZERLAND. LA CHAUX-DE-FONDS IS LESS THAN 2 HOURS AWAY BY TRAIN FROM THE COUNTRY'S THREE INTERNATIONAL AIRPORTS: GENEVA, ZURICH AND BASEL.



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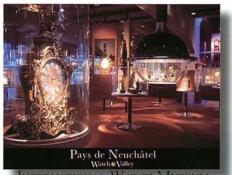
PROGRAM

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Heather Pettit-Johnson, Editor

Address Corrections and Lost Sheep

The following people are "lost sheep" – current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings. Send address corrections to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing.

Lost sheep: Mami Abe, Kenji Aiba, Tracy Blizman, Michael Burke, Sue Butler, Gordon Campbell, Robin Felkner, PFC Amanda J Harper, Furuno Jun, Cathy J Miller, Dennis M Moller, Didac Monjo, Kozo Moriyama, Maki Nishiuchi, Michiyo Okamoto, Julio Perez, Roberto Rivera, Hyun-seok Shin, Alexander Steinitz, and Sachiko Ueda.

News Deadline

The next deadline for news submissions is August 1, 2007. If using e-mail, send the text of your message in the body of the e-mail. If photo(s) are included, list a caption in the e-mail and attach the photo as a downloadable file. Send submissions directly to Heather Pettit-Johnson (hephorn@yahoo.com). Photos or images that are at less than 300 dpi will not print well in *The Horn Call*.

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 (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of over 25 new works for the horn. Any IHS member is 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 AC, 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 projects.

Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ

85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, john.eric-son@asu.edu.

IHS 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 gathers this information which is then posted on the IHS website.

IHS Composition Contest

The International Horn Society announces its 2007 Composition Contest for original works composed during the past two years featuring horn as an unaccompanied instrument, as a solo instrument with accompaniment, or as a member of a chamber ensemble. First Prize is \$1500 and second prize is \$1000.

Submissions must include 3 scores and 3 demo CDs. Scores must be legible and bound and must indicate if the horn part is in F or concert pitch. Scores should be printed on both sides of the paper if possible, preferably on 8.5" x 11" or A4 manuscript paper. Also, include 4 copies of a brief description of the work and 1 brief biographical sketch (include the name of the composition on this page). The composer's name, e-mail address, and mailing address must appear only on the biographical sketch, not on the CDs, scores, or descriptions. The entry fee is \$15 (check or money order) payable to "The International Horn Society" through a US bank.

Incomplete entries will not be returned and no more than one work per composer is allowed. All materials become property of the IHS; two copies of the score and CD will be returned if SASE is included with the entry materials. The judges may withhold awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for monetary awards. Results will be determined by February 2008 and will be listed, including a description of the winning compositions and a list of all works and entrants, in the February 2008 issue of the Horn Call. If possible, the First Prize composition will be performed at an IHS workshop. Winning composers have the option of having the work published by the IHS Manuscript Press.

Entry deadline is December 1, 2007. For further information, contact Paul Basler, IHS Composition Contest Coordinator, School of Music, PO Box 117900, University of Florida, Gainesville FL 32611-7900 or basler@ufl.edu.



Member News

John Cerminaro performs Chabrier's *Larghetto* for horn and orchestra May 17, 2007 with the Seattle Symphony Orchestra. The next season features the premier of a new concerto for horn by Sam Jones on February 14 and 16, 2008. The Seattle horn section will perform both *Symphony Domestica* and the Bach *B minor Mass*. John also says that the plan is to record the Jones premier and release it as a live recording. See www.johncerminaro.com.

Virginia Thompson (IHS President, 2000-02), in the fall of 2006, while on a sabbatical leave from West Virginia University, traveled to Hungary to observe Ádám Friedrich (IHS Vice President, 1994-98) with his students at the Franz Liszt Music Academy in Budapest. She also visited Péter Soós and his students at the University of Szeged, which is in the early stages of forging an exchange relationship with WVU. During her sabbatical, Dr. Thompson's teaching and chamber music activities at WVU were covered by Robert Lauver, second horn of the Pittsburgh Symphony Orchestra, with the assistance of Graduate Assistant Patrick Richards.

The horn quartet of the Philips Symphony Orchestra (The Netherlands) performed Schubert's *Nachtgesang im Walde* (op.post.139) with Fulcos Men's Choir, directed by Michel de-Valk, at the "Schubert Matinee" on February 25, 2007 in IJsselstein, The Netherlands.



Philips Symphony Orchestra horn section (L-R): Nicholas Thornhill, Jack Munnecom, Ron van der Stelt, and Maarten Theulen

Karl Pituch, principal horn of the Detroit Symphony Orchestra, will perform John Williams' Horn Concerto May 31 and June 1-3 with the Detroit Symphony, Leonard Slatkin conducting. Karl performed a solo recital at the University of Michigan in March that included compositions by Charles Koechlin, Eugene Bozza, Johan Kvandal, John Williams, and Franz Strauss and also recently performed the Brahms Trio at the Kerrytown Concert Hall in Ann Arbor MI.

Laura Klock, looking for something fresh for her faculty recital at the University of Massachusetts on SuperBowl weekend, invited friends John Clark, Tony Cecere, and Bob Hoyle, all NYC free lancers, to join her. The four hornists performed On a Snowy Evening by Catherine McMichael, joined by Laura's husband Lynn on soprano saxophone. The quartet concluded

IHS News and Reports



the recital with Carlos Chavez's Sonata for Four Horns. After the recital Laura commented, "I had almost forgotten how great it feels to play quartets and, since the audience was large and appreciative, I may just plan another SuperBowl recital, especially if my friends can join me!"



(L-R) Tony Cerece, Bob Hoyle, John Clark, and Laura Klock in rehearsal.

Jim Thatcher is finishing up a "sequel" spring with studio sessions for both *Spiderman III* and *Pirates of the Caribbean III*. He also is part of a very active horn studio at USC where studio-recording studies is included in the curriculum.

WindWorx, Cape Town's Premier wind ensemble, invited John Mason, who was in South Africa on an extended research trip, to join Pamela Kierman, Robert van Zyl, Jane Redfern, and Andre Valentine in the horn section for a benefit concert at Nelson's Creek Wine Estate on February 25th. The event was a fund-raiser for the Frank Pietersen Music Center, which serves disadvantaged youth. Hornist Sean Kierman conducted.



(L-R) kneeling: Andre Valentine and Sean Kierman; standing: Pamela Kierman, Jane Redfern, John Mason, and Robert van Zyl.

Jazz hornist **Arkady Shilkloper** has released a new horn and alphorn CD, *Zum Gipfel und zurück* (Up the Mountain and Back), available on the Swiss Label Migro as Musiques Suisses MGB CDD 6245/MV.

In February, **David Johnson** was in Portugal for a special event that included guest lecturers from all around Europe. He presented lectures, gave lessons, and played a recital. He performed Haydn's Concerto for Two Horns and Orchestra in Milan (April) with **Sandro Ceccarelli** and in Hungary (May) with **Frank Lloyd**.



The World Orchestra of Jeunesses Musicales, described as the "United Nations of Music," was founded in 1970 by Canadian conductor Gilles Lefevbre. The orchestra members, aged 18-28, represent many countries, several of which have WOJM home chapters that aid with travel expenses and audition materials. During its most recent tour, the orchestra performed Stravinsky's The Rite of Spring, Ravel's Bolero, and Sibelius' Violin Concerto. The brass (including hornist Cara Sawyer) and percussion also performed Copland's Fanfare for the Common Man on New Year's Eve live for Valencian television.



The WOJN horn section rehearsing The Rite of Spring at Philharmonic Hall, Berlin in January 2007.

The American Horn Quartet recorded its latest CD in January featuring contemporary American compositions including works by Eric Ewazen, Kaz Machala, and Kerry Turner. At the end of February the AHQ toured the US, including stops at the University of Illinois, Lake Geneva, Appleton WI, the Eastman School of Music, and Buffalo NY. The quartet performed in Kleinhans Music Hall as part of the Buffalo Chamber Music Society's subscription series. With hornist and composer Lowell Shaw in attendance, the quartet concluded the recital with a few of his Fripperies! The AHQ is planning summer workshops in Lugano, Switzerland as well as Daytona Beach FL.



The American Horn Quartet with the Fox Valley Horn Choir

Rob Cole, horn professor at Westminster College, New Wilmington PA, hosted a Christmas horn ensemble concert on November 28, 2006. This annual event is open to horn players of all ages and this year featured 57 hornists from western Pennsylvania and eastern Ohio. Special guests included The Mt. Union College and Westminster College Horn Ensembles, and the program included several selections by the mass horn ensemble.

Susie Fritts, currently the horn professor at the University of New Mexico, recently won the second horn position in the Kansas City Symphony.

Baldwin-Wallace College Conservatory of Music (Berea OH) recently appointed Peter Landgen as director. For the past 28 years Landgren has served as associate principal horn of the Baltimore Symphony Orchestra, having joined the BSO as third horn while still an undergraduate at the University of Cincinnati. He has been a member of the artist faculty at Peabody Institute since 1981 and served as Peabody's interim director during the 2005-06 academic year. Landgren has appeared on more than twenty recordings of the Baltimore Symphony, and has performed as principal horn with the Cincinnati, Houston, and Columbus symphony orchestras.

James Sommerville, principal horn of the Boston Symphony Orchestra, has signed a five-year contract as principal conductor of the Hamilton (Canada) Philharmonic Orchestra Iamie will conduct the orchestra for nine weeks next season.

Robert Everett-Green of Toronto's Globe and Mail reported:

The Hamilton Philharmonic Orchestra has found a new music director in a highly unusual place: the horn section of the Boston Symphony Orchestra. On Friday, the HPO announced that it has ended a two-year search for a new principal conductor by signing a fiveyear contract with James Sommerville, a Canadianborn musician who currently holds the principal French-horn chair with the BSO. Sommerville has had little conducting experience outside teaching institutions, including the New England Conservatory and the Tanglewood Festival, where he has led small ensembles over the past few summers. He has twice appeared with the HPO as a guest conductor, most recently during a pops concert in September. 'This is a career transition for him,' said HPO executive director Alex Baran. 'He's embarking on a conducting career with us.' Sommerville will conduct the orchestra for nine weeks next season, while keeping his playing job with the BSO.

T-Shirt Competition Winner

The International Horn Society held a T-shirt design contest in 2006. In nine entries by five artists, creativity, imagination, and effort were apparent in every design. Kristin Marland Smith submitted the winning entry. Kristin is the Director of Student Affairs in the Department of Biology at Virginia Commonwealth University. She received a Bachelor of Music degree in Music Technology from Radford University in 2003, and a Master of Music degree in Horn Performance from the University of Florida in 2005, where she studied with Paul Basler. Kristin was the winner



Kristin Marland Smith

of the 2005 Southeast Horn Conference Collegiate Solo Com-



petition, currently maintains a private horn studio, and is a freelance performer. She resides in Richmond VA with her husband, Patrick.

Inspiration for the design came from an animated GIF from the IHS web site and an abstract horn design that Kristin created. The design features white text in various languages with a brilliant yellow abstract horn design over the text. The design will be printed on black T-shirts and the shirts will be available for sale at the 2008 IHS Symposium.

Competitions

The Conseil Departemental pour la Musique et la Culture de Haute-Alsace announces the 2007 bi-annual Philip Jones Competition on September 3-8 in France and features competitions for brass ensemble and horn. First prize winners receive a performance with the Mulhouse Symphony Orchestra. Registration forms, due July 15, are available on the competition website: www.cdmc68.com/concours_ins/concours_ins_a.htm.

The Northwest Regional Horn Symposium will be May 18-20 on the campus of Boise State University in Boise ID. Featured artists are William Purvis and Mark Robbins. Contact Dr. David Saunders at 208-426-3298 or dsaunders@boisestate.edu.

Coming Events

The first **Alternative Horn Workshop** will be held in early June 2007 (date TBA) in northwestern Massachusetts (location TBA) under the direction of **John Clark** and **Jeffrey Agrell**. Clark is horn professor at SUNY Purchase and a leading jazz hornist. Agrell is horn professor at the University of Iowa, gives creative concerts and workshops, and teaches a course in improvisation for classical musicians. The Alternative Horn Workshop will provide an introduction to improvisation for traditionally trained hornists, both jazz and nonjazz. The workshop is open to all horn players, no improvisation experience is necessary, and enrollment will be limited. E-mail john@hmmusic.com or jeffrey-agrell@uiowa.edu. Updated information will be posted at www.hmmusic.com.

The 2007 Kendall Betts Horn Camp will be held June 9-24 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 and retreat for hornists of all ages (minimum age 15), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Mr. Betts): Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Abby Mayer, Richard Mackey, Jesse McCormick, Bernhard Scully, Edwin Thayer, and others to be announced. Enrollment is limited to provide for a 4:1 participant to faculty ratio to ensure personalized curricula and individual attention. Participants can attend either or both weeks at reasonable cost. Scholarships to the camp are

awarded on a competitive basis for students age 15-27. See www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-823-7482, Fax: 603-823-7093, E-mail: HORNCAMP@aol.com.

Hilo Chamber Music Festival (organized by Orchid Isle Music ProductionsLLC) is now accepting applications. The festival (June 10-24, 2007) is open to accomplished and aspiring amateur chamber musicians who are interested in playing with and being coached by professional musicians (many from the Honolulu Symphony, including the Spring Wind Quintet). The application deadline is February 15, 2007. See www.orchidislemusic.com for details and application.

The **Hawaii Performing Arts Festival** will be held in Waimea on the "Big Island" July 11-29. Talented instrumentalists and vocalists from all over the world will come together with renowned artists, including hornists **Jim Thatcher** and **Joe Ognibene**, to study and perform chamber music. For more information and an application, visit HawaiiPerformingArtsFestival.org or contact Genette Freeman, Executive Director at 303-221-0399 (genette.freeman@msn.com).

South African Horn Workshop, presented by the South African Horn Society, will be held June 15-17 in Port Elizabeth. Contact Erik Albertyn, the IHS South African Area Representative, at ealbertyn@iafrica.com with suggestions for the program, and visit the South African Horn Society website, www.sahornsoc.com, for other information and registration forms.

The 2007 Barry Tuckwell Institute will take place June 18-22 at Mesa State College, Grand Junction CO. Hornists of all ages (16 and older) and abilities are invited to attend for an event filled with master classes, performance opportunities, and close interaction with a renowned faculty that includes Barry Tuckwell, Mary Bisson, Dave Krehbiel, Michelle Perry, and Jean Rife. Located in a beautiful part of the US, participants will have opportunities to explore Western Colorado and Utah before or after the Institute. For more information, see www.homepage.mac.com/kaswanson/BTI or e-mail kaswanson@mac.com.

The 5th Annual Lugano Horn Workshop featuring the American Horn Quartet will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, June 30-July 6. Participants will cover solo repertoire, orchestral repertoire, and horn ensemble playing in master classes, group and private lessons, and horn ensembles. The workshop is open to all hornists, and ensembles will be formed based on experience and individual abilities. Instructors include David Johnson, professor of horn at the Conservatorio della Svizzera Italiana and a founding member of the American Horn Quartet, Sandro Ceccarelli, assistant horn teacher at the Conservatorio della Svizzera Italiana and principal hornist of the Verdi Orchestra di Milano, and Charles Putnam, Kerry Turner, and Geoffrey Winter of the American Horn Quartet. E-mail Heather Pettit-Johnson at hephorn@yahoo.com for further information.

The Art of Sound: Summer Brass Institute and Festival featuring the Bay Brass will be held July 7-15, 2007. Participants enjoy lessons, master classes, performance opportunities, and expert coaching in quintets and larger ensembles. See



brass.menloschool.org for information and to contact director Vicky Greenbaum.

The First Annual American Horn Quartet Summer Workshop will be held in Daytona Beach FL August 5-11 for a week of intensive horn study and fun in the sun. Participants will attend master classes, group lessons, and ensembles and perform in concerts with the AHQ at Daytona Beach Community College and around the town. The workshop is open to all hornists; ensembles will be formed based on experience and individual abilities. See www.hornquartet.com or e-mail Heather Pettit-Johnson at hephorn@yahoo.com for more information.

The Melbourne International Festival of Brass, September 24-30, will recognize and celebrate the contribution of brass playing in the Australian community, committed to nurturing, guiding, and promoting the development of Australian Brass players through inspirational Australian and International pedagogues and performers. See www.mifb.com.au.

The Northeast Horn Workshop for 2008 will be held March 14-16 at Skidmore College, Saratoga Springs NY. Patrice Malatestinic hosts concerts, lectures, solo competitions, and exhibits from Friday evening through Sunday afternoon. Horn choirs are to perform at local church services on Sunday morning. Contact Patrice at 518-587-9365 or nehc08@gmail.com or visit www.NortheastHornWorkshop.org

Reports

Horn Day at Western Michigan University reported by Lin Foulk

The fourth annual Horn Day, with featured artist **Douglas** Hill of the University of Wisconsin-Madison, was held in January at Western Michigan University. Hosted by Dr. Lin Foulk and the Western horn studio, this year's event drew 26 student and amateur hornists. Solo competition winners **Andrew** Mitchell and Cory Tarbell and WMU students Michael Petterson, Jack Levoska, and Megan DeRubeis performed in a master class with Hill. A panel discussion with Foulk, Hill, and WMU academic advisor and hornist Margaret Hamilton answered questions on careers in music. A concert featured Douglas Hill in his Jazz Set, Lin Foulk in Vitaly Buyanovsky's España, the Western Horn Choir playing Hill's *The Glorious Privilege of Being*, and the participant chamber ensembles and mass horn choir. See homepages.wmich.edu/~lfoulk for information about next year's Horn Day.



Michigan Horn Day participants

Northeast Horn Workshop reported by Rebecca Dodson-Webster

The 2007 Northeast Horn Workshop at Mansfield (PA) University, hosted by Rebecca Dodson-Webster in February, featured Thomas Bacon in a clinic, "Practice Smarter not Harder," andin concert with the university jazz ensemble. Other contributors included Lydia Busler-Blais, Nicholas Caluori, Kelly Drifmeyer, Patrick Hughes, and Morris Secon. Wellness sessions included Alexander Technique and yoga. Nicholas Hartman (Potsdam, NY) won the high school competition and performed with the university orchestra; Meredith Moore (Ithaca, NY) won the university solo competition and performed with the university wind ensemble. The workshop was well attended despite a severe winter storm that occurred a few days earlier.



Thomas Bacon with NHW participants

SCMEA Day of Horn reported by Michael Hrivnak

The second annual Suffolk County Music Educators Association Day of Horn was held in January, with 248 horn players descending on Commack Middle School in Commack NY. Most participants were students in local school systems, many with parents and teachers in tow. The day included horn ensembles, a local music store with horn and sheet music for sale, a master class with guest artist **William Purvis**, and an evening recital.

The Faculty Horn Ensemble performed the world premiere of Joel Ratner's *A Tree of Life*. Mr. Purvis played with students **Sydney Braunfeld** (BM Juilliard), **Michael Hrivnak** (DMA Stony Brook), and **Jeb Wallace** (DMA Stony Brook) in *The Woodland Quartet* by Eric Ewazen. Perhaps the most spectacular event of the day was the 248-member horn choir led by **Thomas Gellert**, **Philippa Green**, **Alan Orloff**, and **Adam Wilbur**.

Many thanks to Chairperson Alan Orloff, whose boundless energy and enthusiasm made the day into a hugely successful event. Mr. Purvis remarked, "It is mind-boggling and encouraging that there are this many horn students in one county on Long Island, and that they are so enthusiastic. Alan is creating something truly incredible!"





SCMEA Day of Horn participants

Graduate Assistantships

The Pennsylvania State School of Music has a graduate horn assistantship available for Fall 2007. Awards include a 10-month stipend plus a grant-in-aid covering the full tuition and fees. Duties include private horn instruction for non-music majors, teaching horn methods class, and managing the Horn Ensemble. See www.music.psu.edu or e-mail Lisa Bontrager at ljb5@psu.edu.

Western Michigan University announces a graduate assistantship opening in horn for the 2007-08 academic year. 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. Contact Professor Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu and visit homepages.wmich.edu/~lfoulk/. Additional information about the graduate program is available at www.wmich.edu/music.

The University of Louisiana at Lafayette School of Music announces its graduate programs for fall 2007. Master of Music concentrations are performance, music education, conducting,

or theory/composition. Graduate Assistantships are available based on departmental need and students' performance level. Eligibility criteria are available from University College (universitycollege@louisiana.edu). The semester begins 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.

The Horn Graduate Assistant vacancy at Wichita State University (includes position with the Wichita Symphony) will be postponed for a year. Applications and support materials (resume, CD, and references) will be accepted for the Fall of 2008 starting November 2007. Contact Nicholas Smith, Professor of Horn, Wichita State University, Wichita, KS 67260-0053 or e-mail nicholas.smith@wichita.edu for explanation or more details.



Douglas Moore (1918-2007)

remembered by Chris Larkin

ouglas Moore, principal horn of the BBC Symphony Orchestra (1948-1969), died on January 2, 2007.

Douglas Moore was born in Ilford, Essex UK on the 20th of May 1918 - the day after the last Zeppelin air raid over Lon-

don, he told me with glee when I interviewed him. His father was a Superintendent with the P. & O. Steamship Co. worked a few miles to the south of Ilford in the London docks. Douglas's mother was a talented pianist, a product of the Midlands Institute (predecessor of the modern Birmingham Conservatoire) and his first teacher.

As a teenager, at the London Academy Music and Drama, his teachers piano were James Ching and the renowned Solomon. It was whilst giving a master class on Schumann's Carnaval, one day in 1935,

that Solomon suggested Douglas perhaps take up a wind instrument to aid his passage into one of the greater music conservatoires - he mentioned both the bassoon and the horn as being "scarcity" instruments. Douglas fancied the horn and began lessons with "Mac" (Herbert) Thornton, playing a Hawkes piston valve instrument with F crook. (Thornton had been one of the BBC Symphony's low horns since its inception in 1930). He taught Douglas for a year until, in 1936, Douglas gained entrance to the Royal Academy of Music where his piano teacher was York Bowen and his horn teacher Aubrey Brain.

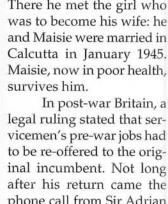
At the Academy, Aubrey Brain had been teaching the young Moore for less than a year when "down-the-line" vacancies were advertised in his own orchestra. Douglas told me that these were part-time posts that did not attract the full salary and that Brain had instructed him to enter the audition as, "They would provide him with useful experience." How often have teachers suggested this strategy to their pupils, I wonder, only to be mildly surprised when their protégés are actually offered the job? This was exactly what happened to Douglas: he was awarded the post of seventh horn and joined his teacher's section in July 1937 on a weekly wage of 10 guineas after less than three year's total study of the horn. (For those who cannot

now remember, a guinea was equal to 1 pound and 1 shilling). Douglas's brother Kenneth, a violinist, had joined the orchestra two years previously, being known as the "baby of the band." This soubriquet now passed to his 19-year-old brother!

After the declaration of war in September 1939, Douglas

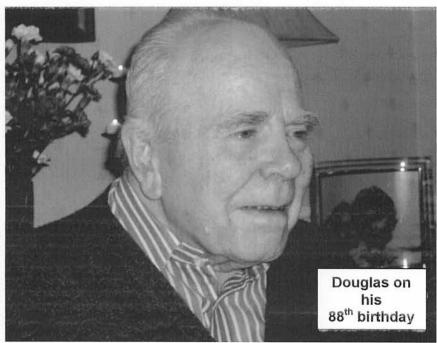
joined the Army and served throughout until demobilized in 1946. He was promoted to the rank of Major (in the Essex Regiment) and spent the last four and a half years of his service in India and Burma. There he met the girl who

In post-war Britain, a legal ruling stated that servicemen's pre-war jobs had to be re-offered to the original incumbent. Not long after his return came the phone call from Sir Adrian Boult, the Director of Music: "Good Morning Mr. Moore - I understand that



you have your demobilization - could you come back to us next week?" Douglas had to gently point out that he had not had a brass instrument to his lips for over six years and that he might, conceivably, need just a little more time to get back into shape! Initially Douglas was fifth horn, whilst easing himself back into playing. He began to share the principal's chair with Aubrey Thonger in 1948. Many people have asked why, in the famous photograph of the BBCSO horn section, they were sitting "in the continental" fashion. Douglas explained to me that Aubrey Brain had preferred to sit that way so that he could hear his section more clearly (although with the section not seated on the conductor's right as is often the case in German orchestras) and that Aubrey Thonger followed Brain's example. Eventually Douglas changed things around to the more usual British and American seating system.

I asked Douglas what his memories of the great conductors that came to the orchestra might be - Toscanini for example? Toscanini made his second visit to the BBCSO in April 1937 and was again so impressed with the standard of playing that he immediately agreed to return in the autumn to conduct two more concerts (on October 30th and November 3rd). So, Douglas had been an orchestral player for only three months when



Philip Douglas Moore 1918-2007

Douglas Moore (1918-2007)



he encountered the little Italian maestro with, according to Douglas, "piercing blue eyes that followed one everywhere." Of course, his reputation as a firebrand had preceded him, but on his previous two stints with the orchestra, he had been so happy that no outbursts had occurred. This time however Douglas recalled that one morning, whilst rehearsing Beethoven's Ninth, he broke his baton, dropped his score on the floor, terminated the rehearsal, and went back to his hotel. Aubrey Brain reassured a crestfallen Douglas with the words, "We don't have Toscanini every day y'know!"

A conductor that Douglas admired greatly was Bruno Walter. After the Nazi Anschluss with Austria in 1938, Walter, conductor of the Vienna Philharmonic, had fled to Monaco. Adrian

Boult and the BBC managed to set up two concerts for him at the beginning of 1939, but, as seventh horn, I doubt that Douglas was involved with these since the first contained Mozart's G Minor Symphony and Requiem and the second Beethoven's Ninth. However, on his return in 1955, Mahler's First and Bruckner's Ninth symphonies were in his programs. By this time Douglas had been principal horn for seven years. He told me of the orchestra's near adoration of a "charm-

ing man" who, before commencing the Mahler symphony, took the trouble to share with the orchestra a letter that he had had from Mahler himself a half century before.

In the matter of instrument choice, of course many London players had abandoned their piston horns before World War II. However, those who studied under Aubrey Brain carried on with them, famously including his son, Dennis. Most began to discontinue their use in favor of German single or double instruments in the years following the cessation of hostilities. Douglas, naturally enough, had used a piston horn before the War and continued to use it after his return but now, like Dennis Brain, usually employing a B^b alto crook. On his return from the army, he found that Aubrey Brain had suffered the personal injury that effectively terminated his career as principal horn. By 1948, Douglas had succeeded his teacher as one of the orchestra's principal horns and had purchased a Boosey & Hawkes double horn of the type that was a straight copy of the Alexander 103 model. This was the instrument that he used pretty well exclusively for his entire career.

During the twenty years before he retired from the orchestra, Douglas performed all of the Mozart and Strauss concertos, the Hindemith concerto, the Britten Serenade, and the Matyas Seiber *Notturno*. His career also involved the training of many, many fine horn players at the Royal College of Music. One of these, Tim Brown, succeeded him as third, co-principal, and finally principal horn of the BBC Symphony Orchestra. Pride of place in the immaculate hallway of Douglas's apartment went to the lamp-stand, fashioned from an old Paxman brass mute, that his students presented to him to mark his retirement from the Royal Conservatory of Music after 30 years as Professor [1958-1988].

This material is drawn from Chris Larkin's own article in Th Horn Player [Vol. 2, No. 3] about the horn players who had served in the BBC Symphony Orchestra during its 75 years of existence, on the occasion of the orchestra's 75th Anniversary in 2005.

Maisie, David, and Stephen are sad to announce the death of Philip Douglas Moore, who passed away on January 2nd 2007 at the age of 88.

Our mother, Maisie, is unfortunately too ill to be able to attend this sad occasion. She has, for some time now, resided at

the Bernard Sunley Nursing [Douglas Moore] told me of the or- Home where Dad ended his days. Our thoughts and prayers are with her at this difficult

The funeral service took place in January at St. Joseph's Roman commencing the Mahler symphony, Catholic Church, Redhill, Surrey. Following the funeral Mass there was be a short committal chestra a letter that he had had from service at the Surrey & Sussex Crematorium.

> The family would like to extend their invitation to include all of Douglas' colleagues from

the musical world. The family has been overwhelmed by the tributes to Douglas received from former colleagues. If you feel you would like to share your memories with us, please send letter to us at the address below. We intend to collate these at a later stage as a lasting tribute to Douglas' exceptional qualities and outstanding professional career.

The family has decided that, rather than request flowers from mourners, it would be more appropriate to support the charities Save the Children and The Musicians' Benevolent Fund since these were very close to both Maisie and Douglas' heart. Please send your donations to the Funeral Directors who will forward your gift directly to the charities. Thank you.

Mr. Christopher Stoneman Stoneman Funeral Directors Doran Court Reigate Road Redhill Surrey RH1 6AZ **United Kingdom**

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ing man" [Bruno Walter] who, before

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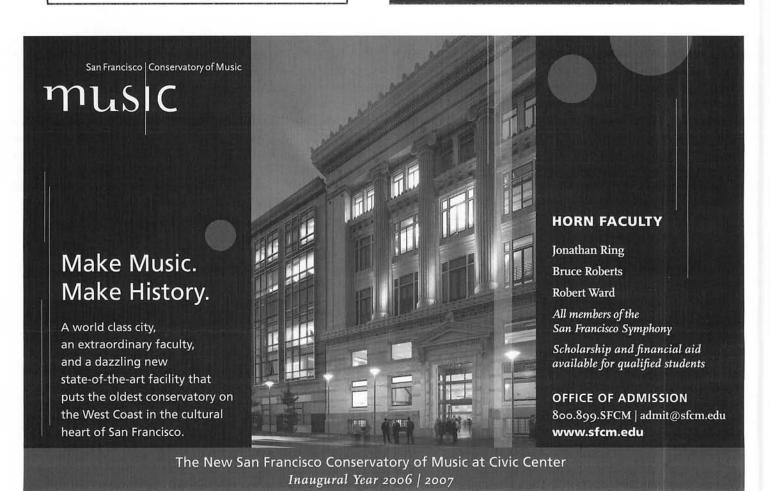
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Musical Growth Through Yoga

by Ted Cox

If you think yoga is just about stretching, breathing, and chanting Om, keep reading. As a musician, would learning how to direct your mind without distraction or interruption be beneficial? What about broadening and strengthening the visionary power of your mind? As a person, would you like to transform from a limited being into an unbounded one? Do you feel dissatisfied with your life, your body? If so, then you are not living from your authentic self, from your truth. You are asleep to who and what you can be. This article is about taking the practice of yoga and growing far beyond what you think is possible, personally and musically. My background is unique: I taught music for over twenty years, perform with the Oklahoma City Philharmonic, am a certified yoga teacher, and own a yoga studio. As musicians, we can learn much from this 5,000year-old practice and can apply it directly to music, benefiting ourselves, our art, and everyone with whom we have contact yoga would not have stuck around for 5,000 years if it did not work!

Whatever you can do or imagine, begin it; boldness has beauty, magic, and power in it. - Goethe

Yoga is both philosophy and science; it is not a religion. The philosophy and science are intertwined and inseparable – they reinforce each other. The philosophy emphasizes the existence of the self within. The science is the method that verifies this doctrine by setting out certain kinds of disciplines, techniques, and practices that enable the emergence of our authentic self. The way to transform what you believe about yourself is to unlearn what you have already learned – yoga is a remarkable unlearning process. When you unlearn your negative thought systems, emotional patterns, and all the reasons you reject yourself, your faith returns, your personal power increases, and you can invest your faith in new beliefs, returning to your natural, authentic self. Yoga is ultimately a journey into truth: the truth about who you really are, your true capabilities, and how your actions affect your life.

Do not wait until one is thirsty before digging a well. Nei Jing

Everyone can do yoga. Everyone! You simply start where you are with whatever level of ability you have and from there, the sky's the limit! The only part of your body that needs to be flexible is your mind – everything else comes with time. There are many different styles of yoga and not every style is right for every person. Finding a teacher and a style that works for you is extremely important. The style of yoga I practice and teach is called vinyasa. The word vinyasa means to flow, or to be in a state of unified consciousness, where one movement links into the next, one breath into the next, and the presence of mind from one moment to the next. This style of yoga is meditation in motion, due to the fact that the breath is as much of the practice as is the body. Vinyasa is a breathing system. The correct linking of breath and movement is the basis for the whole practice. Your breath is the bridge from your mind to your body and you to the present moment, where all life happens. Yoga is global training. It embodies strength, flexibility, stamina, cardio, and mind power all in one session – every cell in your body benefits. The results from yoga are immediate. From your very first yoga class, you will experience shifts energetically, muscularly, mentally, and emotionally. Your mind will become clear, your spirit revived – you'll feel alive!

First we make our habits and then our habits make us.

About 2,500 years ago, an Indian sage by the name of Patanjali wrote the *Yoga Sutras*, which is often considered the "bible" of yoga. For the sake of simplifying and explaining the *Sutras*, I will refer to them as habits. Habits are powerful factors in our lives and the *Yoga Sutras* give us an outline to follow in an upward direction of personal growth. Our character is a composite of our habits. Sow a thought, reap an action; sow an action, reap a habit; sow a habit, reap a character; sow a character, reap a destiny. My yoga teacher, Baron Baptiste, says that if you practice yoga, your bad habits will drop you.

When you are inspired by some great purpose, some extraordinary project, all your thoughts break their bonds: your mind transcends limitations, your consciousness expands in every direction, and you find yourself in a new, great, and wonderful world.

"Dormant forces, faculties, and talents become alive, and you discover yourself to be a greater person by far than you ever dreamed yourself to be." – Patanjali

In order to be truthful you must embrace your total being. - Rumi

Authentic hatha yoga, as it is taught in India, is a physical practice – a purposeful workout designed for physical fitness. It is purposefully challenging and active so that it can catapult you from where you are now to new thresholds of physical and mental power. Yoga is not a magic cure-all but the way it challenges our bodies, moves our stuck emotional energy, clears our mind, and inspires us to seek and live in truth can be a catalyst for amazing growth. Yoga isn't about competition or comparison, rather it is about pushing yourself beyond your current abilities and moving past the limited definitions of yourself. You have been taught your whole life to look outside yourself, to parents, teachers, and experts, but all you need is already within you. If we tune out the inner voice of wisdom (our intuition) in favor of what someone else is telling us, how can we live on own power? Rather than living in the shadow of someone else's power, the person who can open the door to your inner truth is you. It's up to you to use your intuition to find what is right for you. If you want your life experience to be different, you have to do something different. Change is going to happen anyway, no matter what we do, so we might as well embrace the notion of change and find wisdom in the process.

As we think and act, so our world becomes. - The Dhammapada

The Yoga Sutras by Patanjali are also known as The Eight Limbs of Yoga. These eight limbs are like spokes on a wheel: the first two limbs are the yamas and niyamas, each having five pre-



Musical Growth Through Yoga

cepts comparable to the *Ten Commandments*. The *yamas* are the fundamental renunciations of a life based on fear. The *niyamas* are the fundamental practices that sustain life based on love. The essence of the *yamas* and *niyamas* is found in every major religion. The first *yama* is *ahimsa*, or non-harming, which asks us to embrace nonviolence at the level of speech, thought, and action. When you think, speak, or do anything against yourself, you are creating violence against yourself. Everything we say and do against ourselves is a sin. The meaning of the word sin is "to go against."

Our normal orientation is usually directed outward – we continuously compare ourselves to others and, most of the time, find ourselves lacking. We search outside ourselves for validation and since we have no control over this validation, we can never truly be at peace or gain access to our true power. Yoga can change this mental pattern: the energy we have poured into fruitless effort becomes redirected through yoga into a process that gains us lasting peace and freedom.

Doubt your doubts - Baron Baptiste

Baron Baptiste writes,

No matter who you are, you can do more than you think; all it requires is trust and faith in yourself. The fundamental doubt is doubting yourself. Believing your doubts is one of the most insidious mind tricks that your ego can play on you. Doubts are not real; they are illusions created to keep ourselves from taking risks because we are so afraid of failing. Every one of us has limiting beliefs that hold us back, most of which we aren't even aware. They fester in our deepest unconscious, powerful enough to run our lives. They are the thoughts that sabotage us right at the moments of greatest opportunity. They whisper, 'you can't . . . who do you think you are? . . . you don't have what it takes.'

Doubts can manifest themselves as anxiety, jealousy, arrogance, and slander – this occurs when the body and mind are unsynchronized. Through the practice of yoga, we learn to synchronize the body and the mind. The very definition of yoga is to bind, join, attach, and yoke the body to the mind – to direct and concentrate one's attention, to use and apply. It means the disciplining of the intellect, the mind, the emotions, and the will. With the absence of doubt, there are no limits to what you can accomplish.

We are everything we have always hoped we could be but never believed we could be. – Rolf Gates

When the focus of your life is fear-based, you tend to believe that your value is based on your performance. If you perform well, you are worthy; if you fail to perform well, you are worthless. Thus, fear will drive you to perform better and better in order to validate yourself. When you do not value yourself, you need others to value you and you place your worth in their hands. Haven Trevino writes, "Trying to prove yourself to others means you don't know who you are."

Virtually all fears can be traced back to self-esteem. Fear has many causes: the fear of failure, fear of being hurt, fear of loss, fear of being exposed, etc., but ultimately all fear is the ego's fear of death. Anyone who is identified with their ego is disconnected from their true power, their authentic self, and

will always have fear as their constant companion. The second precept in the *yamas* is *satya*, or truthfulness. We find truth when we learn to let go, accept, see things as they are, and just be. The Dalai Lama states that "the more honest you are, the more open, the less fear you will have, because there's no anxiety about being exposed or revealed to others. I think that the more honest you are, the more self-confident you will be." A healthy sense of self-confidence is a critical factor in achieving our goals. Low self-confidence inhibits our efforts to move ahead, to meet challenges, and to take some risks when necessary. Inflated self-confidence can be equally hazardous: those who suffer from an exaggerated sense of their own abilities and accomplishments are continuously subject to frustration, disappointment, and rage when reality intrudes and the world doesn't validate their idealized view of themselves.

Two people have been living in you all your life. - Sogyal Rinpoche

The ego is nothing more than an image that each of us has about ourselves, our "false self." It is a derived sense of self that needs to identify with external things. The ego is the liar in your head that keeps telling you the way you *should* be, but *are* not. The ego needs problems, conflicts, and "enemies" to strengthen the sense of separateness on which its identity depends. Separation is the basis for the ego's sense of identity. Judging, criticizing, labeling, and rejecting are all attempts to change people the need to be right and make other people wrong is the energy of the ego. If something offends you, it doesn't offend the real you, it offends the idea of who you are. The ego is always concerned with keeping the past alive because, without it, who are you? The past gives you an identity and the future holds the promise of salvation. The ego believes that through negativity it can manipulate reality and get what it wants. The fact is, negativity doesn't work. Its only "useful" function is to strengthen the ego and that is why the ego loves it. Once you have identified with some form of negativity, you don't want to let it go. Letting go of it would threaten your identity. You will then ignore, deny or sabotage the positives in your life. Negativity is totally unnatural – no other life form on the planet knows negativity, only humans. There are few things the ego delights in more than the correcting of other people's mistakes. The Dalai Lama states "it is far more useful to be aware of a single shortcoming in ourselves than it is to be aware of a thousand in somebody else." So long as we hang on to a selfish, self-centered ego, we are at the mercy of our demons. All negative mental states act as obstacles to our happiness.

We are the ones we have been waiting for. – Hopi Elder

Through yoga, we can move this negative energy out of our bodies and begin to release the grip our egos have on us. Yoga offers us a road map to our true selves – it opens the door to the life that we have yearned to live. Yoga is the means by which we can make the changes we desire in our lives, observe ourselves without judgment, and begin to learn to direct the mind without distraction or interruption, creating limitless potential. Best-selling author and spiritual teacher Deepak Chopra says: "Move beyond your self-centered personality, let go of your self-limiting definitions, and realize your true nature."

Having no destination I am never lost. – Ikky

Musical Growth Through Yoga



When we have fixed goals, we struggle to force things to turn out a certain way, closing ourselves off from what is possible – other avenues available to us. Having a long-term plan is limiting: life often takes surprising and unexpected directions; events unfold in our lives that don't always coincide with our expectations. Giving up goals is a high form of faith – we all need to discover our potential, not create it. Our job is to just stay open, because what life has in store for us is so much greater than anything we can imagine for ourselves. Two thousand years ago Marcus Aurelius wrote, "Accept whatever comes to you woven in the pattern of your destiny, for what could more aptly fit your needs?"

The master does his/her best and then lets go. - Lao Tzu

In our culture, results get all the attention and the process is overlooked. We're taught early on that "practice makes perfect," but, in yoga, practice is perfect. Approach your life with an eye on the process and let go of the results. Give more attention to the doing rather than the result that you want to achieve. Practice patience and detachment from the outcome. This is yoga – the yoga we do on the mat is simply a metaphor for your life. Soon, your whole life becomes your yoga practice. By making external events your priority, you will remain defined by them, so stop clinging to your preconceived notions about what you should do and achieve. Begin to understand and accept that we are not our fears, our desires, our thoughts, or our limitations. Know that there is a place within you where there is a perfect peace and nothing is impossible.

To believe in something and not to live it is dishonest. – Mahatma Gandhi

I am doing yoga all the time: on the mat, in my teaching, in my musical practice, my musical performances, and mostly in life itself. Through yoga, I've become a better teacher, a better musician, and a better person. My body is pain free, my concentration and focus has greatly improved, I experience no anxiety about performing, and my breathing has vastly improved. You simply have to commit and experience it for yourself. After a while, you'll begin to wonder how you ever got along without yoga. We invest so much time and money into our art, but most of us invest almost nothing in ourselves. Practice an hour less and do yoga. Sleep an hour less and do yoga. Turn the TV off and do yoga will improve those activities as well – try it!

If not now, when? - Zen saying

When I say I'm doing yoga all the time, what I mean is that if my mind is consumed with doubt, judgment, and self-criticism, then I'm not doing yoga –it's that simple. I've become a better teacher, musician and person, simply because I am living from truth – my truth. Through the physical practice of yoga, asana, my body has become balanced, stronger, and pain free. Through yoga, my desires and cravings have diminished, setting my mind free so that I can concentrate more easily. Experiencing no anxiety is a result of learning how to be in the present moment, the flow of life. Worrying about what might happen or go wrong serves no purpose. Again, Baron Baptiste says, "you are either now here or nowhere." My breathing has

improved as a result of having a "balanced" body. By having my body work as it is designed, I have more space in my lungs. Another definition of yoga offered by Baptiste is annihilation: annihilation of the walls we build around our hearts. We build those walls so strong and tall to protect us, to keep ourselves from being hurt, when in fact they actually keep us prisoners within. Annihilation of the masks we wear so that people will accept us. I promise, people will more readily accept you and love you if you are authentic, real, and honest; and, most importantly, if you love and accept yourself. You don't have to pretend to be someone you are not out of fear of being rejected. Music-making must come from our heart, not our head – yoga will absolutely bring more heart into your music making.

We know who we are, but we know not what we might become. – Shakespeare

Baron Baptiste writes,

We are powerful when we open our spiritual eyes and ears and really dare to be fully present. We are powerful when we live and share from our hearts rather than from the chaos in our heads. We are powerful when we exceed ourselves and find our exceeding selves. Exceeding yourself isn't about reaching or grasping but about melting into a new realm, a dimension of power that can do for us what we cannot do for ourselves. We radiate power when we speak our truth, come what may; when we live at cause and from truth, the heights and depths to which we may journey are infinite.

One of the biggest mistakes we make in life is believing we need permission to shine – we think we need someone's approval to be magnificent or to just be true to ourselves. We are all capable of radiating light and love – it is our moral responsibility. Lama Surya Das says, "Your true calling is knowing yourself and being yourself." Just show up and be yourself at whatever you are called to do. If you do that, you'll be great! Always remember that you stand in your own light, so make it shine.

Namaste,

Ted Cox

Ted is principal tubaist with the Oklahoma City Philharmonic, a certified Baptise Power Vinyasa Yoga instructor (www.baronbaptiste.com) and owns his own yoga studio (www.spirithouseyoga.com)

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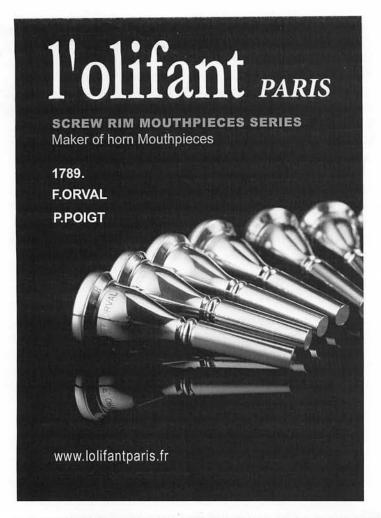
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The Third Horn Brahms Experience:

Helping the Student Master the Psychology of Orchestral Playing by Richard Deane

professional section hornist develops superb reactive skills as a matter of course. It is necessary to be com-

Apletely tuned in to the sound quality, intonation, and musical twists and turns of the solo (generally, the principal) player, as well as the musical signals coming from the podium and other cues throughout the orchestra. These skills can be categorized as "vertical," that is, skills of precise articulation, intonation, and, to some degree, sound quality.

What do we mean when we talk about "vertical" skills? It is very helpful to think about them graphically at first. Picture for a moment a page of an orchestral score: it is clear to see that, from top to bottom, the sounds align. Just by observing the shapes of notation on the page, we can see that in order to be effective as section players, we must line up and imitate shapes of the passages being played around us as closely as possible in order to achieve the desired result.

There is great inherent reward in cultivating these "vertical" skills, because only through this reactive awareness can a great section cohesiveness be achieved. As we know, perhaps only next to the thrill of nailing a great solo, four horns playing together in perfect sync is one of the great joys of orchestral playing.

It is then somewhat ironic that as a solo player who mostly plays "section" parts, these reactive "vertical" skills work quite contrary to the third hornist's need to become psychologically proactive every time a two, four, or eight-bar solo line surfaces. By psychologically proactive I am referring to a distinctly separate state of mind in which the hornist willingly takes on a role much more akin to leading than following. If one is used to following, this can sometimes be an uncomfortable transition.

Moving from a state of being psychologically reactive to that of being proactive, to define it further, has a feel very similar to that of moving from a vertically-oriented air flow to one much more horizontal in nature. This is not to say that the two are mutually exclusive, but proactive playing always has a much more horizontal, flow-oriented feel. As teachers we are often charged with differentiating between a usually non-productive vertical approach to airflow as opposed to one that is much more melodic, fluid, supported, horizontal, and/or sostenuto. Any one of these descriptions of airflow, in addition to many others, could be used with a student with successful results. When the necessity for executing a soloistic line arises, it becomes imperative for the third player to immediately shift awareness to a much more horizontal, melodic mode. Paradoxically, as hard as we might work in our reactive mode to perfect

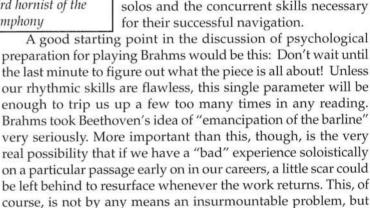
the tuning in our section, pursuing a horizontal, flow-oriented awareness is often the best path to excellent intonation.

reness is often the best path to excellent intonation.

There are really only a very few times in the repertoire that

the third horn must be the lead voice, that is to say, a leader of other members of the orchestra. Rather, the day-to-day experience is usually a much more internal one in which the psychological dichotomy of the "reactive" player playing an occasional "proactive" role must be dealt with. The time to prepare for this is obviously not on the Wednesday afternoon rehearsal of the Brahms Piano Concerto No. 1.

Of all the composers, Brahms' music contains the most quality solo events per page for the third horn. After ten or so seasons of full-time playing, all of the major Brahms works will have been played three or four times, enough for the third horn player to develop a very clear mental catalog of these blip and some not-so-blip solos and the concurrent skills necessary for their successful navigation.



Our goal as orchestral hornists should be how to achieve and maintain a relaxed balance while playing both psychologically and physically. We can also describe this state as being in the groove, in the zone, or having present-moment focus. Usually the mind and the body work in concert. We find that when we are relaxed and prepared in our mind, our physical performance is better. I find that the most productive way to think about the "reactive" and "proactive" states of mind discussed above is this: we always strive for a present moment focus in our performance, and these two modes of awareness are simply the two possibilities within that state. As the third player in the section, when we are in our "reactive" mode, which is most of the time, it can be a real shock to actually hear one's self playing a solo. As strange as this might sound, it is a real phenomenon, and one that can certainly throw us off balance.

certainly one best avoided if possible.

If I have not adequately prepared for this occurrence, inevitably the solo will kick me out of my "relaxed groove" and



Richard Deane, third hornist of the Atlanta Symphony



Third Horn Brahms Experience

jump start that judgmental part of the mind that takes us out of "present-moment" awareness and leads down the path of poor performance. Players deal with this phenomenon in different ways, and indeed, some might never experience it. For me it is a very predictable psychological feeling which can be thwarted in several ways.

As a starting point, the most powerful tool I have found is to get out on stage 15 minutes before most players in the orchestra start to arrive and just play to hear your sound. Practice different types of sound, practice bouncing the sound off the back wall, practice short notes, but don't practice the solo over and over. At this point in the day, that shouldn't be necessary. The idea here is just to hear your sound as it will occur in a solo capacity.

Next, take the time to acknowledge that, indeed, at some time in the next two hours, your normal section-playing-self will be hearing that sound that you just practiced, sitting on top of the orchestra in a solo role. Actually imagine how it will sound. It sounds self evident, because obviously it's going to happen, but creating a comfortable pathway in your mind for the occurrence can go a long way towards helping us maintain our focus.

Also, we must understand and master our rhythmic tendencies during any solo. It can be very difficult to recover from a rhythmically poorly executed solo in rehearsal if, even after a conductor's admonishment to speed it up or slow it down, we truly can't feel what really went wrong. Figure it out before the first read through. After we have practiced the passage to a certain degree of satisfaction, set a loud metronome on the stand and play the passage several times through, taking note of where we stray from the unwavering beat. At the expense of sounding unmusical, the real world experience for most third horn solos is more one of "stay with the beat" rather than "express yourself...I'll follow you."

A great way to begin to understand the third horn player's role in Brahms is to familiarize our self with the works by playing along with recordings, identifying along the way spots that seem counterintuitive rhythmically and harmonically. Then, once these important passages are found, we can start to figure out what we will need to know and thus how to approach each individual spot. Brahms and his publishers were pretty good about identifying true solo lines (passages in which the third horn is the only one or perhaps one of two players carrying the melodic thread) with the indication "Solo" at its start. Of course, the solos are just the beginning in these works, and that is one of the reasons they are so engaging to perform.

The four Symphonies constitute the core of the third hornist's Brahms repertoire. They each have a very different feel, from the technical challenges of the First to the endurance issues of the Fourth. The First Symphony probably has the largest number of passages that require a serious proactive approach, especially if the conductor chooses to take the exposition repeat in the first movement! Rhythmically this work is also the most confusing of the lot. The soloistic work in the first movement begins at bar 117, where the descending fifth from written D to G foreshadows the quintessentially *Waldhorn* writing which will follow shortly. The passage here doesn't especially demand a shift in one's awareness, but it does signal a good spot to

begin to prepare for the solos further down the page. The interplay between the principal clarinet and the third horn beginning at bar 148 (see Example 1) is a perfect example of the proactive awareness necessary discussed above, and the fact that the solos are transposed in the bar to the beat that "doesn't sound correct" makes a strong present-moment, horizontal focus all the more necessary.

Example 1.

As with most solo passages in this repertoire, it is helpful for the third hornist to synchronize horizontal proactive aware-



ness with the rhythmic subdivision that immediately precedes it and then "jump on the train that's already moving." In this excerpt, the principal clarinet provides the exact rhythmic prologue to what we must immediately imitate. Just as we wouldn't jump on a real "moving train" from a standing physical position, nor should we play our solo without really feeling the moving, horizontal subdivision under our feet.

Another excerpt in the long expanse of the First Symphony occurs once the fast section (*Allegro non troppo*) begins in the last movement. There are two places to focus our awareness here. First, taking the extremely rhythmic chordal progressior beginning at letter E as a guidepost can focus our awareness for the quick but very important third horn solo to follow at bar 115 (see Example 2). Secondly, the principal flute's solo at bar 114 rhythmically foreshadows exactly the horn's solo. It is often difficult to hear clearly, but well worth making the effort to focus on. The real challenge in this rapid four-bar solo is to be very musical within a rhythmically unwavering framework. Without the ability to use rubato, it becomes imperative that our awareness be absolutely proactive and prepared beforehand by riding the rhythmic flow of the music immediately preceding the solo.

Example 2.

As a final example in the discussion of being psychologically proactive, let's take the opening passages of Brahms' Sec



ond Symphony. There are several factors that come into play here for the third horn. The first and foremost is that the duet with the fourth horn at bar 10 is perhaps the most difficult passage in the entire work (see Example 3), and it occurs without much time to prepare. Instead of worrying about the technical intricacies of executing the passage, it is much more productive to have a psychological plan for the time leading up to the start, and the first fifteen seconds of the work.

Just as a non-arbitrary approach to practicing technique is extremely powerful, feeling the unwavering exactitude of the rhythmic flow from the moment the conductor walks out on stage to begin the work is a great way to prepare here. Actually

Third Horn Brahms Experience

1

invent it in your mind; feel the flow of the time to come and adjust your relaxed breathing accordingly. When the work actually begins, it is easy to make a small temporal shift to adjust your preparation to what is actually occurring.

Example 3.

Finally, listen very carefully in rehearsal to the articulation of the principal and second horn in the passage preceding the



third and fourth horn duet and work to hone the articulation and phrasing to a very close copy. As with most imitative work, it is much easier and musically more sound to take on the limitations of using what precedes our solo as a guide rather than having unlimited possibilities from which to choose.

The Symphonies of Brahms by no means define, of course, the boundaries of the third horn's work here. The two Piano Concertos and the Haydn Variations contain perhaps the largest number of great solos per work, the *German Requiem* is full of challenging passages, and the *Academic Festival Overture* has that one lick at bar 181 that is a real challenge for our proactive awareness. Finally, the *Tragic Overture*, while not as often performed, is the one work of Brahms where I feel like our third horn reactive awareness takes a backseat for the entire piece to a more soloistic approach.

To summarize, our approach in the third chair should center first and foremost around being relaxed and aware of what is happening around us, with the knowledge that there are two distinct modes of thought that we will need to employ during most sessions. If we are prepared for this eventuality through diligent preparation, out chances for successful, solid music-making increase dramatically. The methodology of this preparation described above is certainly not all encompassing. Use your imagination and invent mental and physical exercises that you feel will help you in a particular situation. This act of invention will further increase our involvement with the music happening around us, thereby further magnifying our experience in a positive way.

Richard Deane, a graduate of the Juilliard School, has been third horn of the Atlanta Symphony since 1987. He is also Visiting Professor at the Univeristy of Georgia, on the artist faculty of the Brevard Music Center, and a member of the Atlanta Symphony Brass Quintet. The author wishes to thank Bruce Kenney, the ASO's fourth horn, for help with the article.

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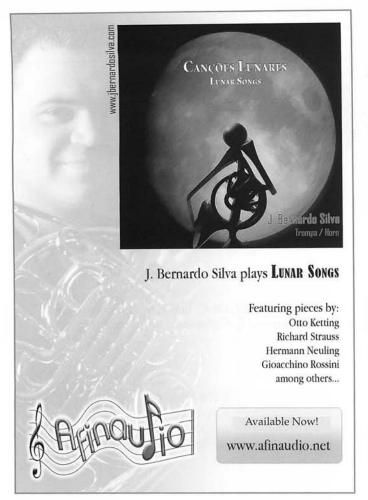
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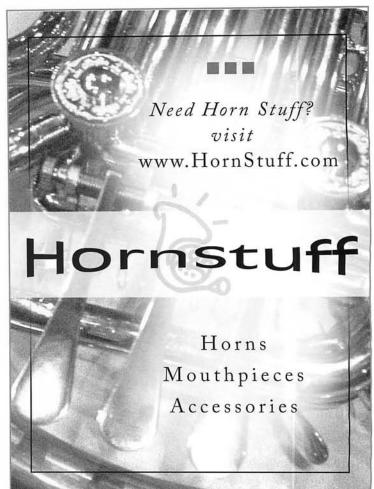


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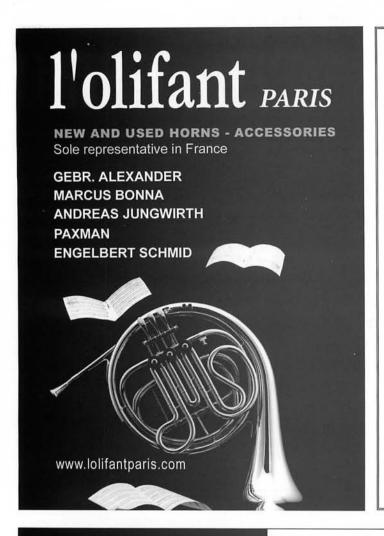
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Medical Issues: Strength and Endurance, Part II

Glenn Dalrymple, MD, Editor

ontinuing from part I of the series of articles about strength and endurance, begun in the October 2006 *Horn Call*, part II looks at playing the horn in a professional setting. Horn players representing a variety of situations describe their development during their student years, their choice of equipment, and their warm-ups. The answers – and my conclusions – cover a wide spectrum.

The Participants (in Alphabetical Order):

- John Cerminaro former principal horn of the New York Philharmonic and Los Angeles Philharmonic, now principal horn of the Seattle Symphony, soloist, and recording artist.
- Glen Estrin free-lance horn player in New York until he developed focal embouchure dystonia. He played a broad spectrum of music, including Broadway shows and principal horn for Frank Sinatra.
- Julie Landsman principal horn of the Metropolitan Opera Orchestra, teaches, and performs occasionally as a freelance hornist in studios.
- William Scharnberg professor at the University of North Texas, principal horn of the Dallas Opera, chamber musician, and occasional soloist.
- Richard Seraphinoff associate professor at Indiana University, natural horn soloist, recording artist, horn maker, and pedagogue.
- Richard Todd jazz soloist, recording artist, studio player, teacher, and conductor.

I believe that using optimum playing methods may prevent medical problems and that improper methods can cause adverse conditions leading to eventual difficulty as musicians. In discussing methods with successful professionals, who depend on their strength and endurance every day, I hoped to help other players develop in ways that avoid potential problems.

Scharnberg defines strength and endurance for horn players: strength is the ability to play high and/or loud for limited periods of time; endurance is the ability to play for a long time without rest.

I asked the participants questions have collated their answers.

Student Development

1. What did you do as a student to gain the high level skill that you have as a horn player?

The responses of the group were highly varied. Most recognized their original teachers and simply stated, "I played what they gave me." A second point was "as a kid I did not think about strength and endurance; I just played."

As they advanced in age and educational level and developed serious interest in being professional horn players, the playing activities became similar – long tones, scales, etudes, solo works, and playing with ensembles. None indicated that they had any clinical problems (such as overuse injury) related to playing as they progressed through their training. From material provided, plus personal discussions, I sense that many players bound for professional careers did not give much thought to strength and endurance. Other players have related "horror" stories of severe overuse injury related to the combination of solo preparation, ensemble performance, jury preparation, possibly layered upon requirement to be in a school marching band.

Landsman, for example, says, "Growing up, I lived and breathed music, listened and played all the time. I practiced a lot, studied with Carmine Caruso for physical approach in addition to my regular horn professor, and never thought of strength and endurance as an issue."

Equipment

2. What instruments and mouthpieces do you use?

	Instrument	Mouthpiece
Cerminaro	Modified Engelbert Schmid triple horn; occasionally 300.000 series Conn 8D.	mouthpieces with deep cups, large custom throats, and narrow rims he designed, made by Marcinkiewicz
Estrin	Geyer double horn; Paxman B ^b /F descant for special performances.	Custom Schilke mouthpiece with medium cup
Landsman	Conn 8D (made in the 50's); Engelbert Schmid B ¹ /F descant.	Custom Julie Landsman-Dave Houser C12-C10.
Scharnberg	Engelbert Schmid double horn; Alexander 107 B ¹ /F descant.	Wick 4N rim, Schmid 105 cup/12 throat
Seraphinoff	Engelbert Schmid double horn.	Farkas DC; same rim on natural horn.
Todd	Hoyer double horn.	Patterson; the same rim with different cups.

The consensus seems to be for custom horns, often foreign, and sometimes modified. Mouthpiece choices are varied: some like large rims, deep cups but small throats; others prefer larger throats, and many are custom, designed by the player.



Strength and Endurance, Part II

Landsman reports that the Conn 8D is high maintenance, but she is willing to put in the extra effort because of the sound.

Warm-up

3. What warm-up do you use now as a professional?

Cerminaro: no formal warm-up – informal playing followed by scales covering four octaves – about 5 minutes total.

Estrin: About 30 minutes merging into standard etudes (Kopprasch, Kling, etc.)

Landsman: Caruso and Farkas warm-ups to get limber – 10-30 minutes depending on playing condition from previous day and the program for current day.

Scharnberg: James Stamp's (trumpet) routine (adding an octave lower), plus 1-7 of the Dufrasne warm-ups (Farkas). Singer's "Heavy Routine" at the end of the day if building endurance.

Seraphinoff: a series of scales, arpeggios, and slurs in various intervals and articulations over a wide range of dynamics, in one key for 10-15 minutes to warm up for a rehearsal or performance. Warm-up extended on other days to 40-45 minutes by playing in all keys.

Todd: about 5 minutes to "find the horn and air" using material related to needs at hand; anything longer is "practice."

Landsman used to practice and warm up much more when she was younger. She feels that a good warm-up is important preparation for playing; not warming up costs in the end, resulting in becoming more tired and tighter while playing.

Scharnberg encourages students to try different warm-ups to find the ones best suited to their playing style and needs.

Seraphinoff's warm up involves very little that could be called long tone work – is almost always in motion, though some of the exercises are very slow with wide dynamics to work on full tone production and good air use.

Barry Tuckwell gave a recital in Little Rock AR and on another occasion was soloist with the Arkansas Symphony when I was a member of the orchestra. The recital included the Schumann *Adagio and Allegro*, Hindemith's Sonata for Horn, Beethoven's Sonata, Op. 17, and Danzi's Sonata. I escorted Barry to the warm-up room; he removed his horn from the case, inserted a mouthpiece with a plastic rim into the leadpipe, and walked onto the stage. The recital was magnificent! A similar event occurred when he was soloist with orchestra (Strauss 1 and Mozart). When I asked him why he did not warm up, he said matter-of-factly that once he had "sorted out" the problems of playing, he did not need a warm-up!

I have interviewed at least 50 horn players of all skill levels about their warm ups. The time range is 0 to about 90 minutes. Some play only long tones, some play elaborate passages, some only "noodle" for a few minutes and are ready. I believe that each player must follow the advice Polonius gave to Laertes: "To thine ownself be true" (*Hamlet*, Act 1). Trying different warm-ups would be a good idea for most players, especially if they are having strength and endurance problems.

The question of overuse injury is a problem to many players. I suggest Lucinda Lewis's book *Broken Embouchures* (Oscar's House Press, ©2002). Of my panel, overuse injury seems to be only an occasional problem of limited importance.

The respondents note that they must stay in good shape to be professional players. This seems to be a major factor in avoiding overuse injury.

Landsman, often led the Metropolitan Opera horn section in Wagner and Strauss (the heaviest, longest literature for horn players) for many years. In 2001, she was of the opinion that this regimen was probably shortening her career, but she was committed to it. She recently took a year off and did not play the horn for six months. With the support of management, she is now playing less (one of the other section members has taken on more of the heavy playing) and the situation is not so destructive. When she was younger, she felt that her endurance was endless – now she is more mindful of how much she is playing.

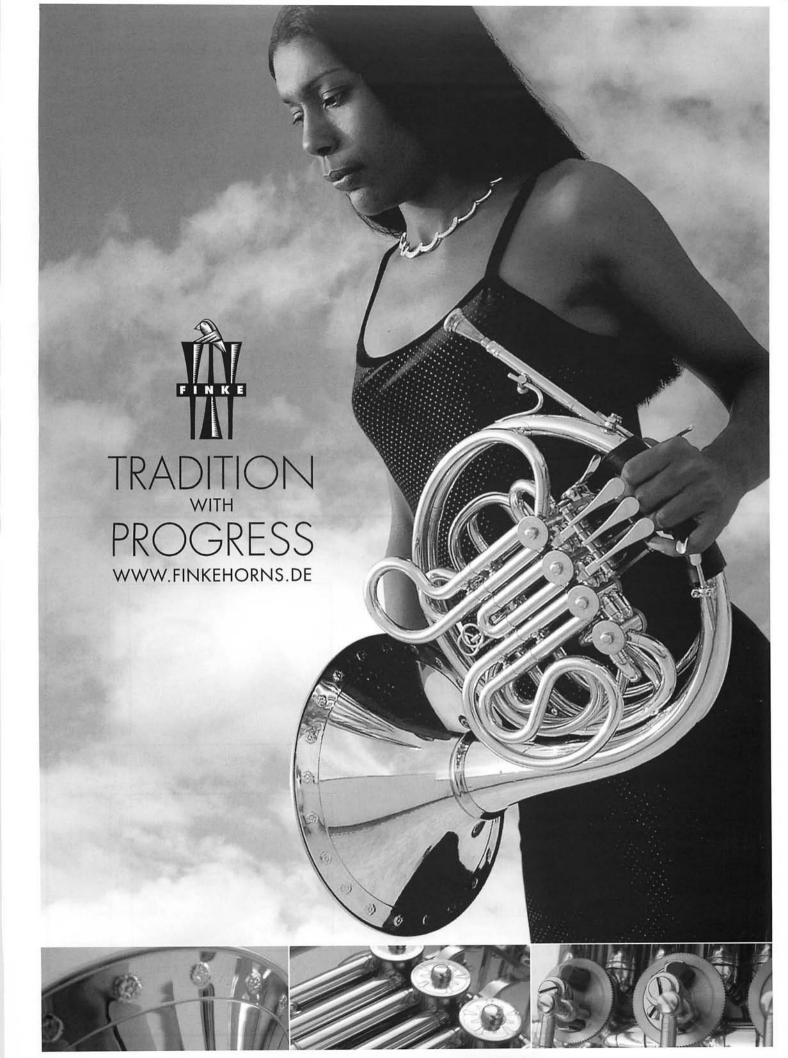
Conclusion

A few factors were common to all of the respondents. The earliest days do not seem to have a major impact upon the eventual product, including strength and endurance. Major development occurred during the student years when instruction, practice, ensemble performance, and solo performance filled their days. I sense that all respondents had excellent teachers who observed their progress and assisted them in the development of strength and endurance, while teaching basic skills necessary to musical "artistry." After leaving the academic environment, during their metamorphosis into independent musicians, each hornist found procedures that could advance his/her skills while maintaining the necessary strength and endurance to achieve those musical goals.

Perhaps the greatest lesson to be learned here is that there is no unique vector pointing to a single method of achieving success in horn playing – no "do this exactly this way..." In fact, statements such as "don't do this..." never came up. All respondents were very positive as to what they did to become horn players.

I have interviewed many hornists – old, young, male, female, professional, amateur, natural horn specialists, and so forth. I have observed and talked with brass players in every musical group in which I have performed, especially searching for a common thread as to what warm up is "best." For the younger hornist, it is clear that a structured warm-up is important, the goal of which is to get the player *ready* to play music well. This means generating a reactive hyperemia in the lips and muscles of the embouchure, activating the breathing mechanism, and most importantly, activating the brain. I use a modified Caruso method for warm-up on trombone and Vern Reynolds' warm-up (from his book) for both modern and natural horn. Finding a warm-up that will maintain or improve all aspects of one's horn playing seems to a life-long search.

Dr. Glenn V. Dalrymple is retired but continues to work parttime in the field of Radiology and Radiation Oncology, having served in several capacities both in hospitals and as a University Professor in Arkansas and Nebraska. He is also a horn and trombone player who was a regular member of the Arkansas Symphony from 1965-1989, and has been performing with orchestras in the Omaha area since 1990. He studies natural horn at Indiana University with Richard Seraphinoff.



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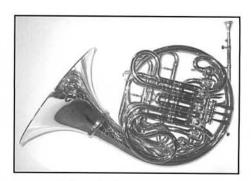
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by Douglas Kent

eveloping a career in professional music a wonderfully rewarding way to live in this world. I highly recommend it to anyone who is so inclined and talented. The years I spent in Philadelphia at The Curtis Institute of Music were a defining phase in my musical life – although fifty years have passed since I graduated, I clearly remember every detail of my four years as a student. The path by which I arrived there was unexpected and the experience profound. Here is that story.

End of World War II

The *CPR Princess* was docking at the wharf in Vancouver as I waited in the line-up of passengers below decks. It was May 8, 1945, VE Day (Victory In Europe). Earlier that day, I had bid good-bye to my wife, Fay, and baby Kirsten at Victoria's wharf. I

had been drafted to Halifax after spending the past three years in the Naden Band at HMCS Naden, a Canadian Naval shore facility at Esquimalt Harbor near Victoria, British Columbia.

The transcontinental train was steaming up for the 4000-mile journey to the Atlantic coast. According to my draft orders, I was to be on the train that night. But, caught up in the crowds, I decided not to miss the revelry. I climbed an ornamental iron lamp standard and found a comfortable perch from which I could watch the dancing and parading throng.

I arrived in Halifax two days late, but no one remarked on my tardiness. I duly reported to the bandroom and took my place as lead horn player of what the bandmaster intended should become *the* band of the peacetime Canadian Navy. I had different ideas for myself.

Another bandsman arrived at about the same time from Scotland, a bassoonist who had been a member of the original Naden band. John Shamlian was an American who had graduated from The Curtis Institute of Music just before the war started. We renewed our friendship and made the best of what was an undesirable situation.

Four months later, my poorly timed and unwelcome move from coast to coast was to be the means of my securing a career promising possibilities far beyond anything I could have dreamed of at the time.

At home in Victoria, my wife Fay and I had discussed our post-war future. The two of us had been active in the city's musical life before the war. In fact we met each other (when Fay was concert master and I a horn player) in an early effort to form a Victoria Symphony Orchestra. Victoria was a small city then, with a youth orchestra but no professional orchestra. The first concert, in 1942, was a success, and the orchestra has continued to this day, becoming a fully professional orchestra.



Doug Kent – principal horn of the Vancouver Symphony 1949-1959

Music was already an important part of our lives. I remember saying, "I think I could become a professional in music." At the time, I knew it to be an impractical thought. But now that I was in Halifax, it re-emerged as one possible course of action.

Recent arrivals in the Halifax band had been members of the Toronto Symphony Orchestra (TSO) before the war. They encouraged me to audition for the Music Director, Sir Ernest MacMillan. I telephoned Etoir Mazzolini, Assistant Music Director of the TSO and Principal of the Toronto Conservatory of Music. He consented to arrange an audition with Sir Ernest if I phoned him again upon my impending discharge from the Navy.

Eventually my papers arrived and I arranged an audition date in Toronto and headed west. Upon arrival in Montreal, a

fever blister on my lip sabotaged my journey to Toronto. I could not risk my chances with the TS0 by auditioning with a fever blister. I phoned to postpone my audition and it was agreed.

Journey to Philadelphia

From past experience with fever blisters, I knew that a week must pass before I could play comfortably and with assurance. I was in the East for the first time, possibly my last opportunity to see some sights. I was near New York and Philadelphia and The Curtis Institute of Music about which my bassoonist friend John Shamlian had spoken with much reverence, so I started south.

The train ride to New York was uneventful, but Grand Central Station was awe-inspiring and the crush of people unnerving. I cautiously ventured outside, only to be confronted by a jungle of traffic, people, and sky-scrapers. My reaction was to retreat, and as I had not made any hotel arrangement, I decided to go on to Philadelphia, a smaller city, which I might be more able to manage.

My arrival in Philadelphia was much calmer. Broad Street was serene by comparison. A burly but smiling black man offered to carry my bags. I asked him to lead me to the YMCA, whose sign could be seen from where we stood.

Introduction to Curtis and James Chambers

In the morning, I pondered my next move. I decided that I had to see the famed Academy of Music, hear the Philadelphia Orchestra, and get a glimpse of The Curtis Institute of Music. The question of whether I could have a career in music was constantly with me. If anyone could give me an expert opinion, it should be the principal horn player of the Philadelphia Orchestra. By chance I was in the right place to get an answer. I



proceeded to the Academy of Music, the home of the Philadelphia Orchestra.

I asked the attendant at the stage door when the orchestra rehearsed. He answered that the orchestra was in rehearsal now, until one o clock. I also learned from him that the principal hornist's name was James Chambers.

As the orchestra members spilled out through the stage door, I looked for musicians carrying the familiar horn case and asked each one if he were Mr. Chambers. Finally I made contact with him, explained my presence, and asked if he would be kind enough to evaluate my potential to make music, as a horn player, my career.

Chambers told me to meet him at two o'clock at The Curtis Institute, a few blocks away. When I arrived at the school, a grey stone building overlooking Rittenhouse Square, the stately fireplace, stairway, and foyer (known as the common room) seemed to symbolize the excellence of this renowned institution.

Mr. Chambers led me through page after page of music from a study book I had not seen before. He said little other than "Yes" after I finished each study.

At the conclusion, I was told to wait downstairs. After a short time, Mr. Chambers emerged, followed by a lady whom he introduced as Miss Helen Hoopes, Secretary of Admissions. She said, "Mr. Chambers recommends that you be offered entrance by scholarship to the Institute. Are you able to accept?" Quickly swallowing, I gulped, "Yes."

Miss Hoopes told me that the Institute offers scholarships to only four horn students at a time. One had graduated the previous spring and they had not selected anyone from the many applicants to fill the vacancy.

It was around the middle of September and the school year for the 1945-46 season opened on October first. As I sat with Miss Hoopes giving pertinent personal information for the application form, she explained that the school does not generally accept horn students over the age of 21. In my case, the school would credit my age (25) with the number of war years and make an exception. Also I was given permission to arrive two weeks later than the commencement of classes, giving me time to return home to Victoria.

Rearranging Family Life

I had four weeks, less train travel time, to re-organize the lives of Fay, Kirsten, and myself. To soften the shock I immediately sent a telegram to Fay.

Three problems surfaced as I tried to arrange for support from the Department of Veterans Affairs (DVA). I was entitled to one month schooling for each month I served in the Forces, and I had served more than sufficient to meet the minimum attendance time for Curtis graduation.

But first, DVA regulations did not provide payment for schooling at a non-Canadian institution. Second, the Foreign Exchange Department was still not allowing Canadian currency to be taken out of the country, a wartime restriction. Third, the US Immigration Department would take about six weeks for a student visa to be authorized.

I solicited letters from everyone I knew in Victoria likely to add weight to my plea and attached them to each application. I had remarkable co-operation from local officials, each of whom took my application as a test case, as much for their interest as mine.

It never entered my mind that things would not come together in my favour. Fay and I sold all our furnishings from the house we had been renting for the past two and a half years. Fay and Kirsten prepared to move in with Fay's parents in Saxe Point, Esquimalt for my first year away.

Positive replies started arriving in record time, astounding the local officials. My case was the first the DVA had had to deal with in which there were



Doug Kent with his wife (Fay) and daughter (Kirsten)

no tuition fees to be paid. The Foreign Exchange Department speeded up their reversion to peacetime regulations, and the US Consulate in Victoria, realizing that my scholarship to Curtis might be jeopardized while waiting for Washington to issue a visa, ordered one issued from the Victoria office. Within tendays we had everything in hand.

During the five days on the train I had time to reflect. What if I hadn't been drafted to Halifax; or had been demobilized a month or more later; had no fever blister when reaching Montreal; had not been frightened out of New York; had been turned down on any one of the applications to the Government departments? Or if James Chambers had not had time to hear me play, or Curtis had not had a vacancy? Any one of the above would have changed my future career and life.

Settling into Curtis

Another piece of good luck came my way when, upon reaching Philadelphia, I met another friend who had been a pre-war student at Curtis and oboist in the Naden band before being drafted overseas to Scotland. Maclean (Mac) Snyder had se-



Doug Kent and "Mac" Snyder

cured the first oboe chair in the Baltimore Symphony and offered to share his room in Philadelphia as he would be there



only one or two days a week to continue his studies with Marcel Tabuteau at the Institute.

For a student of music, the Curtis Institute was a "dream world," the realization of one's musical fantasies. It was the materialization of all the legendary names in the far-away musical world, known to me only from recording labels and radio broadcasts.

Rudolf Serkin sipped tea in the common room; Gian Carlo Menotti composed his famous operas; Gregor Piatigorsky waved greetings to his students as he strode to a concerto performance. At the time, Samuel Barber was composing his second symphony, which we students were later to premiere. Elizabeth Schumann was preparing the final recital of her career, having been known as the greatest singer of German Lieder in her day. And harpist Carlos Salzedo was tutoring his five "Angels" for their joint harp recital. Efrem Zimbalist and Ivan Galamian headed the violin department, and violist William Primrose was having to double up his teaching schedule upon returning from a concert tour.

And so many other great musicians contributed to the Curtis environment – Ormandy, Stokowski, Bernstein, and Mason Jones, whose name I first learned from the recording label of the Philadelphia Orchestra performance of the Mozart *Sinfonia Concertante*. We bandsmen had played the recording repeatedly in the Navy band room. The overall performance, especially the B^b run played by the horn had always left us in awe.

Wednesdays at three o'clock, tea was served in the common room by the elderly and serenely dignified Mary Louise Curtis Bok Zimbalist, founder of the Curtis Institute. Students and faculty were brought together in an informal atmosphere to meet and talk with persons other than their regular day-to-day contacts. On these occasions, one couldn't help being conscious of past great artists who were also most likely served tea by Mary Louise – Carl Flesch, Joseph Hoffman, Joseph Levine, Leopold Auer, Samuel Feuermann, and so many other titans of the world's concert stage.

It took me most of the first year to feel part of this extraordinary environment. The school reverberated from the intensity and total dedication with which everyone approached their instrument. Students of all ages had passed demanding auditions, revealing their musical talent and potential rather than technical accomplishments. By comparison to other music



The Curtis Orchestra – Alexander Hilsberg conductor with Samuel Barber seated in the back of the photograph

schools, the student body was small, comprising a mediumsized symphony orchestra of approximately seventy-five members, plus a limited number of students in the piano, organ, harp, voice, and composition departments.

The small number of students taught by each instructor enabled Curtis to maintain the founders' ideals, offering intimate and personal tutoring, drawing out and nurturing the artistic potential of each student.

Stradivari and other famous instruments were owned by the Institute and were made available on loan to deserving students. Piano majors were often provided practice pianos in their lodgings. For young elementary school-age students, Curtis provided tutors to assist them in keeping up with their academic curricula.

I worked hard during the year and managed to purchase a silver Kruspe double horn from the first horn player of the Pittsburgh Symphony. Up until that time I had been playing a single Kruspe. I was elected president of the Student Council, which was successful in two important projects: reinstatement of a student orchestra and the co-founding of a Composers' Symposium. We met with Council members from Juilliard, Eastman, and Peabody and held the first Symposium at Juilliard to showcase compositions by students of the participating schools. The works were performed and debated on by delegates from the respective schools. The Symposium continued for many years and expanded beyond the Eastern seaboard to include music schools in other parts of the US and Canada.

Also in my first year, I performed a transcription of a Corelli Sonata in a recital at the Philadelphia Episcopalian Cathedral with organist Ernest Willoughby.

James Chambers was my teacher but, towards the end of the year, I was told that Chambers would be moving to the New York Philharmonic and that Mason Jones would be returning to his prewar position of solo horn with the Philadelphia Orchestra. Therefore I would be studying with Mason Jones from the next year on.

Money was a scarcity for me in the first two years. Of the \$108 monthly allowance from the DVA, I kept \$50 and sent \$58 home to Fay. My room rent was \$20, which left \$1 per day to cover my expenses including food. A typical menu for a day was cornflakes with diluted canned milk for breakfast, two five-cent Chinese egg rolls for lunch, and a sixty-cent vegetable plate at *Horn & Hardarts*. Some Sundays I was invited to spend the day with my new friends Reverend Robert Wise and his Parisian wife, Collette, who lived in Bryn Mawr, a suburban town on the Pennsylvania Railroad main line. We had some stimulating discussions and each time they insisted on paying my train fare. When I left the Navy, I weighed 185 pounds; when I finished the first year at Curtis, I was down to 155 pounds.

Fortunately, during this first term some occasions arose to augment my income. Just before Christmas, I painted a spray of roses on a white silk scarf for a fellow student, who paid me ten dollars. Also, with the end of the war just a few months past, industry had not yet reverted to peacetime production of Christmas decorations. Collette found some boxes of glass tree decorations, but in plain colors of blue, amber, red, and green. They purchased a number of these boxes and I painted Santa



Claus and Christmas snow scenes on the glass balls. Collette distributed them back to the stores who snapped them up as fast as I could paint them. I painted many dozens on my weekend visits to Bryn Mawr prior to Christmas.

Another opportunity to earn extra income came when I was asked to play third horn in the Philadelphia La Scala Opera performance of *Hänsel und Gretel*. The extra money I was able to accumulate was essential to cover my train fare back to Victoria at the end of the term.

The owners of the house in which I stayed offered me a proposition which would enable me to bring Fay and Kirsten to Philadelphia for my second and third school years. If I could lend them \$2000, they would lease another rooming house which Fay and I could manage and live in rent-free. At the end of the second year the \$2000 would be returned. To me it sounded attractive and having gotten to know the owners during my year's stay in their house, I didn't hesitate to approach Fay's parents to lend us the money.

The summer of 1946 found our family reunited and happy in a little cabin on Cordova Bay, not far from Victoria. Fay and I found work at The Ranch restaurant in Mt. Douglas Park nearby. I was chef in the kitchen while Fay waited on tables. We were able to stagger our work times so we didn't have the expense of a babysitter.

The second year

My second year, with Mason Jones, was very productive. I didn't have to repeat any assignments and my progress felt secure. Some occasional engagements started coming my way from the La Scala Opera Company and some Broadway musicals as they passed through the city. Also I played with the Metropolitan Opera Orchestra in their Trenton NJ performances

Fay and I attended many Philadelphia Orchestra concerts at a cost of 65 cents for seats in the third



Mason Jones (1938)

balcony. And I attended on my own whenever it became my turn to receive a ticket for a seat in the Curtis box. Fay also took Kirsten to many Saturday children's concerts.

During these two years, we arranged for Fay to have lessons on the viola with Karen Tuttle, assistant to William Primrose. Thus we settled into the routine of music studies and rooming house management. Our social life was limited except for visits at Morris (Blackie) Blackburn and his wife Betty's Friday night open houses. Blackie was an artist who taught at the Philadelphia Academy of Art.

The month of May arrived much too soon. Again we had to return to Victoria as required by my student visa. We set off for

another five-day train ride. My father had arranged with a local painting contractor for me to be put on the payroll for the summer. Besides painting houses, I played Sunday afternoon band concerts in the park, conducted by my old bandmaster who originally induced me, in my first year of high school, to give up the trumpet and take on the horn. I also had a few students.

The third year

The third school year brought tangible evidence of my progress towards entering the profession. Four colleagues and I formed a woodwind quintet. We performed many concerts during the year, in Philadelphia, Wilmington, Allentown, and Baltimore, most being played in music academies and private schools.



The Curtis Quintet: Doug Kent, horn; Harold Wright, clarinet; Robert Cole, flute; Daniel Saggarman, bassoon; Lary Thorstenberg, oboe

Our artist friend Blackie suggested that I bring the quintet to one of his Friday evenings. When we arrived, we found that there wasn't enough room to set up in the living room, so we performed in the kitchen. Henceforth Blackie referred to us as "The Cuisine Quintet".

When I received a letter from Mason Jones, who was on tour in Toronto, I was reminded of my original plan to audition there after leaving Halifax. Mason's letter said that the Toronto Symphony was looking for a principal horn, and he suggested that I try for the position. At that point of my studies at Curtis, I really wanted to complete my four years for graduation. But, for the experience of auditioning, I traveled to Toronto and played a good audition for Sir Ernest MacMillan. I told him that I wanted to stay in Curtis for at least another year but did want him to know of my playing and that I intended to return to Canada upon graduation.

The most important event of that year was being engaged to join the horn section of the Philadelphia Orchestra in the performance of Anton Bruckner's Seventh Symphony, which requires eight horns. Bruno Walter, one of the greatest German conductors of his time, was the guest conductor. We also performed the same program in Carnegie Hall, Baltimore, and





Kent in the Philadelphia horn section 1949: a performance of Bruckner's 7th Symphony with the Philadelphia Orchestra (l-r) Douglas Kent, Leonard Hale, Charles Lanutti, Anton Tomai, Herbert Pierson, Clarence Meyer, Ward Fern, and Mason Jones.

Washington. This experience has lasted in vivid memory ever since.

As time passed, I became good friends with Mason and his wife, Eve. Fay and I would look after their son Freddie on occasion. Freddie and Kirsten became good playmates, being about the same age.

George Rochberg (a composition student at Curtis), his wife, Jean, and their son, Paul, also became close friends. George became one of America's foremost composers, whose works are regularly performed by major orchestras. While we were both students, George composed a piece for solo horn and strings, which he dedicated to me. It is still in my library, a cherished memento.

An amusing incident occurred a few weeks before the end of this school term. The door bell rang early one morning. I opened the door to a sheriff who said, "Are you Douglas V. Kent who plays an instrument or something?" I confirmed that I was. He then said, "You are under arrest and must come with me." I asked on what charge and he replied, "Disturbance of the peace and malicious mischief."

I was then taken in an old rusty car to the Ward Magistrate's Courtroom. My neighbor across the alley had complained of my practicing, and that I was deliberately annoying him and his wife by having some other person continue making the noise whenever Fay and I went out. The Magistrate then put me on a \$100 bond to "Keep the Peace."

This meant that neither I nor any fellow student whom we might ask to baby-sit Kirsten could practice in our apartment. I discussed the matter with the administrator at Curtis, who referred me to a lawyer. Within a week I was asked to accompany the lawyer to present the case to a higher Civil Court judge. The complaining neighbor was also there. The judge asked him if the playing of a musical instrument was making him ill or if the vibrations were causing the plates and cups to fall out of the cupboards. There was a chuckle in the courtroom and the Judge finally said, "Case dismissed."

The lawyer's fee was \$85 but I didn't have any such amount. I approached the Director again and he arranged for the Institute to settle with the lawyer. I repaid the school over several months of the following year. Thus the money I had

saved through the previous months was available to go towards the purchase of a car to journey across the country. We loaded all our belongings into the car because our two-year arrangement with the apartment owner was over. We were happy to receive his check for the \$2000 we lent him, which we returned to Fay's parents.

That summer I did an assortment of jobs - painting, plumbing, band concerts in the park again, and catching up with my students. We sold the station wagon, which helped with our living expenses and left enough for my train fare back to Philadelphia. Fay and Kirsten remained in Victoria for my final year of schooling.

Two of the horn students I coached during my summer breaks were talented and serious about their playing. As they progressed, I felt that both of them would be good candidates for Curtis. One had come to Philadelphia for an audition the previous spring and was successful in winning a scholarship. He was scheduled to commence his studies during my final year. The other boy came to audition the next spring but met up with some formidable competition from other candidates. He returned home disappointed but by no means defeated. He became an outstanding Canadian musician.

The final year

Eugene Rittich, my successful student, and I decided to try our journey to Philadelphia by bus. It was a six-day ordeal, tiresome and mostly sleepless. We arrived at our destination completely dazed. We shared a large room in a rooming house for the year.



l-r: Doug Kent, Eugene Rittich, George Silfies, clarinet





Douglas Kent, Elaine Shaffer, flute ('47), MacLean Snyder, oboe ('47)

This was to be my final year at school. I could remain studying longer if I felt the need, but, at age 29 and with a family, it was time to prepare for an orchestra position.

I worked hard using my time to practice and study orchestra literature. I played on a number of occasions with the orchestra again, and other opera and casual engagements. Many Saturday evenings I babysat Freddie Jones while Eve accompanied Mason to the orchestra concerts.

It was a good year for me, even without the extraordinary opportunity that arose towards

the end of the term. I was in my room working on the Brahms Horn Trio for my graduation recital when I was called to the telephone. It was Mason Jones asking me to come to his house at once. I went straight there and found also the third horn of the orchestra. Mason explained that his colleague had experienced some medical problems during the season and was therefore apprehensive about the strenuous tours the orchestra was scheduled to undertake through April and May.

I was then asked if I would join the orchestra as alternate third horn for the two tours - two weeks through the southern states ending with the Ann Arbor Festival at the University of Michigan, three days back in Philadelphia, then by ship to England and Scotland for four weeks of concerts. Since I would be on tour at the time of graduation ceremonies, I was graduated in absentia.

The European Tour

Fay and I arranged that she and Kirsten would travel to Montreal and stay with her sister and husband while I was on tour. During the three days back in Philadelphia, Fay joined me, and also came with us by train to New York's Pier 53 where our ship *Parthia* was berthed. The official send-off party included the Mayor of Philadelphia, Margaret Truman and her singing coach and friend, Metropolitan Opera soprano Helen Traubel. Each orchestra member received a citation from the mayor and a five-pound can of ham from Miss Truman – because meat was still severely rationed in England. This was to be the first visit to England of an American orchestra since the war and was sponsored by the State Department.

The tour was exciting, and it was a glorious experience playing with the orchestra every night. We performed 28 concerts in 31 days, 9 in London.

Before our London concerts, we performed in Birmingham and Wolverhampton. As our train stopped in the London station, on the platform awaiting our arrival was my bassoonist friend John Shamlian. He had tired of waiting for a ship to bring his wife from England, so he decided to go there himself. While in London, he was engaged to play with one of London's major orchestras. He and Peggy eventually moved back to Philadelphia where John became contrabassoonist with the Philadelphia Orchestra, a position he held until he retired.

Following the first of our concerts in Albert Hall in London, which was attended by the Queen (now the Queen Mother) and her two daughters, we attended a formal reception at the residence of the US Ambassador. Each of us in the orchestra was presented to Queen Elizabeth. Later in the evening, I introduced myself to Lady Nancy Astor, who expressed surprise when I told her that my father-in-law had been one of her "boys" whom she had cared for personally in the improvised hospital at her home, Cliveden, during World War I. Lady Astor had had the tennis courts at her home converted to accommodate seriously wounded soldiers during their convalescence.

I had another encounter before our concert in Glasgow. While walking to St. Andrew's Hall, I noticed a man in kilts approaching us from the opposite direction. As he neared, I recognized my other friend from the Navy band, oboist Maclean Snyder. Mac had left the Baltimore Symphony, returned to Scotland to marry his fiancée, and remained in Glasgow permanently as principal oboist of the Glasgow Symphony.

At the end of the tour, I had no reason to return to the US: the school was closed for the summer and my student visa had expired. Instead of returning with the orchestra, I had my boat ticket changed to the *Aquitania*, which was sailing to Halifax on its last voyage.

My mother and father had driven across Canada to meet me and to drive us all back to the west. Our first stop was New York, then to Philadelphia where I showed them The Curtis Institute before starting for home.



A plaque commemorating the Philadelphia Orchestra's European tour, signed by conductor Arthur C. Kaufmann.

Back to Canada

Earlier that year I had played an audition for Saul Caston, music director of the Denver Symphony. I was offered a position in that orchestra, but I knew that Vancouver had an opening for first horn, which I felt I was sure to get. There, I would also be engaged for CBC radio broadcasts. So our destination was Vancouver.

I left Philadelphia and all that it represented with a heavy heart. I felt a longing to return for many years afterwards. If I had been able to remain in Philadelphia until a vacancy occurred in the orchestra, I might have had a good chance of winning the chair. Perhaps if I had been younger and a single man I could have eked out an existence until the opportunity arose. Vancouver, on the other hand, offered an immediate and suitable income, affordable homes, and a desirable environment for raising a family.

About a year after getting settled in a little house we purchased, our first son was born. We named him Mason after Mason Jones.

It was very hard leaving Philadelphia. It had become my second home – my Mecca – and the scene of the most exhilarating years of my career.

Afterward

Hornists were in short supply in British Columbia when we arrived in Vancouver in 1949. I was principal horn with the Vancouver Symphony Orchestra (VSO), played for the Canadian Broadcasting Corporation (CBC), and also flew to jobs in both the US and Canada. The VSO season was only 20 weeks plus summer, which provided about a third of my income, the CBC a third, and other gigs a third. The VSO I would consider a "high amateur" orchestra even though we had distinguished guest artists such as Rostropovich.

Word got around that a Curtis graduate had moved to Vancouver. I was contacted by musicians in the Seattle Youth Orchestra, and I agreed to take three horn players and a bassoonist for performance coaching. Two of the horn players continued until one ultimately had a successful audition with the National Symphony in Washington DC; the other, Robert Bonnevie, graduated from Curtis and became principal horn in the Seattle Symphony for his entire career.

My family and I settled in West Vancouver, which was a wonderful environment for bringing up a family, 15 minutes from downtown but surrounded by mountains and rural life. Our daughter, Kirsten, became a nurse and artist. Our two sons, Mason and Ian, became architects and are still active in the growth of Vancouver.

In 1953, I and several other Canadians purchased the last Kruspe horns allowed to be sold in the West. I eventually sold my Kruspe to Martin Hackleman.

In 1958, the CBC hired me to be principal in Toronto for a series of opera television broadcasts. My student Robert Creech took over as principal in Vancouver while I was away for the season, and when I returned, I moved to third and let Creech stay as first.

In 1965, I was offered the position of personnel manager, and I worked to build the orchestra library. (Mason Jones and James Chambers also were personnel managers during their careers.)

In 1970, I was offered the full-time position of Production Manager, which effectively ended my playing. After that, I stopped playing for the CBC and teaching at the University of British Columbia. In fact, I decided that a job in management would last longer than my lip!

Touring became a big part of the orchestra life. In 1976, I organized the first coast-to-coast tour of a Canadian orchestra, and tours of British Columbia and the US became annual events. We toured Japan in 1980 and 1986.

After the tour to Japan in 1986, having reached the age of 65, I retired from the orchestra. Fay and I moved back to Victoria in 1990 and immediately became involved in providing photographs, programs, and other information for the Victoria Symphony Society. The orchestra celebrated its 50th anniversary in 1992, performing the same program as for the inaugural concert in 1942. By this time I had developed a tremor in my left arm and was unable to play the horn.

Our family includes healthy and active grandchildren and great-grandchildren. In 2003, Fay, my dearest companion for 65 years, passed away. The local newspaper wrote an appreciation for her contribution as concert mistress and a founder of the Vancouver Symphony. The violin and horn have given my family a wonderful life.



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A Very British Partnership - Dennis Brain and the BBC

by Jonathan Stoneman

ooking ahead to the 50th Anniversary of Dennis Brain's death (1 September 2007), the idea of going through the semi-public archives held by the BBC seems a good one. Here is an institution which played, and still plays, a huge part in the musical life of Britain, and which is well-known for having documented so much of its work. Would the files tell us anything new about Dennis Brain?

We shouldn't get too excited – for one thing, we're not dealing with the CIA or the Kremlin; great revelations are unlikely. And for another, in dealing with music and musicians, it's not the letters and contracts which really matter; it's the notes, only a small proportion of which have been captured for posterity. In the case of Dennis Brain we're lucky that quite a few of the recordings he made for the BBC have been released on CD.

So, with the notes either on tape or lost forever, in looking at the relationship on paper between a great artist and an institution like the BBC, one can only realistically expect to find discussions of concert or recording dates, repertoire, and, since even Dennis Brain didn't play for the love of music alone, money.

And so it proves. At the BBC Written Archives Centre there are five thick volumes of Dennis Brain's "contributor files," plus three thinner ones dedicated to appearances by the Dennis Brain Wind Ensemble. (Unlike the main volumes, which close quite soon after Dennis's death in 1957, the Wind Ensemble – with Barry Tuckwell occupying the hornist's seat – keep going up to 1970.)

The vast bulk of the main five volumes are artist's contracts – pro-forma letters of engagement, with details of work to be played, rehearsal and transmission times, and, of course, fees.

The minority of papers, perhaps less than 10%, are made up of correspondence between Dennis and various producers, and with the Booking Administrators.

The first thing of note is that although he was represented as a soloist by an Agent, for some reason Dennis chose to do all his dealings with the BBC personally, always by hand – he didn't own a typewriter - on plain correspondence paper or postcards. He or his agent must have been busy keeping track in a diary of everything he was doing, since he always avoids clashes, and answers all queries from the BBC within days. This is not to say there were no mistakes. He said himself that he wasn't a very good correspondent, and there are several letters of apology written because he realises that he hasn't confirmed this or that recording session. Given the sheer volume of work that Dennis and other professionals had in the 1950s - and the way that musical life was organised then - it is amazing that there are so few slips of this kind. He was first horn in two major London orchestras (simultaneously, for a time) and was in constant demand as a soloist all over Britain and Europe.

The span of Dennis's foreshortened career means that his development as a soloist runs in neat parallel with the BBC's own development as a broadcaster of classical music. By the end of Dennis's life stereo recordings were just coming in, but at the beginning of his solo career most items were still live, and classical music struggled to find a natural place in British radio programming.

The first BBC contract issued to Dennis Brain as an individual was in January 1939. He was to play second Horn in Mozart's Divertimento in D for two horns and strings, with his father, Aubrey on first. (This recording is available on CD today – see Discography at the end of this article). The fee was ten guineas. (£10.50)¹

[Historical note – in the days up to 1971 when Britain adopted decimal currency, the pound was made up of 20 shillings, each of them made up of twelve pennies – a guinea was one pound plus one shilling, an old traditional way of charging five percent commission for salesmen and auctioneers. Of a total price of, say, five guineas (five pounds, five shillings) the five shillings would go to the seller. Guineas died out before decimalisation, but were certainly used by the BBC's finance department for every contract in Dennis Brain's time.]

In the days before and during the Second World War, the BBC had just one domestic radio service – the Home Service, and a variety of overseas services, which later became the World Service. These were mainly speech stations, with news bulletins coming at the beginning of most hours. So until the creation of the arts channel Third Programme, in 1946, classical music was a tricky thing to put on the air; timing was vital and yet imprecise. There are plenty of stories of concerts where the last movement of the symphony had to be taken at a breathtaking pace in order to avoid being faded out or crashing into the sound of Big Ben chiming the hour!²

Many of the early contracts with Dennis were therefore preceded by letters asking him what he would like to play, with more concern for the length of the piece than for the integrity of the programme. In 1942, for example, the Overseas Service asked him to play the Beethoven Horn Sonata for their series "Musicians in Uniform", but noting that they believed it took 12 minutes to play, asked him if he could make it 11 and a half!³ We'll never know how Dennis would have managed to meet this request because the contract was later cancelled, with apologies. At that point in 1942 the war wasn't going well for the Allies: the producer told Dennis: "we were asked, anyhow temporarily, to keep our musical contributions to the Empire Service very bright and cheerful, and it was felt that the Horn Sonata might not quite fit that bill."

Reading these papers today, it's easy to forget that, at this point in 1942, Dennis was just 21 years old, and he was not yet

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Dennis Brain and the BBC

completely established as a soloist, so one letter from July 1942 stands out:

10 m July 1942. 18 The Greenway I ahoual Galley will Wing Commande O' Downell Dear the Blis and the Sin Torse orchestion of which I am a member My father neggested I have always houted to play our with the of playing a blogast B.B.C. Orelestia good hote han executio with the arrange it. If ithis would be possible I should like to play No 4 in to 16 4 95. o which I have broadcast mich Wallin Gacher 2 also blogged at the

Dear Mr Bliss

My father suggested I should write to you concerning the possibility of playing a Mozart concerto with the BBC Symphony Orchestra.

If this would be possible I should like to play no. 4 in Eb which I have broadcast with Walter Goehr and also played at the National Gallery with Wing Commander O'Donnell and the Air Force Orchestra of which I am a member.

I have always wanted to play one with the BBC SO, so hope you will be able to arrange it.

Yours sincerely,

Dennis Brain⁵

The BBC did arrange it, and a contract was issued. A month later he wrote a letter to the producer for the concert confirming that he would like to play Mozart 4 – saying it was the best of the four he wrote.

The first letter stands out not only for its modesty, but also for the fact that it needed to be written at all. In those early days of its musical patronage, the BBC took its position as guarantor of musical standards very seriously. In November 1941 – less than a year before the Mozart 4 request, Dennis had played through the Brahms Horn Trio for a BBC assessor, Reginald Thatcher. Thatcher was not impressed; the reading was "perfunctory, lacking in warmth and colour. In spite of individual efficiency, no corporate purpose of understanding was discernible." He suggested the BBC should go for a trio ("with coaching") made up of Wills (Piano), Pougnet (Violin) and Aubrey Brain or Aubrey Thonger, both Principal Horns in the BBC SO.

The Second World War, though obvious beyond concert halls and the offices of the BBC, only becomes apparent on paper from time to time. Dennis was serving as a musician in the RAF, and had to include in his acceptance notes "subject to the exigencies of the service." From 1943 to the end of the war the BBC's standard contract includes an extra typewritten para-

graph: "We should be glad of your assurance that you have obtained permission from your Commanding Officer to fulfil this engagement at the fee offered."

As the war ended, the BBC began to get to grips with the solo horn repertoire largely, the files suggest, through Dennis. In April and May 1945 he was asked to play, in quick succession; the Mozart Divertimento he'd played as an 18-year-old with his father, this time, sitting on first, with Norman Del Mar on second. A couple of weeks later came a contract to play Haydn (first by default in those days) and the Beethoven Sextet.

When the BBC launched the Third Programme, dedicated to the arts in general, in 1946 the pressure to choose works on the basis of duration was off – for the new channel. For the Overseas Service, however, the need to pick just the right pieces to avoid crashing Big Ben was still all too real. In March 1946 Mr Lewis of the Eastern Service wrote to Dennis: "I am glad to hear you can do this broadcast. The time needed is 12½ minutes – I should like to suggest the Adagio and Allegro by Schumann which takes approximately 9 minutes. Perhaps you will let me have your suggestions for the remaining 5½ [sic] minutes."

Although the new and growing Third Programme was staffed by people who were, or would become, published composers, critics, and musicologists, the level of knowledge of the horn repertoire was quite low. At some point in 1951 a producer must have asked Dennis for advice on broadening the repertoire of works for wind and piano, so Dennis sent him a note of all the works he had in his own music collection, together with notes on their durations – still an important consideration for broadcasters. (The list is reproduced at the end of this article.)

When the Third Programme began in 1946 it did so on a low budget – by 1948 only £132 (about \$300 in those days) was allocated per hour of programming. The BBC had – and still has – a scale of fees to meet practically every category of contribution. For musicians there was a scale which covered solo work, recital work, chamber music playing, concertos and so on.

As demand for his services as a soloist grew, Dennis repeatedly attempted to get what he, rightly, saw as his due for his work. For its part, the BBC, as holder of public money, did its best to resist and to make sure all artists were treated equally. There's no suggestion at any point in the BBC files that the organisation recognised it was dealing with one of the greatest musicians of his generation (or, indeed, of all time). For them he was just one artist among many. So the files include some exchanges which seem amusing today. Dennis was always scrupulously polite, the BBC was always firm, and had an answer for everything.

In July 1946, Dennis wrote:

"Dear Mr Wynn,

I'm sure you will remember the last time I gave a solo recital on an Overseas Service, I received 15 guineas.

I feel, and am sure you'll agree, as this recital is on the Home Service it is of greater importance than the previous one, partly as it includes a work seldom done if not before, "Villanelle" of Paul Dukas. Therefore I think it is worth the same as before – if not more, so I am sending the contract back for revi-

sion relying on your usual generosity." 10

A note on the file says simply "reissued."

The BBC probably didn't record these special variations for individuals, so when another contract clerk issued a booking form a few months later, this time for a performance of "Strauss concerto" (no number) Dennis writes again to request a higher

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tin sur you will remainle the last lines of gase a rote rental, gran orres repries, 9 received

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fee, and suggesting that fees should be "graduated" to reflect the nature and difficulty of the work. ¹¹

Some of these little exchanges touch on the absurd. When Dennis argued that Gilbert Vinter's "Hunter's Moon" should be paid at the concerto rate, someone wrote on the file "approx 6 mins (no more), Light work." The Bookings Manager, Normal Carrell, wrote back to Dennis:

"The whole subject of "when is a concerto not a concerto" or "when is a solo a concerto" is being referred to Head of Music for his ruling." Whatever that ruling was, it is never referred to again on the Brain file. He did however win the argument that the solo horn in the Mozart *Sinfonia Concertante* (for wind and orchestra) should be paid as a full concerto rate.

The BBC loved to play according to the rules – usually of its own devising. When Dennis wrote to Norman Carrell in October 1949 reporting that his agents had "decided" to raise his concerto fee to 30 guineas "where possible" a note on the file says "try 25." The formal reply, arguing the case for a lower fee, took the logic of the civil service: "[your agents] do not arrange any of your broadcast engagements, all such being done with you direct."

In January 1956 the BBC tried, ever so politely, with a veneer of acid charm, to get tougher. Dennis had won the case to have the Brahms Horn Trio treated as a solo work, not just chamber music, but when he tried to do the same for the Mozart Horn Quintet, he received this note from Norman Carrell in Artists' Administration:

"We see from our records that you accepted a fee of 15 guineas for the last three performances of the Mozart Horn Quintet...The Mozart Horn Quintet is always regarded as chamber music (as are his Clarinet Quintet and Brahms' Clarinet Quintet) and we cannot understand how a work which was chamber music to you in 1951 and 2 can have become a solo work now. We met your wishes over the three Brahms Horn Trios but we feel we cannot extend this concession indefinitely to ever larger combinations." No reply from Dennis is on file.

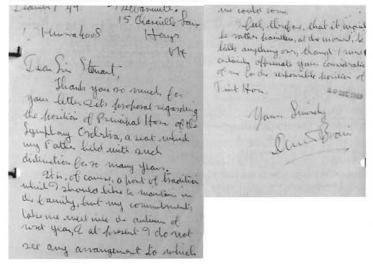
These quibbles over payment never get in the way of the music and are always settled amicably. Here we witness an artist simply trying to get his due in a world where recording and broadcasting was forcing the financial rules to be rewritten almost daily. Indeed, on one occasion Dennis sends a cheque back saying "I wasn't playing in a broadcast that day." The BBC

Dennis Brain and the BBC



reassured him that he was due a repeat fee for a re-transmission of the Tippett Sonata for Four Horns. 15

Another surprise, comparing the 1950s to today, is how short the lead times were – it's hard to imagine the BBC being able to book a major soloist for the Proms season less than six months ahead of the concert, but this seems to have been possible throughout Dennis's career. This is not to say that he himself didn't plan ahead. When the BBC approached him to join the BBC Symphony Orchestra as Principal Horn in 1949, Dennis's polite refusal was based partly on the fact that he had concert commitments well into 1950:



Dear Sir Steuart

Thank you so much for your letter and its proposal regarding the position of Principal Horn of the BBC Symphony Orchestra, a seat which my father held with such distinction for so many years.

It is of course a kind of tradition which I should like to maintain in the family, but my commitments take me well into the autumn of next year and at present I do not see any arrangement to which we could come.

I feel therefore that it would be rather pointless at the moment to take anything on, though I most certainly appreciate your consideration of me for the responsible position of First Horn.

Yours sincerely

Dennis Brain¹⁶

Inevitably, the suddenness of Dennis Brain's death is all too evident in the files. As Stephen Pettitt has noted in his biography, his work rate in 1957 was very high. Tone of the last enquiries was about a studio recording of the Gordon Jacob Sextet on 5 September. Dennis wrote back, saying the Philharmonia were recording morning and evening that week; would it therefore be possible to pre-record the Jacob during one of the afternoons? The BBC agreed. (These sessions were the Philharmonia orchestra's recording of Strauss's *Capriccio* with Wolfgang Sawallisch. They began on the morning after Dennis's death and Alan Civil was moved into the principal's seat.)



Dennis Brain and the BBC

Although the musical world was rocked by Dennis's death, the files remind the reader that life had to go on. He had been booked to play Mozart's 2nd and Malcolm Arnold's 2nd concertos at the end of September and a contract had been issued. A note in the file says simply:

"In view of the death of Mr. Dennis Brain, would you please note that the contract issued to him on 22 August (unsigned) in connection with the above programme is cancelled. Mr Anthony Pini (cello) will be replacing Mr Brain and will be playing the Lalo Concerto. May I please have a booking [form]?"¹⁹

Works including wind and piano in Dennis Brain's collection, November 1951 In the order he noted them:

Ghedini - Quintet
Richard Schwarz-Shilling – Variations
Reinecke – Trio, Oboe, Horn, and Piano
Schumann – Adagio and Allegro
Samuel Adler – Sonata for Horn and Piano, Trios
Tomasi – Concert Champêtre
Milhaud – à après Carette

Wind quintets:

Poulenc - Sextet

Milhaud

Racine Fricker

Denis Matthews

Reizenstein

Fleming Weis

Kenneth Essex

Carl Nielsen

Roy Douglas - 6 Dance Caricatures

Gilbert Vinter - Two miniatures

Henri Tomasi - Variations on a Corsican Theme

Bozza – Scherzo

Bozza – Variation on a Thème Libre

Schmid

Grainger - Walking Tune

Leo Sainsbury

Mozart - Organ Fantasia

Seiber – Sextet

Reinecke – Octet

Mozart divertimenti (unspecified)

Handel trios (unspecified)

Discography

This is not a complete list of Dennis Brain's recordings – just of the ones made for, or released by, the BBC.

Dennis and Aubrey Brain (EMI Great Recordings of the Century)

Mozart Divertimento in D k334 (rec 1939)

Concerto No. 3 K.447 (Aubrey, BBCSO, Sir Adrian Boult, 1940)

Concerto No. 2 K.417 (Dennis, Philharmonia, Walter Susskind, 1946)

BBC Legends (4066-2)

Beethoven, Sextet, with Alan Civil Schubert, Auf dem Strom Mozart, Divertimento No. 14 in B^b Haydn, Concerto 1 Arnold Cooke, Arioso and Scherzo Jacques Ibert, Trois Pièces brèves Darius Milhaud, La Cheminée du roi René

BBC Legends (4048-2)

Beethoven, Quintet for Piano and Wind Dukas, Villanelle Marais, Le Basque Mozart, Horn Quintet Brahms, Horn Trio

BBC Legends (4164-2)

Beethoven, Quintet for Piano and Wind (with B. Britten, piano) Jacob, Sextet, Wind Quintet and Piano Hindemith, Horn Sonata Vinter, *Hunter's Moon*

BBC Legends (4192-2)

Mozart: Horn Concerto No.3 in E flat major K447 BBC Symphony Orchestra, Sir Malcolm Sargent Royal Albert Hall, London, 30 July 1953

Britten: Serenade for Tenor, Horn, and Strings Peter Pears, Dennis Brain BBC Symphony Orchestra, John Hollingsworth Royal Albert Hall, London, 30 July 1953

Schumann: Adagio and Allegro in A flat major, Op.70 Dennis Brain, Benjamin Britten (piano) Aldeburgh Parish Church, 21 June 1956

Mozart: Divertimento No.14 in B^b major, K270 Nos. I & IV

Milhaud: Chasse à Valabre
Dennis Brain Wind Quintet
P. Racine Fricker: Wind Quintet
Dennis Brain Wind Quintet
Freemason's Hall, Edinburgh, 24 August 1957
The BBC Legends series keeps growing, so further recordings

The BBC Legends series keeps growing, so further recordings may yet be added to this list.

Sources and acknowledgements

All BBC letters are held in the BBC's Written Archives Centre (WAC) at Caversham, Reading, England and are reproduced here by kind permission of the BBC. Dennis Brain's letters are reproduced by kind permission of Mrs. Yvonne Brain.

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BBC Letter to DB, 30.6.42, WAC

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15MS Letter, DB to N Carrell, 5.10.49, WAC

14Letter, N Carrell to DB, 25.1.56

15 Letter to DB, 16.8.49

1°MS letter DB to Sir Steuart Wilson (Head of Music, BBC) 7.12.49, WA

"Stephen Pettitt, Dennis Brain: a Biography, Hale, London, 1976; Ch 8 "In Top Gear"

18MS note from DB, undated, WAC

1ºNote to file 3.9.57, WAC

Jonathan Stoneman plays in local orchestras and ensembles around Kent, England, where he lives. When not playing the horn he works for the BBC World Service in London. He has been a member of the IHS Advisory Council since 2006, and before that served on the committee of the British Horn Society, and was Deputy Editor of The Horn Magazine.

Playing My Horn by Nannette Foley (April 3, 2007)

Lucky me! Playing my Horn! A glorious task for which I was born! Sometimes I play late into the night. Warm-ups by David Johnson work just right.

It's hard to play the horn, most would say, but that's the joy, the accomplishment of the day. I can do something difficult pretty well and often it takes me out of the worldly hell.

The horn always gives back to me. What work I've put in, comes out sweetly. The horn is an important extension of me bringing me moments of joy and so much glee.

When I am upset, playing my horn is the first thing I do. It takes me to another world and then I don't feel blue. The breathing and focus it always commands takes me away from what life demands.

When I play the horn it is only for me. It is truly my sweet serenity!

Nannette Foley is a professional horn player from Boston, living in Italy for six months while studying with Sandro Ceccarelli, who works with David Johnson of the American Horn Quartet. After working with and auditioning for Johnson at the Conservatorio Svizzerla Italiana, she wrote the above poem.

Late-breaking News

In March 2007, Hugh Seenan, horn professor at the Guildhall School of Music and Drama in London, was invited to take a week of master classes at the *Escuela Superior de Música Reina Sofia* in Madrid. The School specializes in stringed instruments, oboe, and horn. There are two horn professors (Radovan Vlatkovic and Rodolfo Epelde) and five horn students. The standard of horn playing is very high and two of the students (Pablo Lago Soto and Pawel Marciniak) had to leave mid-week to join the European Union Youth Orchestra. At the end of the week, three of the students each gave a horn and piano recital and they where joined by the Portuguese hornist Edgar da Siva Marques (a member of the School's resident wind quintet) to perform the horn quartet by Homilius.

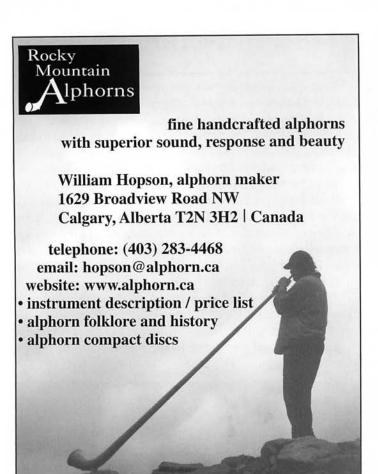
The concert concluded with Hugh Seenan, Radovan Vlatkovic, and present and former horn students from the School performing the *Titanic Fantasy* by James Horner arranged by Richard Bissill for tweleve horns conducted by Maximiliano Santos.



Hugh Seenan and Radovan Vlatkovic



(l-r) Radovan Vlatkovic, Tomasz Kubon (Salzburg Mozarteum), Mario Feurtes Plato, Edgar Da Silva Marques, Mónica Sánchez, Antonio Adriani Soto, Hugh Seenan, Irene López, Aritz Garcia, Jose A. Sánchez, Manuel Fernández, and Joaquin Encinar.





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Technique Tips: The Value of Mistakes

by Jeffrey Agrell, Series Editor

id he say *value* of mistakes? Has he been nipping at the cooking sherry? What possible value could a mistake have? Don't we spend our musical lives in a relentless pursuit of mistake-free performance?

That's right, I know what you're thinking. But hear me out. There is a method to this mad thesis.

What do you feel when you make a "mistake" when you play – either practicing or performing?

Is this a trick question? Yes, given conventional thought patterns, but it shouldn't be. Usual answers to this question include a garden of reactions such as disappointment, anger, alarm, agony, guilt, frustration, distraction, panic, tension, nervousness, and so on.

Here's what you should feel after making a mistake:

Nothing.

Did he say *nothing*? (It's a definite on the cooking sherry!) So I'm not supposed to care about how I play? So I can just miss every note and that's just fine? Huh? Huh?

Whoa, horse. Consider this: making mistakes is not about feeling something. Neither is not making mistakes. Rather than looking at a mistake as a crime that we perpetrate against ourselves, our instruments, and our art, how about a more useful definition of what a mistake is:

A mistake is information.

Mistakes can have much value for us if we acknowledge them and make use of the information. Conversely, our progress on the instrument will be severely curtailed if we substitute guilt, denial, or panic for learning from this information. Simply said, a mistake is an unexpected result that tells the player that something needs changing in some way. When (not if) such surprises happen, the proper reaction is isolation of the problem, analysis of possible causes, and construction of possible solutions. Not irritation or tension.

By the same token, when things go exactly as planned, this is also information; it means *remember* (*kinesthetically*) what this feels like and do it again the same way next time.

Remember the quote from the Kipling poem If?

If you can meet Triumph and Disaster and treat these two imposters just the same...

It may come as a surprise, but playing "perfectly" can be hazardous, too. Have you ever been halfway through a concert or recital and thought, "Hey! So far I haven't missed a single – oh, crap!". Pride from perfection is just as much a distraction from focus on the job at hand as any negative emotional reaction to a mistake. Either kind of reaction is an involvement of the ego, and personal egos are not useful in getting a job done.

Sometimes the biggest difference between pro and amateur players is that pros have learned the ability of instant amnesia – when something unexpected happens, let go of it, stay in the present moment, maintain calm and acute focus, and donot let prior results (perfection or imperfection) influence how you play what comes next. (Amnesia is perhaps not the proper word, as it implies denial. The answer is to quickly store information on unplanned occurrences in a "clam file" for attention the next day; during performance is not the time to digest the information the way you must do during practice sessions.)

This same process holds true in many professional pursuits, notably sports. As they say in golf, the only thing that will screw up your swing more than a bad shot is a good shot. The problem is trying to force a good shot because you just shot well/poorly rather than approaching each shot with dispassionate focus and calm *regardless of the previous results*. Written in big letters on the blackboard in my office is the complete list of the most important aspects of performing: 1. Calm (no tension); 2. Focus and alertness; and 3. Ego detachment.

Play. Observe closely. Isolate the problem. Make an adjustment. Try again. Simple as that, and removing ego reaction from mistakes saves much wear and tear on the nervous and circulatory systems as well as making the learning process much more efficient.

William Westney has written a splendid book all about this subject entitled *The Perfect Wrong Note.*¹ He says that honest mistakes are a natural part of the learning process, and that "if you take the time to immediately process the mistake, your learning will be pure and lasting." He goes so far as to say that it is a good idea to produce as many honest mistakes as possible for the sake of producing a large amount of information that we can use in solving our problems. "They save us a lot of time," he says. "They reveal the underlying specific reason for a particular glitch."

Children are able to assimilate the world so quickly because they don't worry about making mistakes. They proceed with a spirit of endless adventure, persistence, and enthusiasm. Adults learn much more slowly because they have heavy ego attachment to results and have been schooled to value product (perfection) over the process that allows them to learn efficiently, which includes making lots of mistakes and learning from them

Westney is careful to distinguish between *honest* mistakes, where attentive exploration is a natural part of efficient learning, and *careless* mistakes that stem from inattentiveness, where we may not even notice our mistakes and/or where we don't process the information we receive from mistakes. In these cases, mistakes are likely to lead to no progress and bad habits. Here, such a player may rationalize sloppy playing with vague pronouncements:



Technique Tips: Mistakes

- "Oops. Well, that never happened before."
- "Hey, nobody's perfect."
- "Well, I missed a couple things, but it was pretty good on the whole."
 - "I don't know what happened. I can play this piece."

As Westney says, this is just narcissistic thinking - justifying one's efforts and denying the useful information to be gained from careful identification and close examination of the mistakes. Most useful is gleaning specific information from a missed note; for example, instead of saying, "I messed up," say, "I aimed too low on that B'." A need to keep a highly polished ego leads to denial of anything that doesn't fit the picture and thus drastically curtails learning. Westney gives the example of why Korean women learn much faster than the men: women have lower status, and are thus "allowed" to make mistakes. He quotes a Korean woman: "When a man makes mistakes, it is an affront to his masculine pride. I could make a fool of myself, so it was easy to learn English."

Much of our performance anxiety stems from our non-acceptance of making mistakes, as William Scharnberg pointed out in "The Importance of Failure in Artistic Development."² He says:

The mechanical aspects of preparation seldom pose insurmountable obstacles to efficient practice. The more difficult task is often dealing with our self-esteem (self-image/self-concept).

Scharnberg recognizes that society builds in pressures to succeed (conquer failure) from early on and at all costs. Since trial and error is a natural part of the learning process, we need to face and embrace the mistakes and "failures" that we encounter along the way, learn from them, and use them to do better the next time.

The measure of a performance is not that absolute note perfection is achieved. Performances are chances to validate how we are progressing on the continuum of artistic development, which includes alert, focused, and ego-free playing and learning from our mistakes.

Here's a revised version of the original (trick) question: how should you feel after a practice session where you were aware of your mistakes and you remained calm, curious, and ego-free as you eagerly used the information they contained to inform and refine your efforts?

Very good indeed, I think!

Jeffrey Agrell is professor of horn at The University of Iowa. Web site: www.uiowa.edu/~somhorn

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The Creative Hornist: Re-creating Re-creation

by Jeffrey Agrell, Series Editor

horn player's study has traditionally consisted of recreating a piece of music as closely as possible from written notation – pitches, dynamics, articulations, tempo, and so on. The inherent assumption is that all the information necessary to bring the piece to life is contained in the ink. Even though classical music study has largely glorified the authority of the ink and downgraded the importance of aural tradition ever since musicians lost the ability to improvise in the mid-19th century, musicians are still aware to some degree that notation is in fact a kind of skeleton, a starting point of possibilities, and that aural tradition still has much to offer in bringing nuance, warmth, detail, and life to classical performance

Listening to recordings is the most obvious way that aural tradition can inform literate tradition. We have the option of listening to a number of interpretations and then harvesting additional ideas for performance not indicated in the notation.

Aural tradition has, however, more to offer than we have as yet availed ourselves. Literate tradition could be further enhanced by the addition of another aural/technical/musical skill: recreating a musical style extemporaneously with the instrument and without the printed page. Except for advanced students learning to write their own cadenzas, learning the style "from the inside out" is currently something that only composition majors attempt, and they do it only on paper (composers today need to become performers again in the same way that performers need to become composers again, but that is a rant for another day). In fact, horn students would reap considerable benefit in their understanding of the music by trying their hand at creating a melody line in the style of the composer of the piece they are working on. This is something that could be done at all levels - you can even start little ones playing musical games like this. Like learning Chinese or Finnish, it's easy if you start early. But the process is so enriching that it pays to begin at any age or level.

What's that? You think it is too difficult? Especially for children? Hmm. Let me ask you this. How difficult do you think it would it be for a young child to try to paint in the style of Van Gogh, or Picasso, or Monet? This is, in fact, exactly what certain enlightened art teachers do. As Canadian artist and art educator Andrea Mulder-Slater says, "Creativity is essentially problem solving, so if you encourage creative thought in children, they will develop problem solving skills which will help them tremendously in later life. Teaching children about art is not just about showing them how to recognize a Van Gogh or Picasso, it's about preparing young minds for a future of invaluable experiences - art related or otherwise."

Amen

To spontaneously recreate on the instrument in, say, the style of the classic era, on the horn may seem impossibly daunting from the traditional academic viewpoint. After all, the student will certainly "make mistakes" [see the "Technique Tips" column in this issue] and produce passages that are definitely lesser in quality than the masterpieces they are emulating. Why bother trying to sound like Mozart when Mozart's notes are sitting right there on the page, waiting to be learned?

This is best answered with some food for thought: what might you gain by learning a foreign language even though you will undoubtedly make grammatical mistakes and you will speak with an accent? What do you get out of playing golf when you know you will never be Tiger Woods? Which would teach you more about painting and the creative process: listening to a lecture about a particular masterpiece, or learning through experimentation, trying out brushes, colors, types of paint, and so on in an adventurous quest to learn how to paint in that style?

It is common in the traditional and "adult" view to emphasize product over process – i.e., insist on mistake-free efforts (ever heard a clam on a commercial CD?). This approach might be rephrased as "if at first you don't succeed brilliantly, quit. Leave it to the experts and specialists. Get an iPod and listen to how perfect everyone else is." And many people do – more's the pity. But if we place our value on the process and the benefits of personal expression and communication possible by "doing it ourselves," then it seems necessary and vital to have the student musician go beyond the mere reproduction of the markings on the page to achieve an understanding of what the music is really all about by experimenting with extemporaneous expression.

How to begin?

Below are some ideas to get you started in finding new paths to re-creating music – listen, ask questions:

- Before (or instead of) giving your student the printed part, have them listen to recordings. Several recordings. Have them learn to sing the entire part effortlessly with the recording (or better, a "music-minus-one" accompaniment recording, or piano accompaniment). Take it a step further and have them transcribe the horn part, or better, figure out and learn the part entirely aurally (a.k.a. by heart, by ear). Yes, it takes more time. And yes, the learning is much deeper and more solid.
- Ask questions. Is music the same as the ink on paper? Or is it what you hear? (Teach this difference early and well). Play recordings and spark their imaginations by asking them about what they hear. What makes the music sound like it does? What makes Mozart sound like Mozart? Make up a Mozart melody! Again! If it does not sound exactly like Mozart, what might you do to make it sound more like Mozart? What does the music make you think of? What does it make you feel? What do you think Mozart was trying to tell us with this music? What are

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the instruments playing up high? Down low? For what occasions do you think this music might be appropriate?

- Questions can lead to examinations of range, articulation, notes (scales), use of arpeggios and stepwise motion, form, dynamics, phrasing, and expressive markings. What did Mozart do to make the piece get more exciting? When did he do it? Why did do what he did? Who did he write the music for? What makes the different sections of the piece different?
- Have them make up music that sounds like the music they like to listen to, regardless of style. For students who are a bit older, the toughest thing will be to persuade them not to fear playing "wrong" notes since they have been likely been jumped on in music lessons every time they do. A new feeling of playing really "playing" in the enjoyable sense of a game has to be established. Children (and even adults) will do almost anything gladly if they see the game, the fun, in it. Adults have long since lost this sense of fun (music is serious!) and will have to learn it themselves or learn along with the students they teach. Let the students know that these "games" are about exploring and experimenting, not right or wrong answers, and that it is all part of the fun and the beneficial process of learning the music.
- Put your money where your mouthpiece is and join them. Play improvised duets with the student in the style of Mozart. Or Händel. Or Stravinsky. Or Buck Owens. Or Puccini. Or Elvis. Or Lester Young. Or John Philip Sousa. Or Fifty Cent. Or Yo-Yo Ma. Or (fill in blank).

Take elementary school art as a model: in art education kids do more than paint by number – which is as far as we get in an analogous way in music. Children in art classes are allowed to paint in their own way with what they know this far. Likewise, children at any age and stage should be encouraged to create their own music with their instruments (even the horn!). Record it! Have them invent their own system of graphic notation that represents what they heard. At some point, introduce them to conventional notation, which will now be much easier to learn since they have experience in relating sounds to corresponding graphic symbols.

Take elementary school writing as a model: kids are not expected to write *War and Peace* or even spell correctly at first. They are encouraged to jump in and experience the process and not worry much about mistakes. Thus, writing 'bot' for bought is okay in kindergarten and first grade. In second grade they start refining toward proper spelling. Our first efforts and those of our students in improvisation – if we're learning this together – can be done in the same spirit. Just do it. Keep doing it. Experience the process and refine efforts over time. Have (gasp!) fun doing!

- One writing technique that children use to learn to spell is to replace one letter of a word that changes the meaning: tug, rug, bug, mug; fun, bun, sun, run. We could do the same as we learn our technique: learn a pattern like 123 or 12345; only one change is needed to make it minor: 12,345 (lower the third degree). Or Lydian: 123,45 (raise the fourth degree).
- Children don't learn the longest words first. We don't have to learn scales in one or two octave chunks. Scales can be learned much more efficiently in shorter lengths. They are

much more useful learned as short patterns; it's easier to pile up the quantity needed to automate the patterns in the fingers, and the smaller bits (e.g., strings of three steps) are useful as parts of different scales, and are very useful as "vocabulary" for improvising. Fast, automatic, and efficient short strings can then be assembled seamlessly into longer scales, and are much "stronger," unlike long rote-learned scales where a misstep means having to start over.

Aural tradition has many ways to offer to help go beyond the ink and enhance musical re-creation of classical pieces for both yourself and your students. It takes a certain amount of courage and determination to be active and use your innate intelligence, imagination, and intuition, but if you can manage it, you stand to reap a rich harvest of flexibility, depth of knowledge, and plain old fun, great fun, fun with raisins in it.

Jeffrey Agrell is professor of horn at The University of Iowa. Web site: www.uiowa.edu/~somhorn. Many more ideas for the use of aural tradition in classical music study can be found in his new book Improvisation Games for Classical Musicians, which will be published soon by GIA Publications.



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To Stop or Not to Stop: Nodal Venting and Hand-Stopping on the Baroque Horn¹

by J. Drew Stephen

Is hand-stopping any more

authentic than nodal venting?

significant challenge facing the performer on the Baroque horn or trumpet today is the treatment of the written f" and a". Both instruments, by their nature, are capable of playing only the notes of the harmonic series (figure 1). But the harmonics that correspond to these two pitches – the 11th and 13th – are out of tune in relation to standard systems of temperament: the 13th is slightly flat and the 11th con-

siderably sharp. Despite this, these pitches do not appear to have presented a problem in Baroque era music. They are not conspicuously absent or even avoided, and composers used

them seemingly without regard for any difficulty a performer might have had. The treatment of the horns in first movement J.S. Bach's Brandenburg Concerto No. 1 of 1721 is typical (Example 1). After an opening section in which the horns play triplets against the 16th and 8th notes in the rest of the ensemble, the horns join the main texture. The writing style is typical of clarino writing for the horn and trumpet in the eighteenth century: there are many 16th notes and the range remains mostly between the 6th and 16th harmonics. Not only do the 11th and 13th harmonics appear frequently, but the 11th harmonic is given alternately as an f' and an f#' and these pitches are doubled in the other instrumental parts.



Figure 1. Harmonic Series. Out-of-tune pitches are shaded.





Ex. 1. J.S. Bach, Brandenburg Concerto No. 1, mm. 13-18. The 11th and 13th harmonics are indicated with an asterisk (*).²

In order to play the 11th and 13th harmonics in tune, modern performers on the Baroque horn resort to one of two techniques to adjust the pitch: nodal venting or hand-stopping. Still, in spite of their widespread use today, it is unlikely that either technique was known to Baroque-era performers. This paper discusses both techniques and the attitudes toward them today and in the past. To establish how players of the 18th century

might have performed these problematic pitches, I cite contemporary written accounts of horn playing and examine musical works from the period. In the end, I hope to facilitate a better under-

standing of the Baroque horn and suggest ways in which the players of today can approach the music of this era.

Nodal venting involves drilling a hole in the instrument near a pressure node. When the hole is opened, the harmonic series changes from the one which the instrument produces naturally to another a fourth higher. Not only does this produce additional pitches, it allows the performer to play pitches that are in tune by substituting the 8th and 10th partials of the vented series for the 11th and 13th partials of the natural series.3 The earliest-known example of an instrument with nodal vents is the harmonic trumpet invented by William Shaw in London in 1787.4 The instrument was developed not to correct the outof-tune partials, but to make the trumpet more chromatic and thus more capable of meeting the increased harmonic demands of late 18th-century music. It was only one of several solutions to this problem, which included omnitonic and keyed instruments, hand-stopping, and valves. Only with the rise of the period instrument movement in the 20th century were nodal vents reinvented and applied to instruments in order to play the repertoire of the first half of the 18th century.

Although common in the early years of the period instrument movement, nodal vents have fallen out of favor as scholars and performers have begun to question the appropriateness of using this obviously anachronistic technique. On the trumpet this has led to increased experimentation and discussions of bending with the embouchure. On the horn however, it has led more players to use hand-stopping and to justify their use of it as authentic. The following comments demonstrate an attitude that is all too prevalent today. The American performer, instrument maker, and teacher Richard Seraphinoff, allows that he will play with nodal vents when requested by a conductor or leader of an early instrument group. But when given the choice, he writes, "I prefer to work under the assumption that by using hand-stopping, I am emulating the technique of the best horn players of the Baroque era. We must give the players of that period the benefit of the doubt and assume that they were clever enough to try the experiment of putting the hand into the bell to correct the intonation when asked ... to 'please do something about those out of tune notes,' a request that was probably



made more than once in the early part of the 18th century." The Spanish performer Javier Bonet-Manrique is more adamant. "Is it really thinkable," he writes, "that someone who held a horn in his hand for 30 years wouldn't notice that putting his right hand in the bell had an effect on the harmonic series? (on the other hand, it is out of the question for me to resort to [nodal vents] to be able to play certain parts, as most of my colleagues do. For security in concerts and recording sessions, they are obliged to fool conductors and listeners in this way)."

The preference for hand-stopping over nodal venting is not limited to performers alone. In the Petite Bande's 1994 recording of the second Brandenburg concerto, director Sigiswald Kuijken utilizes a horn player, using hand-stopping to correct the out-of-tune partials, in place of the customary trumpet player. In the CD liner notes, Kuijken argues in favor of the authenticity of this choice. "In keeping with our efforts to achieve the most 'authentic' method of playing the baroque instruments (in the narrowest sense: the playing technique)," writes Kuijken, "we attempted to find someone willing to play the tromba part in the second Brandenburg concerto on a 'proper' instrument using, as far as possible, the 'right' playing technique (i.e., with a historical mouthpiece, without auxiliary valves and with the right bore, as was usual in Bach's day)."

One assumes that the "proper instrument" and the "right playing technique" that Kuijken refers to is an instrument without nodal vents. "Unfortunately," he continues, "we were able to discover that there are so many problems today with the playing and copying of the historical tromba or marine trumpet and that (in my opinion) so much has 'gone awry' in relation to baroque trumpet playing, that we eventually had to give up hope of finding a player for this recording who was willing to take the risk of braving this venture for the first time."7 Although there is some justification for using horn in this concerto (a later Baroque manuscript indicates "Tromba ô vero Corno da Caccia" on the trumpet part8), the recording was made under the assumption that a horn-player using hand-stopping produces a more authentic result than a trumpet player using nodal vents. But is hand-stopping any more authentic than nodal venting?

All of the above arguments rely on the assumption that performers must have been aware of the effects of placing the hand in the bell and surely made use of it to correct problematic harmonics. This assumption is based on an additional one: that the out-of-tune harmonics needed correcting and the only way to do this or obtain non-series notes was with the hand. Based on the evidence found in contemporary accounts of horn playing, however, it seems unlikely that hand-stopping was used at all in the music of the first half of the 18th century and certainly not to correct the 11th and 13th harmonics.

The first concern is the playing position of the horn. Heinrich Domnich, in his *Méthode pour le premier et second cor*, published in Paris 1808, says that before the introduction of hand-stopping the manner of holding the instrument was the same as that used for the *trompe de chasse* or hunting horn (figure 2). "But," Domnich writes, "as the arm on which it was supported was required for the execution of the stopped notes, the holding of the instrument was changed. The bell found against the body a point of support capable of maintaining it in a firm

position and of preventing the waverings (of tone) which the movements of the hand could produce."9 A similar description is found in the New Instructions for the French Horn, published in London in the 1770s. Here the anonymous author writes that the horn is to be played "with the right hand nearly in the middle of the hoop, the bell hanging over the same arm...sometimes with the bell perpendicular, which last method is generally used in concerts."10 The author adds however, that "should you want to make the chromatic tones, you may hold the horn with your left or right hand as near as you can to the mouthpiece, the bell to bear against your side, one hand must be within the edge of the bell ready to put into the pavillion or bell of the horn as notes may require."11 A slightly earlier publication, The Compleat Tutor for the French Horn, published in London between 1740 and 1749, simply refers the reader to the frontispiece for "the situation of the Body and holding the Instrument"12 which shows the horn with the bell in the air. Clearly, the practice of holding the horn with the bell in the air remained common well into the second half of the 18th century. It was only to produce non-series tones, not to correct the tuning of the 11th and 13th partials, that the playing position changed.



Figure 2. Johann Elias Ridinger, detail of a hunting scene. Ridinger's engravings accompanied the article "Chasses" published in Denis Diderot and Jean le Rond d'Alembert's influential Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers (1761-1765).¹³

The practice of playing the horn with the bell in the air can be verified in numerous visual depictions even in the second half of the 18th century. Two well-known examples appear in Horace Fitzpatrick's *The Horn and Horn-Playing and the Austro-Bohemian tradition from 1680 to 1830*. ¹⁴ The first, a detail from a 1758 Canaletto engraving, depicts a pair of horn players in the Imperial Opera Orchestra at Vienna (figure 3).

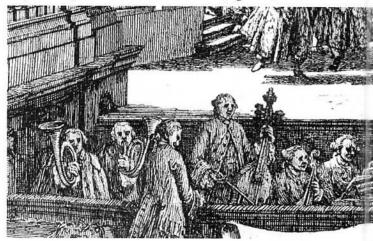


Figure 3. Detail from a Canaletto engraving of the Imperial Opera orchestra at Vienna in 1758



The second, a 1782 drawing of a musical Sunday afternoon at Dr. Burney's house, shows a horn player in a chamber music setting with the bell held in the air (figure 4). Although Fitzpatrick comments that the satirical nature of the second drawing suggested the playing position, it is in fact consistent with contemporary verbal descriptions. Both pictures indicate that the playing position for the horn with the bell in the air, both in orchestra situations and in chamber music, was common during the second half of the eighteenth century.



Figure 4. A musical Sunday afternoon at Dr. Burney's house in 1782.

According to Heinrich Domnich, the technique of hand-stopping was the invention of a second horn player, Anton Hampel, who was active at the Dresden court from 1737 to 1764. Domnich adds that Hampel, after he discovered stopping, wrote music "in a new style in which he introduced some notes which until now were strange to him." Domnich's assertion that Hampel invented hand-stopping has long been challenged by twentieth-century writers who suggest instead that he merely developed or codified a practice that was already in use. While very little is known about Hampel's own compositions, a study by Thomas Hiebert of music written by and for the Dresden horn players reveals experimentation with nonseries notes beginning as early as 1740. The Still, do his findings constitute evidence strong enough to justify hand-stopping in all Baroque horn music?

Hiebert's arguments in favor of hand-stopping in Baroque horn music rest not on evidence of the technique itself, but solely on the existence of non-series tones in the music. He allows that there is no written mention of hand-stopping even in the place one would expect to find it: Hampel's teaching ideas as documented in his two methods. The Lection pro Cornui (ca. 1762) "lacks specific information on hand-stopping, though it includes some exercises which appear to require the technique."18 The Seule et vraie méthode, supposedly written around 1750 but not published until 1794 "also contains no commentary on hand-stopping, though many of the exercises demand it."19 The assumption is that the only way to achieve non-series tones is by hand-stopping. In the compositions cited in Hiebert's study, the non-series tones are mostly restricted to the low register of second horn parts in the slow movements. Since lipping notes is easier in the lower register, Hiebert surmises that "it is likely that many [of these non-series tones] were obtained by lipping from a nearby harmonic."20 Still, "because some of the tones are quite far from harmonics," he adds that

"some form of hand-stopping may have been employed as well."21 The piece in question is a violin concerto by Franz Benda (with horn parts added by Johann Georg Pisendel) written in 1740. Hiebert identifies it as "the earliest evidence in Dresden of virtuosic, flexible, low-register horn writing using non-series tones."22 Although he suggests lipping as the probable method of attaining these pitches, the horn writing in this piece leads Hiebert to conclude that "it is likely that Hampel was already proficient with virtuosic playing in the lower register and with some form of hand-stopping by this date (i.e. 1740)."23 Citing non-series tones in a Sonata by J.D. Heinichen from ca. 1719, Hiebert pushes the discovery of hand-stopping even earlier. Although this piece "exhibits a style of horn-writing unlike anything seen until mid-century" and represents "an anomaly in Heinichen's writing as well,"24 Hiebert concludes that "in Dresden, hand-stopping was likely known in a rudimentary form by at least the second decade of the 18th cen-

While there is no doubt that experimentation with non-series tones took place in Dresden in the first half of the eighteenth century, Hiebert's assumption that these notes were obtained using hand-stopping even as early as 1710 is problematic. It is inconsistent with descriptions of how the horn was held (with the bell in the air and away from the body). More important, it contradicts all contemporary descriptions of the development of hand-stopping.

Domnich writes that Hampel "was not experienced in his youth in the practice of stopped notes and restricted the usage to slow pieces. It was left up to one of his disciples, Giovanni Punto, to realize the full potential of this discovery."²⁶

Ernst Ludwig Gerber, in his Lexikon of 1790-92, describes the technique as specialty of second hornists, who, he says, were already using it in 1750 to obtain the bass octave. Only in the present, he continues, meaning the 1790s, were first horn players also beginning to use the technique.²⁷ Both statements suggest that it took time for players to develop the necessary technique and facility. This cautious approach to hand-stopping is exactly what is found in an instruction manual on composing for the clarinet and the horn written by Valentin Roeser and published in Paris in 1764. It is possibly the earliest written description of the technique. Roeser does say that the eleventh harmonic is sharp and can be flattened with the hand, especially on half and quarter notes. He also identifies five non-series notes that can be obtained with the hand, but adds that they should be used prudently if at all. He does not include any of these non-series notes in his examples.28

Overall, the contemporary descriptions of hand-stopping all place the dates for development and dissemination of this technique in the second half of the eighteenth century. Gerber writes that hand-stopping was unknown in 1730 but that second horn players were already using it in 1750.²⁹ Domnich names Monsieur Rodolph, a German horn player who arrived in Paris in 1763, as the performer who introduced hand-stopping in France.³⁰ John Hawkins, in his *General History of the Science and Practice of Music* of 1776, describes a foreigner named Spandau as the first to use the technique in England in the beginning of the year 1773,³¹ as does Charles Burney who, writing in 1803, says that "Spandau, from Holland, was the first that



was able to make the artificial notes agreeable, about 1772, and soon after, Ponto [sic] did wonders on this instrument."³²

Given the findings of Hiebert's research, it is possible that some horn players at the Dresden court were aware of the technique of hand-stopping prior to 1750. If so, however, its use was restricted to second-horn players who used the technique in slow movements to obtain non-series tones in the low register. Contemporary evidence demonstrates that hand-stopping was not used by high-horn players, it was not used to correct the tuning of the 11th and 13th harmonics, and it was a practice limited to a specific geographical region. The notion that all Baroque horn players, regardless of their nationality or location, were using hand-stopping to correct the tuning of the eleventh and thirteenth partials or obtain non-series tones is simply unjustified. This is apparent in the obbligato horn part in the aria "Deh seccorri un'infelice" in Joseph Haydn's 1782 opera, La fedelta Premiata. (example 2). Despite the much later date, the horn writing is clearly in the older clarino style with a prominent use of both the eleventh and thirteenth partials. What is significant, is that the horn part is marked con sordino, precluding the use of the hand in the bell. This in itself indicates that players, even this late in the century, were still using something other than the hand to adjust the tuning of these notes if they were adjusted at all.



Example 2. Joseph Haydn, La fedeltà premiata Act 1.15, "Deh soccorri un'infelice." The 11th and 13th harmonics are indicated by an asterisk (*).³³

Before turning to some possible alternatives to hand-stopping and nodal vents, it will be helpful to examine a musical work in which both of these techniques have been used in modern performances. The "Quoniam tu solus" movement from Bach's Mass in B minor (example 3) has been frequently recorded and there is a large number of readily-available versions using period instruments. An example of a performance using nodal venting can be heard on the 1992 recording with horn player Derek Conrod and the American Bach Soloists.³⁴ In order to obtain the written f", a", and c", a nodal vent is opened.³⁵ As a result, the sound on these notes is slightly less

focused due to the interruption in the air stream. Otherwise the timbre remains consistent between natural and vented notes and the tone is free and bright since the bell of the horn is held high in the air away from the body. There are many examples of recordings using hand-stopping. Michael Thompson's performance with the English Baroque Soloists in 199536 and Ernst Mühlbacher's performance with Concentus musicus Wien in 1968³⁷ are well-known ones that amply demonstrate this technique as well as its problems. On both recordings the sound is generally darker since the bell is held downwards and close to the body. Moreover, there is a marked difference in timbre between the muffled stopped notes and the open ones. Because the stopped notes are not nearly as resonant as the open ones, Thompson plays them louder, achieving a brassier sound that further distinguishes the stopped notes from the open ones. By contrast, the stopped notes are almost inaudible in Mühlbacher's version despite Harnoncourt's assertion, in the CD liner notes, that it was not necessary to bring out or reduce in strength any of the instruments by means of microphone techniques and his claim that "this too [is] proof of the rightness of our efforts towards a musically satisfying sound-picture."38

If there is a single piece by Bach in which the use of handstopping in performance might be justified, it would be this one. It was written for the Dresden court, the place where handstopping probably originated and it is one of the few pieces Bach wrote for an acknowledged specialist on the instrument. Still, it is clearly in the clarino style and remains within the confines of the harmonic series.³⁹ It was intended for a first horn player who, according to Gerber, would not have used the technique for another fifty years. It was written five years before Hampel arrived at the Dresden court, it was written for the longer D horn on which hand-stopping would be more awkward because of the extra distance from mouthpiece to bell, and it was written at a time when the horn was held with the beil in the air away from the body. Furthermore, the intricacies of navigating the sixteenth-note passages using the hand would require an advanced facility that was unknown until Punto's era and produce a muffled sound on the stopped notes that is foreign to the style. This last point seems obvious from the early reactions to hand-stopping in England. After describing Punto's use of the technique, the anonymous author of the New Instructions for the French Horn states that "it is deemed by Judges of the Horn that the principle beauty, the Tone, is greatly impaired thereby."40 Charles Burney, after describing the natural harmonic series in 1803, says that modern horn players introduce the hand or a block of wood into the bell to correct many of the false intervals but "this is often done at the expense of clearness and fullness of tone."41

If horn players in the Baroque era did not use nodal venting or hand-stopping to correct the tuning of problematic partials, what did they use? I propose two techniques that might have been used instead. These are not new suggestions, but they have also yet to receive the serious consideration they are due.

The first possibility is natural tuning, that is, playing the 11th and 13th harmonics where they lie naturally. This does not mean that brass players played out of tune, but rather that a system of tuning specific to brass instruments was accepted and even expected by audiences. Tuning systems are subjective

and personal and we have a very restricted definition of what playing in tune means today. But just how reasonable is it to assume that our standards of tuning applied to brass players of the past?



Ex. 3. J.S. Bach, Mass in B Minor, "Quoniam tu solus sanctus," mm. 1-13. The 11th and 13th harmonics are indicated by an asterisk (*).

Brass instruments were very much a novelty in art music at the beginning of the eighteenth century. Although the horn had long been used in the hunt, composers in the Baroque era were just beginning to incorporate it as a musical instrument. Unsurprisingly, the extra-musical associations of the hunt remained significant. Baroque composers generally used the horn in pieces that refer symbolically to the hunt or huntsmen or in compositions intended for an aristocratic audience, the social class with which the hunt was most strongly tied and for whom this music would carry the most meaning. Since the eleventh and thirteenth partials would not have been a concern in the excitement of the hunt, one wonders what audiences expected when they heard the hunting horn in orchestral or chamber music. Since it was often the hunt that was signified, would not the tuning be as characteristic as the musical style and the instrumental timbre?

The natural tuning of the eleventh harmonic is common in hunting-horn and alphorn music where it functions as a characteristic pitch that gives these repertoires their distinctive flavors. Known as the "fa du cor des Alpes" or "Alphorn fa," it appears in art music as well. A well-known example occurs in the fourth movement of the first symphony of Johannes Brahms of 1876 (example 4). To evoke natural sound of the Swiss countryside, Brahms quotes an original alphorn melody consisting solely of notes from the harmonic series but notates the eleventh harmonic as a non-diatonic f#' (example 4). Another example occurs in the final act of Engelbert Humperdinck's Hänsel und Gretel of 1893 (example 5). As the

children triumph over the witch, a hunting-like fanfare is played by the horns. To make the connection to the hunt explicit, Humperdinck indicates in the score that the horns are to play the f' as a natural harmonic.



Ex. 4. Johannes Brahms, Symphony No. 1, op. 68, fourth movement, mm. 30-38. Brahms notates the 11th harmonic as an f#.



Ex. 5. Engelbert Humperdinck, Hänsel und Gretel Act 3, Finale, rehearsal number 208. Humperdinck indicates in the score that "the pitches f' indicated with the symbol o are to be played by the first and third horn as natural harmonics, that is, as the 11th partial of the harmonic series."⁴²

An obvious problem with the theory that performers played the eleventh harmonic where it lies naturally is the compositional treatment of this pitch in the music. Composers indicate that the performer is to differentiate between f' and f#', or at least they specifically notate the f' and f#' as separate pitches, suggesting that they expected them to be played this way. Another problem is the doubling of horn lines with other instruments. This would certainly create problems of intonation unless one or the other made a large adjustment. But if the use of the natural 11th harmonic was not appropriate or applicable to all instances, that does not prove that it was not used at all. For an audience familiar with the music of the hunt and aware of the hunting reference, the characteristic tuning would no doubt have been more familiar than the corrected one.

A more plausible explanation is that eighteenth-century brass players were simply adept at bending or lipping notes using only the embouchure. Considering the situations under which they performed, this should not be too surprising. Concert venues were not climate controlled as they are today, and instruments were not equipped with tuning slides to adjust the



pitch until the second half of the 18th century. To change the pitch of an instrument, players used tuning bits or shanks, short lengths of tubing that lengthen the instrument to adjust the pitch. That is, if the performers used anything at all. Indeed, brass players must have been bending notes all the time, and not just the problematic notes of the harmonic series. It was no doubt an important part of their training and something they learned to do by habit.

Evidence to support this theory can be found by looking at the physical characteristics of early brass instruments. The acoustical response of an instrument, known as the Q factor of resistance, is partially determined by the smoothness of the interior of the tubing and has a direct effect on the shape of the harmonic series. While modern, machine-made components produce a clearly-defined, less flexible harmonic series, the natural imperfections of hand-rolled, seamed-brass tubing of 17thand18th-century brass instruments produces harmonics that are inherently malleable and more responsive to bending.43 This quality has been demonstrated in a number of period trumpets and horns. Maurice Peress, who found a period trumpet in a Greenwich Village antique shop, found that "one very interesting discovery was the ease with which a number of pitches outside the harmonic series can be obtained by lipping the natural notes up or down."44 Horace Fitzpatrick made a similar discovery on a horn made in 1710 which is now housed in the Kunsthistorisches Museum in Vienna. "The 11th partial," he writes, "lies slightly flat and the 13th slightly sharp." What he found, in other words, was that the 11th harmonic was closer to a true f" and the thirteenth closer to a true a". He adds that "this characteristic is not so pronounced on later horns." 45

Written evidence of lipping by brass players occurs as early as 1634 when Pierre Bourdelot heard the Italian trumpet virtuoso Girolamo Fantini in a concert with Girolamo Alessandro Frescobaldi. As Bourdelot related to Marin Mersenne, Fantini was able to "play with his trumpet all the notes, and [unite] to those notes those of the organ." ⁴⁶ Mersenne cited this information to support his belief that "the best trumpeters can so regulate the breath so as to emit all the individual tones from the third or fifth ascending." ⁴⁷ That is, through the use of the embouchure alone they were able to perform all the tones ascending by step beginning on either the 6th harmonic g or the 5th harmonic e. ⁴⁸

There is no mention of the technique of bending in Fantini's trumpet method although he does call for several non-series tones. However, the technique is discussed in Johann Ernst Altenburg's *Versuch einer Anleitung zur heroisch-musikalishen Trumpeter- und Pauker-Kunst* published in Halle in 1795 but completed as early as 1770. This treatise is the most complete compendium of the art of Baroque trumpet playing and the clarino style that was characteristic of both trumpet and horn playing in the first half of the 18th century. After identifying the out-of-tune harmonics, Altenburg writes that "one must necessarily try to correct them by using a skilled embouchure and a proper amount of exertion, if one wishes rightfully to be called artistic and expert."

To return to the initial statement of this paper, that one of the challenges facing the performer on the Baroque horn or trumpet today is the treatment of the written a" and f", there may not ever be a clear solution. Ideally a performer committed to performing this repertoire using the same techniques as early eighteenth-century musicians would diligently practice bending pitches with the embouchure and apply this where possible. He or she would be aware that historical mouthpieces and instruments made using period techniques are better suited to this technique than modern ones. He or she would understand that today's standards of tuning are not necessarily the same as those used in the 18th century and consider natural tunings in contexts where they might be appropriate. Still, given the realities of musical life today these goals may not always be tenable: hand-made instruments cost significantly more than machine-made ones, many natural-horn players earn their living with the valve-horn and cannot afford to switch constantly between dissimilar mouthpieces or find the time to practice the art of bending. Moreover, no matter how well one justifies natural tunings, they would no doubt still sound out of tune and be considered unacceptable to the majority of listeners.

In these situations we may have to realize that compromise is unavoidable and accept nodal venting and hand-stopping as necessary techniques in modern Baroque performance practice, even if they were not used by the players of the time. One would hope however, that the decision as to which one to use would be an informed and musical one. Hand-stopping should not be privileged because it is supposedly more authentic than nodal vents, and players who use this technique should at least be aware that hand-stopping requires a change in the way the instrument is held that affects the tone of the instrument. Even if we cannot recreate the period techniques, we can still strive to achieve the appropriate sound.

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Endnotes

'This article is a new and revised version of a paper (originally titled "Bach's horn parts: alternatives to nodal venting and hand-stopping") delivered at the ninth biennial conference on Baroque music at Trinity College Dublin in July, 2000 and published alongside other selected conference papers in *Bach Studies from Dublin*, ed. Anne Leahy and Yo Tomita (Dublin, Four Courts Press, 2004). "The musical examples are meant only to demonstrate some aspect of the music. Most examples are incomplete reductions. None of them should not be taken as authoritative reproductions of the composer's full score.

For a more detailed description of nodal venting, see Richard Seraphinoff, "Nodal Venting on the Baroque Horn: A Study in Non-Historical Performance Practice," The Horn Call 27, no. 1 (1996): 21-26. This article is also available online at http://www.seraphinoff.com.

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05472 77308 2, 1995.

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"Mais comme le bras sur lequel il était supporté devenait nécessaire à l'exécution des notes bouchées, la tenue de l'instrument changea. Le pavillon trouva contre le corps un point d'appui capable de le maintenir dans une position solide et d'empècher les vacillations que les mouvements de la main devaient occasionner." Heinrich Domnich, Méthode de Premier et de Second Cor (Paris: Le Roy, 1807), 4.

"Quoted in Seraphinoff, "Nodal Venting on the Baroque Horn," 21.

"Ibid.

Autorea in Seraphinoti, Nodar venting on the baroque Horn, 21.

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'Christopher Winch, attrib., The Compleat Tutor for the French Horn (London: J. Simpson, 1746), 1. This illustration has also been reproduced for the cover of John Humphries, The Early Horn: A Practical Guide, ed. Colin Lawson and Robin Stowell, Cambridge Handbooks to the Historical Practice of Music (Cambridge: Cambridge University Press, 2000).

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'Horace Fitzpatrick, The Horn and Horn-Playing and the Austro-Bohemian tradition from 1680-1830 (London: Oxford University Press, 1970). The illustrations appear as engravings VIIa and VIIb.

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"See, for example, Reginald Morley-Pegge, The French Horn: Some Notes on the Evolution of the Instrument and of its Technique (London: Ernest Benn Limited, 1960), 86-88.

"Thomas Hiebert, "Virtuosity, Experimentation, and Innovation in Horn Writing from Early 18th-century Dresden." Historic Brass Society Journal 4 (1992).

¹⁹Ibid., 123. ²⁰Ibid., 125. ²¹Ibid., 126. ²²Ibid., 124. ²³Ibid., 127. ²⁴Ibid., 117. ²⁵Ibid., 117.

**Ibid., 123.
**Hampl qui ne s'était pas exerce dès sa jeunesse à la pratique des sons bouchés, en restreignait l'usage aux morceaux lents." Domnich, Méthode de Premier et de Second Cor, 5.
**2"Mit dieser Verfeinerung noch nicht zurfrieden, hat man auch die Lücken welche sich in der natürlischen Toneiter dieses Instruments befinden, auszuftillen gesucht. Besonders war dieß ein Werk der Sekundanten, welche schon um das Jahr 1750 die ganze große Baß-Octave mit der hand zu formieren wußten: wie ich an dem verstorbenen geschickten Bachmann, dem ehemaligen Sekundanten des Herrn Reinerts mehrmahls wahrgenommen habe. Gegenwirtig bedienen sich die Primwaldhornisten eben dieses Mittels, wodurch sie im Stande sind, auf einem und denseben Horne, alle nur Möglichen harten und weichen Tonleitern hervorzubringen." Ernst Ludwig Gerber, "Spörken (Franz Anton Graf von)" in Historisch-Biographisches Lexikon der Tonkinstler (1790-1792) (Leipzig: Breitkopf, 1792), 551.
**Valentin Roeser, Eassai D'Instruction A I'usage de ceux qui Composent pour La Clarinette et le Cor (Paris: Mercier, 1764), 14.

**Sylaentin Roeser, Eassai D'Instruction A I'usage de ceux qui Composent pour La Clarmette et le Cor (Paris: Mercier, 1764), 14.

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passage was nate resolved.

zterháza J. Haydn's Werke, the only published edition of the score, inexplicably gives only this later version.

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"Although the written c" (16th partial) can be obtained without using a nodal vent, many players do so to obtain this note for reasons of stability (with a nodal vent, this pitch corresponds to the 12th partial which is much more stable than the 16th partial on the natural instrument).

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"The single exception is the notated b (a half-step below the 8th harmonic) in measure 40. This is a common non-series note in Baroque horn and trumpet repertoire.

"Quoted in Seraphinoff, "Nodal Venting on the Baroque Horn," 21.

"Charles Burney, "Horn."

"Die mit o bezeichneten Töne f' sind vom 1. und 3. Horn als Naturtöne, d.h. als Ton 11 der Naturskala wiederzugeben.

"For more on this phenomenon, see Robert Barclay, "A New Species of Instrument: The Vented Trumpet in Context," Historic Brass Society Journal 10 (1998): 11.
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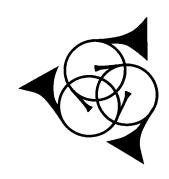
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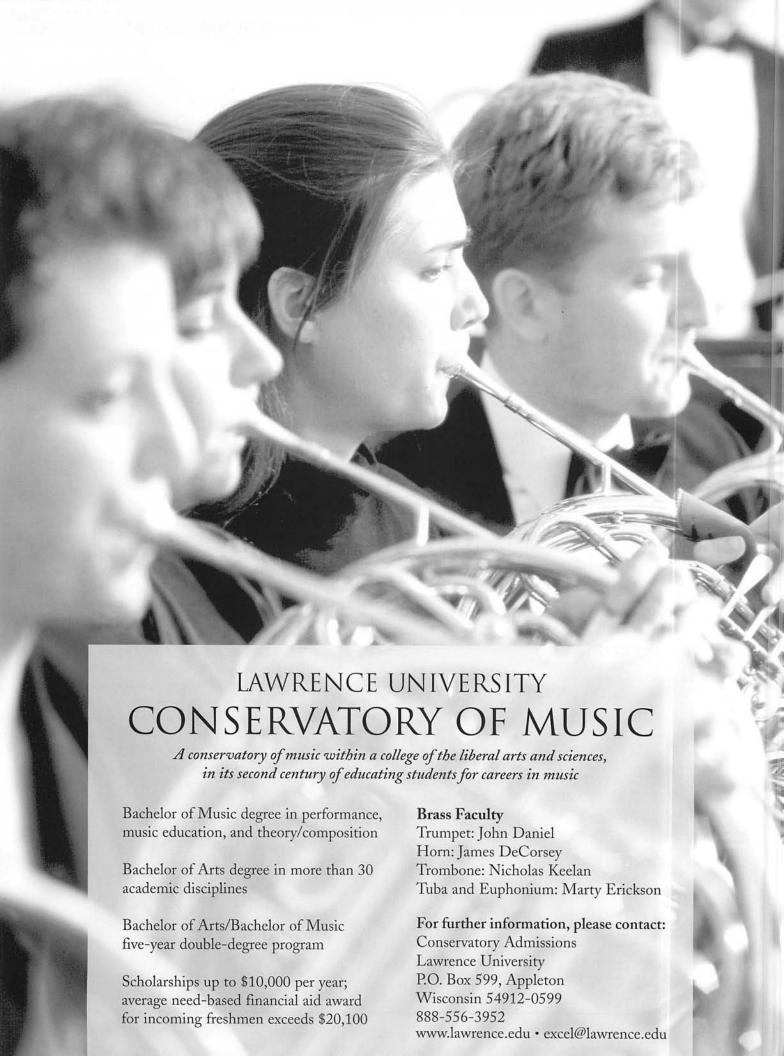
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Drew Stephen holds degrees from the University of Western Ontario, the Staatliche Hochschule für Musik in Freiburg, Germany, and the University of Toronto. His Ph.D thesis (The Motif of the Hunt in Romantic Opera) and ongoing research concerns the social, cultural, and musical significance of the hunt in European art music of the nineteenth century. In addition to his academic pursuits, Dr. Stephen is an active and accomplished performer on both modern and natural horns. From 1991 to 1995 he held the position of Alternate Solo Horn with the Orchestra of the Landesbühnen Sachsen in Dresden, Germany. From 1995 to 2004, he performed regularly with theatres, orchestras, and chamber music ensembles in the Toronto area. On the natural horn, he has performed with the Tafelmusik Baroque Orchestra, I Furioso, and the Aradia Ensemble. Dr. Stephen is currently an assistant professor of musicology at the University of Texas at San Antonio.





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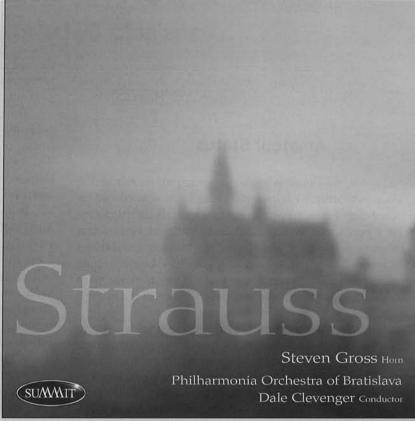
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Your Valeriy Polekh: Part II

translated by David Gladen

Editor's note: the English translation of Russian hornist Varleriy Polekh's autobiography, begun in the February 2007 Horn Call, continues:

Amateur Status

My relatives, the Petrovs, began to participate in a dramatic circle. They performed various plays and musical comedies quite acceptably. I was a spectator at almost all the performances. They performed well and with enthusiasm. I enjoyed it and wanted to perform on the stage also, but my age did not permit it. Besides the dramatic circle, my cousins began to play in a wind orchestra, and there I was lucky. They took me with them, and before long I was playing the alto horn in the orchestra.

The leader of the orchestra was a professional musician, trombonist Yuri Yurevich Gubarev. He knew a lot about orchestras, did arrangements himself, and wrote marches. Youngsters and mature people who loved music came to the orchestra. For the most part, these were workers from the factory "Red Proletariat" who had never before played a musical instrument. Because of this, for their task, they needed to start with learning very elementary musical theory. Printed charts of scales and intervals were hung in the rehearsal room. Those who successfully passed the examination by the leader received an "elite" card, that gave the right to several additions to the ration card. At that time, it was hard to receive the elite card; it was given only to the best workers. However, the factory committee wanted very much to have a good wind orchestra and did everything possible to achieve this.

After the theory of music was mastered and fingering on the instrument was learned, Yuri Yurevich began group assignments with the participant – separately with the clarinets, trumpets, baritones, separately with the altos, tenors, and bases. After that, there were combined rehearsals of the whole orchestra

I long remembered that long awaited day when the orchestra began performing. It was a real holiday, and it occurred on Aviation Day. The orchestra members arrived early at the factory club house. Yuri Yurevich tuned us up. We began playing a march exalting airmen, "We Were Born to Make the Tale Long Forgotten." The workers and staff of the factory surrounded the orchestra and listened with great satisfaction. They were proud that now they had their own wind orchestra at the factory. The orchestra opened the solemn part of the ceremony by playing *Internationale*. Everyone stood and listened with bated breath. Later, we played ballroom dances. Everyone was delighted

The First of May was our most beloved holiday. Early in the morning we assembled at the Red Proletariat factory. Everyone was dressed in holiday best: young ladies in white blouses with red kerchiefs on their heads, men in light sports-jackets and white shirts, each wearing a red bow-tie. The very foremost workers and staff people of the factory carried red banners and portraits of leaders.

The command to fall in rang out. The leaders arranged the column. The Secretary of the Party Committee, who was the leader of the column, gave the command, "Forward! March!" The orchestra began to play. The column started off. The demonstration began. The orchestra became the leader, organizer, and soul of the holiday.

In the orchestra, at first, I played the alto horn, later, the alto bugle and, after that, the French horn. The orchestra took part in contests and competitions. In the beginning the results were terrible, later there were victories – second and first premium. Yuri Yurevich Gubarev considered me a capable student with a future and, therefore, included me with the five youngsters from the orchestra recommended for training at a music technical school. Among ourselves we organized a competition, where each had to play a short piece or a song on his instrument. I played the well-known *Varshavyanka*. After completing the solo, we had to direct a short piece from a list. Fate appointed me to direct a march. My presentation pleased everyone. By the decision of the jury, I took first place. From that moment, I began to prepare myself for admission to the music technical school.

Musical Technical School

I was going to the examination for the musical technical school named in honor of the October Revolution. Alarming thoughts were lodged in my head: "Suddenly I will fail, I will not pass the test, what will I tell the factory, the orchestra collective, and the guys that are hoping so much for me?

Mama and I arrived at the technical school a little early. For the examination in my specialty, they asked for the C major scale in three octaves, which I played through pretty excellently. In the etude, I rushed the tempo, but did not get distracted and played through to the end. The work by Schumann-Grozy sounded good. After the examination, they asked me to wait a bit and, in a little while, the Secretary came out and said I was accepted. I ran like a crazy man to my Mama shouting, "They accepted me!" This was a victory! The first who should know about this was Yuri Yurevich and the orchestra collective. The very next day I met the factory committee. They clustered around me asking, "How are things? How was the examination?" I replied that they accepted me and nearly cried from happiness. They lifted me up and began to bounce me like a small child. Everyone was pleased, and I, myself, most of all.

My new life began – the life of a student in the music technical school. The campus of the technical school was an old manor house with a medium-sized garden. For the most part, the students in the wind department had been sent by directors of amateur orchestras. They graduated from this course of study as excellent soloist musicians. Our group of wind players was not very numerous. Most participants were youths with

Your Valeriy Polekh



an amateur background, but at the same time, rather mature individuals were studying with us. I had just completed my fifteenth year.

My first meeting with my future teacher in my specialty, Vasiliy Nikanorovich Soloduev was memorable. He was a well-known French horn player, a soloist of the Bolshoi Theater Orchestra, and an experienced artist. At that time, Vasiliy Nikanorovich made an indelible impression on me. He had had a thick head of gray hair, was always well-dressed, and wore a bow tie. For some reason, I was a little afraid of him. He seemed very severe to me. However, as soon as Vasiliy Nikanorovich started talking with me, everything immediately changed. In reality, he turned out to be a kind person.

In the first lesson, Vasiliy Nikanorovich asked me to play something. While I played, he very intently studied the movement of my lips, how I held the instrument, looked at the structure of my teeth, and was touching my cheeks with his fingers. He made me breathe and observed my inhaling and exhaling. After that Vasiliy Nikanorovich was silent for an extended period, as though he were thinking something over. Then he said, "Valeriy, it will be necessary for you to change the position of the mouthpiece on you lips. You have the position for a trumpeter. Listen, and heed my advice. Do not play the French horn for a week. After this, come to me for a lesson." I got scared, and said I would forget how to play the French horn if I would not practice for a whole week! Vasiliy Nikanorovich said, "Yes, that is the idea; that you must, for a time, forget how to play, in order for us to find the new position on the mouthpiece for you lips that will give us the characteristic sound of the French horn and the range. Do you understand me?"

"Yes, I understand, but not to play for a whole week is just terrible."

"Valeriy, this is all being done for your benefit."

We began everything from the beginning. The new position was not easily obtained. The mouthpiece slid around on my lips and was not at all able to stay in that place Vasiliy Nikanorovich pointed out to me. In order to establish the necessary position, the instructor asked me to play with dry lips. This was not what I was used to. Earlier, before starting the sound, I would lick my lips. It was slow going, but we made progress. Now, the mouthpiece was staying in the place for which we fought so long. Little by little, I began to play scales and the simplest exercises. After half a year, I was already playing etudes and light compositions. The sound became much more pleasant, and the range gradually increased. It became much easier for me to play. How thankful I was to Vasiliy Nikanorovich! However, it must be said that I faithfully carried out all directions and his corrections. The teacher was pleased. The wonderful musicians and teachers of the wind department who followed our success were these: M. I. Tabakov, M. A. Shubert, S. P. Grigorev, trumpeter Velchinskiy, and clarinetist May-

The well-known director, K. S. Saradzhev, led the symphonic orchestra. The string group in the orchestra was quite strong. As I said before, the wind musicians came from amateur orchestras and did not know the symphonic music. It was pretty hard. We did not know transposition, yet, and were forced to learn everything on the fly. Also, we played serious

music: Beethoven's Fifth Symphony, Klinnikov's Symphony, and overtures. The French horn players especially caught it in Beethoven's Second Symphony, where they encountered notes of the high range, and we were not that capable yet. Whenever a passage with high notes approached, we broke out in a cold sweat – would we make it or not? K. S. Saradzhev got very upset when we missed the high notes. All the same, in a concert we played cleanly. The director praised us.

The ensemble class at the technical school was taught by the wonderful musician P. N. Alekseyev. He taught us a great deal and opened the secrets of ensemble playing. We always went to his lesson with great pleasure because every time we learned a lot that was new and important for our future profession.

Time Passed. My system of study was composed of consistent tone, scales, exercises, and compositions. However, I have to say I did not work at it with all my strength - wanting to go to the movies and theater – and this all detracted from working on the French horn. When playing, the muscles of my lips quickly tired and, for the first time, I began to think about how and how much it was necessary to practice. My friend, a French horn player named Lesha Serostanov, became an inspirational example to me. He served in the army and studied at the technical school. Lesha knew how to organize his time in such a way as to successfully both serve in the military orchestra and study at the technical school – getting good grades. I was arriving at the technical school at eight in the morning, but by then it was already time for Lesha to take a break. He had been working since seven. Lesha was having very good success. I realized this, and fearing he would leave me behind, I began to apply myself diligently. We were friends with the Serostanovs for many years - first at the technical school, later at the conservatory, and also co-workers in the orchestra at the Bolshoi Theater.

The head of the wind department at the October Revolution Musical Technical School was the experienced artist, trumpeter, Professor Mikhail Innokentevich Tabakov. He followed our progress very attentively and often attended our tests and examinations. He was strict, often scolded us, and praised for something special saying, "Here you young man, if you will practice hard then you will play well. In such a case, we will already have really good grades ready for you. If you work and get a good grade, take it home, brag about yourself, show your parents! Look, do not disregard this precious grade! In the long run, you know, this is your path through life. Just so, young man!"

Once, Mikhail Innokentevich stopped me and took me by the hand. I got scared and began to think of what I had done wrong. Not letting go of my hand, the professor looked me in the eye and asked, "Do you want to please your teacher Vasiliy Nikanorovich?"

"Yes, I want to very much," I responded. "What do I need to do?"

"Well, now," said the professor, "your teacher's birthday is coming soon. You must play something for his jubilee."

"But what would I play? I still know so little."

"You will play Handel's Larghetto for your teacher."



Secretly, I had been dreaming about playing this piece for a long time, but my teacher was saying, "It is still early."

"I am asking you to play the *Larghetto* specifically," continued Mikhail Innokentevich, "because Soloduev has just done an arrangement of this composition for the French horn."

With Professor Tabakov, I analyzed the piece and began to learn it. I learned the *Larghetto* by heart, and the moment came to show my work to the professor. Mikhail Innokentevich listened to me very attentively. Then he asked, "What did you play here? Well, see, you played some long tones, but where is the sound? Where are the nuances? Do you know what nuance is?"

"Yes, I know."

"So, Why didn't you execute it? Later, see, this 'adagio' means very slowly, and you are playing fast. You do not understand the style and character of the piece!"

After long explanations and corrections, the professor once more went through the whole piece with me. After a while, I once more appeared before Tabakov. My presentation pleased

him, and he said that, now, I was ready to play.

The time for the jubilee drew near. One day, Professor Tabakov asked me to come to him in a classroom. I noticed that he looked very solemn. We were alone in the classroom. Mikkhail Innokentevich picked up his legendary trumpet. At first, I thought the professor was preparing to show me his instrument, but, no! He took the trumpet, warmed it up a little, put in the mouth-piece, and played. Lord! I heard Handel's Larghetto. I froze. Tears came to my eyes. In the character of the piece, I felt grief, but surprisingly bright and tender. In the middle part of Larghetto the trumpet played appealingly, triumphantly, but very softly. The sound of the instrument somehow broadened and again went to a sweet tone. I had never heard anything like it in my life! I was entranced. I was ready to kiss the hand of the professor, but understood very well that he would never permit me. I could not contain myself and started weeping. I was overflowing with feelings of joy and thankfulness to the musician, who had drawn back the curtain and shown me that to which I must strive. I blessed the professor. But he, having smiled slyly, said, "Valeriy, you are so sentimental! You have simply moved me to tears. Thank you!"

I found myself greatly impressed by what I had heard. I thought, "How will I be playing? You know, my presentation will not move anyone." And, at the same time, I was insanely happy. You see, I received colossal benefit from association with such musicians. Just think, Tabakov himself played for me!

Then the day of the celebration came. Teachers and attendees gathered in the hall. The honoree sat in an arm chair on the stage. As always, Vasiliy Nikanorovich was impeccably dressed. Solemnly, in the place of honor sat the whole instructional staff of the wind department. There were many who had come: the professorship of the Moscow Conservatory, the Institute of Military Directors, the academy near the Moscow Conservatory, and others. After all the words of welcome had been spoken, Professor Tabakov declared that now Vasiliy Nikanorovich would be greeted by his student, Valeriy Polekh. How loudly that was said, "Valeriy Polekh," when I had never been called anything but "Lyalya."

I said a few words of greeting, picked up the French horn, and tuned it. The nervousness would not go away. I saw the face of Mikhail Innokentevich. He encouraged me, and immediately the fear began to leave, and I began to play. I wanted so very much to play well, and it turned out well. Everyone congratulated me, and my instructor was surprised and praised me. Professor Tabakov thanked me and kissed me. That is how my life went at the October Revolution Musical Technical School.

In the time I had free from studies, I went to practices of the wind orchestra of the Red Proletariat Factory. Yuriy Yurevich Gubarev, the leader of the orchestra, decided to put on a concert in honor of the anniversary of the factory. For me, Yuriy Yurevich did orchestration for R. M. Gliere's Nocturne. The concert went well. In the hall were many of the workers and staff of the factory. After the performance, the factory committee gave me a gift. They presented me with a dark blue suit. Truly, until then I had never worn suits - if you did not count the one Mama had sewn for my brother and me from a paper raincoat. Here, to the concert I wore a felt hat. The members of the circle surrounded me, touched my hat, and someone even tried it on. At that time, few people wore hats - especially in the working class area where I lived. At different times, the kids had been trying to knock my hat off with pebbles. Now, seeing me in the hat, they were saying, "Here comes the artist!"





V. V. Polekh (1937) V. V. Polekh (1938)

Professor Ferdinand Ferdinandovich Ehkker

Professor Ferdinand Ferdinandovich Ehkkert was born in 1865 in the town of Prague. He graduated from the Prague Conservatory. Having received the designation Free Artist, 16year-old Ferdinand undertook a concert tour as a French horn soloist, playing the natural French horn in the cities of Berlin, Dresden, Zurich, and Prague. Having arrived in Moscow with an Austrian orchestra, he remained in Moscow forever. In 1895, he began performing in the Bolshoi Theater and, holding more than one position, worked as director at the Operetta Theater. In the opinion of the renowned musicians M. Tabakov and S. Rozanov, who worked with him in the orchestra at the Bolshoi Theater, he was a French horn virtuoso, with brilliant technique, expressive tone, and solid performing experience. He played the famous Siegfried like no one else. As a musician, Ehkkert was known for playing the "hunting horn" natural French horn. His playing was notable for full, strong sound and brilliant technique. He refined the technique of eliciting closed notes.





Professor F. F. Ehkkert

He taught his students to beautifully and gently elicit tones. approximately by the third year he tried to determine what would be the further creative fate of a student – what position he would occupy in the orchestra. "We need good French horn players," said the professor. "In each part there are specific difficulties that are hard to overcome – even for a master." He gave a lot of attention to sight reading and transposition. As one of the founders of

the Russian school of French horn playing, Professor Ehkkert raised up many first-class musicians, among them Andrushkevich, S. Leonov, V. Polekh, M. Tretyakov, the brothers Yankelevich, K. Tsukkerman, and V. Shvarts. An all-around, gifted musician, Ferdinand Ferdinandovich was a talented composer. He wrote three concertos for the French horn and orchestra, and a *Fantasia* for French horn and piano. He did a whole rank of arrangements and modifications, wrote three operas, two ballets, ten musical comedies, ten military marches for the wind orchestra, over 100 pieces for variety orchestras, songs, romantic songs, and music for dramatic shows.

In my youth, I loved to play in amateur orchestras very much. I especially loved to play in the amateur orchestra near the Moscow Conservatory. The orchestra was led by Professor Boris Emmanuilovich Khaikin. At that time, there was no professional orchestra at the conservatory. Then, the students in the directing program would go to amateur orchestras for practice. They trusted me to perform the responsible first horn parts. The director was B. Khaikin himself. You can imagine, I very successfully performed the solo from Tchaikovsky's Fifth Symphony. B. Khaikin praised my performance a lot. This was so pleasing for me – I had been putting in a lot of effort. It sometimes happened that we were short one or two horn players in the French horn section - for one reason or another they could not attend the orchestra practices. Then the professor invited French horn students from the conservatory to replace the missing horn players. At such times, I remember, a very kind student, Volodya Kashirin, came. He helped me, and often let me play his wonderful instrument made by the firm "Kruspe." As for me, I had a poorish instrument.

Every year during vacation, the student orchestra traveled away for the season. The travel was paid for, and they were given a little money. The next summer, the orchestra of students was preparing to go near Kiev to the health resort Sosnovka in the town of Cherkassy.

The orchestra was complete with the exception of one French horn player. Volodya Kashirin suggested me to Professor Khaikin. He was in agreement. Besides that, I had to pass an audition with Director A. Cherkasskiy who would be directing the orchestra in Sosnovka. I went to his home; he lived on Gorky Street. I pleased the director, and he accepted me. Until then, I had never been to a health resort before, and I was looking forward to staying there.

At last we arrived at Sosnovka. What a wonderful place! All around were the pine trees, the scent of pine pitch, and the Dneper River. N. B. Gogol once said, "Wonderful the Dneper in

calm weather." Gentle sunshine and warm water in the estuary – I was enchanted with this locality.

I would rise early in the morning and go to the beach. There, I would practice with my French horn. The French horn would glisten in the sunlight. At ten in the morning, we rehearsed, and evenings, we played concerts.

It was a little hard for me. I did not know the repertoire of the symphonic orchestra. It was necessary to get the parts and master them at home. At times they were very difficult.

The first French horn, Volodya Kashirin, helped me in every way. He became a wonderful friend. In the free time, I studied to master the French horn repertoire. I especially liked the Concerto by F. Strauss The concerto is difficult, and I had been wanting to learn it very much. Time passed and I became used to the orchestra. The very hardest parts in the orchestra were on my shoulders. My work on the French horn progressed markedly.



V. Kashirin

The technical passages were successful, but, as for tone, the tone one could have wished were better.

It was good and timely that I paid attention to tone. Volodya Kashmirin made a remark to me, saying, "Valeriy, pay attention to resonance. You must sound like a cello. Just like a cello. Play more sustained tones and tonal etudes."

When I felt that the Concerto was almost ready, I decided to demonstrate my work to Volodya Kashirin. After listening to me, Volodya said that he simply had not expected I would have progressed so far and advised me to continue to work. He also said the following, "When we get back to Moscow, I must show you to F. F. Ehkkert."

The following day my Mama arrived. She would be helping me with my work. She always helped me.

That day, the orchestra was free and I could meet my Mama. I already had spoken to my friend in the orchestra and he had agreed to go with me to the station – the train station in the town of Cherkassy. My friend, a bassoonist, had traveled to Sosnovka from Leningrad. His last name was Vizyurov. We arrived at the station a little early. I admit I was excited.

I would be seeing my Mama! The train was coming. I saw Mama! She was so sweet and friendly! We embraced and kissed. I introduced Mama to my friend. We found a cab, loaded up Mama's suitcase, got Mama seated, and seated ourselves. It was a dark Ukrainian night. Large stars lighted the path for us. They were enormous and bright. Mama and I held each other by the hand and could not get enough of looking at each other. It was impossible to get enough of talking about how much was happening in Moscow. Tomorrow morning, we would go to the beach. I was happy.

Having awakened early, I looked at my watch – a quarter to six. Mama was already preparing eggs, and on the table were hot Moscow pirogies, and tea – English style with milk.

"Mama, sit yourself here. Today, I am going to fuss over you! Give your plate here. Here are eggs for you, here are Zaporozhye for you. Spread butter on them, please. Tea, tea brewed wonderfully well. Here is the milk."



After breakfast we almost ran to the beach. Mama was enraptured – hot sand, fresh water, and a baking sun. Mama was sitting under an umbrella. I said, "I am going to practice a little. I will play the Concerto by F. Strauss for you."

Mama was all attention. Mama liked the Concerto. "You know, I liked your performance. You have grown as a performer. In your performance are elements or artistry, and this is wonderful. Do you remember? You always looked like a girl. Sometimes, on the streetcar they asked you, 'Little girl, are you getting off at the next stop?' You were so angry."

Mama was very musical, and often helped me with advice. When I practiced, she listened to me, and made sensible observations. "Thank you, my Mama!" The time came to say goodbye to sweet Sosnovka. Such a pity! Nothing lasts forever.

"Good-bye, Sosnovka! Good-bye!"

Upon returning to Moscow, I increased my studies. I did not know, would I be introduced to Professor Ehkkert or not? In any case, the neighbors became significantly bored with my studies. The Strauss Concerto began to bore me. I laid it aside for a while.

A month passed for me in Moscow A couple of days after Volodya Kashirin reported to me that he had spoken to Ehkkert about me, the professor designated a date for an audition. I got nervous, but Mama calmed me, saying, "Be smart. You have the Concerto prepared, and when you start to play, remember how we worked with you, how everything has turned out well for you, and you will become easier in your soul."

Mama and I arrived a little early at the conservatory in order to catch my breath and get my mind in order. Then Volodya Kashirin appeared. He took me by the hand and said, "Well, let's go. The professor is waiting."

Mama kissed me, and we went. I entered the classroom. The professor was sitting in an arm chair. Seeing me, he said, "Come in! Come in, young man! What are you called?"

"I am called Valeriy, and my family name is Polekh." I responded.

"Polekh. Are you a Czech?"

"No, Professor, I am Russian."

"Polekh. Polekh. Straight Czech. What are you going to play?" (Besides Volodya Kashirin, there were students in the classroom.)

"I am going to play the Strauss Concerto for you."

"Show me your instrument. I will accompany you." The professor seated himself at the grand piano. I took up my instrument. We tuned up.

He inspected my instrument and made a wry face but did not say anything. He also looked at the mouthpiece. The professor started to play the introduction, and I began to be nervous, but I remembered that there, in the vestibule, Mama stood and waited for me. I began to feel better. I recollect only when I finished playing. How I played I do not recall. Only at odd times during rests did I glance at the professor. When I finished playing, I got nervous again. What would he say? The professor sat at the grand piano and did not breathe a word.

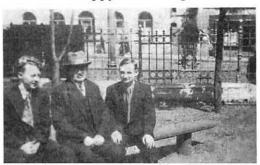
Suddenly, he stood and spoke. "You played excellently! Yes, excellently! Young man, sit here, Wait for me. I will return soon."

I seemed to be completely soaked. I took out a handkerchief and tried to wipe my face, but my hand was shaking. "Thank you, Volodya Kashirin!" He came over to me and kissed me.

"Valka, what a guy! How you played! How you played!" Tears were in his eyes. The students came over to me with congratulations. "Bravo! Bravo!," they said.

In the doorway appeared the professor. He looked solemn. He came over to me, took my hand in his, and said, "Dear Polekh, you are accepted into the conservatory in the first course."

I ran to Mama and reported the news to her. "I am a student!" I was happy, and tears gushed from my eyes.



V. Polekh, Professor F. Ehkkert, P. Grigorov at the Conservatory

I began to study at the Conservatory with the renowned Professor Ferdinand Ferdinand Ferdinand ovich Ehkkert. How interesting and useful the lessons were! As is the rule, we began with sustained tones. The profes-

sor paid attention to our breathing. "The sound flows evenly, without artificial vibration, as they say, unnecessary variation. The beginning of the elicitation of sound has great meaning. The tapping of the tongue – actually there is no tapping – this is the educated expression. When starting the tone, the student must watch that the starting of the sound should not be a croaking or some kind of creaking or howling." After sustained tones, we played major and minor scales. We often performed etudes with the accompaniment of the grand piano, with the professor himself doing the improvisation of the piano part. This helped establish the necessary tempo, fill out the intervals, and add exacting intonation. In such fashion, etudes, side by side with their basic assignments of technical order, worked out the problems of the clear, musical, artistic plan.

When beginning the study of a composition or concerto, Ferdinand Ferdinandovich first of all told the students about the composer and played the composition himself on the piano. Great attention was paid

piano. Great at- A. Serostanov, V. Polekh, Professor Shchetnikov tention was paid

to the development of not just beautiful sound, but the individual sound that existed for this student alone. Great attention was given to sight reading and transposition, without which it is unthinkable to be an orchestral musician. At first, when I appeared in the classroom of such an eminent musician, I experi-



enced fear. It was especially hard attending the academic evenings which were attended by the entire staff of authoritative professors: B. N. Tsybin, V. N. Soloduev, M. A Ivanov, A. V. Volodin, A. G. Semenov, M. L. Tabakov, S. I. Eremin, G. A. Orvid, V. M. Blazhevich, V. A. Shcherbinin. My legs would shake, and I would be short of breath when I would go out on the stage of the Maly Hall or classroom 47 to perform some composition or other. Ehkkert paid serious attention to this condition. He proposed that I overcome fear by the most simple means. I began to perform a new composition every month at the academic evenings. Toward the end of the year, I stood on the stage more freely, without any trepidation.

Ferdinand Ferdinandovich was an avid hunter and traveler. When the holidays came, he and his wife, Berta Eduardovna, went traveling. He loved to go hunting lynx. This was dangerous hunting. You hope to God you don't miss, the shot goes wide, and that is the end for you. It is necessary to be quietly lying in wait for the prey a long time.

Hanging on the wall of his bedroom was a pelt of a lynx – his trophy. "I have a history with this lynx," related Ferdinand Ferdinandovich. "I tracked this beast for a long time, and I was terribly tired from the exertion. I felt, 'He is here. Not far off.' At last, there he was! I got ready, aimed, and pulled the trigger. Lord! A misfire! I pulled a second time and the beast fell. But then, to my surprise, a second beast appeared, evidently his mate. She darted to my side, but when she saw the dead beast, the lynx sniffed him, screamed, and went away. I was lucky, or I would not be here with you telling about it."

In the same way, he so interestingly, even artistically, told stories, and we were ready to listen to adventure stories. There was a lot Ferdinand Ferdinandovich related to us from the lives of composers and famous musicians.



V. Polekh at BSO [Bolshoi Symphony Orchestra]

One day, the professor informed me that the next week we would be going to an audition for the orchestra of the All-Union Radio, where the head director and artistic leader was Nikolai Semenovich Golovanov. The professor began to work with me intensively. We worked every day and even on Sunday at his home. For the most part we practiced Ehkkert's First Concerto, which we would also perform at the audition. Professor Ehkkert turned his attention to the innovations which I had allowed myself. For example, I permitted myself to use portamento and vibrato.

"From where did you get this?" asked the professor. Ferdinand Ferdinandovich was an adherent of the old German school. In the beginning, my innovations grated on his ears. At long last, the professor got used to my vibrato and portamento and in his heart, evidently, agreed with me.

The day of the audition arrived. I went with the professor. When we arrived, we saw that the audition was in full swing. We sat in the orchestra pit and began waiting for a call. I caught sight of Golovanov. My hands began to shake. Ehkkert, seeing my agitation, patted my knee with his hand, and I began to feel

a little better. Our pianist arrived, Ekaterina Fuks – a wonderful musician.

At last, they called my name. Ehkkert gave me an encouraging nod, as if to say, "Hold on!" and I went on the stage. The pianist gave an introduction, and I began. I played well. Everything came out right: tone, cantilena, and technique. I finished with a final showy chromatic passage. As a result, they accepted me. Golovanov expressed a desire to meet me. He and the professor kissed. Nikolai Semenovich [Golovanov] congratulated Ferdinand Ferdinandovich on the success, and also praised the pianist, Ekaterina Filippovna Fuks. Ferdinand Ferdinandovich was pleased by my performance and just said, "Well done, Polekh!" At the conservatory I often performed at the academic evenings and at concerts.

My professor was ill, and I decided to visit him. While I was at his home, I met the amazing French horn player, soloist of Bolshoi Theater Orchestra, Sergei Ivanovich Leonov. He asked me to play a little and I agreed. He listened to me and said, "You should be at the Bolshoi Theater." I thought to myself that for me it was still a little too soon for the Bolshoi Theater. Not long after this, they announced an audition at the theater.

The professor advised me to go to the audition. Well, I was working for Golovanov and had played several interesting programs for him. One day at a rehearsal of the radio orchestra, I approached Golovanov and said to him that an audition for the French horn section at the Bolshoi Theater was advertised. Nikolai Semenovich very understandingly realized that I was wanting to go to the audition at the Bolshoi Theater. Nikolai Semenovich even advised me to go to the audition. He said of the Bolshoi Theater, "This is the pinnacle of artistry!" He himself in the near future would be joining the Bolshoi Theater Orchestra. At the audition, I played well, and they accepted me.

One day, I received orders to appear at the military registration and enlistment office. There they assigned me to the Military Symphony Orchestra at the Central Building of the Red Army (CBRA). On the designated day, they gathered us draftees at the Central Building of the Red Army, did roll call, formed us up, and marched us from Commune Square to Perekopsky Barracks. This is not far from Sklifosovsky Clinic. As we approached the barracks, we caught sight of the enormous cast-iron gates. The gates were opened, and we entered the gates of the barracks – now we were soldiers. They rarely let us out, as the saying goes, at liberty. And at home were my young wife and a baby. We mostly kept in contact by telephone. I rarely was home, and rarely met with Professor Ehkkert. I could not attend my home conservatory.

And then, a national contest of musicians performing on wind instruments was advertised. I, a soldier living behind cast iron gates, decided all the same to take a chance. First of all, I reported to the designated leader of the Central Building of the Red Army, Brigade Commander N. Pasha; "Request permission for me to participate in the contest."

I received permission, but my instrument was very poor—all covered with black bread. With such an instrument one could not even think about the contest. What to do? I recalled then my teacher at the school and instructor at the Bolshoi Theater Orchestra, Vasiliy Nikanorovich Soloduev, a wonderful

musician and a kind person. Maybe I could turn to him? But if he did not give me his instrument? I began to feel ashamed that I could even think that way about him. He was such a nice person. So, on a day when they gave me liberty until 2300 hours, I quickly ran to Vasiliy Nikanorovich's home.

After running up to it, I was out of breath. I stood a bit, I collected myself, and rang. His wife opened the door and invited me to enter. Thankfully, Vasiliy Nikanorovich turned out

to be at home.

"Valeriy, how is fate treating you? You are a military man. How are things at the barracks? How is my son, Igorick, getting along?" (The son of Vasiliy Nikanorovich, Igor, a violinist, served with me in the military symphonic orchestra.) "What brings you to me? Tell me about it."

"Vasiliy Nikanorovich, I don't know where to start."

"Well, begin right away."

I made my request and showed him my instrument. Vasiliy Nikanorovich was rightly surprised that I could play on such a

"gorshka." [clay pot]

"Igor has been telling about how well you are playing. I will give you the French horn. Here, look! What an instrument it is! Take care of it, and it will serve you faithfully and truly. I wish for you happiness and success."

Actually, it was a wonderful instrument. I kissed my kind teacher.

I began to work, began to visit professor Ehkkert more often. Ferdinand Ferdinandovich set out a repertoire for me that I would perform at the contest. The matter progressed. However, practicing in the barracks was bad. For the most part, I practiced in the soldier's latrine. Those who have served in the army know what a soldier's toilet is like. My eyes watered from the chlorine, the air was abominable, and in such conditions I practiced.

This was my daily schedule: get up at six in the morning, light calisthenics, practice, practice, and practice. At eight when the unit woke up, I was already starting to complete the duties required by regulations. Strengthening physical exercises, a very meager breakfast, after which was marching practice, and, after this activity, we marched as a unit to the Red Army Building. There, we practiced the concert program with the orchestra for three hours. It must be said, that our orchestra was excellent. All the musicians were excellent; all were conservatory graduates. There were straight out amazing soloists. The orchestra was led by the director of the Bolshoi Orchestra, Lev Petrovich Shteinberg. The second director was Victor Sergeevich Smirnov, a noble, descendant of the Russian vodka family. the sweetest person, intelligent, and having a sense of humor. After rehearsal, we went again on foot to the barracks with instruments and music stands. I led the formation; they had promoted me to sergeant. After a scanty lunch, it was rest time. Each did what he wanted, and I went to the toilet to prepare the contest program. At eleven o'clock it was time for retreat.

The day of the contest was approaching. My work with the the professor was coming to an end. The whole program of three rounds was ready. The instrument was wonderful. I was never separated from it, not even when I slept.

At last it was the day for me to go to the contest. Today was the first round, and it would be at the CHRA. I was released from all duties for the day. In the morning I played, lay down, and rested, which very rarely happened for me here in the orchestra. I ate lunch and decided to go to the CHRA to get acquainted



V. Polekh in the CBRA [Central Building of the Red Army]

with the stage, and try the acoustics. I went to the sergeantmajor, who was our senior leader in the barracks.

"Give me, please, a pass for the town."

"Tovarishch Polekh, you, now, will conduct the orchestra in the wash room. Collect the sheets."

"But, permit me," I said. "It is time for me to go to the contest. The leadership freed me from all duties."

"Sergeant Polekh, here I am your leader. If I want, I will release you to the contest. If I want, I will *not* release you. Make ready, fall in your squad, and forward march. Is this clear to you, Sergeant Polekh? After the wash room, go wherever you like. Here is your pass."

There was nothing else for me, but just, "Yes, sir. To go to the wash room."

I took the bag of sheets, the French horn, and we left.

Along the road, of course, I ran off, and my buddies helped me [by taking care of the sheets]. I ran to the contest, and located the rehearsal room. The pianist was already there. I played a little and began to wait for the call.

My pianist was a wonderful musician. She was a laureate of several contests, Ekaterina Filippovna Fuks. Of course, I was nervous. At last, they called me. We pulled each other by the little finger, something we had always done to calm down, and we were on the stage already. I turned up, and did not look at the judges. I began with the Second Concerto by I. Gaidon. At the beginning I was nervous, but, when I felt everything was going to turn out ok, I calmed down. I played through the concerto, and the audience showed their approval with friendly applause.

The second work, "Fantasia," music by F. Ehkkert, went surprisingly successfully, and after the end of the first variation, besides heated applause, in the audience arose a roar of approval. After the second variation, the roar increased. After the ending of the piece, the hall simply collapsed with applause and in the hall arose a storm. I understood that this was a success, but I was barely standing on my feet, such weakness had overtaken me. To go back out and take a bow at a contest is generally not allowed, but here the public was demanding it, and they permitted me to take a bow, which I did, and again the hall met me with ecstatic exclamations, "Polekh, bravo! Polekh, Bravo!"

The following two rounds went just as successfully. As a result, I received First Premium, 5000 rubles, and the title "Laureate."



On the following day, articles appeared in the newspapers. My portrait was placed in the newspaper Red Star [the Red Army's official newspaper]. In gratitude to Vasiliy Nikanorovich, I gave him the gift of a crystal vase, supported by a silver figure of an old man holding a lyre in his hands. I kissed Vasiliy Nikanorovich several times and said that his French horn turned out to be lucky. After a short time, I arranged a banquet attended by Ferdinand Ferdinandovich with his wife, Berta Eduardovna; our wonderful pianist, Ekaterina Filippovna Fuks; her husband, a professor of the trombone, Vladimir Arnoldovich Sherbinin; my parents, Vera Alekseevna and Vladimir Vasilevich; and my brother, Vladimir.

After the banquet, I accompanied the Ehkkert couple to the tramway stop. We kissed, and I kissed the hand of Berta Eduardovna. That is how I parted with my kind and wonderful professor.

Nikolai Semenovich Golovanov

My Mama greatly loved music and acquainted us children with music. In the summer, we often went to the Central Park of Culture and Rest. At that time, in the 1930's, in the park were many wooden structures; for example, Shestrigannik, a very interesting and beautiful building. Located in it were restaurants, dining rooms, various buffets, and snack bars. There was a very interesting variety theater. Well-known vaudeville artists performed there: A. Raikin, V. Kezin, K. Shulzhenk, I. Yurevas, and others. There, as always, stood the circus "Shapito." For young children, a large children's town was built. There was both a children's theater and various amusement park attractions. A beautiful library was built. The entrance to the park began with a wooden structure named "Pavilion of Pavilions," all made of wood. Located on top of the pavilion was an openair variety theater named "Rakushka," in which during the summer evenings a military band played. Below, under "Rakushka," was a brilliant public garden - all in green and flowers. In the garden stood comfortable benches on which listeners sat – lovers of band music. A medium-sized concert hall under the designation Kurzal was located in "Pavilion of Pavilions." On Mondays, and at various other times, the Symphonic Orchestra of the Bolshoi Theater performed in this concert hall, under the direction of Conductor Nikolai Semenovich Golovanov. Without fail, we attended these orchestral concerts with Mama. For the most part the orchestra performed "light" music: the overture to the operetta Die Fledermaus, Hungarian Dances, by Brahms, overture to the opera Barber of Seville, and Military March by Schubert. A singer performed Solveg's Song, Serenade by Schubert, The Nightingale by Alyabev, and in the concert finale, Nikolai Semenovich Golovanov conducted the overture to the opera Carmen. For some reason, I always waited for that moment, when the conductor waved his baton and the beat of the cymbals and drums was heard. Then all the audience was lively, the elderly ones, who had been dozing, woke up and were not sleepy any more. The bravura, rich music poured out – sometimes thunderous, sometimes gently quieter. The conductor very energetically directed the orchestra, and when prompted by the score, brought forth orchestral sound as though he himself took delight in the sweet bliss being created. Suddenly, unexpectedly, passionately, and imperiously, the hands of the conductor raised, demanding *forte* from the orchestra. Forte, and only forte, rained down on the listeners like thunder and lightning. The conductor ended the overture, and the concert was over. I recognized that I wanted so much to be a conductor.

A second encounter with Nikolai Semenovich occurred at a show in the Bolshoi Theater. Mama and I attended the opera *Ruslan and Ludmila*. We did not like the show, which was presented in some new style I cannot put a name to, but the music put us into ecstasy. We sat in box seats on the second tier. I could see the whole Orchestra but most important to my eyes, was the conductor – Nikolai Semenovich Golovanov.

I tell you honestly, I was in love with him. It seemed to me that he was a wizard. I was amazed that such a large orchestra was under the control of such a little wand. This wand was doing a wonder.

Many years passed, and I was studying at the conservatory with the wonderful instructor, Ferdinand Ferdinandovich Ehkkert, an amazing musician and man. Once, when I came to a lesson with my professor, we worked a little while, and he suddenly said to me, "Valeriy, get yourself ready. Tomorrow we are going to an audition at the Radio Orchestra. At the Radio Orchestra, the main conductor is Nikolai Semenovich Golovanov."

When he said this, I even was a little frightened. Oh, Lord! Golovanov himself would be listening to me. Ferdinand Ferdinandovich gave me this advice: "Don't be afraid. Most importantly, you must play well. I will be with you. You will play my concerto. But for now, let's practice."

On the following day at the designated time, the professor and I were at the Radio. The audition began. Twenty French horn players were in one place for the audition presided over by Nikolai Semenovich himself. The professor and I went to the orchestra pit and began to wait. At last, my turn came to play. There was no time to get nervous. The beginning of the concerto was created to allow the performer to display complete mastery. I succeeded in doing this, and after that, it went smooth as butter. In short, the concerto was a success; I played well. I performed last. All the participants in the audition were asked to wait for the results. Everyone was terribly nervous. After a short while, the leader of the orchestra came out and reported, "Comrade Polekh is accepted. To the rest of you, thank you."

This was my third encounter with Nikolai Semenovich Golovanov.

I began to work in the Radio Orchestra. It turned out that working with Nikolai Semenovich was not easy and not simple. As a conductor, he was very demanding, and I would say, severe. I got used to everything and paid attention. When I was not very busy, I found things to do. I understood that here one did not joke around. Here, precise and very responsible work was being done. I must answer for each note, for each tone, for each measure of music. If something was not just so, they could release one from employment. Nikolai Semenovich made no allowances—demanding high quality in everything here, and the orchestra was giving that high quality. I began to have doubts, could I cope with this level of performance that seemed



to be beyond me? But I was committed to cope with this assignment, and come what may, I would cope. At first, Nikolai Semenovich gave me programs that were not very large and not so hard.

He was a great teacher. I felt he was testing me; he was watching me closely. He even did not shout at me from the podium as he did with others. How thankful I was to that man, and I will pray for him for a hundred years, if one may say it that way! However, something unexpected happened. My chief, an amazing French horn player and my teacher, got sick, and a very crucial program had to go on. This was Tchaikovsky's Fifth Symphony, where the solo in the second section is very crucial and even the most well-known French horn players play it with great trepidation. In any case, at home, I played and played this solo. Nikolai Semenovich wanted to invite an experienced French horn player from another orchestra, but when that musician heard that the conductor of the symphony would be Golovanov, he refused to play the Fifth Symphony with him. After this, Nikolai Semenovich evidently decided to take a chance and give a young man, namely me, the possibility of proving himself.

Rehearsals began. Golovanov is Golovanov. He began to demand large sound from me; "You sat in the place of a soloist. Give!" Unfortunately, I did not have a "Golovanovish Give!" to give. In the first place, I was playing on an ordinary French horn. This horn just did not have large sound in it. At that time there were hardly any double French horns. These instruments were found only in the Bolshoi Theater Orchestra. The director of the theater had ordered French horns of the "Kruspe" system from Germany. And in the second place, I was more of a lyrical French horn player, and I still did not have a great deal of experience.

Golovanov demanded and demanded large sound. Truly, I tried to push, but under such a system, the muscles of my lips did not hold up under such an excessive load and began to become tired. I was honestly ready to reveal my doubts to Golovanov, but that talented teacher, Nikolai Semenovich [Golovanov], spoke for me. It was plain to him, that I was a capable musician, even talented, but still young, as a professional. At rehearsals, I played a solo well; in my own style, true, but every soloist plays in his own way. Golovanov decided to find me some help, and designated a back-up French horn player, "This French horn player will help you in the tutti places." Praise God! It became easier for me.

The day of the concert arrived. The concert took place in the Great Hall at the Conservatory. I played the symphony rather decently. Nikolai Semenovich led me out to take a bow, and I stood at the conductor's support neither dead nor alive. I admit, Conductor Nikolai Semenovich Golovanov had feared greatly for me. After my triumph, Golovanov began to give me harder programs.

It soon became known that the Bolshoi Theater was advertising an audition for wind instruments. French horn players also would participate in the audition. I wanted very much to play in the audition, but it was impossible for me to abandon Nikolai Semenovich. Well, you can imagine my surprise when Nikolai Semenovich himself suggested to me that I go play in the audition.

"Valeriy, go play in the audition. It's opera after all, a really great orchestra, wonderful singers, a great choir, internationally famous ballet, and colorful decorations and costumes. I love the opera myself. Sooner or later they will call me to the Bolshoi Theater again. In a symphonic orchestra, there is only music. The listener must imagine for himself the images the composer has created. Unfortunately, not everyone is able to grasp musical fantasy. However, in the opera, musical images are conveyed to the listener by the singers. the choir, and the orchestra itself. Valeriy, go to the opera. I give you my blessing."

So, I went to the audition for the Bolshoi Theater Orchestra. What joy! They accepted me! I immediately went to Nikolai Semenovich, threw my arms around his neck, and kissed him.

"Oh, you are, it turns out, emotional," he said. "Compose yourself. I am glad for you. Play one more farewell concert for me."

I went home, thinking all the while, "What a kind, what an amazing person is Nikolai Semenovich Golovanov." He was a real father to me.

But you didn't cross him during rehearsal. If something was not just right you would be smarting, and never mind that you are an experienced artist or a relative, he scolded and brought you back to order. Every concert was a part of his life,



Orchestra of CBRA (Central Building of the Red Army) 1939

a part of his being, and he demanded that everyone be just as selflessly dedicated to the sacred matter of music.

However, I did not have long to work in the Bolshoi Theater before I was

called to the ranks of the Red Army. At first, I served in the Military Symphonic Orchestra at the Central Building of the Red Army. The war began (World War II) and our Symphonic Orchestra was divided up. I was assigned to the Detached Demonstration Orchestra of Brigade Commander A. S. Chernetskiy. In the orchestra, strict military discipline was maintained. After all the activities, we returned to the barracks and barely had time to lie down in a bed, or as the say in the army, lie down on a cot.

A rumor went around among the military musicians that Aleksandr Vasilevich Aleksandrov was inviting singers, dancers, and French horn players to join his Red Army Ensemble. In the free time, which happened very rarely for us, I got myself out of the barracks with difficulty and ran to the offices of the Ensemble. I was received by Boris Aleksandrov, the son of Aleksandr Vasilevich, and a second son, Vladimir, was also in the office. I told them about myself, that I was a Laureate of the All-Union Contest, First Premium. The brothers became interested. Boris asked if I didn't have someone who knew me, of course a solid musician or conductor, who could give me a reference. I said, that such a person existed.

"Who? If it is not a secret," asked Vladimir Aleksandrovich.



"It's not a secret, " I replied. "It is Nikolai Semenovich Golovanov."

Suddenly, I got a little scared. How would Golovanov himself react to all this? However, the die was cast, and as they say, the ships are burning. I would take the risk.

"It would be good if Nikolai Semenovich, himself, called Father, Aleksandr Vasilevich, on the telephone," said Boris Aleksandrovich.

"Alright," I mumbled in terror. On that note we parted.

I ran back toward my barracks, thinking, how was it that I dared to claim that Golovanov was my close acquaintance? All the same, I decided to go to Nikolai Semenovich. He lived on Nezhdanov Street. I rang his doorbell. Nikolai Semenovich, himself, opened the door. My legs were trembling.

"Oh! What wind has blown you to me? What's up? Come in."

"No," I said. "I'll just stand here. My boots are rough and muddy besides. I'll take them off."

"No need to take them off. What is a soldier without boots?"

Nikolai Semenovich made a request of someone, evidently a servant, and she wiped off my boots with a rag. I entered, and it is too bad I did not have time to look around at the wonderful paintings, busts, and various beautiful statuettes. I thought I had unexpectedly found myself in a museum. I was very nervous, and even forgot where to start to make the request. Nikolai Semenovich helped me, and began first.

"I see you are nervous. Be bold. What's the matter?"

"Nikolai Semenovich, I have come to you with a big request. Maybe I am too bold. I decided to appeal to you. I am serving in a military orchestra. Military discipline, daily marching, I could lose my specialty. Besides that, I have a starving wife and small son. Aleksandr Vasilevich Aleksandrov is inviting French horn players to his ensemble. He offers very good conditions-- receive army rations and live at home."

"Yes, such conditions in these times would not be bad," observed Nikolai Semenovich. "How can I help you?"

I felt my hands were shaking.

"Could you recommend me?"

Nikolai Semenovich was silent for a little.

"Yes, I can recommend you. When would I need to do this?"

"The sooner the better."

"Alright."

"Thank you! Thank you so much! Nikolai Semenovich, If you could call Aleksandr Vasilevich at the offices of the Ensemble... Here is the telephone number."

"Alright. Leave the telephone number."

I again thanked Nikolai Semenovich and left.

I did not walk, but more accurately, ran over to the offices of the Ensemble. When I reached Commune Square from Nezhdanov Street, I arrived, so to speak, all sweaty. Boris Aleksandrov met me and said, "Father is asking for you. Go to him in his office. Yes, Golovanov phoned Father and talked with him a rather long time. Go! Go!"

I entered. Aleksandr Vasilevich spread out some papers. Then he looked at me over his glasses and said, "Rehearsal is tomorrow. Come at two o'clock."

I thanked him and was wanting to leave.

"Stop! From where do you know Golovanov so well?"

"You see, I was a soloist in his orchestra at Radio."

"Now, go. Do not be late."

So ended my fourth acquaintance with Nikolai Semenovich Golovanov.

The fifth meeting happened in the Bolshoi Theater. At that time, Nikolai Semenovich had been called to the Bolshoi Theater at last. In the Theater, it was decided to present the opera Khovanshchina. At the podium stood the head conductor of the theater, Golovanov. He put together the list of performers, artists of the orchestra, and here, Nikolai Semenovich did not forget me. He designated me to be first French horn for the opera Khovanshchina. Rehearsals began. Usually, they began at ten o'clock in the morning. At nine thirty Nikolai Semenovich would arrive with his wooden suitcase and seat himself at the podium, to check off with his red pencil, watching for himself to see which artists of the orchestra came, and when they arrived to study their part. However, the artists of the orchestra were always on the ball and almost always arrived early also. By the beginning of rehearsal, all were sitting in their places. Nikolai Semenovich loved precision in execution and did not obtain it with the whole orchestra playing, but began working with individuals. Here one needed to be careful. Every artist of the orchestra needed to know his own part almost by heart.

Heaven forbid that some careless musician did not play just the way Golovanov demanded. He would request that the leader of the orchestra not designate such a musician for him in the future. It is true that such incidents almost never happened. Here is what happened to me:

Remember, at the podium Golovanov is a beast. It seems I said something to you about that earlier. Suddenly, Golovanov did not like my closed note. I know what sound a French horn produces, I know very well, and am not bad at producing them. But he said to me, "I need a sound like this: listen z-z-z-z-z-z You are producing some kind of muffled sound."

I told him, "Alright, I will try to find this ringing sound."

No, he wanted the note he needed right away. Fortunately for me, the rehearsal ended, and he stopped tormenting me. At the next rehearsal, he again was exasperated with this sound. There was no other recourse for me but to go on sick leave. Later, the leader of the orchestra told me, "Nikolai Semenovich, having come to the rehearsal and not seeing you in your place, asked, 'Where is Polekh?' Upon learning that you were ill, he said, 'What a pity! Such a wonderful musician.' "

Here is another incident. The concertmaster of the cellists offended Golovanov in some way. He began to shout at the cellist,"You do not know how to play even a line, and your wife does not know how to sing." But the cellist's wife was a wonderful singer, working in the Bolshoi Theater. You may ask, what did his wife have to do with this? Such incidents occurred with Golovanov only during work when he was all wound up. Just as soon as Nikolai Semenovich descended from the conductors podium, became a completely different person – kind and well-mannered.

Here is yet another incident: for a recording, Golovanov was conducting the orchestra, and a singer was vocalizing Rachmaninoff. Suddenly, Nikolai Semenovich stopped the or-



chestra and turned to me, "You are not playing with me. Follow the hand."

I replied, "You gesture in number five was not understandable."

Golovanov answered, "Not understandable? Kindly tell me, what am I supposed to do? Direct with my feet?"

That is how Golovanov was at the podium.

In our time, we often organized theatrical satirical revues. There were more than enough of those wishing to watch our performance. For his sixtieth birthday, we decided to put on a theatrical number. Well, on the day of the performance the auditorium was full. In the auditorium were Antonina Vasilevna Nezhdanova, and the celebrant himself, Nikolai Semenovich. I am glad to report, he loved our satirical revues. He would arrive early and seat himself in the from row. General Semen Aleksandrovich Chernetskiy, who was known to all the wind instrument players, attended. Artists and musicians were coming. This time, we decided to create an audition committee in a comedic way. A bass, who very closely resembled Nikolai Semenovich, served in the choir of the Bolshoi Theater. Nikolai Semenovich himself touched up his own eyebrows, and it turned out as though he had double eyebrows. They put a little make-up on the artist/bass - Nikolai Semenovich and made him the chairman of the audition committee. The curtain opened. On the stage was a table covered with a green cloth and the audition committee was seated at the table with the artist/Nikolai Semenovich as chairman. Laughter rang out in the auditorium. The audience could have taken the stage Golovanov for the real one if they had not seen the true Golovanov sitting in the front row. The artist/Nikolai Semenovich shouted. Out came a violinist – trembling visibly.

"Begin." the committee said.

The violinist shook so hard that he dropped his bow.

"Help him," the chairman told the stage hand. He picked up the bow and handed it to the violinist.

There was laughter in the hall. The violinist started to play the first part of the Tchaikovsky Concerto. After listening a little, Nikolai Semenovich shouted, "Cadence!"

The violinist was so frightened he fell down. The stage hand grabbed him and carried him off the stage. The audience was very pleased.

"Next!" shouted the artist/Nikolai Semenovich.

Out came a tuba player – very tall with an enormous tubasousaphone. For some reason, the tuba player struggled under the weight of the sousaphone.

"What will you play?" they asked him.

"I...?" asked the tuba player.

"Not I, certainly!" responded the artist/Nikolai Semenovich.

"I will play Susanina's aria from the opera Faust."

"Begin! Begin!"

The tuba player began to blow into the tuba. Nothing happened. He blew some more. Again there was no sound.

"You know," said the tuba player, "There is probably water in the tuba. Wait a moment, I'll empty the water out of the horn."

The tuba player extracted himself from the sousaphone, tipped it, and out of the bell poured a whole bucket of water.

With the chairman leading the way, the committee ran off the stage.

The incident with the hymn Internationale

This happened one day in the theater when Khovan-shchina was being performed. The show was about to start. Nikolai Semenovich was sitting alone in the conductor's room. Suddenly, the leader of the orchestra ran in and said, "A foreign delegation has come to our theater. It obligatory that we play the party hymn, Internationale."

Nikolai Semenovich immediately became upset. "Is there a conductor's score or directions?"

"No, neither one nor the other," the leader replied.

"What to do? I can't do it without a score. How many times through it? Get that clarified, please."

The leader ran to find out. Nikolai Semenovich was in a quandary – what to do? The leader ran back in and said, "One time through."

"Well, Glory to God! Ask the concert-master to come to me."

The concert-master ran in.

"Please put the first violin part on the podium. I will conduct from that."

The third bell rang. Nikolai Semenovich crossed himself and went to play the hymn without a score. The hymn sounded wonderful. How much it cost his nerves, only Niklai Semenovich knows. You know, he is a remarkable conductor – without a conductor's score nothing can be done.

On Nikolai Semenovich's birthday

Nikolai Semenovich completed his sixtieth year. He arranged a reception at his home for us artists of the orchestra. The leading artists and soloists of the orchestra met at his place on Nezhdanov Street. The honoree himself greeted us. He was dressed for a holiday – black frock coat, dark trousers with a black stripe up the leg, and a black bow tie. Nikolai Semenovich seemed tired to us. True, he had just recovered from an illness. Our host invited us to the table. The table service interested us. There were unusual decanters, gilded china, silver knives and forks with gold trim, gravy boats and serving dishes shaped like swans, and beautiful, gilded candelabras. The first glass was poured and the toastmaster gave a toast to the health of our newly-recovered Nikolai Semenovich. He sat with us for a while, then excused himself, and went away to rest. We all got up from the table and began to inspect the apartments.

Yes, this was a museum: splendid paintings – for the most part by Russian masters, busts of various well-known and unknown people, a wonderful grand piano, cabinets with vintage books and various china, elegant statuettes – groups of them, and a bronze. We looked at everything and were amazed at such a collection of rarely-produced art.

Then our host awakened. "Brothers, I see you have not drunk anything, and they say musicians are such mountainous drunkards? Well, I'm joking. Everyone come, sit at the table, fill the vodka glasses to the brim. There, now. I drink to the health of our dear guests. Make yourselves at home. Don't be shy."

4

So, we did not let our host down after that. The host was forced to refill the decanters again.

"Listen, my kind friends, an incident has come to mind. It was a long time ago- — about twenty years or so. In those days, they still did not accept frock coats, dinner jackets, and white bow ties. They considered that this all was a survival of bourgeoisie. Back then, we wore black velvet short jackets to the theater. As I recall now, it was a symphonic concert in the Great Hall at the Conservatory. The revolutionary audience in the hall was made up of soldiers, sailors, and anarchists. We had a program of light music. The third bell rang. I came out in a frock coat, of course. In the audience arose noise, an uproar, and whistles. They would not let me begin, shouting, "Bourgeoisie!" at me. I stood, and stood, and then left. I stood backstage, and the noise in the hall became quieter. I came out, and again they did not allow me to begin. I left. In the hall there was almost no noise."

"I came out and immediately started to play the overture to the opera *Carmen*. I had earlier asked the percussionists to beat the drums and cymbals so that the chandeliers would be bouncing, and they did so. The concert finished with a 'Hurrah!' That is how I, Nikolai Semenovich Golovanov, taught a revolutionary audience to treat the concert uniform, the frock coat, with respect."

All of us guests jumped to our feet with shouts of, "Hurrah! Bravo! We drink to you, Nikolai Semenovich!" In order to not tire out our host, we quietly dispersed.

The Incident with the Organ

We were rehearsing *Poem of Ecstasy* by Skriabin in Tchaikovsky Hall under conductor Golovanov. As you know, the organ participates in this performance, but unfortunately, at the finale, the organ in no way would stop playing. The orchestra finished the last fermata, and cut off the sound, that is to say, finished playing *Poem of Ecstasy*, and you can just imagin—the organ continued sounding. Nikolai Semenovich did not know what to do. We had in our orchestra a violinist, Lesha Levchenko, who was a jack of all trades, and Golovanov turned to him.

"Lesha, help! Look, and see what is the matter."

Lesha crawled into the mechanism of the organ. For a long time he tinkered with it, and crawled out covered with dust.

"Nothing doing! The organ will not listen to me. It's being stubborn!"

"But, we can't change the concert."

"Nikolai Semenovich, I figured it out. If the organ does not stop, I will use an ax and chop open the main pipe that supplies the air."

They decided to do just that. They sent for an ax. A fireman's ax was brought, but it was very dull. Lesha dug in his famous brief case, he had just about everything in it, and brought out a large file. He began to sharpen the ax, and in a few minutes the ax was sharp as a razor.

"Well, now the pipe will not be temperamental," said Lesha.

In the evening, during the concert, Lesha stood inside the organ, and held the ax ready in his hands. The finale was approaching. Lesha raised the ax, just one minute, and the pipe

was chopped in pieces. Well, Praise God! The organ fell silent in time.

Semen Aleksandrovich Chernetskiy

Sub-Warrant Officer Efim Chernetskiy, the bandmaster of a reserve regiment, lived in Odessa. He was poor, as were the majority of the Jews living in Odessa. One day, he found out that the Grand Duke, the brother of Czar Nicholas II, must come to Odessa for an inspection. Efim started thinking. One thought would not give him any peace, but stayed stuck in his mind. Although this thought made him tremble, he in no wise could put it out of his mind. He firmly decided to put this thought into effect – come what may.

It really was going to happen. In a day or two, the brother of Czar Nicholas II would arrive, and, Lord, what was happening in Odessa! All the fences got painted. They ran the legs off the grounds-keepers. Everything was swept. Everything was cleaned. Display windows of stores were washed. Door handles were polished. Odessa was transformed. In place of a dirty provincial town, Odessa was transformed, almost, into a capital city. Everyone was going around in his holiday best, smiling at each other, and tipping felt hats and bowler hats. Ladies rustled in frills, and everyone dressed in his best.

At last, the day of the inspection arrived. The regiment was assembled in the main square. Everything was looking sharp. Everything was shining. Suddenly, the command rang out,"ATTENNNNSHUN! Dress left!"

The Grand Duke was mounted on a raven black steed. Such an appearance! Such bearing! Lord! Like the Czar himself! Handsome. The hymn burst forth, "God, Save the Czar." The brother of the Czar inspected the whole regiment and, it seems, remained satisfied. The Grand Duke galloped to the center of the formation and loudly called out, "Brother soldiers, whoever has any needs or requests, speak!"

In the square was silence, an suddenly from the distance rang out a hoarse voice, "There is a request." The regiment became agitated. Who dared? Who shouted?

The Grand Duke rode up closer to the speaker and asked rather loudly and severely, "What is the need? Speak!"

They gave the command, "Two steps forward." The soldiers opened the formation, and Efim Chernetskiy stepped forward

"Who are you, and what is your rank?" asked the duke.

"Sub-Warrant Officer Efim Chernetskiy."

"What is the need? Answer!"

"Forgive me, a sinner. I want to accept the Russian Orthodox Faith."

"What is your creed?"

"I am a Jew. I request, Your Eminence, that you become my godfather."

The regiment again became agitated. What would the Grand Duke answer?

A. Chernetskiy

"This is a good thing you have decided. It is agreed to bless you into the Russian Orthodox. Tomorrow at three o'clock in the temple. Mister Colonel, arrange everything that is needed."



Then the Grand Duke galloped away. The command was given to dismiss. Soldiers ran up to Efim. "Well, Jew! Well, brave one! We were all gasping. We thought they would lock you up, and look how it turned out! Now you will be a Russian Orthodox like us. A bucket of vodka for you!"

Efim stood feeling neither alive nor dead. He was thinking, speechless, "Clearly, God has saved me!"

All the same, the Grand Duke baptized the Jew, and hanged a Russian Orthodox cross on his chest. The Russian Orthodox priest said, "Now you will be called Semen, son of Aleksandr, and you will carry the family name Chernetskiy." The Grand Duke raised him to the next rank—Warrant Officer. They gave him a silver fifty kopeck piece for passage of his soul.

This true account was told me by a good friend of my relatives, a general. He himself was an eyewitness to these events.

After a short time, Chernetskiy enrolled in the Petersburg Conservatory. In 1917 he graduated from the Conservatory and, in 1918, took over leadership of the Military Orchestra Section of the Petrograd Soviet. From 1924 to 1929 he was Inspector of Orchestras in the Soviet Army.

I met Semen Aleksandrovich at the contest for musicians playing wind instruments. When the contest concluded, they announced that I had won first prize. At that time, I was in the



(Front row L-R) Zaks, Kaplan, Andreev (Back row L-R) Aleksandrov, Polekh, Smirnov Kishinev, laureates [winners]

army serving in the symphonic orchestra attached to the CBRA (Central Building of the Red Army). Everyone was congratulating me. Brigade Commander Chernetskiy came over to me, shook my hand and congratulated me on my success. He said, "Good man! You did not let the Red Army down!"

And he also said, "Come to my Model Orchestra."

I thanked Semen Aleksandrovich. "I will gladly join your orchestra."

"You played brilliantly." Again the Brigade Commander congratulated me. This was in March of 1941. As soon as the war began, our symphonic orchestra was disbanded. Brigade Commander Chernetskiy took me into his orchestra. I served for three years in the Model Orchestra. There, the duty was very difficult. We rose at seven in the morning and immediately ran outdoors in any weather. Calisthenics. After a meager breakfast, we began drilling – also out of doors. Exercise on the parallel bars and the horizontal bar. Individually, we imitated a bayonet attack and marching, marching. They trained us to be medical orderlies. Political training was in the barracks. After this was "self-training," that is, we were left by ourselves with our musical instruments.

It often happened that strength failed. I was afraid I would completely lose my specialty – always blowing and blowing on my trumpets and French horns. After a similarly meager lunch, it was quiet time [literally: "dead hour"]. In reality, "dead," I would throw myself on my cot and sleep like a dead man. After an hour, we would rise to practice with the orchestra for three hours. Sometimes, the brigade commander himself worked with the orchestra until late in the evening. We were playing his amazing marches. When he would shout his well-known, "Take down! Establish!" we needed to very attentively, and exactly at the time of the division of the march, suddenly stop the sound at the accent of the measure and after a moment re-establish the sound at a strong level. This "Take down! Establish!" effectively created the impression of movement and saved the march from uniformity and injected into the march a fresh, moving structure. In connection with this, Chernetskiy was able to direct with his hands in such a way that the effect was invariably enhanced.

At the end, Semen Aleksandrovich would solemnly pronounce his, "Devil take it!" Semen Aleksandrovich loved to conduct very much.

There was an incident that occurred at a concert in the Central Building of the Soviet Army. We were playing the 1812 Overture. The Brigade Commander was conducting. In the finale of the overture, he often did not manage to make the change from one time signature to another. He could not catch the "one." He lost it, and that is all there was to it. He was very much aware of this weakness, and for this reason he asked the soloist clarinetist, Victor Petrov – a wonderful musician – to indicate the downbeat of the transitional measure, and everything went smoothly. However, it happened once that the clarinetist, Petrov, was not paying attention or was thinking and did not indicate the transition to the conductor. What a mess! The Brigade Commander lost the "one." What to do? He began waving his finger in a circle, trying to find the downbeat, but did not succeed til the very end of the Overture. Meanwhile, he was repeating all the time, "Devil take it! Devil take it! Petrov, ten days and nights I'll sentence you!"

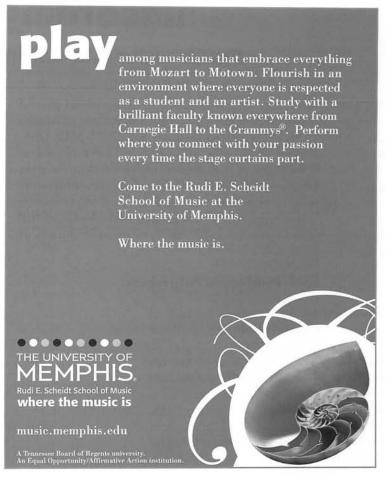
After the concert, poor Petrov was already prepared to go to the guard-house, but Semen Aleksandrovich forgave Petrov. He only said his famous, "Devil take it!"



Concert of the Ensemble of Aleksandrov [Red Banner Ensemble]

to be continued...







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Virtuoso Horn Duo. Kerry Turner and Kristina Mascher, horns with Sinfonietta Cracovia. MSR Classics MS-1181. Timing 53:53. Recorded April 2006 in Zgromadzenie Ojcow Zmartwychwstancow, Cracow, Poland.

Contents: Joseph Haydn: Concerto in E^b for Two Horns and Orchestra; Antonio Vivaldi: Concerto No. 11, "L'Estro Armonico," for Two Horns and Strings (trans. Varga); Antonio Rosetti: Concerto No. 3, DTB 51; Kerry Turner: *Twas a Dark and Stormy Night* (two horns and strings).

If you have not experienced some of the two-horn and orchestra repertoire, wait no longer. Turner and Mascher (member of the Immanuel Trio of Amsterdam and the Ni Ensemble of Luxembourg as well as frequent guest with orchestras in Germany and the Benelux region) team up for three classics. There is plenty of opportunity for high-horn and low-horn display, all performed exquisitely.

Varga's transcription of the Vivaldi concerto is most convincing for two horns; however, I wish they had enlisted a more traditionally-sounding harpsichord for the continuo – its tinny timbre was almost distracting in the opening passage. Some beautiful lyricism is displayed by both hornists especially in the circle-of-fifths tossing of melodic ideas back and forth.

I was not familiar with the Rosetti piece but am very glad to have made its acquaintance. It matches the character and required technique of the Punto concerti made popular with Tuckwell's recordings years ago. Again, the balance and artistry of both players is most effective here.

Abrupt, though, was the switch from its final Rondo to Turner's work of 2006. The composer's words offered the setting for this tuneful and adventurous work:

We had previously performed this piece rearranged (from solo horn and organ) for two horns and piano at a recital in Rome. At that time, I knew that this Gothic-sounding work had not yet found its true home. Adding some new material and a few special effects and reworking it for string orchestra seemed to be an answer to this call. The story behind the piece is a simple one – there is a writers' competition called the Bulwer-Lytton Fiction Contest, inspired by the parenthetical, rambling, melodramatic opening lines of a novel; by the author of the same name. Contestants submit a sentence intended to open a novel, usually comic or satirical in nature, along the lines of the original 'It was a dark and stormy night...' It just so happens that this is a wonderful way to start a musical composition as well. I truly had no idea where I was going with the work until I wrote the opening solo horn call - my version of 'Twas a dark and stormy night....'

I think the listener might hear this as "film music" in spots, with drama and lyricism for both the soloists and string ensemble. *JD*

Chamber Music of Kerry Turner. Martin van de Merwe, Jos Buurman, Wendy Leliveld, Richard Speetjens, horns with the Rotterdam Philharmonic Chamber Players. MSR Classics, MS- 1186. Timing 55:34. Recorded January 1999 and September 2006 in the church in Rhoon, The Netherlands and in the Jurriaanse Zaal, de Doelen, Rotterdam respectively.

Contents: Works of Kerry Turner: Berceuse for the Mary Rose (woodwind quintet); Quarter-After-Four (violin, horn, piano); Sonata for Horn and Strings; Quartet No. 3 (horns); Rhapsody for Nine Instruments (woodwind quintet plus violin, viola, cello, and double bass).

Hornists sometimes overlook the rewards of chamber music, opting instead for the orchestral venue. In particular, the woodwind quintet offers a special setting for the horn so different from a brass quintet. Turner's work provides a wonderful collage of colors, epitomizing reminiscence. It pays *homage* to Henry VIII's warship and, rightly so, we are treated to a full rendition of his own tune, "Pastime with Good Company." The piece is caste in five sections which are presented as one extended movement: introduction, *agitato*, *allegro*, *misterioso*, "like at the beginning."

The work for violin, horn, and piano is quite different. It opens with tapping on the violin followed by a very Romantic-sounding "Brahmsian" melody. The composer adds in the liner notes:



Every night around four-fifteen I awaken. It is neither sudden nor brought on by a bad dream. Usually my mind is quite blank when I drift out of a deep sleep. Then as if on cue the first haunting thought occurs. It is usually a dilemma I have not been able to resolve. I'll turn it over in my head one more time until I'm reminded of something I said to someone who may be mildly related to the dilemma. Embarrassment, anger, and regret come over me as I relive the stupid remark....

While the music often seems to flow in a "stream-of-conscious" manner, the transitions between musical ideas are sometimes abrupt, sometimes smooth. The character and roles of three voices weave in and out, creating a rewarding and evolving texture.

The work for horn and strings includes a beautifully sweeping melody in the rollicking *Allegro vivo* section of the opening movement, sandwiched between more deliberately paced passages of more inner feeling. The rollicking passagework returns giving the movement a fun, "up-beat" quality. The second movement's intense – dissonance intervals are wonderfully resolved, creating well-paced tension and release throughout. The closing movement has rhythmic joy under continually undulating melodies.

The Third Quartet for horns was composed in 1992 and was a prize-winner in the IHS Composition Competition in 1993. Each voice is equally virtuosic, soloistic, and melodic. The four movements are titled: "The Sooners," "The Homesteaders," "The Ghost Town Parade," and "Finale." It is clear that the composer's inspiration comes from the 19th-century American West.

The Rhapsody for Nine Instruments is an attempt to musically recreate four vivid yet fleeting memories in the life of the composer: "The Story Behind the Scream," "Return to the Scene of a Past Romantic Affair," "Crossing a Street in Old Shanghai," "The Steeple of the Belair Church." The composer states: "The four episodes are tied together with three interludes, which bring a source of continuity to the work. The Finale presents a completion of the principal theme and integrates the various melodies and motifs of the episodes." With its wide color palate, instrumentation, and imagery, this could be "film music." ID

With Every Leaf a Miracle. Kent Leslie, horn. Thomas Harvey, percussion with other instrumentalists from Indianapolis. Hard Cor Music HCM-0107. Ran recorded September 2001; Beckel recorded January 2004; remainder recorded summer 2006.

Contents: Shulamit Ran: *Invocation* (horn, chimes, timpani); Mark Schultz: *With every leaf a miracle* (horn, violin, percussion, piano); James Beckel: *Primitive Modern* (horn and recorded compact disc); Michelle McQuade Dewhirst: ...sky is falling in... (horn, flute, percussion); Jody Nagel: *Games* (horn and marimba); Frank Glover: *Manunya* (horn and string quartet); Becky Archibald: *Bittersweet* (horn and piano).

Most of the works featured on this new disc by Indianapolis-hornist Kent Leslie are thought-provoking, deep, sometimes

sensual, sometimes emotional, and always colorful. Extended techniques are easily identifiable especially in Beckel's work for horn and CD.

Scanning the instrumentation of these pieces, one expects new sounds, new directions, and new perspectives – the listener will not be disappointed on any of these accounts. Dramatic by nature, these works are given both sensitive and driving interpretations by Leslie. There is an innate intensity and heart-felt quality here excellently rendered by the soloist in both fast and slow tempi. All the composers have a thorough knowledge of the horn's capabilities.

Perhaps the most warm and loving character is provided in Glover's *Manunya* for horn and string quartet. This ABA work is built on a simple melody, untroubled by any complex harmonies. The center section juxtaposes hard pizzicatos against a continued simple theme in the horn.

After a set of pieces with unusual sets of instrumentation, Archibald's *Bittersweet* for horn and piano work had a refreshing ring to it. Somewhat like the Glover piece, it opts for simple melodies and harmonies. Opening with a passage of reflective emotion, followed by a more energized section, the music drifts into a dreamy section that is very tuneful and sincerely passionate.

I highly recommend this recording for its convincingly dramatic and fresh music, performed with understanding and dedication, and including thorough liner notes. *JD*

Livin' on Love. Bill Klingelhoffer, Alicia Telford, Keith Green, Eric Achen, horns; Wesla Whitfield, vocals, with the Mike Greensill Quartet (piano, woodwinds, drums, bass). High Note Records HCD-7152. Timing 58:27. Recorded at Fantasy Studios in Berkeley, California, June 2005 and January 2006.

Contents: Music of Mancini, Cahn, Dorsey, Rodgers, Porter, Gershwin and others. "This Can't be Love," "Love is Here to Stay," "East of the Sun," "Pure Imagination," "For All We Know," "Get Out of Town," "Once in a While," "The Gentleman is a Dope," "Alfie," "I'm Glad There is You," "Do I Hear a Waltz?" "I've Heard that Song Before," and "Whistling Away the Dark."

I must confess that I was a bit skeptical about what I might find in this compact disc. I am somewhat of a jazz enthusiast but am most attracted to Big Band and "straight-ahead" styles, including the recordings of Frank Sinatra and other 1950s crooners. Therefore, I was quite well-entertained by Wesla Whitfield and her back-up band, which features superior horn playing and scoring – beyond Claude Thornhill's use of horns! Whitfield's immediately appealing voice might be described as a slightly more treble-oriented version of Ella Fitzgerald. The liner notes refer to her as "...one of the most original and articulate members of the American Songbook community...." The notes also offer an account of how her association with San Francisco Opera and Ballet's principal horn Bill Klingelhoffer led to including his section in this recording.

The arrangements are satisfying and comfortable to the ear and the balance between the voice, horns, and jazz quartet back-up is excellent. Subtle, warm, velvety are adjectives which come to mind. If you'd like some special company on your



home stereo unit, invite Wesla. Slip on some comfy slippers while you're at it. These standards will make a perfect end to perhaps an otherwise hectic day. *JD*

Favorite Horn Encores. Nicholas Perrini, horn with Shirley Anderson and Dianne Frazier Cross, piano. Self-produced. Timing 34:33. The Johnny Murphy arrangement was taken from a live performance in 1988; all other selections were recorded at the Coronet Recording Studio in Columbus OH, July 1970.

Contents: Strauss/Johnny Murphy: "How High the Eulenspiegel;" Henri Martelli: "Waltz for Muted Horn;" Bozza: En Ireland; Gershwin/Perrini: Prelude No. 1; David Guion/Perrini: "The Harmonica Player;" Barney Childs: "Freely" from Racussen Variations; Luigi Cortese: 2nd movement from Sonata for Horn and Piano; Strauss/Chidester: Allerseelen; Alary: Allegro from Morceau de Concours; Bizet/Perrini: "Flower Song" from Carmen; Barat: Andante et Scherzo; Bozza: Chant Lointain.

Nicholas Perrini has had a long and distinguished career as a hornist, teacher, composer, and conductor. He was a member of the Columbus Symphony Orchestra for 36 years, serving 26 years as its principal horn. For 27 years he has conducted the Capital University/Bexley Community Orchestra and is currently Horn Professor at the Capital University Conservatory of Music.

The selections on this disc are short and tuneful, with some obviously humorous. The listener can enjoy a potpourri of symphonic, operatic, blues, semi-improvisatory, avant-garde, and even "hoe-down" styles. Some of the arrangements are minor miracles in their own right: *Till Eulenspiegel* mingles intimately with "How High the Moon," and Bozza's French Army bugle calls leave the performers (and listeners) intrigued as to their exact meaning. The pieces requiring stopped horn interject an interesting albeit sinister tonal atmosphere. The Strauss, Gershwin, and Bizet selections represent those composers at the very summit of their creative genius.

My favorites are the two transcriptions originally for cornet by Alary and Barat. I have listened to these works over the years on recitals and juries and wondered if they might work on the horn. Perrini convinces us that indeed they do by simply transposing them to keys more appropriate for the horn. In addition, the Gershwin piano prelude works very nicely in Perrini's arrangement.

I need to reinvestigate both Bozza pieces – I had forgotten how nicely they present several contrasting sections of lyric, technical, muted, stopped, open, loud, soft passages, completely rewarding to both listener and performer. Perrini has assembled a fine and beautifully-played disc of unique works that are sure to please, each work about two to three minutes in length, with the Barat lasting about 6 minutes – perfect pieces to round out any recital. *JD*



Dectet: The Music of David Sampson. Hornists Scott Brubaker, David Wakefield, and Ondrej Vrabec, with a variety of other performers. Albany Records Troy-780. Timing: 71:38. Recorded in 2000 and 2001.

Contents: Music of David Sampson: *Sonata Forty* for horn and piano; *Strata* for brass quintet; *Dectet* for oboe, clarinet, horn, bassoon, 2 violins, viola, cello, double bass, and piano.

David Sampson's recent major works have been commissioned and/or premiered by the National Symphony Orchestra, Memphis Symphony, Barlow Endowment, New Jersey Symphony, Aspen Music Festival, National Endowment for the Arts, and the American Brass Quintet. Sampson's complete understanding of the horn's capabilities is striking in his Sonata written for Scott Brubaker, whose exceptional artistry beautifully captures this work's bold statement. Its movements portray the progression from crisis, to inner doubts and shadows, to the cherished memories, and finally to a resolution of building on the past and moving on. Commissioned by Brubaker and the IHS Commissioning Assistance Fund in 1992, it was inspired by the composer's 40th birthday.

The three-movement work *Strata* was commissioned by the NEA and the American Brass Quintet and completed in 1999. It opens with slowly shifting harmonies and no themes or counterpoint. Following a meditative section, influenced by the music of LaMonte Young, is a rhythmic and pointillistic section performed by muted brass (the trumpeters are on Harmon mutes). Motives abound and there is much playful interaction between all five players. Flugelhorns are used in the second movement, an introspective dirge, to create a dark texture, and the bass trombone is featured in an extended solo in the middle of the movement. The third movement begins with a freely-shaped introduction: we hear a solo trumpet followed by the rest of the group. Slightly "jazzy" material is then heard, which is developed during the rest of the movement.

While *Strata* and the Sonata are remarkable showcases for their respective instruments, *Dectet* employs an unusual combination of ten players to create a wonderfully diverse musical landscape. Contrasting power, intensity, and drama with melancholy, intimacy, and even humor, *Dectet* is an incredible journey featuring ostinatos, long lines, twisted "Shostakovichlike" waltzes and decadent nostalgia, playful sequences, a percussive piano, swirling string lines, and screaming winds. *ID*

cor à cor. Andrew Joy, horn. James Avery, piano; Christine Chapman, horn; Christian Ostertag, violin. edition zeitklang Musikproduktion WDR 103. Timing: 74:42. Recorded Köln, Funkhaus, Klaus von Bismarck-Saal, March, 2003 (Grisey), October, 2003 (Pröve, Messiaen "Call"), December, 2004 (Scelsi), June 2005 (Ligeti), and in SWR Studio Karlsruhe, December, 2004 (Messiaen "Theme").

Contents: György Ligeti: Trio für Violine, Horn und Klavier; Bernfried E. G. Pröve: Éclair für Horn-Solo; Olivier Messiaen: Appell interstellaire for horn solo; Gérard Grisey: Accords perdus – cinq miniatures pour deux cors; Giancinto Scelsi: Quattro pezzi für Horn-Solo; Olivier Messiaen: Theme et variations für Violine und Klavier.



This complicated recording deserves many descriptive phrases: they are difficult works to perform, challenging to the listener, not suitable for casual listening, but one's attention is riveted by many novel details. This music is unique, expresseing emotions in musical languages well-suited to each work. This music is also very stimulating in both a positive and negative way: I could not relax while listening to this CD – I either had to listen with care or stop listening. While I enjoyed giving the attention that each of the works demanded, I do not think that I would attend a recital simply to hear one of these works. My reaction is contradictory: I enjoyed this CD, my feelings are mixed about each work, and I will unlikely take the time to listen to the entire CD again.

While Ligeti's Trio is certainly a worthy addition to our repertoire and deserves to be heard, I do not think the time has come when this work will be first on most lists when programming for this important genre.

Pröve's Éclair (Lightning) requires the performer to produce multiphonics, half-valved fingerings, and the varied and flexible use of the right hand in the bell.

Olivier Messiaen's *Appell interstellaire* (Interstellar Call) from *Des canyons aux étoiles* (The Canyons to the Stars) is very effective addition to our solo literature. Apparently the publisher has lifted its ban on performing and recording this solo horn movement out of the context of the huge work. I am glad that Joy has recorded it and has preserved his interpretation of the vaguely-described (half-valved) passage that frames the work.

The five Grisey duos explore various microtonal capabilities between two horns. While, again, these duos are not for casual listening, pay attention to many interesting sounds and colors.

According to the liner notes, Giancinto Scelsi's composition "disposes of traditional elements such as theme and development, progression and derivation, harmony and rhythm." This is an abstract work where there is no sense of a "traditional" melody but a free exploration of sounds, including microtones.

The recorded sound on this CD is very good, giving an impression of proximity to the performers while also having a spacious warm character. Andrew Joy is an impressive performer with an extensive breadth of expressive capabilities. He seems to be an ideal artist to present these interesting, irritating, attention-grabbing, thought-provoking, novel, and very worth-while works for horn. *CS*

Leopold Mozart Concertos, Joseph Ognibene, Emil Friðfinnsson, Stefán Jón Bernharðsson, þorkell Jóelsson, horns. Reykjavik Chamber Orchestra. Smekkleysa SMC10. Timing 49:01. Recorded in Åskirja, January 2006.

Contents: Works by Leopold Mozart: *Sinfonia di caccia* in G major for four horns, strings, timpani, and continuo; *Sinfonia da Camera* in D major for horn, violin, strings, and continuo; Concerto in E^b major for 2 horns, strings, and continuo; Concerto in D major for trumpet, 2 horns, strings and continuo.

This is an exceptionally fine CD in all respects; the performances and the recorded quality are excellent. The four hornists perform the *Sinfonia di caccia*. Stefán Jón Bernharðsson is the

soloist in the *Sinfonia da Camera*; Joseph Ognibene and Emil Friðfinnsson perform the Concerto in E^b major.

Leopold Mozart is frequently overlooked as a composer and is often viewed as the domineering father who traveled far and wide to promote his *Wunderkind* son. However, Leopold produced a large body of works and, as noted in the liner notes, the music of Leopold was likely the first music that Wolfgang ever heard. These are spirited and beautiful compositions.

All four soloists in the *Sinfonia di caccia* play with energy, precision and flare. Bernharðsson's performance in the *Sinfonia da Camera* is beautiful: he plays with abundant expression and the high tessitura sounds effortless. I would have preferred a bit more presence on the horn and a bit less reverberation but these are extremely small details in an otherwise virtuosos performance.

The performance of Joseph Ognibene and Emil Friðfinnsson, soloists on the Concerto in E^b major, are equal to the other excellent performances on this CD. Well-matched articulation, dynamics, and balance help make this performance an excellent one.

The Reykjavik Chamber Orchestra is an first rate ensemble, adding much to the CD's high quality. They performed here sans conductor – the soloists and concertmaster led the orchestra! After you listen to this CD a few times share it with your trumpet-playing friends – Eirkur Orn Pálsson's performance matches the fine qualities heard on the rest of the CD. CS

Bach and Before. The New York Brass Quintet: Paul Ingraham, horn; Robert Nagel and Allan Dean, trumpets; John Swallow, trombone; Thompson Hanks, tuba. Mentor Music, Inc. Men-107. Timing 54:55. Recorded in concert at Manhattan School of Music, Yale University and in studio in New York City on dates ranging from c. 1971 to 1984.

Contents: Johann Pezel: Sonata No. 22; Gottfried Reiche: Fuga No. 5; Giovanni Ruggieri: Adagio and Allegro; Thomas Arne: Vivace; Arcangelo Corelli, arranged by Nagel: Sonata da Chiesa; Johann Fux, arranged by V. Reynolds: Centone No. 2; Carlos Gesualdo: Two Madrigals; Michael Praetorious, arranged by Dean: Dance Suite; J. S. Bach: Chorale Prelude and Contrapuncti I, IV, XI, and IX, from The Art of Fugue.

One can not give too much credit to Robert Nagel and The New York Brass Quintet for their part in taking the brass quintet to its prominent and popular position in the modern chamber music world. Their pioneering work in creating a repertoire by transcription, composition, performance, and recording cannot be over-estimated. The mixture of live and studio performances on this CD are all superb. The music here is, as the title states, by J.S. Bach and earlier composers. It is music that the NYBQ and other quintets relied on for a portion of their repertoire. In the absence of compositions for brass quintet from eras before the twentieth-century, transcriptions became a valuable and legitimate source; they still heard in a large portion of many brass quintet performances.

This CD is filled with good music that is played exceptionally well. It is also a valuable historical resource that allows us to appreciate the New York Brass Quintet for their foresight and



leadership in making the brass quintet world what it is today. CS

Discovery. Thomas Bacon, James Graber, horns; Caio Pagano, piano; Ketherine McLin, violin. Summit Records, DCD457. Timing 68:32. Recorded in Katzin Hall, Arizona State University School of Music, Tempe AZ, January 17-22, 2006.

Contents: Almeida Prado: Trio "from the Diary of Pero Vaz de Caminha" for horn, violin and piano; James DeMars: Dedicaçe; Robert Avalon: Zeal; Errollyn Wallen: At the Ending of a Year; Kazunori Maruyama: Foxtrot for Tomcat; Almeida Prado: Celestial Charts III; James DeMars: Dedicaçe (with words by R. Murray Schafer).

Bravo to Thomas Bacon and his fellow performers on this CD! It consists of five (six, if you count the two versions of Dedicaçe) new works for horn that are colorful, exciting, plaintive, invigorating, and programmatic. It took me several hearings to appreciate the Trio "from the Diary of Pero Vaz de Caminha." It simply took a few times to hear the work's attributes - following hearings have been progressively more enjoyable. The Trio's inspiration is from a letter written by Pero Vaz de Caminha, secretary of the Portuguese fleet that discovered Brazil in 1500. Its seven movements are titled "The Vision of Pero Vaz de Camhina," "First sighting of land – The Easter Hill," "The Savages," "The Jungle," "Passion of the Earth," "Fantastic Mystery," and "The Island of the True Cross."

Dedicaçe by James DeMars is heard here in two versions: first with horn and piano and later with a text by R. Murray Schafer, recited by the composer. Although it is a good piece for horn and piano, I think it is much better with the recitation. The interweaving of the music and the text is very effective. I expect to add this to my own recital programs soon.

Avalon's Zeal is energetic and exciting with moments of peacefulness and calm. Its title comes from Thomas Bacon's repeated requests for a new work for horn and piano! The result is a very fine addition to our solo literature.

The composition of Wallen's At the Ending of a Year began at the end of 2004 (in Belize) and was completed in London in early 2005. It is a skillfully and effectively written work that weaves two horn lines together in a way that often seems conversational. Foxtrot for Tomcat by Kazunori Maruyama, inspired by the dance is lively, fun, and good music.

The performances on this CD are exceptional and the recorded sound is very present, with clarity and warmth. Bacon

does a fine job of altering his sound to fit the music's needs. At times he is aggressive, almost strident, making the music come alive with energy. At other times his sound is much more rounded and placid, when that approach enhances the music. These variations add much to the quality of the performance. These new works are all worthy additions to our recital repertoire. *CS*

Burnished Bright – Sacred Sounds of Brass, Organ, and Bells. Joel Sweet, horn. Members of Gabriel V Brass Quintet: Paul Tingley, Peter McKendree, trumpets, James Pfeiffer, trombone, Christopher Swidrak, tuba; Extol Handbell Choir; David Chalmers, Organ; Br. Steven Velie, Ryan Haig, percussion. Paraclete Press GDCD 040. Timing 73:03. Recorded at the Church of the Transfiguration, Orleans MA, May 2006.

Contents: J. S. Bach: Wie Will Ich Mich Freuden (My Spirit Be Joyful); Henry Purcell: I from Abdelazer; David Ashley White: Triptych; Michael Bedford: Fantasia on "Victimae Paschali Laudes"; Michael Hale: Transfiguration Fanfare; Michael Hale: Reflections on the Trinity; Marc-Antoine Charpentier: Prelude from Te Deum; Michael Hale: Veni; Michael Haig: Apse Fanfare; Johann Pachelbel: Fantasia in d minor; Daniel Pinkham: Gloria; Craig Phillips: Suite.

Unfortunately, the best that can be said about this recording is that it is "pleasant." Although there is some very fine music on the menu, there are few truly exciting moments in he ensemble's performance. While the names J. S. Bach, Purcell, Pachelbel, and Pinkham might draw one to the recording,, I would place this CD in the "resource" category. Most of the works are potential brass quintet repertoire for church services or secular situations where an organ is available.

Gabriel V is an accomplished ensemble that plays with flare and lyric sensitivity. Recording in a large church can cause problems for brass players – clarity is often sacrificed for reverberance. However, if you are going to record with organ, you go where there is a good organ (you can quote me on that). Here both the handbells and organ add successfully to the tonal palette. *CS*



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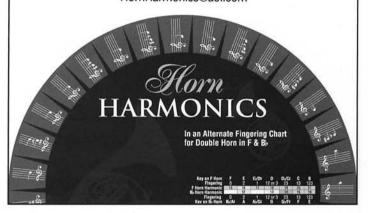
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Man of Many Talents: Paul Basier

by Lynn Lanham

Paul Basler's music has been performed throughout the world to enthusiastic acclaim. Basler was born in 1963 in Milwaukee WI and began taking piano lessons at the age of five. By the time he started high school he was in the symphonic band, orchestra, and the concert and swing choirs. After graduating valedictorian, he attended Florida State University.

Paul Basler

While at FSU, Basler studied horn with William Capps and composition with John Boda. After earning a BM degree in Horn Performance and Composition, he moved to Long Island NY, where he attended Stony Brook University. At SBU Basler earned an MA degree in Composition, MM in Horn Performance, and DMA degree in Horn Performance. His horn professor was William Purvis and his composition teachers were Bülent Arel, Billy Jim Layton, and John Lessard. After graduation, Basler

accepted a position at Western Carolina University in Cullowhee NC, where he taught both horn and composition for four years. In 1993, he was one of the youngest persons to be awarded the Fulbright Senior Lecturer in Music to Kenyatta University (Nairobi, Kenya).

Basler is currently Professor of Music at the University of Florida where he teaches both horn and composition. He was resident hornist at the annual Composers Conference in Boston from 1991-2004 and has performed as guest artist at numerous International Horn Society Workshops, the Llangollen International Musical Eisteddfod in Wales, the Winchester International Music Festival in England, and the St. Petersburg International Chamber Music Festival in Russia. Basler has been a member of the Brevard, Charleston, Valdosta, Greenville, Asheville, Tallahassee, and Gainesville Symphonies, and continues to maintain a busy performing schedule throughout the United States and abroad, having premiered over 200 works written for him. He also has received two American Cultural Affairs Specialist Grants from the US Department of State and serves as Visiting Artist in Residence with the Dominican Republic's Ministry of Culture and the National Conservatory of Music.

Basler has received a North Carolina Arts Council Composer's Fellowship and several National Endowment for the Arts Composer grants. The New York Times has described his compositions as "virtuosic and highly athletic." Some of his recent compositions have been performed at Carnegie Hall, the Disney Concert Hall in Los Angeles, Tanglewood, the Spoleto Festival, Symphony Hall in Chicago, Kennedy Center, the National Theatres of the Dominican Republic and Kenya, Lincoln Center, the Sydney Opera House, the Aspen Music Festival, the Grand Teton Music Festival, and in Shanghai by the Shanghai Philharmonic. His music is published by Carl Fischer, Colla

Voce Music, Walton Music, Hinshaw Music, Southern Music, R.M. Williams Publishing, and the IHS Press.

Interview

Briefly outline your background as a musician and how you came to be a composer.

Believe it or not, when I was little I wanted to be the Pope! - then an airplane pilot. Finally my parents started to put me in front of our old stereo system for hours to watch the glowing lights and hear the music flowing from the speakers, and I started singing at around the age of 3, taking piano lessons at the age of 5, and composing around the age of 7. I began playing the horn at age 11 and was fortunate to have studied with great horn players from the very beginning. In high school I was involved in every musical ensemble, from jazz band to swing choir. From that point on, I knew that music was going to be my life's pursuit.

Who most influenced your musical career as you were growing up?

Three individuals stand out amongst a most formidable group. John Boda, my composition teacher and mentor at Florida State University who gave so willingly of his time and talents. William Purvis, my horn teacher at Stony Brook University who literally transformed my musical world. Last but not least, Jo-Michael Scheibe, my dear friend and choral editor for his unfailing belief in my music and the message of that music.

What was your first horn compositional attempt?

My first "real" horn composition was a short work I wrote while in high school for horn and piano. It was influenced by the music of Ned Rorem and is quite lyrical.

What are some of your inspirations when composing?

"Life experiences" play an important role in fashioning a new composition. I strongly believe that all of the experiences one has had, whether good or not so good, influence the creation process. This seems natural and appropriate.

How detailed are your plans for a composition before putting it on paper?

It all depends on the work itself. When writing a choral piece I tend to spend a great deal of time with the text – finding the "internal rhythm" of the words and visualizing the colors and moods. Only then do I begin setting down sketches on paper. With non-vocal compositions the process is of course different. In those instances the music tends to reveal itself



Man of Many Talents: Paul Basler

through a motive, rhythmic gesture, chord, etc. which I then begin to shape into a work.

Do you usually compose with a specific person/ensemble in mind?

Absolutely! Nowadays it is rare that I simply write a work without a specific person or organization in mind. This, then, becomes a very important part of the inspiration and creative process.

Describe the process you go through in composing a new piece.

I tend to sit at the upright Yamaha studio piano in my office at the University of Florida and just let my fingers land where they want! Then I start to jot down melodic, rhythmic and harmonic fragments. From these I start to fashion a composition – trying to use as few "elements" as possible to give the work a cohesive structure. From there, the music flows very easily.

Do you compose using manuscript paper or a computer?

I still believe in the tried and true manuscript paper! Of course these drafts are then put into the computer (I have been using *Finale* software since 1989).

What compositional techniques and sounds are typical of your works?

I always try to fuse a combination of rhythmic elements with soaring melodic lines. I suppose one would say that my compositions are "tonal" (whatever that means!). And always, always a sense of some drama unfolding is foremost in my mind.

How do you define "tonal" music? What are your thoughts on different compositional styles and how did you choose your "tonal" style?

This is a difficult question to answer as I feel the range of works that I consider "tonal" to include advant-garde compositions as well as more conservative pieces. To my ears, Ligeti's *Melodien* is tonal as is Berio's *Sinfonia* and Husa's *Music for Prague*. Tonal implies non-randomness in the selection of important pitches. It does not only mean works such as Rutter's *Gloria*, Whitacre's *Sleep*, and Ewazen's Sonata for horn and piano (all fine compositions!). I embrace all compositional styles in choosing works to play on my horn. As to how I "chose" my tonal style: I did not make a conscious effort to do this. It happened over a period of many years. As a matter of fact, my music used to be very wild and chromatic! I am compelled to write the music I do because it truly is a reflection of who I am as a human being – my passions, desires, spirituality, and optimism.

Please discuss your how your cultural heritage and time spent in Kenya influence your compositions.

The year I spent in Kenya truly transformed the way I approach every aspect of music making and composition. My works have become leaner, more rhythmic, and, hopefully, more "honest." Communication is my primary concern whether I am playing my horn or composing. Stylistically my music is "tonal," (whatever that means nowadays!) and quite rhythmically charged. Drama also plays an important role in my music. Being raised in a multi-cultural home, I believe this impressed on me an insatiable desire for travel and the constant need for new and fresh experiences.

How does being a professional horn player affect your compositions?

Active performing composers are at a great advantage when it comes to the drama and timing of a composition. Too often I hear music that simply wanders meanderingly in space. What is the point? What is the message? Where is the heart and soul?

What do you think is the appeal of your music?

I hope that performers and listeners hear and experience the honest gift of life itself that is present in my works. Compositions should truly reflect the inner soul of a composer; otherwise it is all smoke and mirrors. That said, perhaps the rhythmic elements and dramatic forms combined with a strong desire to always let the instruments "sing" is part of the appeal.

Do you have favorites among your compositions?

At the moment I am particularly drawn to my new *Reflections* for horn and piano and *Divine Days* for choir and wind ensemble. Both are connected through deeply personal events and, as such, are perhaps the most intensely felt compositions I have written. Before these two recent works (both written in 2006) there is *Cantos Alegres* for solo baritone, choir, horn, piano and percussion and, of course, the work that boosted my career more than any other, *Missa Kenya* for solo tenor, choir, horn, piano and percussion. Yet, as all "parents," I am fond of each and every one of my creations without reservation. There are, of course, pieces from my past that have thankfully retired from the public view!

Do you have any upcoming projects in the works?

Yes, to try and get some sleep! Seriously, composing takes a great deal of energy and at the present moment I am in "horn mode," with numerous horn-related duties (concerts, workshops, etc.) taking up a great deal of my time. I do have a few commissions that need to be completed within the next year. Among these, a choral work for Tennessee Tech University and also a new set of hymn tune settings for Lisa Bontrager at Penn State.

Lynn Lanham graduated with a BM in Horn Performance from the University of Kentucky where she studied with Professor David Elliott. She is now working toward the MM degree with Professor Michelle Stebleton at Florida State University.

Man of Many Talents: Paul Basler



A Selected List of Basler's Publications

Carnival for Wind Ensemble, Carl Fischer Music, 2007
Divertimento for horn quartet, RM Williams Publishing, 2006
Reflections for horn and piano, RM Williams Publishing, 2006
Divine Days for choir and wind ensemble, Colla Voce Music, 2006

Folk Songs from the British Isles for horn and piano, Southern Music, 2006

The Common Cold, Walton Music, 2006

Missa Brevis, Walton Music, 2006

The Tree, Colla Voce Music, 2005

Mangulina for wind ensemble, Carl Fischer Music, 2005 Jambo for marching band, Jalen Publishing Company, 2005

My Soul Doth Magnify the Lord, Walton Music, 2005

Alegría, Colla Voce Music, 2005

Admiral Benbow, Colla Voce Music, 2005

Shenandoah, Colla Voce Music, 2005

Arirang, Colla Voce Music, 2005

Suo Gan, Colla Voce Music, 2005

Canciones for horn and piano, RM Williams Publishing, 2005 Missa Kenya (SSAA version), Colla Voce Music, 2004

Dos Danzas for horn quartet and piano, RM Williams Publishing, 2004

Rejoice in the Lord, Colla Voce Music, 2004

Into This House of Light, Colla Voce Music, 2004

Cantos for solo horn, RM Williams Publishing, 2003

Moonlight for choir and piano, Walton Music, 2003

Cavatina for two horns and piano, RM Williams Publishing, 2003

Lacrymosa for two horns and piano, RM Williams Publishing, 2003

Triathlon for solo horn, RM Williams Publishing, 2003

Days of Quiet Ioy, Walton Music, 2003

Sing a New Song to the Lord, Walton Music, 2003

Hodie Christus Natus Est, Hinshaw Music, 2003

Lord, Make Me an Instrument of Thy Peace, Walton Music, 2003

Revive Your Work, O Lord, Colla Voce Music, 2002

Two Songs of Travel, Colla Voce Music, 2002

Missa Kenya (revised), Colla Voce Music, 2002

Mangulina (for Orchestra), Carl Fischer Music Rental, 2002

Mangulina (for Band), Carl Fischer Music Rental, 2002

El Día es hoy, Walton Music, 2002

Amor que une con el amor grandísimo, Walton Music, 2002

A Time of Remembrance and Hope, Colla Voce Music, 2001

God is Our Refuge and Strength, Colla Voce Music, 2001

Walking With God, Colla Voce Music, 2001

Two Songs of Youth, Colla Voce Music, 2001

God's Garden, Colla Voce Music, 2001

Shenandoah, Colla Voce Music, 2001

Warm-ups for Horn, RM Williams Publishing, 2001

Divertimento for Brass Trio, RM Williams Publishing, 2001

Portones abiertos y rostros brilliantes, Walton Music, 2001

La muralla, Walton Music, 2001

Vocalise-Waltz for Alto Saxophone, Horn and Piano, RM

Williams Publishing, 2001 Adorable flujo, Walton Music, 2001

Alleluia (SSAA), Colla Voce Music, 2000

Behold, Thou Art Fair, Colla Voce Music, 1999 He Wishes for the Cloths of Heaven, Colla Voce Music, 1999

You Who Never Arrived, Colla Voce Music, 1999

Songs of Faith, Colla Voce Music, 1999

Psalm 150, Colla Voce Music, 1999

Ubi Caritas, Colla Voce Music, 1999

Be Thou My Vision, Colla Voce Music, 1999

Alleluia, Colla Voce Music, 1999

Psalm 23, Colla Voce Music, 1999

Five Pieces for solo horn, RM Williams Publishing, 1998

Marathon for solo horn, RM Williams Publishing, 1998

Son of Till for solo horn, RM Williams Publishing, 1998

Divertimento for horn and piano, RM Williams Publishing, 1998 Folk Songs for horn and piano, RM Williams Publishing, 1998

Serenade for horn and piano, RM Williams Publishing, 1998

The Bill and Brice Polka (2 hns and piano), RM Williams Publishing, 1998

Dance Fool, Dance! for horn and synthesizer, RM Williams Publishing, 1998

Ken Bits for Two Horns, RM Williams Publishing, 1998 Three Pieces for four Horns, RM Williams Publishing, 1998 Harambee for horn ensemble (5 Horns), RM Williams Publish-

ing, 1998

The Ascension for horn ensemble (6 Horns), RM Williams Publishing, 1998

Vocalise-Waltz for oboe, horn and piano, RM Williams Publish ing, 1998

Above the Wind for flute, bassoon, horn and piano, RM Williams Publishing, 1998

Serenade for Woodwind Quintet, RM Williams Publishing, 1998 Ken Bits for Trumpet and Horn, RM Williams Publishing, 1998 Variations for Brass Quintet, RM Williams Publishing, 1998 Yankee Doodle for Brass Quintet, RM Williams Publishing, 1998 Processional for Brass Quintet, RM Williams Publishing, 1998

Etudes for Horn, RM Williams Publishing, 1998

Shenandoah, Colla Voce Music, 1997

Three Hymn Tune Settings, Southern Music, 1997

Missa Kenya, Colla Voce Music, 1996

Kyrie, Colla Voce Music, 1996

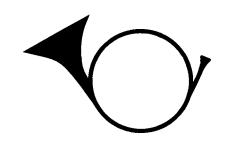
Gloria, Colla Voce Music, 1996

Sanctus, Colla Voce Music, 1996

Agnus Dei, Colla Voce Music, 1996

Ave Maria, Colla Voce Music, 1996

Summer Dances, IHS Press 1994



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Jeffrey Snedeker, Column Editor

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The Brass Player's Cookbook: Creative Recipes for a Successful Performance, Kenneth Amis, project director and editor. ISBN 1-57463-075-X. Meredith Music Productions, 4899 Lerch Creek Ct., Galesville, MD 20765; www.meredithmusic.com. Distributed by Hal Leonard. 2006, \$24.95.

The Brass Player's Cookbook is a clever and interesting contribution to brass pedagogy. It features very short essays (one to four pages) by fifty-seven of the world's most outstanding classical and jazz brass players and pedagogues, including not only some of the "living legends," but representatives of a younger generation of brass professionals as well.

The authors, invited by editor, tuba player, educator, and entrepreneur Kenneth Amis, were asked to "write something that would help other brass players to improve themselves, their students, or their ensembles," so the breadth of topics is quite rich, ranging from specifically practical and technical to general and philosophical. Some writers had more fun with the cookbook motif than others, but all of the contributions are entertaining as well as educational and inspiring. I recommend using it just like a real cookbook: try a new recipe once a week - or perhaps once a day for those with bigger appetites and more adventurous palates! If you have a craving for something in particular, skim through the recipe titles in the list of contents, or the alphabetical list of authors. There is definitely something appealing to each and every taste, and this variety of recipes provides an exceptionally well-balanced source of nutrition for brass students and teachers.

While this book features articles from a great assortment of horn-playing artist-teachers (Lisa Bontrager, John Clark, Dale Clevenger, Greg Hustis, Greg Miller, Jennifer Montone, Rick Todd, Adam Unsworth, Tom Varner, Bill VerMeulen, Frøydis Ree Wekre, and Gail Williams), it is especially nice to have significant contributions from the rest of the brass world all in one convenient package, which represents quite well the principles

of Meredith Music Publications – that music texts should be "artistic and educationally creative, intelligently and attractively presented, and reasonably priced."

The Brass Player's Cookbook is the second in a series, the first being The Music Director's Cookbook: Creative Recipes for a Successful Program, and the third, The Choral Director's Cookbook: Insights and Inspired Recipes for Beginners and Experts. The royalties from this book are being donated to the American Music Conference. Virginia Thompson, West Virginia University (VT)



Praktische Studien für Horn based on the introduction to the stage works of Richard Wagner by Josef Suttner, edited and expanded by Peter Damm. Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1220, M-50146-166-0, 2006, 12.00 Euros.

Josef Suttner (1881-1974) was a very important and influential figure in German musical circles. As principal hornist of the Bavarian State Orchestra from 1917-1945, and thus, solo hornist of the Bavarian State Opera, he was also associated with musical luminaries such as Richard Strauss and intimately familiar with the stage works of Richard Wagner.

Suttner's *Practical Studies for Horn*, here edited and expanded by Peter Damm, offers opera enthusiasts a challenging and useful addition to their pedagogical repertoire. According to Peter Damm's website, these works were written "...as an introduction to the operas of Richard Wagner. They are not meant to be orchestral studies in the narrow sense of the word, but as an overview over the [given requirements] encountered in Wagner's works. During my 45 years in the orchestra as a solo hornist, I have been correcting parts of the studies and making major additions." In fact, there are just seven etudes in the entire collection, but these three- to four-page etudes, with their sustained melodic material, rhythmic variations, technical and chromatic passage-work, do reflect (and often exceed) the physical and musical requirements necessary to perform the Wagnerian repertoire.

Hornists who are acquainted with the overtures and excerpts of these operas will immediately recognize important leitmotif from these stage works. By combining important solo passages, such as the trumpet call that begins the overture to Rienzi, followed immediately by the third horn solo descending figure (in the original key, Horn in D), Suttner uses these etudes to build both strength and knowledge of an operatic style. And, these etudes are long! Certainly, endurance is a necessary requirement for performing Wagner, and these etudes, with very little to no rest, will help build strength while informing the horn player of prominent themes and important excerpts.

Each of the etudes incorporates important melodic material from the selected operas, while using different transpositions,

bass clef, and some hand-stopped passages. While it would have been interesting from an historical perspective to know what Prof. Damm had added in the way of melodic material and any other editings, these valuable etudes are nonetheless easy to read and supplied with some performance suggestions and a few editorial comments. (The photo of Herr Suttner on page 2 is alone worth the price of this book: a proud and distinguished professional who is obviously at the height of his career.)

In addition to *Rienzi*, expect to play prominent passages from *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde* (two separate etudes, including the off-stage horn calls) and conclude with the *Siegfrieds Hornruf*, a two-page extended fantasy on the Long Call, which we, as hornists, should be very happy that Wagner never saw! *Richard Chenoweth*, *University of Dayton/Santa Fe Opera*.



Râ, dieu solaire for solo horn by Christophe Sturzenegger. Woodbrass Music SA, CH-1724 Le Mouret, Switzerland; www.woodbrass-music.ch. WBM-192, 2005, 15.00 Swiss francs.

Râ, dieu solaire (Ra, Sun God) is an unaccompanied work of about five minutes that is an interesting study in intense contrasts. The motive germs consist primarily of two chromatic pitch sets (C#, D, and E^b; and G#, A, and B^b), which appear more complicated on the page than they sound, given that the sets inherently feature half steps and whole steps (spelled as diminished thirds) and are a fifth apart. The expressiveness that Sturzenegger achieves within such limitations is impressive. The rhythms provide a lot of effective contrast for the listener without requiring more than a good mid-twentieth century facility in subdivision from the performer. The composition is sustained by dramatic contrasts in dynamics, articulations, pacing, tempo, style, colors (muting, stopping, flutter tongue, multiphonics - just a little bit of each effect), and to some extent, range. I find this work to be very poetic. Christophe Sturzenegger lives in Geneva, Switzerland, where he teaches at the Jaques-Dalcroze Institute and the Conservatory of Geneva, (where he was once a student of Bruno Schneider). He is a prize-winning performer on both horn and piano, and a founding member of the Geneva Brass Quintet. VT



Sonata for Horn and Piano by Laurence Lowe. RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmw-publishing.com. 2005, \$35.00.

I had the privilege of hearing the second performance of this tour-de-force at the 2005 Tuscaloosa IHS symposium. Laurence Lowe is the horn teacher at Brigham Young University. Of this sonata, his preface says it all:

My intention was to write a lyrical piece that exploits the capabilities of the triple horn while being

playable on the standard orchestral double. The range, encompassing more than three octaves, is considerable. In addition, there are several large leaps, especially in the second movement. One of my goals was to push horn technique along just a little. These are things we should know how to do, but are not considered 'idiomatic' and are therefore not usually called for.

I wrote in the post avant garde new romantic style of composition I hear so often as I play for motion pictures and television. Players will immediately notice that the range of the first movement is rather high. As part of my effort to reflect modern expectations, this just grew out of what is possible and what I think is beautiful.

The first movement is in loose sonata form. No effort was made to follow common practice rules in terms of key relationships, but the general plan of them A, theme B, development, and recapitulation is too useful musically to ignore.

The second movement, Elegy, was conceived in part as a song when I was 17. My brother Allen died a month before his wedding in a car wreck. He was 19. This Elegy in his honor utilizes elements from a song I wrote after his death expressing the complicated emotions I felt at the time. Composing the Elegy was a highly emotional experience for me, as I faced life issues I had not looked at squarely for many years.

The Caccia is inspired, without a doubt, by the Caccia in Verne Reynolds' Partita. I used a loose rondo form. I want it to be wild and fun. Take it fast!

I believe this sonata will be very popular among those who have applauded the return of tonality in works by composers such as Erik Ewazen and Paul Basler. At about 21 minutes, this is a major work, requiring virtuoso performers on both parts. Clearly, this piece plays to Larry Lowe's considerable strengths, and some may be scared off initially by the high tessitura and many leaps. I believe, however, that it will be worth the work to master this piece, and it is clear that all of the expressive goals he set out for himself in this piece have been met. I happen to have a recording of his Tuscaloosa performance, and remember being as blown away then as I am now, having listened to it again, this time with the score. This is an amazing piece of music, and a worthy long-term project for anyone who wants to have their horn technique pushed along "just a little."



Vocalise-Waltz for Oboe, Horn, and Piano by Paul Basler. RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmwpublishing.com. 1998, \$24.00.

Paul Basler has brought us such a wealth of new music not only as a critically acclaimed composer, but also as a performer and teacher. His horn writing ranges from simple to virtuosic,



and his music always has great appeal to both performers and audiences

The Vocalise-Waltz for Oboe, Horn, and Piano is an attractive composition of about six-and-a-half minutes that features two connected sections, which Basler describes as "a flowing, jazz-inspired rhapsody followed by a very fast, cascading waltz." The "flow" is accomplished through an undulating line of mostly eighth-note motion in the piano over which the oboe and horn float in a lyrical line of frequently unison rhythm. The jazz inspiration is manifest in uncomplicated syncopations and colorful harmonies. Other than some mixed meter and fast tempos, the technical demands for all of the performers are quite reasonable, with a gratifying balance of activity for all. The horn range is modest (g to a"), there are a couple of stopped notes, a little flutter-tongue, and many well-spun legato lines with a lot of stepwise motion. The piano provides a fairly minimal and delicate backdrop for the interesting timbre combinations of oboe and horn.

This work, completed in May, 1996, was written for and commissioned by Trio Arundel, which was founded by Cynthia Carr with her oboist husband, Timothy Clinch. In her February 2001 *Horn Call* article, "Music for Oboe, Horn, and Piano Trio," Carr aptly described the piece as "abundantly exuberant." *VT*



More from Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music.

Drei Märsche for two horns, two oboes, and bassoon, by Johann Melchior Molter. BU 1223, M-50146-253-7, 2006, 14.00 Euros.

Sonata a 5 for two horns, two clarinets, and bassoon, by Johann Melchior Molter. BU 1224, M-50146-254-4, 2006, 14.00 Euros.

Six Notturni for two horns and two bassoons by Ernst Häusler. BU 1225, M-50146-258-2, 2006, 18.00 Euros.

Taken chronologically, these three editions show an interesting progression of wind music from mid-18th-century *Harmoniemusik* to early 19th-century chamber music. Johann Molter (1696-1765) was a German composer who was well-versed in the styles of his day. Of particular interest is his surprising number of pieces for winds, including some famous clarinet and trumpet concertos. The three marches, for two horns in D, two oboes, and bassoon, are typical "band" pieces from the mid-18th-century, with melodic materials primarily in the oboes and the horns assuming supportive roles. These are charming little tunes that could find their way into background music or as a gentle introduction to performing on the natural horn.

The *Sonata a 5*, for two horns in F, two clarinets in C, and bassoon, provides more challenges for the horns in terms of range and melodic activity in an equally charming setting. The three short movements, *Allegro*, *Aria polonaise*, and *Menuett*,

offer a typical Baroque sonata format, and the piece would serve well as stylistic contrast on a chamber recital. With ascents up to c''', players on the first horn part will need to be ready to balance the high horn range with oboes generally in the middle range. Musically, however, I find this a little more substantial than the marches described above.

The Six Notturni by Ernst Häusler (1769-1837) come from a very different generation. Häusler was a German cellist who spent most of his professional life in Augsburg. These nocturnes are unique in the repertoire, written for two horns in Eband two bassoons. This combination offers such warm, wonderful colors that it is surprising composers have not explored it more. Each nocturne begins with a slow introductory section, followed by a quicker main body. These alternate in style between Rondo/Allegros and Menuettos. Each nocturne lasts about three to five minutes, and can stand alone or be grouped in various movement combinations. The style is somewhere between Mozart and Beethoven – legitimate chamber music on the lighter side. The horn parts are attractive and well-integrated with the bassoons, the first part ascending only to bb, and staying mostly on the staff.

Peter Damm and Musikverlag Bruno Uetz are to be congratulated for bringing these works to light, not only for the perspective they add to early wind composition, but just fun pieces to play. *JS*



Quartet for Horn and Strings, op. 3, no. 1, by Giovanni Punto. edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom; info@editiondb.com. edb 0704001, 2006, 15 pounds.

The music I have heard by Giovanni Punto (1746-1803) strikes me the same way every time - here is a guy who loved to play the horn! There is an energy and a joy in his music that makes up for some of the weaker structural elements, and this quartet is no exception. Here is a three-movement piece that features the horn for the most part, and demonstrates what Punto was reputed to do best: fast scales and arpeggios. The first movement is a spunky allegro where the horn dominates the first theme and supports the second theme. There is not much development to speak of, but after some contrasting material, the exposition is repeated and then extended to a rousing close. The second movement is my favorite, a lovely lyrical Adagio. A peppy Rondeau provides a flashy closing movement to this work, featuring a surprising extended passage for just the strings, but eventually returning to the main theme several times before ending the piece on some flashy arpeggios.

I don't want to sound too critical of Punto, the composer. He was the most famous horn virtuoso of his time and played an important role in elevating the image of the horn as a musical instrument in the second half of the 18th century. His music is fun to play, but doesn't exhibit the same craft or ingenuity as the works of others he knew, like Mozart or Beethoven. Still, this quartet is exactly the type of music that gives us a healthier perspective on the horn of this time. Probably Punto played his



own music in concerts, so this is as likely to be the music that elevated the horn as any other. This is a nice clean edition of a work that deserves to be heard more on recitals, perhaps not as a focus, but certainly as an alternative in the Classical style. *JS*

Shining Space for horn and strings, op. 685, by Carson P. Cooman. Musik Fabrik, 18 rue Marthe Aureau, 77400 Lagny/Marne, France; www.classiclamusicnow.com. 2006, 29.95€

Carson P. Cooman's Shining Space: Quintet for Horn and Strings is a dramatic, demanding three-movement chamber work of seventeen minutes duration, scored for the standard string quartet and featuring the horn. According to the composer's notes, "The basic musical material . . . is a set of intervals which is gradually 'expanded outward' – moving from close dissonance to luminous consonance." His notes for each specific movement focus primarily on describing the various intense moods created.

The first movement, "Bright Morning Sky," is the longest (at just under eight minutes) and most complex of the three. It begins with what Cooman describes as "ecstatic ringing in the higher strings," that is achieved by shrieking harmonics (labeled "fff, noisy, ecstatic") in complicated syncopated rhythmic figures that obscure the metric pulse. In a transition to the second section, the horn "takes over" with contrasting lyrical material. The movement appears to me to consist of seven sections in a mirror design (not temporally, but structurally), and the middle one ("D" of ABCDCBA) features a striking and appealing slow duet between the first violin and horn, which move in rhythmic unison in contrary motion. This movement in particular reminds me of Yehudi Wyner's Horntrio for horn, violin, and piano (1997) because of its rhythmic complexities, angular melodic material with wide skips, extensive horn range, and the character of the contrasts that Cooman incorporates.

The second movement bears the title "I Am the Vine," and is described by Cooman as "serene and expressive – consisting of a series of canons which develop, break-off, and start again." I think the melodic material is especially lovely and reminiscent of that beautiful horn solo at the end of "September" in Richard Strauss's Four Last Songs.

The third movement, "Chasing Windflower," is a mere two-and-a-half minutes of excitement that features a motor rhythm of sixteenth notes in the strings. The recurring motive in the horn is fast and flashy, but the melodic climaxes are at least as heroic as the horn writing in John Williams' film scores. This work was commissioned by and dedicated to Hazel Dean Davis (currently fourth horn in the Virginia Symphony Orchestra) and Stephen Hackbarth in celebration of their wedding in June 2006. James Sommerville was the hornist for the premiere. While the programmatic representations described in the program notes are appropriately celebratory (i.e., "a sense of freedom, growth, and a bright future," "two voices – representing two lives intertwining," and "unfettered joy"), this is a work of significant depth whose dramatic contrasts include dissonances, "nervous tremolos," and dark colors. I believe it is a

shining new example of what is often described as "serious art music" that is expected to challenge and inspire both listeners and performers alike. Shining Space (with Konstantin Sokol performing the horn part) is available on Small Bear, Large Telescope: the Music of Carson Cooman, a CD recording issued by Zimbel Record. Other compositions by Cooman have been reviewed in recent issues of The Horn Call. VT



Four Hymn Trios for three horns or trumpets arranged by John Jay Hilfiger. Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792; www.wehrs-music-house.com. WM #15, 2005, \$8.50.

This set of hymns arranged in three parts consists of "Oh, For a Thousand Tongues to Sing," "Lead On, O King Eternal," "We Gather Together," and "I Know That My Redeemer Liveth." These arrangements by Hilfiger are very similar to those described in previous issues of *The Horn Call*, both in quality (good for middle/high school levels, shared workload. some stylistic variety), and quantity (1-2 verses with occasional introductions, interludes). The overall range is a little higher to accommodate adaptations to trios of trumpets or clarinets that are also available, though these are trios for like instruments, not mixed, at least so far. These are very good and applicable to a few performance circumstances for the same reasons given above, and can easily be expanded if desired by mutual agreement on repetitions, even just individual verses. This is more useful music for younger players. *JS*

Pièces romantiques for three or four horns by Christophe Sturzenegger. Woodbrass Music SA, CH-1724 Le Mouret, Switzerland; www.woodbrass-music.ch. WBM-193, 2006, 39.01) Swiss francs.

This volume of trios and quartets consists of arrangements and original works, all firmly in a Romantic or neo-Romantic style. As an arranger or composer, Christophe Sturzenegger, whose works have been reviewed in *The Horn Call* before, has a strong affinity for lyrical, tonal works, and the short pieces chosen and/or composed for this collection fit together nicely. We have a choral work by Franz Schubert (his op. 132 with text from Psalm 23), a theme by Schumann (borrowed from Brahms' op. 23 Variations on a Theme by Schumann for piano), two motets by Brahms (op. 37, nos. 1 and 2), all for four parts, followed by 3 Equales, original trios by Mr. Sturzenegger. From a musical standpoint, all these pieces are similar and offer some nice opportunities for working on blend, balance, and section phrasing. Technically, the overall range extends from B^b in the fourth part to bb" in the first, and the workload distribution follows a standard orchestration, with the first player carrying the highest tessitura and heaviest load, and the others playing in ranges descending with the part in the score. The rhythmic and textural variety fulfill expectations for 19th-century style, which offer more opportunities for ensemble rhythm and coordination, and the surprising number of harmonic modulations in



these short pieces allow groups to work on more advanced intonation issues.

Mr. Sturzenegger's originals are the only trios in the collection, and are consistent, though not truly derivative, of the previous arrangements. Once again, the top voice carries the primary role, perhaps undercutting the use of "equale" just a bit, but there is an original voice here, even if framed in a retrospective style. My students and I read these pieces fairly easily and enjoyed them, though playing them straight through in order did effect our attitude as we got to the end – lots of similarities throughout, but enjoyable nonetheless. I think all the pieces in this collection would be useful in the same ways that chorales and other similar works are – enjoyable to play, even program, with opportunities to work on technical and musical challenges in the context of beautiful music. *JS*

Black Bear Dance for four-part horn ensemble and drums by Pamela J. Marshall. Spindrift Music Company, 38 Dexter Road, Lexington, MA 02420-3304; www.spindrift.com. 2006, \$14.00.

I had the opportunity to hear this piece at the IHS symposium in Cape Town last summer, and was fortunate to receive a copy for review from the composer shortly thereafter. Pamela J. Marshall lives in Lexington MA, where she plays horn, composes, and used to write technical documentation for computer software. Marshall has been a fellow at the MacDowell Colony, and has received commissions or grants from the Massachusetts Council for the Arts, the New Works/New Composers series at the Composer's Forum, NEWCOMP, DanceArt, American Women Composers, and more. She has worked at Kurzweil Music Systems, writing software and developing sounds. She has also composed many pieces that include horn.

Black Bear Dance was inspired by a phrase from a text by Janisse Ray that Ms. Marshall had set for a choral piece, "Weaving the World." The phrase "and black bears roam the woods unseen" was stimulated further by William Holbrook Beard's painting "Bear Dance," resulting this light, jazzy, dance-like piece combining horns and drums. The drum "parts" are unison, intended for a group of hand drums, preferably African djembe. The piece itself has lots of rhythmic activity and close harmonies, but the overall effect is as she intends – fun to play and certainly a different musical color. From the title, one might worry about musical clichés, but I did not get any feeling like that. My students and I had to play this piece a few times to work out the intricacies, but once we got the rhythms lined up and the harmonies got more familiar, it started to groove. I expect this piece will work equally well (in slightly different ways) for a single quartet or with multiple players on each part. The ranges are very practical for good high school or college players on up (Horn 1 up to bb", and Horn 4 down to bb with a lot of treble/bass clef shifting) and the workload is evenly distributed, though the first part has most of the high notes. This piece has a very different and appealing character, and I recommend it very highly. J



Giant Color Bird III for horn octet, op. 660, by Carson P. Cooman. Musik Fabrik, 18 rue Marthe Aureau, 77400 Lagny/Marne, France; www.classiclamusicnow.com. 2006, 16.95€.

Over the past few issues of *The Horn Call*, Carson Cooman's works have demonstrated a very interesting range of styles, not to mention the impressive opus numbers that accompany them. This composer is busy! This latest edition, commissioned and dedicated to Dennis Abelson and the Carnegie Mellon Horn Choir, has a provocative (if not somewhat awkward) title, referring to a "vivid mental image of a large, brilliantly colored bird in the wild: both flying and unfurling its wings, while looking over a beautiful landscape...a joyous celebration of color and warmth." There are three movements, "Intrada and Interlude," "Chorale," and "Postlude," and the total timing is estimated at about 5:15. The harmonic framework is tonal and the overall tessitura is somewhat high, extending from c in Horn 8 to c''' (multiple times) in Horn 1. The character and energy of the movements fits the description - vibrant, vivid colors and rhythmic energy, with a fair amount of doubling for the sake of security and power. The ensemble will need a strong first player, and at least two confident bass clef readers for 7 and 8. The Chorale movement has some nice antiphonal writing, and the Postlude is a very uplifting, energetic 6/8 that brings the piece to a satisfying close.

I have only one small quibble with the edition – the score is in C (concert pitch), not F like the parts, so the conductor sees different written notes than the players. Obviously, most conductors can easily make the jump from concert pitch to notated pitch, but in all likelihood the majority of conductors of this piece will be hornists, too, so their ears and eyes will be tuned to parts notated in F. Since everyone is in the same key anyway, it will save time in rehearsal to see what the players see. This is a small point, but the reality of where this piece will likely appear and who will conduct it, makes this quibble a reasonable consideration for these types of pieces, at least to me. Once my students got past the title, they really loved this piece, and I expect to program it soon and many times in the future as a fun, energetic opener or closer. JS

Overture zur Oper Die Zauberflöte by W. A. Mozart, arranged for ten horns by Peter Damm. Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1226, M-50146-263-6, 2006, 24.00€.

Many readers may know the popular arrangement of this overture for four horns by Dutschke (ed. Lockwood) published by The Hornists Nest, and others may have some experiences with an eight-horn arrangement by Alan Civil that still makes occasional appearances at horn workshops. Mr. Damm's version for ten horns is similar to Civil's (it's the same piece, after all!), but different enough for those who enjoy having this piece in their libraries should consider this ten horn version, too. As with any arrangement, the arranger has decisions to make – when the part being adapted is out of the instrument's range, what then? How will this choice affect voice-leading, balance,



other parts? The good news is that Mr. Damm has dealt effectively with these questions and the result is obvious differences but reasonable solutions. Having ten horns allows for the workload to be distributed among even more players and the result here is good. Horn 1 has a lot of high notes to play, but there is considerable sharing and doubling in other parts, so the part is reasonable. Horn 10 (with optional 11 for additional support) carries the major responsibility for the low end. Written in "old" bass clef, this part is the only true low horn, which makes the arrangement look top-heavy, but the part distribution above is not so far away that it creates too many problems. I would suggest doubling the part, however, if possible, just for "safer" balance and potential fatigue. My students who have played both the Civil and Damm arrangements like both equally for different reasons, though that may have depended on which part they received. I find this arrangement very effective and, as long as the top and bottom parts are handled securely, the results will be very satisfying for college-level groups and up. This is a fun, substantial piece to play, and this arrangement does justice to Mozart's masterpiece. JS



Etchings in Shadow for woodwind quintet by J. Abelardo D. Flores. Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792; www.wehrs-music-house.com. WM #336, 2005, \$10.00.

Etchings in Shadow, a six-minute piece for wind quintet, was written by J. Abelardo D. Flores in a neo-serial style. The piece was originally written as incidental music for a public television documentary on German Expressionism, focusing mainly on the artist Kathe Kollwitz. Flores writes: "I chose serialism to complement the images of Kollwitz's artwork, and the medium of the woodwind quintet was ideal in musically portraying the contrasts of light and darkness inherent in her style."

Kollwitz, a German artist working in the first half of the 20th century, produced pieces whose subject matter explored the suffering of the victims of poverty, hunger, and war. Her etching, "Woman with Dead Child" (1903), hangs in the National Gallery of Art in Washington, DC. A committed socialist and pacifist, Kollwitz was forced to resign her place on the faculty of the Academy of Arts in Berlin in 1933. Although she was banned from exhibiting, some of her work was used as propaganda by the Nazi party.

Flores' choice of neo-serialism certainly complements the art that it is reflecting. A plaintive solo clarinet begins and ends the movement with a complex yet tuneful tone row. The full wind quintet is used very dramatically and starkly: The instruments take over pitches from one another shifting the color of the piece in surprising yet subtle ways. The instruments trade off sharp and dramatic lines in the *Allegretto* mid-section of the piece, often hocketing through a series of chords presumably derived from the original tone row. To perform the piece well would take some time and dedication from a wind quintet to work out its complexities. It would sit well on a wind quintet program either to balance out lighter, more easily accessible

music or to complement a program of music exploring dark and difficult subject matter.

J. Abelard D. Flores is currently the conductor of the San Diego Concert Band and has had a number of his compositions performed throughout California as well as in Indiana (at the 1997 and 1999 National Concert Band Festivals), New York, and South Carolina. He has had two commissions from the US 1st Marine Division Band and several commissions from the Tifereth Israel Community Orchestra. *Lydia van Dreel, University of Oregon*



Santa Barbara Sonata for brass quintet by Bramwell Tovey. The Canadian Brass Ensemble Series, Hal Leonard Corporation, 7777 West Bluemound Road, P. O. Box 13819, Milwaukee, WI 53213; www.halleonard.com. 2004, HL50486193, \$40.00.

This is a really fun piece! My faculty quintet has enjoyed playing this four-movement work very much. Each movement is, in the composer's words,

associated with an aspect of Santa Barbara [California] in the summer months when the Music Academy of the West is in session. The staff...tread a 'Cakewalk on a Tightrope' in dealing with the young adults who are in their pastoral care. 'Preacher on the Pier' depicts the wharf where the locals hang out, conspicuously enjoying themselves. The 'Magic Horn Tango' recalls an enchanting 4th of July when the Canadian Brass performed on a hillside, overlooking the city and ocean. As for 'State Street Stomp,' all the action seems to be downtown on a Saturday night.

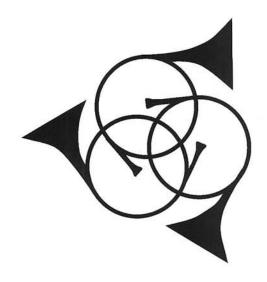
Bramwell Tovey has an impressive resume as a conductor, performer, and composer, with obvious interests in new music and music for young audiences, and he has received numerous accolades for his work in Canada, the US, and the country of his birth, the UK. He is also a tubist and jazz pianist, and these abilities in particular have lent themselves to Santa Barbara Sonata. In "Cakewalk on a Tightrope," cakewalk rhythmic figures drive this energetic movement, but the lack of a true melody (not atypical of this style) creates the edginess associated with a tightrope – the group rhythm with small interjections fit the image of keeping young adults in line without stifling their energy (too much!). "Preacher on the Pier" has a bluesy feel, with nice lines for flugelhorn and tuba, though eventually everyone gets a chance to shine. The "preacher" twist comes from the addition of a cantus firmus in the first trumpet, borrowing "Now Thank We All Out God." "Magic Horn Tango," the slow movement in this piece, naturally features the horn, with a very interesting effect between the horn and first trumpet with harmon mute, creating a sort of magical echo. The last movement, "State Street Stomp," is in a rollicking, up-tempo, swing style. After some swingy ensemble stuff, the trombone gets a bit of a solo, then, in the middle section, the two trumpets begin a bit of a dialogue over the trombone who brings back the ear-

lier *cantus firmus* ("Now Thank We All Our God"). The piece ends with the up-tempo, swing-y rhythms from the intro, fading to a nice loud stinger to button up this very attractive, accessible piece.

Range-wise and style-wise, this piece is well-suited to college-level players or better. At about 12-13 minutes overall, this work is very useful for recital purposes, whether the movements are performed all together or individually. Bramwell Tovey has created a very appealing quintet with accessible styles that are not cliché or overdone. I highly recommend this quintet to all groups who want another fun yet substantive work in their repertoire. *JS*

Fanfare #2 for brass choir and tympani by William Pardus. Creation Station, P.O. Box 301, Marlborough, NH 03455-0301. Catalog No. 132, 2005, \$15.00.

Here is another offering from William Pardus and Creation Station that is very similar in style to other pieces reviewed in previous issues of The Horn Call. Composed for the Dallas Wind Symphony fanfare competition, once again we find a wellcrafted work for three trumpets, four horns, three trombones, euphonium, tuba, and timpani, lasting about 2:25. Pardus obviously likes parallel motion, often stacking fourths, fifths, seconds, and occasionally thirds, and sometimes combining them for changes in harmony or effect. The meter is 6/8, but there are a few meter changes and hemiolas that spice things up. My group enjoyed this fanfare more than some of Pardus' other works we have played, and the technical demands are such that a good high school group could do a good job with this piece. The trumpets go as high as (written) c", the horns up to a", and the trombones to b'. The tuba also has a decent, playable range, but the euphonium player is likely to complain (or conversely, be very happy) about the extreme range, sometimes doubling tuba below the bass clef staff, sometimes doubling first trombone way above. Otherwise, this work should be well received by everyone. JS



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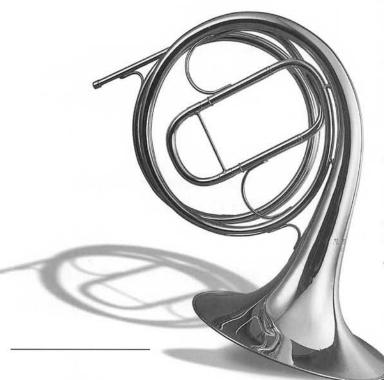
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Paul Austin, Advertising Agent

P.O. Box 6371

Grand Rapids, MI 49516-6371 USA Tel: 616-475-5919; Fax: 616-241-1215 e-mail: HornCallAd@aol.com

Out the Bell: My Favorite One-Liners

by Cynthia Carr

Recently I've been thinking about the influences that have shaped me as a musician and the bits of advice and wisdom that have stuck with me over the years. Many of the concepts that have proved most meaningful were expressed as single sentences – statements or questions that were ripe with meaning or helped me look at something in a new way. I hope you can also gain insight from the following "one-liners."

"While you are performing, words should not cross your brain screen, only music." – Randy Gardner, teaching a master class at a Southeast Horn Workshop.

I imagine we have each met the personal critic who sits inside our heads, making unhelpful comments during a performance. Additionally, mundane thoughts like, "Shoot, I forgot to buy milk." can pop into our minds. Sometimes we are dealing with serious personal or family issues, and voices of worry resound inside us. All of these words inside our heads interfere with our ability to perform our best. Randy Gardner's one-liner challenges us to focus, concentrate, and be present with the music in order to reach our peak performance state.

"When I miss a note, it surprises me more than anyone." – The principal horn player in a major American orchestra, teaching a master class at an International Horn Symposium.

The greatest players of each generation raise the bar for subsequent generations of players, as they show composers, conductors, and audiences just what is possible from our instrument. Therefore the level of accuracy and technical prowess expected from professional horn players today is higher than ever before. This one-liner expresses the confidence one must have in one's own technical ability, and the fact that it is necessary to make accuracy a priority in our horn playing, even as we strive to become more relaxed, more flexible, and more artistic.

"When does it not have to be in tune?" – Verne Reynolds, in a lesson during my freshman year at Eastman.

I played a passage in an etude that included a high A, fingering the note open on the B^b horn. Mr. Reynolds asked me whether I always used open B^b horn for the high A. I replied, "I use open in fast passages, and one-and-two when it has to be in tune." This statement seemed quite sensible to me at age 18; I meant "in tune with another instrument." Verne Reynolds gave me his trademark deadpan look and asked, "When does it not have to be in tune?" This one-liner introduced me to the life-long study of playing in tune with oneself - every interval, every note.

"Do you only want to practice the things you can already do?"

- Frøydis Wekre, in a lesson during my year of study in Norway

I went to Norway to study with Frøydis after completing graduate school. She spent the first few lessons ascertaining whether there were any gaps in my technique that needed to be

addressed before we began studying new solo repertoire. As part of this process, she assigned me the Gallay "Second Horn" Etudes (12 Etudes, Op. 57). I enthusiastically prepared the first few etudes and performed them well at my next lesson. She seemed satisfied, so I asked eagerly, "Should I work on somemore of these?" She replied "No. You can do the things in these etudes. Do you only want to practice the things you can already do?" This one-liner expresses one of the most difficult challenges we face as musicians: to recognize what we can and cannot do well, and muster up the courage to address those things we cannot yet do well.

"You need to practice the things you can do well or they will stop being things you can do well." – Jean Martin, in a discussion session at the American Horn Competition (now the International Horn Competition of America, Inc.)

On the face of it, this seems like a contradiction to the previous one-liner. But in reality, it's just the flip side of the coin, and equally important. It is vital to investigate every aspect of our playing on a regular basis, because as we mature as players and age as human beings, we experience subtle changes in muscle tone, breath capacity, hearing, and so on. In addition, we could experience an injury or require a medical procedure that affects our physical playing apparatus. If you've never thought about how you accomplish the "natural" aspects of your playing – how you produce your tone, where you place your tongue, or what you do with your air when you slur, for example – then it will very tough to maintain or regain these skills throughout your lifetime. Additionally, it is helpful to return regularly to the things we can do well in order to build and maintain self-confidence.

"Just do it." - Famous Nike advertising slogan.

I was a member of a panel discussion about performance anxiety at a regional horn event some years ago. Initially, another player and I presented many psychological and philosophical approaches to performing well, even when nervous. Finally Chris Smith cut to the chase: "You know, the best advice I ever got about performing when you're nervous came from Lowell Greer: 'Just do it.'" Indeed, we can read every book about performance anxiety, try beta-blockers, and go to counseling, but in the end it comes down to simply playing the music to the best of our current abilities in each and every performance, because the composer and the audience deserve our best.

Cynthia Carr has more than 25 years of experience as a professional horn performer and teacher. She has held faculty positions at Lawrence University and the University of Delaware, and has performed in the horn sections of many orchestras, including the Philadelphia Orchestra and the Symphonies of Delaware, Honolulu, Indianapolis, Milwaukee, Savannah, and Toledo. For twelve seasons, she was second horn with the Opera Company of Philadelphia orchestra. Her major teachers were Verne Reynolds, William Capps, and Frøydis Wekre.



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