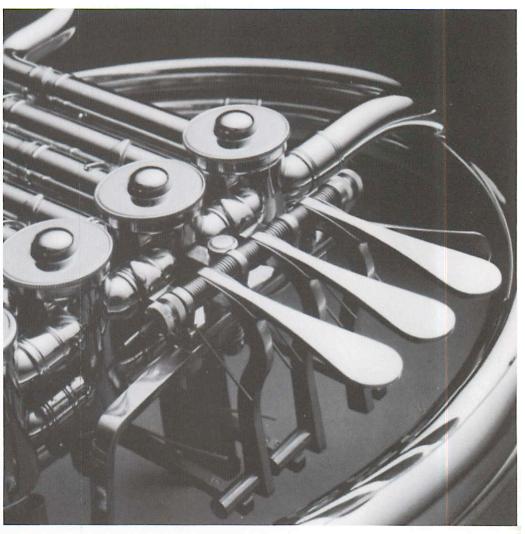


Journal of the

國際圓号協会 l'Association internationale du cor Internationale Horngesellschaft La società internazionale del Corno 国際ホルン協会

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#### Journal of the International Horn Society

Volume XXXVIII, No. 1, October 2007

William Scharnberg, Editor

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On the cover: Alphorns outside the *Halle du Marché Concours* at the 39th International Horn Symposium Photo by *Sharon Faust* 

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Volume XXXVIII, No. 1

#### October 2007

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## From the Editor

#### Bill Scharnberg

The October Horn Call traditionally contains most of the annual business of the IHS and an index to the previous year's Horn Call. Missouri member Molly White's update of the index to Horn Call articles since 2002 is now posted on www.hornsociety.org. We understand that "googling" a Horn Call article/author will lead you to our index but you must search through each journal to find the desired article. We are working on this and other "issues." If a volunteer would like to take on this or another project, please contact me or Dan Phillips. Unless younger hornists show more interest in contributing to The Horn Zone, it will probably disappear from our website – the idea seemed to have great potential but ...

Dan Phillips, new IHS website manager, is changing our website in several positive ways. It is now easier to enroll for membership (and donate to one or more of our many projects) and you will soon be able to access a "members only" area. Members will be able to post horns for sale; non-members will be able view the postings but not advertise. A "Tip of the Month" will be offered on the site. These will vary from tips intended for younger players to some for advanced hornists.

Note that there are 17 US area representative openings! For many years, this has been the IHS's "grass roots" program. An area representative is expected to maintain contact with the IHS members in his/her state, possibly create a newsletter or other means of sharing information, work toward increasing membership, and submit an annual report to the US Coordinator, who gathers the reports for submission to the IHS Advisory Council. Contact Alan Mattingly (amattingly2@unlnotes.unl.edu) if you are interested in one of these important posts.

In this issue we remember several hornists who have passed away including two IHS Honorary Members Lucien Thévet and Walter Lawson, as well as Abe Kniaz, Kyle Mills, Tom Murray, and Alan Paterson. Two hornists died so recently that we are unable to publish more than an announcement in this journal: Milan Yancich and James R. (Bobby) Collins. These gentlemen each contributed to our world in significant ways. While there is sadness at the loss of these and other colleagues, if we remember both what they did and who they were, their greatness is enhanced, and it may help us remember what is important in life. To all who met him, Walter Lawson was a great man who loved making horns! He and the others we lost have added to our legacy and remain important role models to this and future generations. Read about them!



#### **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. Submitt graphics and musical examples in a hard copy, suitable for scanning, or electronically on a disk —

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:

e-mailed graphic files are easily corrupted.





## President's Message

#### Jeffrey Snedeker

## International Horn Symposia: Success in Switzerland and Mysteries Revealed!

ell, as expected, it was a terrific Symposium! Congratulations to Bruno Schneider, Rosie and Yann de Pietro, the symposium staff, and all the participants, exhibitors, and artists for a wonderful musical experience in La Chaux-de-Fonds in July. The organization of the event was an artistic creation in itself, with amazing combinations of standards and new works, familiar and new faces, interesting insights and new perspectives on the horn and its music. And, speaking of new perspectives, how about all the different performances with alphorns! The 39th International Horn Symposium was an obvious success. These events are always so invigorating, and I am already looking forward to the 40th International Horn Symposium, hosted by Susan McCullough and the Lamont School of Music at the University of Denver, in Colorado USA, July 22-27, 2008. She already has a flyer and website available: check out www.ihs40.com and return frequently for updates.

Every symposium has its own flavor, influenced by the interests of the host and the characteristics of the region. I know that many wonder how venues are chosen and have expressed concerns about the number of international symposia held outside of the US over the past several years, especially since the majority of our members are US residents. This is a fair question and I'd like to remove some of the mystery surrounding this process; fortunately, it is really quite simple. For years, the IHS has made decisions on where to hold its annual international workshop/symposium based on a bidding process. This means that in order to hold this event anywhere, we need an individual and a sponsoring venue or institution willing to host it. They apply for consideration by submitting a budget and plan for the event. This represents a significant commitment just to get the bid itself together. The IHS's International Workshop Coordinator, currently Nancy Joy, is integral to the process, not only working with potential hosts and institutions to put together realistic plans for hosting, but also soliciting bids from prospective hosts. This gets particularly sticky when there are no bids yet for a particular year. If we have no bids, we have no venue for the symposium.

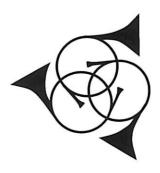
The past several years, the IHS has received on average only one bid per year, which certainly limits the choices. Fortunately, we have been able to ensure good events, thanks to Nancy and the respective hosts, not to mention various past presidents, AC members, Heidi Vogel, previous hosts, and numerous other individuals who have been willing, on different occasions, to step up and offer assistance. Also, thanks to prudent management by our Executive Secretary and previous of-

ficers and Advisory Councils, the IHS is in reasonable financial health despite a slight decline in membership. This financial health and the bids that have come to us from various places have also allowed us to "walk the walk" as a society more worthy of its claim to be "international." Still, it really comes down to needing a host and sponsoring venue willing to make the commitment to invite the IHS to visit. Admittedly, there is much a host and sponsor can gain in professional reputation, but they must decide it is worth the risk before they even begin. Perhaps this reality can encourage you who are able to consider hosting an international symposium. If you want more information, send me a message at president@hornsociety.org and I'll be glad to pass on your request on to Nancy – she'll be only too happy to help.

Finally, you may notice that an article of mine on contemporary music for natural horn appears in this issue. Before you dismiss it as irrelevant, I want to encourage you to give it a chance for a couple of reasons. The idea of a contemporary repertoire for this instrument or even the instrument itself may not interest you, but I think this new body of literature represents an important indication of the legitimacy of the natural horn and a reassurance that new music can arise from surprising circumstances. And, since the publication deadline, I have been made aware of at least five recent works that are not included, some of which were heard in La Chaux-de-Fonds. I also expect to hear about many more once people see what is included. Time should distill the good works from the bad, but it is interesting to contemplate how things continue to evolve. Who knew that a revival of an old instrument would result in new music, some of it quite good? Pretty cool! What's next?

Wishing you good chops,

JP.





#### Classified Ad and Correspondence

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#### Correspondence

Dear Bill,

Some readers have questioned the value of putting the Polekh book in *The Horn Call*. I, for one, feel it was a very informed treatment of how the musicians and the arts are handled when controlled by a militaristic government.

On February 18, 1960, during the height of the cold war, Polekh was playing on tour a with the Moscow Symphony. The LA Horn Club hosted their brass section for a visit to my home – this was the only home they were allowed to visit during the entire tour. It was their first tour of the United States and the musicians were very regimented and seemed uncomfortable. I had a big castle in Los Feliz over looking the city – they all thought is was a state house like in Russia. The article below from the *LA Times* is about that visit.

I was to meet Valeriy again in 1970 at the second IHS meeting in Tallahassee, Florida, but he was forbidden to leave Russia, so I started to write him. He always acknowledged my letters with an answer.

James Decker

From the Los Angeles Times, February 29, 1960:

"Longhairs and Horns Hold Bash"

At hand is a "cold-war note" from Ted Bonnet, the novelist and/or press agent, on a little-noticed event that took place February 18:

The brass section of the Moscow Symphony and the boys of the local Horn Club collaborated in a big jam session in the digs of Jim Decker, first horn for Columbia studio, in the Hollywood hills. But as our man David Raksin, musical director of *Pay or Die* at Allied Artists, tells it, the thing was a little while getting off the ground.

Jim's house is that big place that looks like a castle, just above Immaculate Heart College, and our guests thought they were in a museum. Wouldn't believe it was a horn-players house. Jim had to take them upstairs and show them his four kids fast asleep. The wives were too good looking or something. The Russians insisted they "knew" the women were film actresses who'd been brought to the party to impress them!

It was chilly around there till Decker displayed the club's 'mouthpiece bank' a collection of about 160 pieces, which fascinated the visitors. Then some of the locals unsheathed the instruments they'd brought along, played a little and invited the Russians to have

a go. Pretty soon both factions were tootling away as one. Nothing jazzy, you understand, Mr. K. Strictly classical. It broke up in mutual admiration at 2a.m. 'Oh' sighs Raksin, That first trumpet (Timothy Dokshitser) They've got--- I wish we had him.'

All the same, he declares the film capital has some of the finest horn players in the world and they all belong to the Horn Club. To illustrate the quality of local horn talent he tells of a recent visit of the Russian ballet, when Decker was called on to substitute for the ailing first horn. Decker had never seen the music before. Afterward, the nearly blind conductor, Yuri Faier, sent for him and being led up to him, threw his arms around him exclaiming, 'If you were only a Russian!

That's easy: exchange the Moscow Symphony's first trumpet for Decker!

Editors note: due to the overwhelming number of ads, tributes, and IHS business in this issue, the serialized autobiography of Valeriy Polekh was suspended until the February journal.

To: William Scharnberg, Editor of The Horn Call

Congratulations to you and your staff: *The Horn Call* is still my favorite periodical! The news chronicles do a good job of keeping us in touch with horn activities around the world, the advertisements have been both attractive and informative, and the articles about topics – both old and new – are quite stimulating!

It has been sad to see the passing of so many of our mentors, friends, and colleagues. Bruno Schneider mentioned this also at the Horn Symposium. It is important to remember these colleagues to document their work, and to inform the younger generations of hornists, and others, who did not have the opportunity to know our departed colleagues personally. Thank you for your ongoing work of documenting our horn heritage. As a contribution to this project, I have submitted a remembrance of Walter Lawson – a great friend of many hornists. Among one of the earlier publications, I also noted your recent articles about Dr. Burton Hardin and Dr. James Winter. Please let me add a couple of brief words about them as well.

Burton Hardin left several legacies as noted by Leo Sacchi. These legacies included his work as a hornist, composer, recording engineer, and violinmaker! However, most of us will remember his International Horn Workshops at Eastern Illinois University in Charleston, Illnois. In both 1983 and 1990, these gatherings of "corni in the cornfield" were some of the best-attended workshops of their era, and were notable for the participation of some outstanding guest artists.

James Winter was one of the leaders of the Horn Society in its earlier years – both as Editor of *The Horn Call* and as President of the Horn Society. In both roles, he helped us move towards a society of greater international outreach. I certainly cherished the opportunity to work with him as a member of the Horn Society's Advisory Council. His knowledge of the subjects at hand and his fluency with languages impressed me, but did not surprise me. Two decades earlier, the article on "The Embouchure Shift" in his book – *The Brass Instruments* – was

#### Correspondence

particularly helpful to me as I worked through an embouchure change following some serious dental work. He had a unique way of identifying and articulating an idea with intellectual precision. As a result, Jim Winter's work had an impact on many people – in many ways – for many years.

Congratulations and best wishes to you as you continue the fine traditions of Jim Winter and the other fine Editors of The Horn Call!

Randall E. Faust



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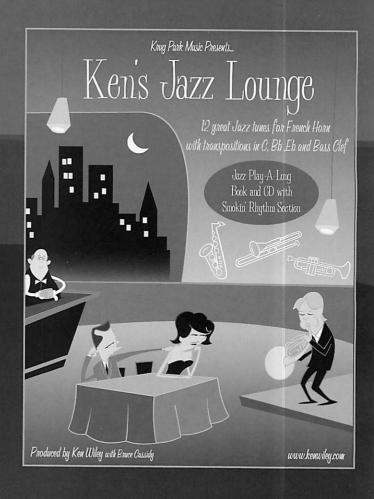
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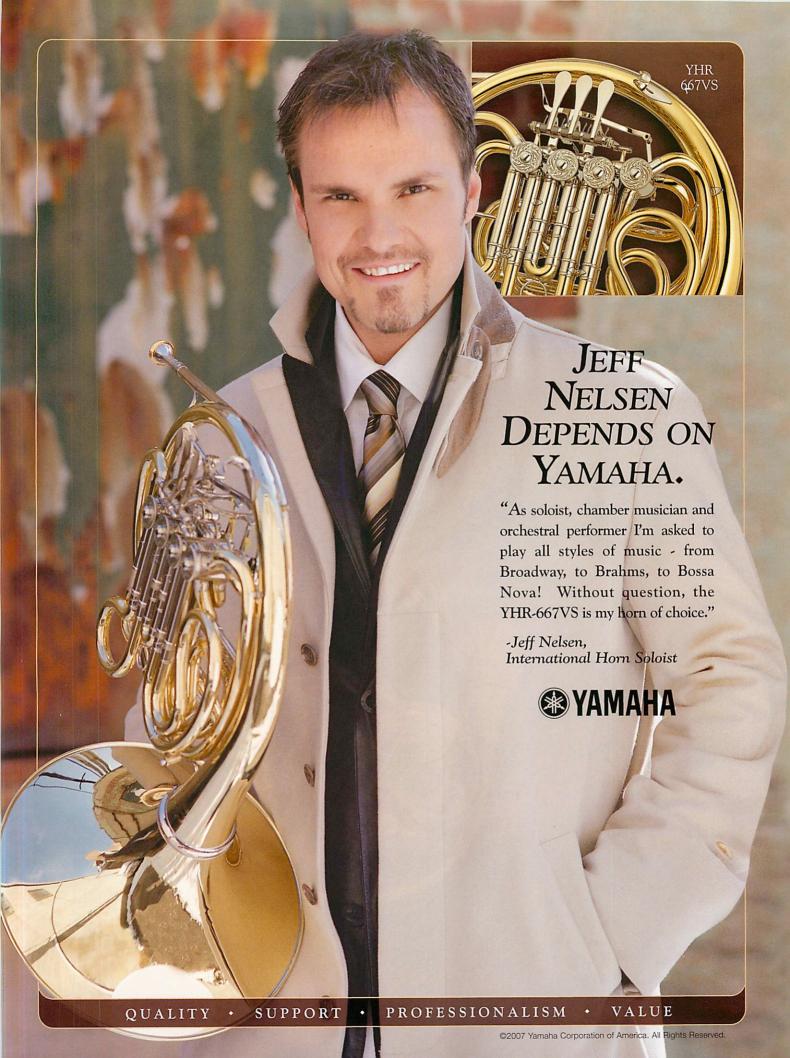
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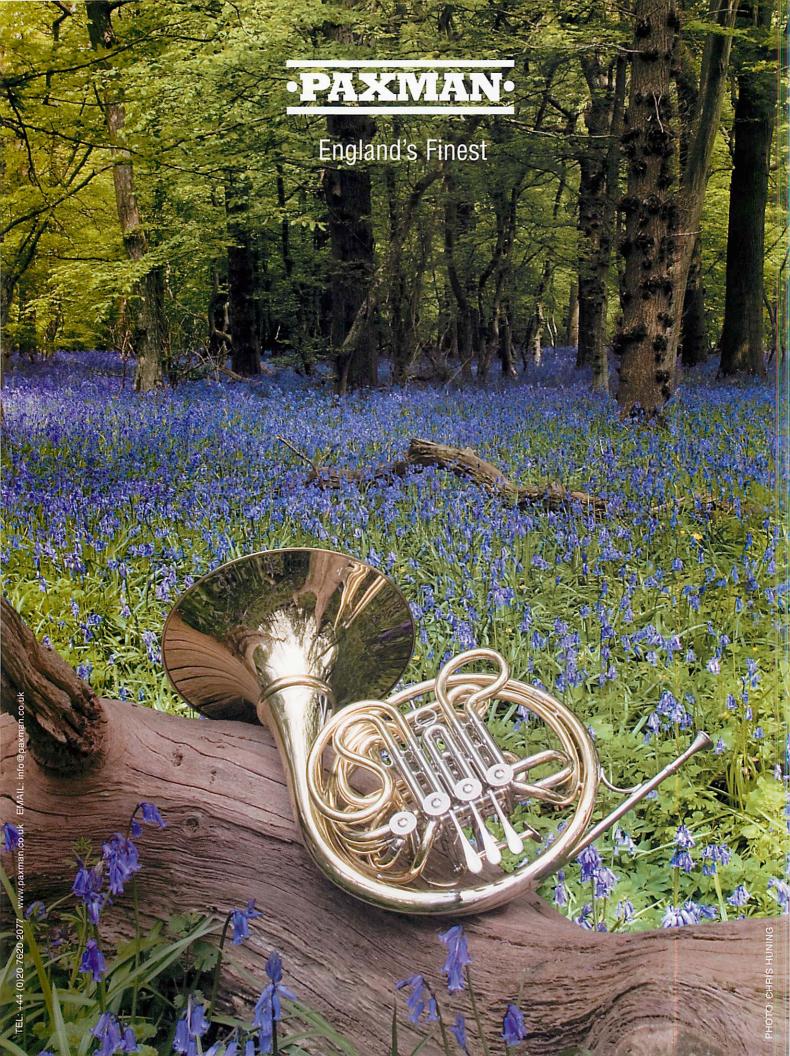
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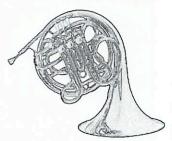
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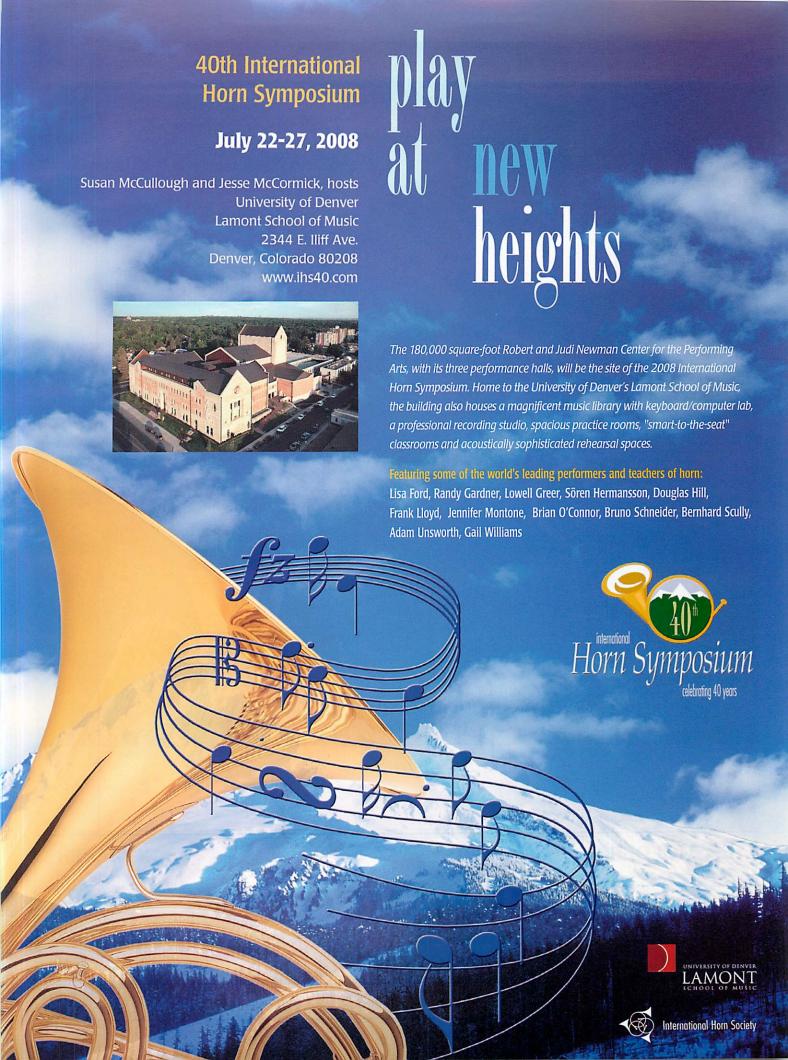
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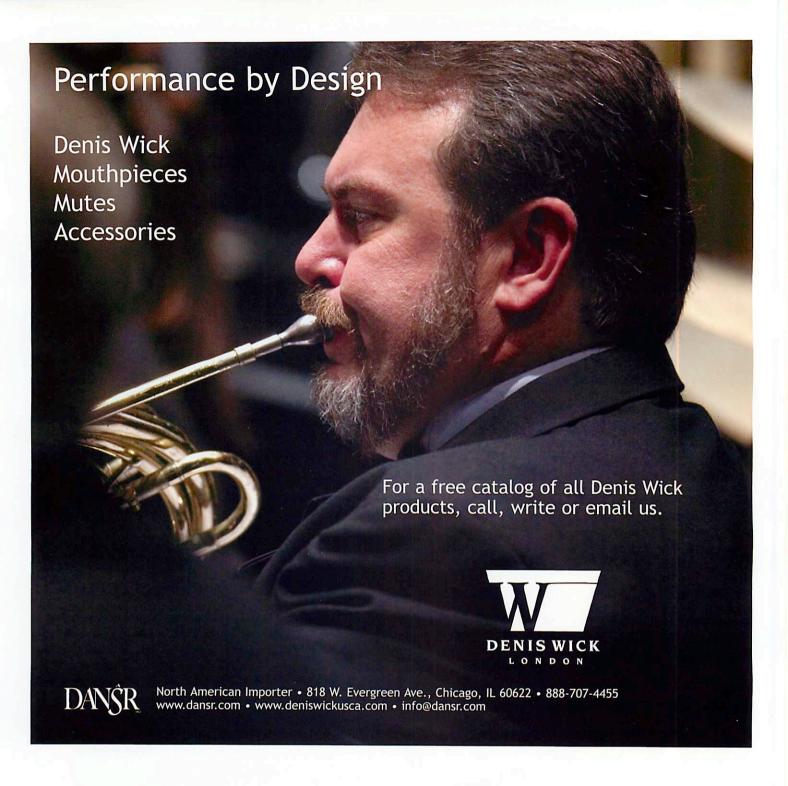
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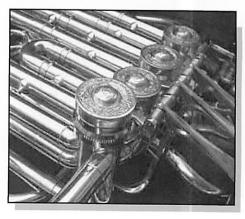


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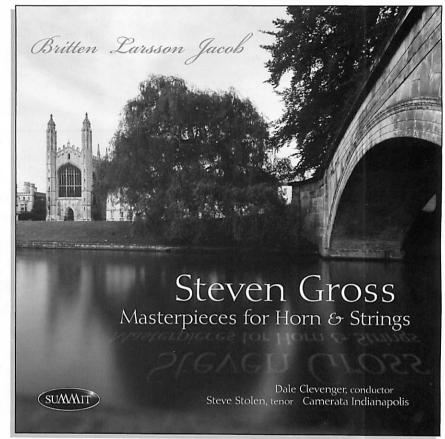
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Dale Clevenger, conductor Camerata Indianapolis Steven Stolen, tenor

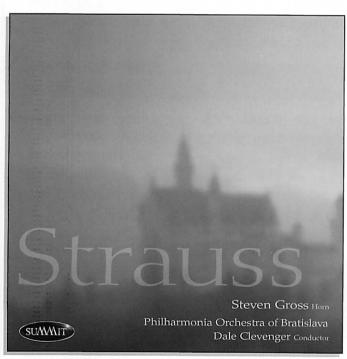
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#### Heather Pettit-Johnson, Editor

## Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council threeyear term of office, beginning after the 2008 International Symposium and ending after the 2011 Symposium, must be received by Executive Secretary Heidi Vogel before December 1, 2007. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2008: Nancy Jordan Fako, Shirley Hopkins-Civil, Bruno Schneider, and Peter Steidle are completing their second terms and are therefore ineligible for reelection this year. Pasi Pihlaja, Jonathan Stoneman, and David Thompson are completing their first term in office and are eligible for nomination.

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

#### **New Advisory Council Members**

The general membership elected **John Ericson** to a threeyear term on the IHS Advisory Council and re-elected **Heather Pettit-Johnson** and **Michelle Stebleton**.

#### **IHS** Awards

At the 39th Horn Symposium in La Chaux-de-Fonds, Switzerland, Stefan Ruf and Werner Spaeth were named Punto Award winners for 2007, and Jerome Ashby and Julian Christopher Leuba were awarded Honorary Membership for their contributions at the international level to the art of horn playing.



New honorary member J. Christopher Leuba

#### Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mail-

ing. The following people are "lost sheep" – current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings: Kenji Aiba, Nicolas Arenas, Tracy Blizman, Sue Butler, Gordon Campbell, Robin Felkner, Melissa Fultz, Furuno Jun, Cathy Miller, Didac Monjo, Kozo Moriyama, Maki Nishiuchi, Michiyo Okamoto, Roberto Rivera, Hyun-seok Shin, Jason Snider, Alexander Steinitz, and Sachiko Ueda.

#### **News Deadline**

The next deadline for news submissions is December 1, 2007. If using email, send the text in the body of the email. If you send a photo, include a caption in the email and attach the photo as a JPG file; photos are not guaranteed for inclusion. Send submissions directly to Heather Pettit-Johnson.

#### 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 22 new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the 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.ericson@asu.edu.

#### Job Information Site

Send information about horn jobs or auditions (performing and/or teaching) to **Jeffrey Agrell** at agrell@uiowa.edu. Professor Agrell posts the information on the IHS website.



#### 2007 IHS Composition Contest

The International Horn Society announces its 2007 Composition Contest for original works composed during the past two years featuring the 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.

The entry deadline is December 1, 2007. Each entry must include three scores and three demo CD's. Scores must be clearly 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. Entries must also include four copies of a brief description of the work and one brief biographical sketch (include the name of the composition on this sheet). The composer's name, email address, and address must appear only on the biographical sketch, not on any tapes, CDs, scores, or descriptions.

The entry fee is \$15 in check or money order, payable to "International Horn Society" through a US bank. Incomplete entries will not be returned. No more than one work per composer is allowed, and works submitted must have been composed during the past two years. All materials become the property of the IHS. Two copies of the score and tape will be returned to the composer if SASE is included in the entry materials.

The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction, and judges may assign Honorable Mention status to compositions not selected for a monetary award. Results will be available by February 2008 and will be listed, with a description of the winning compositions and complete list of all works and entrants, in the Fall 2008 issue of *The Horn Call*. The First Prize composition will be performed, if possible, at an IHS Workshop. Winning composers can choose for their works to be published by the IHS Manuscript Press.

Contact **Paul Basler**, IHS Composition Contest Coordinator, School of Music, PO Box 117900, University of Florida, Gainesville FL 32611-7900, basler@ufl.edu.

#### Lawson Memorial Scholarship Fund

Cormont Music, the New Hampshire nonprofit corporation that sponsors the Kendall Betts Horn Camp, announces the creation of the Walter Lawson Memorial Scholarship Fund. Mr. Lawson served on the Board of Directors of Cormont Music from 1999 until his recent passing and was a supporter of the camp, attending several times to share his expertise. The scholarships will provide opportunities for horn students to participate at KBHC. Contributions are welcome at Cormont Music-WLMSF, PO Box 613, Sugar Hill NH 03586 and will be recognized on the web site at www.horncamp.



#### Member News

Andrew Pelletier, Assistant Professor of Horn at Bowling Green State University (Ohio), performed chamber music of Carlos Chavez in Mexico City in May with the Grammy-winning ensemble Southwest Chamber Music as guests of the Mexican Ministry of Culture. He also performed as a soloist and master class clinician at the California State University Long

Beach Horn Fest. In June, he was an instructor at the BGSU Brass Camp, and in July BGSU served as host and producer for the 2007 International Horn Competition of America. A na-Maine, tive of performed in the Sebago-Lake Chamber Long Music Festival in Harrison ME in July.



Andrew Pelletier with Loren Fields, Marilyn Kloss, and John Rynne backstage at concert in Maine



Bill Purvis with Mihae Lee, piano (left) and Eric Keefe, violin at the Boston Chamber Music Society Concert. William Purvis, who freelances in New York City and teaches at Juilliard, Yale, and SUNY Stony Brook, also participated in the Sebago-Long Lake Music Festival in Harrison ME and then performed with the Boston Chamber Music Society in Cambridge MA in August, playing the Brahms Trio in both concerts.

**Berhard Scully** has been appointed principal horn of the St. Paul Chamber Orchestra.

Illinois State University Horn Choir – David Bakst, Janie Berg, Danielle Fisher, Lisa Fumagalli, Elise Funk, Sue Funk, Philip Graceffa, Keith Habersberger, Anna Henry, Kayla Jahnke, Katrina Lynn, Brekke Mallory, Emily Mullin, Krista Reese, Kelly Simon, Nathan Van Dam, and Jaclyn Wessol – performed a concert in March and participated in master classes in April with guest artist Jesse McCormick (second horn of the Cleveland Orchestra) and the Cleveland Duo (pianist Carolyn Gadiel Warner and violinist Stephen Warner). Jesse's Guest Artist Residency was sponsored by the School of Music, the Department of Bands, and the Illinois State University chapters of Phi Mu Alpha Sinfonia and Tau Beta Sigma National Honorary Band Sorority.

Virginia Thompson (IHS President, 2000-02, and West Virginia University faculty) gave a presentation on György Ligeti's writing for the natural horn at the Historic Brass Society Symposium of the International Musicological Society Congress, held at the University of Zürich in July. The congress program has been published by Bärenreiter.

Abby Mayer performed the 1st Movement of the Mozart 3rd Horn Concerto with the Paramus Community Orchestra at the Stony Lane School, in Paramus NJ in July.

QUADRE - The Voice of Four Horns, entering its tenth season, collaborated with Richard King (principal horn, Cleveland Symphony) last summer at the Music in the Vineyards festival





QUADRE - The Voice of Four Horns with Richard King (l-r): Richard King, Lydia Van Dreel, Jessica Valeri, Daniel Wood, and Nathan Pawelek

in Napa CA. King performed Richard Goldfaden's transcription of Mozart's Concerto #1 for solo horn and horn quartet and joined the group for Mark Adam Watkins' Fire in the Hole.

Jeff Nelsen (Indiana University Jacobs School of Music faculty) has re-

joined Canadian Brass. Jeff hosted the first annual "Fearless Audition Training" summer seminar at IU Bloomington in August. See www.jeffnelsen.com and www.canadianbrass.com.

Jeffrey Agrell (University of Iowa faculty) gave recitals and workshops at the University of Dayton, University of North Texas, Indiana University, SUNY-Purchase Conservatory of Music, the Royal Academy of Music (London), and the Con-

servatorio della Svizzera Italiana (Lugano, Switzerland). He was also a guest artist Schweizer Horntage (Swiss Horn Days) in May in Sarnen, Switzerland, gave a presentation at the Horn Symposium in La Chaux-de-Fonds, Switzerland, hosted the first annual Improvisation Workshop for horn with John Clark in June, and was on



Guest artists at the Schweizer Horntage, May 16-20 in Sarnen, Switzerland. (l-r) Evan Mazunik, Jeffrey Agrell, Lukas Christinat, Radovan Vlatkovic, Herrmann Baumann, and Georg Sonnleitner

the faculty of the Kendall Betts Horn Camp. Two new CDs have been released: *Mosaic* with the Duende trio (horn, cello, piano; www.msrcd.com) and *Side Show* Tim with Cerberus (horn, trumpet, tuba; cdbaby.com/cd/cerberussounds). His new book, *Improvisation Games for Classical Musicians*, has been accepted for publication by GIA Publications

Marissa Ulmer's doctoral research project, Bibliography of Twentieth and Twenty-first Century Works for Voice, Horn and Piano, was published by the Edwin Mellen Press in July. It is being marketed internationally and is available in many academic libraries and the IHS Thesis Lending Library. Dr. Ulmer completed her DMA in 2006 at West Virginia University, where she was a student of Virginia Thompson.

Bruce Bonnell (Central Michigan University faculty) returned home to St. John's, Newfoundland, in May to introduce his six-month-old daughter Clara to family and friends, and to give performances to support a new scholarship to benefit young composers at Memorial University of Newfoundland. This scholarship initiative was the capstone of the Gower Community Band's 10th anniversary celebrations. A concert at Memorial University featured the world premiere of David



Bruce Bonnell with the Gower Community Band, Edsel Bonnell director. Photo: Lynn Young, Celebrity Photo Studio

Edsel Bonnell. Bruce also gave a solo recital with Brian Way, piano, in support of the new scholarship.

Kurt Snyder (Santa Clarita CA) reports on the activities of former students from Idyllwild Arts. Michael Emanovsky has been principal horn in Soule for several years, Wei-ping Chou is acting assistant principal in San Diego, and Todor Popstoyonov recently landed a job in Valencia, Spain before finishing his studies at Curtis. Idyllwild (a residential arts academy) has openings for horn students (grades 8-12) with scholarships available.



Cara V. Sawyer performed Strauss's First Horn Concerto with conductor/composer Daniel Black leading the St. Petersburg Academic Symphony Orchestra in May. The concert took place in the Mirrored Hall of the Beloselsky-Belozersky Palace in St. Petersburg, Russia.

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(l-r) Cara Sawyer, Daniel Black, and Jo Nardolillo (violin soloist)

Tommi Hyytinen (Finland)

released a new solo album. *Reflections of Light*, Finnish solo and duo pieces for horn 1976-2006 on the Pilfink recording label (www.pilfink.com). It creates a thorough survey of Finnish music for the horn. The concert, also featuring hornist Tero Toivonen and pianist Tiina Laitila, was held in Helsinki in March. Compositions from Finnish composers Perttu Haapanen, Harri Wessman, Eero Hämeenniemi, Olli Kortekangas, Juho Kangas, Lauri Kilpiö, and Usko Meriläinen are included as well as a composition by Hyytinen himself. Perttu Haapanen's composition Prism was commissioned by the IHS Meir Rimon commissioning assistance fund.

David Johnson (horn professor at the Conservatorio della Svizzera Italiana in Lugano, Switzerland) presented a tribute to Dennis Brain on September 1, 2007, the 50th anniversary of Brain's death. The horn studio of the conservatory was joined by the American Horn Quartet and guest Jonathan Stoneman for an evening saluting this amazing musician. Music written for and dedicated to Brain was performed as well as music spe-



cially arranged for horn ensembles from music Brain noted during his 1956 appearance on the BBC radio show *Desert Island Classics*.

The **Columbus Horn Group** performed at Gray Chapel on the campus of Ohio Wesleyan University in March. The ensemble has invited a few high school horn players to perform with them. The CHG also invited organist Ron Kenreich to play the Johannes Klais organ on the Morris Haighs' *Fantasia on a Lutheran Chorale*.



Columbus Horn Group in Gray Chapel, Ohio Wesleyan University.
Front Row (l-r) Joe Brownlee, Beth Jackson, Jennifer Kirby,
DeAnna Epler, Jennifer Focht, Arwen Rimmer, Tiffany Rice, Jed
Hacker. Back Row (L to R) Martin Young, Ben Brownlee, Katie
Leach, Kathy Sellers, Gary Davis, John Busic, Eric Dumouchelle,
Julia Nicely, Lindsay Barrie, Teresa Alspach, Helen Doerring, Jeff
Jackson, Scott Strohm, conductor, Ron Kenreich, organ, and Mandy
Howenstine, percussion

Jim Thatcher is principal horn on recordings for *Pirates* of the Carribean 3, Spiderman 3, The Simpsons, Hairspray, Enchanted (with Alan Menken), and a promo for a new Get Smart movie out this spring. Coming up are National Treasure 2, Leathernecks (Randy Newman), Beowolf (Alan Silvestri), and Indiana Jones 4 (John Williams). Jim and John Williams will perform Williams' Horn Concerto in October. Jim taught and performed at the Idyllwild Festival in the Southern California mountains and has recently performed the Harbison Twilight Music. Jim is a horn instructor at the USC Thornton School and reports that they have a great group of students in the studio; several are ready for professional careers.

Someone should explain "retirement" to Barry Tuckwell. In May he served on the jury of Spring Festival horn competition in Prague, June found him at the Barry Tuckwell Institute in Colorado, and in July he gave two performances in Melbourne of Brandenburg #1 where a critic of The Age publication referred to "the great Barry Tuckwell as the second stand." July also brought the release of the ABC Classics recording of Mozart Horn Concertos with soloist Lin Jiang, Barry conducting the West Australian Symphony Orchestra. Last year ABC Classics issued the recording he made in March 1991 of music by Moscheles, Rheinberger, and Hindemith with pianist Daniel Blumenthal. In August, Barry received the lifetime achievement J.C. Williamson Award (part of the Helpmann Awards), and for the ceremonies he played the Rondo from Mozart Concerto No. 3 (K447) with the Australian Chamber Orchestra. In September, Barry again participated in the Melbourne Festival of Brass.

**Lin Jiang** recorded a recital performance in September for release as a CD for Melba Recordings.

Frøydis Ree Wekre commissioned and premiered a new trio for violin, horn, and piano, opus 148 by Norwegian com-

poser Wolfgang Plagge in July at the Banff Festival of the Arts in Banff, Canada, with violinist Mark Fewer and pianist Adrienne Park.

The American Horn Quartet was hosted by the Conservatorio della Svizzera Italiana in Lugano, Switzerland, for the 6th Annual Lugano Horn Workshop. See more about the workshop in the report by Jen-



The AHQ in an open rehearsal with the Conservatorio orchestra

nifer Brink. In August the AHQ hosted the first American Horn Quartet Summer Workshop in Daytona Beach FL. See more about this workshop in the report by Heather Pettit-Johnson. The AHQ will host similar events next year. See www.horn-quartet.com.

Jeremy Cucco of Sublyme Records attended the First Annual American Horn Quartet Summer Workshop at Daytona Beach Community College in August and recorded events and concerts. Jeremy also gave a master class on techniques for recording.



*Jeremy Cucco with the American Horn Quartet* 

Geoffrey Winter, member of the American Horn Quartet and solo horn with the Beethoven Orchestra of Bonn, performed Kaz Machala's Concerto for Horn, Winds, and Percussion in August. Geoffrey was accompanied by the winds and percussion of the Beethoven Orchestra under the direction of Wolfgang Ott, with the composer in attendance.

Nancy Joy directed the New Mexico State University Horn Choir (affectionately known as the NMSU Corno Crew) in their annual Spring Concert. Nancy was joined by Susan McCullough (University of Denver's Lamont School of Music Horn Instructor) as soloists in *Tico Tico. Silverado* featured the New Mexico High School All-Stars. *Destination: Flight (A Child's Imagination in the World of Flight)* by student composer John A. Matthews, II for horn choir and percussion was given its world premiere. The NMSU Corno Crew included Christina Bean, Karen Matthews, Jonathan Bender, Leslie Olivas, Brittany Binder, Elicia Currier, Karen Hastey, Kristen Hill, Adam Houpt, Amy Kershaw, Katya LeBlanc, Douglas Levy, Bryan Ewing, Valerie Franson, Adrienne Griffin. New Mexico High School All-Star Horns included Kyle Acker, Holly Gilbert, Jacob Castaneda, Megan Milligan, Analyssa Flores, Marie



Fulmer, Danielle Hobson, Alyse Howard, Marcos Guerro, Gwyn Kingsley, Whitney Mauldin, Erin McConnell, Ryan Aguirre, Noel Sanchez, Kathryn Small, Carissa Schwalm, Randi Swann, and Jesus Villa.



NMSU Corno Crew and NMHS All-Stars

Leslie Hart has left her position as Professor of Horn at Mahidol University in Thailand to return to the Eastman School of Music to work toward a DMA in Music Education. Dr. Karen McGale succeeds Leslie at Mahidol. Leslie performed and gave clinics throughout Southeast Asia in the spring, including stops in Singapore, Vietnam, and Hong Kong. She also worked with the National Symphony Orchestra of Myanmar and the Gitameit School of Music in Yangon, Myanmar. She hosted the first annual Hart Horn Sessions in Thailand. Mahidol University horn students Chaiyanan Wan-in and Suteemas Bunlung were accepted into the 2007 Asian Youth Orchestra and the 2007 Canton International Summer Music Academy, respectively. In an effort to bring her experiences from Thailand to the United States, Leslie is organizing a concert entitled Thailand Reconnected, which will be held in Rochester NY on December 2, 2007 and celebrates the 80th Birthday of His Majesty the King of Thailand. The concert will feature a newly commissioned piece by Brian Mills for horn and strings. James Decker has recently appointed Leslie as an east coast representative for the IVASI system. See www.lesliehart.com.

Jeffrey Lang has been appointed associate principal horn of the Philadelphia Orchestra. He will remain principal horn of the American Symphony Orchestra and continue to be active in the New York recording studios. Jeff leaves the faculty of Vassar College to join Temple University. He was formerly principal horn of the Israel Philharmonic and has served as guest principal of the Bavarian Radio Orchestra, the New York City Opera, and the Orpheus Chamber Orchestra.

The 90th birthday of Clyde Miller, Professor Emeritus of the University of North Texas was celebrated September 30 at First Presbyterian Church in Denton TX. The UNT horn choir, conducted by William Scharnberg, premiered horn ensemble works by hornists/composition majors, Cody Forrest and Philip Andrew Rivera.

Phil Hooks' horn studio hosted the 2007 Finksburg (MD) Horn Festival in March. Michelle Stebleton (Associate Professor of Horn at Florida State University, and IHS Advisory Council member) was the guest artist. Michelle gave a recital, conducted master classes with Kristen Knight-Griffin, Andy Noonan, and Jeremy Norris. and shared her experiences, and breathing and buzzing techniques. Phil had attended the 2006 IHS workshop in South Africa and was so intrigued by the presentations with South African kudu horns that he purchased a set of the horns in F. Jonell Lindholm played *Amazing Grace*,

accompanied by an ensemble of kudu horns augmented by two valve horns.



Jeremy Norris (1) with kudu horn players Andy Noonan, Sister Elaine Davia, and Adam Herbstsomer

Steve Durnin was principal horn in this season's Oregon Coast Music Festival (with Kristin Morrison, Steve Gross, Chris Mudd, and Laura Griffiths) and the Sierra Summer Festival (with Peggy Copp, Jennifer Adrian, and Maureen McGuire). Steve is teaching at the University of California at Santa Barbara this year while Steve Gross is on sabbatical.

Lisa Bontrager and Millennium Brass coached 130 US brass students who performed with their college/university quintets at the January 2007 Brass Seminar in Kalavrita, Greece.



Lisa Bontrager conducts the horn ensemble in Greece

Steve Tarter and two of his students performed *Three Pieces for Three Identical Brass Instruments* by Robert W. Jones on May 21, 2007 at the Christian Academy in Tokyo, Japan. Steve and Robert Jones attended the same university and Steve received a manuscript copy of the



(l-r) Bryan Little, Yoshi Okayasu, Steve Tarter

trio (written in 1959) from Mr. Jones when he returned for a visit to the university over 35 years ago. The trio was later published by Shawnee Press under the title *Three by Three: for Three Equal Instruments*. Christian Academy in Japan is a K-12 school for the children of evangelical missionaries.

Loren Fields hosted Maine Horn Day in July in Fairfield ME. Loren has initiated a forum for Maine horn players at launch.groups.yahoo.com/group/Mainehornforum. His brass quintet, Downeast Brass, had a busy concert schedule over the summer.

**Erik Svenson** organized the annual concert by Esprit de Cor, a group of mostly amateurs, at the First Parish Church in Lexington MA in May.





Esprit de Cor participants in the 2007 concert.

New England Horn Quartet, an Honors Ensemble at New England Conservatory, performed at Osmun Music in Arlington MA in May.



New England Horn Quartet (Peter Solomon, Jennifer Frank, Kristen Dirmeier, and Lee Wadenpfuhl)

Larry Kursar hosted New Jersey Horn Day in July in Clinton NJ. Dave Thomas, Lucinda Lewis, Doug Lundeen, and Dick Martz were featured artists.



Participants in New Jersey Horn Day

#### **Obituaries**

#### James R. (Bobby) Collins by Jim Price

Bobby had a long and distinguished career as a solo horn player, symphony musician, band director, and teacher in Alabama, Georgia, and the Carolinas, including the University of Alabama, Auburn University, and Troy University. He was principal horn in the Montgomery Symphony. After his retirement, Bobby served as Assistant Director of the Montgomery Youth Symphony. Bobby's warm and compassionate personality brought joy and comfort to all who were fortunate enough to cross his path. His loss has dealt a severe blow to the music community in the entire South. Memorial contributions would be welcome at the Montgomery Youth Orchestra, c/o The Montgomery Symphony Orchestra, 301 North Hull Street, Montgomery AL 36104.

#### Milan Yancich



Milan Yancich died in August. Milan played in several orchestras during his career. He retired from the Rochester Philharmonic and the Eastman School of Music, and served several terms on the IHS Advisory Council. Tributes will appear in the February 2008 issue of The Horn Call.

#### Competitions

#### **International Horn Competition** March 15 and 16, 2008, Paris-Ville d'Avray, France

The competition is open to all hornists of any nationality and any age. The final round, on March 16, is open to the public. First Prize (Prix du Conseil Général des Hauts de Seine) is €1500, second prize (Prix de la SPEDIDAM) €1500, and third prize (Prix de la Commune de Ville d'Avray) €1000. See int.comp.paris.va.free.fr.

#### **Coming Events**

Delaware Horn Day, hosted by John David Smith, horn professor at the University of Delaware in Newark, will be held October 6, 2007. Julie Landsman is the featured guest, with UD faculty members also participating.

British composer Andrew Downes is composing a Sonata for violin, horn, and piano, commissioned by the Brahms Trio of Prague, including Ondre Vrabek, principal horn of the Czech Philharmonic. The Sonata will be premiered in Prague during the 2007/8 season and broadcast on Czech Radio.

During the summer of 2007, the horn players of the Czech Philharmonic recorded three horn ensemble works by Downes: 5 Dramatic Pieces for 8 Wagner Tubas, Rudolphinum, and Suite for 6 Horns.

Thomas Haunton, a free-lancer in New England and a faculty member at Dartmouth College, will give a master class focusing on breathing at Osmun Music on October 13, 2007.

James Sommerville and the Boston Symphony Orchestra have commissioned and will premiere on November 15, 17, and 20, 2007 a horn concerto by the 98-year-old Elliott Carter. Jamie will also perform the European premiere with the Radio Filharmonisch Orkest in their Saturday Afternoon series (Zaterdag-Matinee) at the Concertgebouw Hall in Amsterdam on January 12, 2008.

The Northeast Horn Workshop for 2008 will be held March 14-16 at Skidmore College, Saratoga Springs NY. Patrice Malatestinic (518-587-9365, nehc08@gmail.com) hosts concerts, lectures, solo competitions, and exhibits. Peter Kurau and Julie Landsman are among the featured artists. See www.Northeast-HornWorkshop.org.

Timothy Iones, principal hornist of the London Symphony Orchestra, will join the Hartford Symphony Orchestra and Conductor Edward Cumming in the premiere of Canticle to the Sun, Concerto for French horn and Orchestra, by Kenneth Fuchs, on April 29 and 30, 2008 at the Bushnell Center for the Performing Arts in Hartford CT.



The 14th Kendall Betts Horn Camp will be June 6-29, 2008 at Camp Ogontz in Lyman NH under the auspices of Cormont Music. Kendall hosts 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. Enrollment is limited to provide for a 4:1 participant to faculty ratio. Participants can attend one, two, or all three weeks. Scholarships are available for students age 15-27. See www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, 603-823-7482, horncamp@aol.com.

The 7th Lugano Horn Workshop will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 6-12, 2008. Participants will cover solo and orchestral repertoire and horn ensemble playing in master classes, group lessons, and horn ensembles. The workshop is open to all hornists, and ensembles will be formed based on experience and ability. Instructors include David Johnson, professor of horn at the conservatory, Sandro Ceccarelli, assistant horn teacher at the conservatory and principal hornist of the Verdi Orchestra di Milano, and Andreas Kamber, of the conservatory and the Bern Chamber Orchestra. Email Heather Pettit-Johnson at hephorn@yahoo.com for further information.

The 2nd American Horn Quartet Summer Workshop will be held in Daytona Beach FL from July 28 to August 3, 2008. Join the AHQ for a week of intensive horn study and fun in the sun. Participants will attend master classes and group lessons, participate in ensembles, and perform in concerts with the AHQ. The workshop is open to all hornists; ensembles will be formed based on experience and ability. See www.hornquartet.com or email Heather Pettit-Johnson at hephorn@ yahoo.com.

#### Reports

#### **Enchanted Horn Weekend** reported by Nancy Joy

The horn studio at New Mexico State University and the Department of Music sponsored the first Enchanted Horn Weekend in September featuring guest artist Jeff Nelsen, professor at Indiana University. The hosts invited students and professionals from Arizona, New Mexico (the Land of Enchantment), and west Texas. Jeff presented his Fearless Performing and Auditioning clinics, master classes, and lessons; Professor Nancy Joy presented New Mexico and Texas All-State Clinics; and Jeff and Nancy performed Maynard Ferguson's La Fiesta with the NMSU Pride Marching Band in front of 33,000 people at the NMSU football game. Jeff gave a solo recital on Sunday with Nancy joining him for the US premiere of Duo by South African composer Michael J. Viljoen.

#### First Annual Philippine Horn Festival reported by Nepthalie Villanueva

The Philippine Hornplayers Society was launched in March and held its first event at the College of Music of the University of the Philippines. Seventy-five horn players met to

organize the society with Professor Leopoldo Lopez. Rodel Colmenar was elected as founding president and Nepthalie Villanueva as vice-president/secretary general. Members consist of professional hornists from symphonies, recording orchestras, and military bands as well as students and members of community bands in Manila and nearby provinces.

The festival featured horn solos, duets, and quartets and was highlighted by a mass horn choir rendition of Tchaikovsky's 1812 Overture conducted by Professor Lopez and The Philippine Hornplayers Society Theme composed by Gerard Salonga and conducted by Rodel Colmenar.

Professor Lopez was also honored for his 30 years of dedicated teaching and spiritual contribution to Philippine horn playing.



Philippine Horn Festival Mass Choir

#### 2007 International Horn Competition reported by Dr. Andrew Pelletier

Bowling Green State University in Ohio was honored to host the 2007 International Horn Competition of America in July. Dr. Andrew Pelletier, Assistant Professor of Horn at BGSU, was the host and producer of the event, which attracted 50 competitors from all over the world to compete in two divisions, University and Professional. The generosity of many of Board of Advisors of the IHCA allowed the Competition to offer an additional cash prize honoring the late Herbert Spencer, horn professor at BGSU for 29 years. The level of performance was exceptional and the winners were: University Division - 1st, Jonathon Johnson; 2nd, Leelanee Sterrett; Herbert Spencer Memorial Honorable Mention, Anne Marie Cherry. Professional Division - 1st, Kevin Rivard; 2nd, Gerald Welker; Herbert Spencer Memorial Honorable Mention, Meredith Brown. Judges for the University Division were Cynthia Carr, Kelly Drifmeyer, Randall Faust, Patrick Hughes, Gail Lewis, Laurence Lowe, Alan Mattingly, Joe Neisler, Karen Schneider, and John Schrekengost. The judges for the Professional Division were William Capps, Randy Gardner, Lowell Greer, Steven Gross, Elliott Higgins, Karl Pituch, and David Thompson. The Horn Call and IHS website will both have information concerning the next competition in 2009.

#### Personal note from Karen Schneider

I was on the university jury of the International Horn Competition of America. I cannot begin to tell you how impressed I was with the philosophy and integrity of this competition. The jurors listened to the preliminaries, hearing 30 soloists, starting at 9 am and finishing about 10 pm; the professional jury did the same in another hall. We made our own notes about each performer and, after hearing the final soloist, we voted by secret ballot without discussion about the players. The semifinals and finals were handled the same way. On the evening before the finals, students who had been eliminated were allowed two hours to take their individual comment sheets to each judge. The majority of the students felt that they had something to



take home with them. It was a great learning experience for all, including the jury. Special thanks to Andrew Pelletier for running an extremely smooth competition, and thanks to Steve Gross, Elliot Higgins, Lowell Greer, and the Board of Advisors for their insight and vision that make the International Horn Competition of America unique, productive, and fair.

## Sacramento Horn Day reported by Randall E. Faust

Horn Professor Peter Nowlen hosted Sacramento Horn Day in January at California State University-Sacramento. Sessions ncluded presentations by Randall Faust, Scott Harman, Phil Richardson, Baldwin Wong, Peter Nowlen, and Bill Klingelhoffer. The final concert featured the California State University-Sacramento Horn Ensemble and the Sacramento Horn Day Horn Choir conducted by Peter Nowlen. Bill Klingelhoffer was featured as a soloist in several works with the mass horn choir.



Peter Nowlen and guests Randall Faust (Western Illinois University) and William Klingelhoffer (San Francisco Ballet and Opera)

## Improvisation Workshop for Horn Players reported by Jeffrey Agrell

The first annual Improvisation Workshop for Horn Players was held in June at the Conservatory of Music, SUNY Purchase, hosted by John Clark (international jazz soloist and Purchase horn professor) and Jeffrey Agrell (University of Iowa). A dozen horn players from as far away as Japan participated in jazz sessions led by John and in non-jazz improvisation led by Jeff. Evan Mazunik accompanied both John and Jeff and led sessions in Soundpainting, a gestural system of improvisation. Concerts featured both the workshop leaders and attendees. Sample participant comments included: "I was really inspired and excited to get home and practice!" and "It was the most inspiring workshop I've ever attended." Those interested in next year's meeting can contact John Clark at john@hmmusic.com or Jeff Agrell at jeffrey-agrell@uiowa.edu.

## American Horn Quartet Summer Workshop reported by Heather Pettit-Johnson

Sun....sand and.....horn playing? The American Horn Quartet led a workshop in Daytona Beach FL in August. The AHQ has often talked about sponsoring a summer workshop and finally put their words into action, attracting 27 horn players from around the country and ranging in age from 13 to adult with ability levels from middle school to professional.

The attendees participated in structured warm-up sessions, group lessons, and ensemble playing. Guests **Dave Weiner** and **Jeremey Cucco** spoke about maintenance and sound recording, respectively. Participants met in both small ensembles coached

by the AHQ members and in a large horn choir conducted by **Heather Pettit-Johnson**. Concerts at the college and around town included both small and large ensembles. Repertoire included the Eastman quartet's version of a Brahms *Hungarian Rhapsody*, **Kerry Turner** conducting his *Ghosts of Dublin*, and *Pirates of the Caribbean* (featuring the AHQ as the percussion section).



The AHQ and workshop participants perform music from Pirates of the Caribbean at the Volusia Mall

## Arizona Weekend Horn Bash and Reunion reported by Randall E. Faust

The University of Arizona held the Arizona Horn Bash and Reunion in April honoring the career of Dr. Keith Johnson who retired this year after 32 years as Horn Professor at the University of Arizona. Guests included Richard Todd, Randall Faust, students and alumni of the University of Arizona Horn Studio, the Southern Arizona Horn Club, Tucson Symphony Horn Section, and the Arizona Opera Horn Section. The weekend's sessions included a master class and a recital by Richard Todd, a panel on university horn teaching, a panel on professional orchestral horn playing, and a session by Jim Patterson on custom horn work.

The closing concert included the premiere of *Memoirs and Souvenirs* by Randall Faust, *Prelude and Variations* featuring students from the University of Arizona – Charles Dobbs, Melissa Jackson, Patrick Moor, Jessica Morrison, Heather Suchodolski, James Saunders, Zachary Vaughan, and Gabriel Zarate – accompanied by the University of Arizona alumni horn choir; *Upon Reflection for Six Horns* by Jamie Keesecker premiered by Craig Hunt, Brian Kilp, Lee Shirer, Brandon Sinnock, Matthew Vlahovich, and Matthew Zimmerman; and *My Teacher* by Mark Waters, (written for Richard Todd's teacher Vincent DeRosa) played by hornists Johanna Lundy, Kristine Crandall, Victor Valenzuela, Shawn Campbell, Kathy Demlow, Nathan Mitchell, Nancy Sullivan, and Greg Helseth, Wagner tubists John Ericson and Bruce Hembd, and bass tubists Kelly Thomas and Adrian Rodriguez.

## South African National Horn Symposium reported by Erik Albertyn

The Nelson Mandela Metropolitan University in Port Elizabeth hosted the First South African National Horn Symposium in June, the first initiative of the South African Horn Society after the successful IHS Symposium in Cape Town in 2006.

The event was attended by enthusiastic horn players and teachers from across South Africa. Featured artists were **Susan McCullough** and **Nancy Joy**. The early morning "breathing gym" was well attended despite some serious socializing that



kept sleeping time to a barely acceptable minimum! Lectures included "Audiology and African Horns." Students Antonio Lottering, Alet van den Berg, Caroline van Renen, and Lize Terblanche covered repertoire by Saint-Saëns, Gliére, Beethoven, and Strauss, while Nancy Joy and Susan McCullough contributed works by Ewazen, Koechlin, Basler, and Brahms.

The NMMU horn ensemble directed by host Erik Albertyn performed a program including Horner's *Titanic Fantasy* and Kerry Turner's *Farewell to Red Castle*. Premieres of works by South African composers included Neil Smit's *Fantasy for Horn and Piano* performed by Nancy Joy, and Michael Viljoen's *Duo for Susan and Robert* performed by Susan McCullough and Robert van Zyl, one of the organizers of the symposium. The event ended with a mass blast at the Boardwalk Casino Complex, and our guests went on to hear more blasting of another kind at the nearby Addo Elephant Reserve.



Horn Blast at Broadwalk

#### Kendall Betts Horn Camp reported by Wayne Lu, J. Greg Miller, and Kendall Betts

The 2007 Kendall Betts Horn Camp took place at Camp Ogontz in northern New Hampshire in June. Participants came from all over the US and abroad. This year's faculty included Jeffrey Agrell, Hermann Baumann, Kendall Betts, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Richard Mackey, Jesse McCormick, Abby Mayer, Bernhard Scully, Ellen Dinwiddie Smith, Edwin Thayer, and Kevin Welch with pianist Arlene Kies and composer in residence Milton Phibbs. Assistant faculty and staff were Lauren Becker, Sarah DeTurk, Wayne Lu, J. Greg Miller, and Gretchen Snedeker.

The KBHC schedule included master classes, private lessons, horn ensembles, and general sessions. Participants were divided into small groups based on age and experience for study purposes. Ensembles, ranging in size from trios to octets, met daily with a faculty coach and perform at each public concert. Mock auditions were judged by the faculty; ear training was also offered.

Abby Mayer presented his *History of the Horn* lecture and participant Dick Martz brought 40 different horns from various countries and time periods. Participants were privileged with visits from the heralded Professor I.M. Gestopftmitscheist. All of the concerts were dedicated to the memory of Walter Lawson, when news of his passing came during the first week and saddened many participants and faculty

## The Barry Tuckwell Institute reported by Mary Bisson

The 2007 Barry Tuckwell Institute was held in June at Mesa State College, Grand Junction CO. In attendance were 25 horn players of all levels and ages from across the country. The event, hosted by Sean Flanigan and Diana Nelson of Mesa State, began with a faculty recital featuring Mary Bisson, Kristin Jurkscheit, Dave Krehbiel, Jean Rife, and Robert Routch, with Tomoko Kamamaru on piano, dedicated to the memory of our dear friend and colleague, Walter Lawson. During the week, everyone participated in recitals, master classes, and discussions; each morning started with a yoga class by Jean Rife. The final evening's recital ended with a mass choir performance conducted by Barry Tuckwell. Many thanks to Mesa State College and the Brass faculty who made us feel very welcome indeed. All in all, it was a Mega-hit at Mesa State! See www.Barrytuckwellinstitute.com for photos and information on next summer's events.



Barry Tuckwell Institute Participants

#### Lugano Horn Workshop reported by Jennifer Brink

Students and enthusiasts from around the world gathered in July in the Swiss-Italian town of Lugano at the Conservatorio della Svizzera Italiana for lessons, rehearsals, master classes, and performances with the American Horn Quartet. Each day began with warm-



Kerry Turner with Thomas Gmünder

ups hosted by a different coach. Then the participants broke into ensembles of different sizes and experience – quartets, sextets, octets, and mass horn choir. Groups performed works by (or arranged from) Hindemith, Kerry Turner, Beethoven, Ewazen, Wagner, and others. Heather Pettit-Johnson kept the tempo up and the music together, conducting every group performance. Highlights included performances by the AHQ of the Schumann *Konzertstücke* with the Conservatory orchestra, once in Varese, Italy and again at the beautiful Villa d'Este in Como, Italy, and a recital at Franklin College in Lugano.



Participants came from Hong Kong, Austria, Switzerland, the US, Germany, Poland, Italy, Sweden, and Russia and ranged in age from fifteen to – uh, shall we say - over thirty.

## Montana Big Horns Rendezvous reported by Sherry Linnerooth

Montana State University and the International Horn Society sponsored the first Montana Big Horns Rendezvous in Bozeman MT in July. Guest artists **William Scharnberg** and **Jeffrey Snedeker** presented lectures, a master class, performed a recital, and co-conducted a horn choir of participants who traveled from Montana, Wyoming, Washington, and California.

Scharnberg performed Leopold Mozart's Concerto in D Major, van Eechaute's *Nachtpoema*, Messiaen's *Appel Interstellaire*, and *Variations on Barnacle Bill*, *The Sailor* arranged by Frank. Snedeker performed Mozart's Concerto in D Major, K.412, Gallay's *11th Solo for Horn and Piano*, and Wilder's *Suite for Horn and Piano*. The recital concluded with **Sherry Linnerooth** and **Bob Green** (co-host and Montana area representative) joining the guests for von Weber's *Hunting Chorus from Der Freischutz* and *Frippery No. 13* by Shaw.

The Rendezvous included a performance by the Montana Parforce Horn Ensemble, a barbeque at Linnerooth's home, and concluded with an evening concert in Bogart Park – the participant horn choir performing before and with the Bozeman Municipal Band. Another Rendezvous is in the planning for 2008.



Montana Big Horns Rendezvous participants and artists

## Brass is Fun reported by Barbara Pittner and Mike Tunnell

The Rekkenze Brass and tuba virtuoso Øystein Baadsvik proved that "Brass is fun" in a rousing concert in Haus Marteau near Lichtenberg, concluding a week course for brass players "Brass in Franconia Forest" in June. Twenty-three musicians took part in the festival, including two ensembles from the US – the Cardinal Brass Quintet coached by Mike Tunnell (University of Louisville) and the Texas Christian University Student Brass Quintet coached by Jon Burgess.

Øystein Baadsvik
performs with the
brass ensemble
conducted by Peter
Knudvig for
"Brass is fun" day
in the Franconia
Forest



The participants ranged widely in age and experience, from amateurs to professionals. René Jampen of the Rekkenze Brass stated "We want offer amateur musicians the opportunity to play with world-class musicians." The week-long workshop

of master classes, lessons, and rehearsals ended with the one-day "Brass is fun." The final concert included a performance of the participant's ensemble conducted by Peter Knudvig. Baadvik performed Monti's *Czadas* to the amazement of the audience. The festival has been held annually since 2001 and the 2008 event is scheduled in Lichtenberg August 5-9.

#### **Graduate Assistantships**

Western Michigan University announces a Graduate Assistantship opening in horn for the 2008-09 academic year. Duties include performing in the Graduate Brass Quintet or Graduate Wind Quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Contact Dr. Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu and see homepages.wmich.edu/~lfoulk/index.html. Additional information about the graduate program at Western Michigan University is available at www.wmich.edu/music.

The School of Music at Wichita State University announces a two-year horn assistantship to begin August 2008. The Assistantship stipend is \$4,000 a year plus an out-of-state tuition waiver. Duties include playing in school orchestra and wind ensemble, faculty Brass Quintet (which pays an additional \$1,000-1,200 per year), and third horn in the Wichita Symphony (another \$8,000 per year). Applicants must have a completed the Bachelors degree in music with a 3.0 GPA; finalists will perform an audition for a committee including the Conductor of the Wichita Symphony and members of the WSU Brass faculty. Please send a resume and CD/tape to: Nicholas Smith, Professor of Horn, Wichita State University School of Music, Wichita, KS 67260-0053. Deadline for receipt of all application materials is January 15, 2008.

Florida State University announces Horn Graduate Assistantships available for 2008-09. Contact Michelle Stebleton at msteblet@mailer.fsu.edu for information.

#### Late-breaking News

It was a soggy start. About 150 hornists, literally from 8 to 80, premiered Einjott Schneider's Schott-commissioned *Cornissimo* to honor **Gebr. Alexander's 225th birthday** bash Saturday September 1. On the lawn in the Stadtpark in Mainz, Michael Hoeltzel led a horn ensemble where professionals were outnumbered about ten to one (though the first part was bolstered by ringers including the LSO's Tim Jones). All participants were given a box lunch, an Alexander bag with their newest catalog, a 20 Euro gift certificate for horn repair, and the promise of a DVD of the event after it had been put together.

The leading pedagogues of the German horn world were in place, including Erich Penzel (Cologne & Maastricht), Hermann Baumann (Essen), Wolfgang Gaag (Munich) and Peter Steidle (Frankfurt). Entertainment included a sextet of the present Bayreuth Festspiel hornists (a *Tristan Fantasie* that brought down the house). Happy birthday, Alexander. You surely know how to throw a party. -Bill Melton Sinfonie Orchester Aachen

## International Horn Symposium Reports

#### Amateur Corner by Marilyn Bone Kloss

A new and much appreciated feature of the 2007 sympo-



Bruno Schneider leading amateurs in quartets of Swiss songs.



Thomas Müller (l) with Martin Neubauer, who worked on his natural horn technique with Müller



Jeffrey Snedeker leading 12-part choir



The train to Fondue!

sium was the daily Amateur Corner, led each day by a different master. Bruno Schneider taught an approach to improving finger technique and conducted the group in Swiss songs arranged for horn quartet. Thomas Müller demonstrated and helped volunteers play a chromatic scale on his natural horn and rehearsed St. Hubert's March, which the group later performed on stage with a large contingent of students. Jeffrey Snedeker discussed and solicited input about the IHS and led readings of 12-part works by C.D. Wiggins. Michael Hoeltzel led the group in his warm-up routine, and the next day rehearsed the Fanfare by Christophe Sturzenegger composed for the symposium and performed for an appreciative audience of symposium attendees and townspeople at the Place le Corbusier after everyone had returned from the fondue banquet. Many amateurs played, and others listened, at these sessions and all hope that they continue in future symposiums.



Michael Hoeltzel leading his warm-up routine



Maison
Peuple –
building
where
amateurs
sessions
were
conducted

#### A Surprise Master Class with Hermann Baumann Report by Alison Chan Kawai

I was fortunate to have the opportunity to travel from

Hong Kong to attend two horn events this summer. First I spent a week at the Lugano Horn Workshop, and then I traveled to La Chaux-de-Fonds for the IHS Symposium. Although the weather in La Chaux-de-Fonds was not as nice as we had hoped for, I believe that every participant would agree that the conference was extremely successful. The event embraced every-



Alison Chan Kawai with Hermann Baumann

thing from horn music to instruments and provided me with an amazing opportunity to enjoy music played by internationally renowned horn players.

Being able to attend this event was a rewarding and valuable experience for me as a 15-year-old student, and especially memorable was playing for Hermann Baumann and over one hundred musicians in Mr. Baumann's master class. In fact, I never thought of playing until the moment that I heard my name called. I felt so surprised and panic-stricken at that moment that I only wanted to hide. I did not know beforehand that I would be asked to play in Mr. Baumann's master class and therefore had not practiced the required Gliere Concerto. Fortunately, I had played the Gliere for a competition at last year's Hong Kong School Music Festival and luckily had chosen it to play the previous week in Lugano for Kerry Turner. With Mr. Baumann and the other participants' encouragement, my playing was not that bad. Afterwards I found the truth. My uncle had registered me for Mr. Baumann's master class by mistake while registering for the symposium!

Congratulations again and heartfelt thanks to the hosts of the Symposium, the Horn Academy of La Chaux-De-Fonds, and its President Bruno Schneider for organizing such a successful and spectacular event. I hope that the 2008 symposium will be equally successful.

Alison Chan Kawai is a student at St. Stephen's Girls' College, Hong Kong

#### **Symposium Reports**



#### Symposium 39 – Swiss Fondue Report by Robin Hastings

This IHS Symposium was my first, but almost surely not my last. My family and I are planning our 2008 trip to Denver already, and we've barely left Switzerland!

First, a disclaimer: I am a horn parent, not a horn player. My daughter has all the musical skill, though my wife and I enjoy making music in other ways. We all derive great pleasure from hearing a good performance, and there were more than enough of those to keep us looking forward to more next year. This account, then, is that of a bystander peering through the window as great events unfold.

The venue for this year's symposium was interesting from several perspectives: visual, cultural, meteorological, linguistic, and acoustical. The site was La Chaux-de-Fonds ("The Limestone Rocks"), Switzerland, so far west that it's almost in France. Our daughter's high school German was handy when we flew into Zurich, but by the time we reached the conference, we were relying on my college French (and college was a long time ago). The small city was not the Swiss alpine village that we Americans fantasize about; it's in the heart of the Swiss watch-making region. The architecture seems to be mostly post-Victorian, with some more modern high rises.

The Symposium took place mainly in two buildings on the main street: the *Salle Musique* and, across from it, the *Conservatoire de Musique*. The *Salle Musique* held a lobby on the ground floor, where most meeting and greeting took place, and directly above it, a most impressive concert hall. Its acoustics were wonderful, and it could hold 1,000 or more, with not a bad seat in the house.

The weather in La Chaux-de-Fonds alternated between tropical and sub-arctic. When we arrived, it rained. Gray skies, cool temperatures and one precipitation event after another. It rained for the first five days. We had one nice transition day, and then the Swiss summer abruptly arrived. The last IHS Symposium day, with a concert in the country, took place in temperatures of 90 degrees (about 33 C) under brilliant skies that would have welcomed a cloud of any sort. It's a land of contrasts, no doubt about it.

Bruno Schneider, internationally acclaimed horn player, had poured the best years of his life into organizing this affair. The results were impressive. The first day had us all assembling in the Salle Musique lobby, with an ensemble playing hunting horns about every ten minutes. Bruno had a good staff, dressed in the Swiss national colors of red and white. They were helpful, whether you had an umbrella (or horn) to check in, a restaurant to find, or a missing daughter to locate. The classes presented ranged from yoga and breathing exercises to coaching by world masters. Meetings, behind the scenes, were happening continually. Our friend Nancy Joy hardly finished a concert before she had to rush off to the next meeting.

The concerts ranged from children's performance through new compositions to extraordinary classical. Quality ranged from good to incredible. My wife and I, to help our budget, went in for tag team concertgoing, and we both regret missing the performances we described to each other. She got to hear the Berlin Philharmonic section perform a medley from West Side Story while I was treated to Frank Lloyd rendering Bach's Toccata and Fugue in d minor. Astounding.

The last day was just full of music. A short train ride to the town of Sagnelegiere was the scene of a massed Alphorn concert (50 of them!) plus a large fondue banquet. Switzerland being what it is, cows and horses were grazing only 100 feet away. Later Arkady Shilkloper played jazz on the Alphorn with four Wagner tubas as backup. The final night's concert included a Wind Orchestra from Berne, with Bruno Schneider in full Swiss regalia on the Alphorn. Their light-hearted piece, Swiss Fondue, was utterly delightful. Perhaps most remarkable of all was the Stimhorn Duo, Balthazar Streiff and Christian Zehnder, on Alphorns, accordion, and voice. I can't describe it musically, other than amazing. By chance, I was seated next to Bruno's parents, and they seemed as entranced as I was, not to mention well pleased with their son.

It was a night of music to carry the rest of my life. I now have a whole year to wonder what the offerings in Denver will be next summer.

Robin Hastings is the father of student horn player Keighley.

## Another View of the Symposium by Bill Scharnberg

While very well-written, the above reports do not accurately reflect the breadth and diversity of the activities and performances at the 39th Symposium. Due to space issues in this journal, I cut my original two-page report of the performances to only the "highlights." As mentioned in Jeff Snedeker's "Message," Bruno Schneider can not have been a better Symposium host. Rosie De Pietro and her son Yann were heroic in their efforts to help each of the participants. The attendance figures have not been advertised but there must have been 300-400 hornists – the concert hall was packed for many of the events and the photos of the Banquet below show a large crowd!

Bruno Schneider had two musical themes running through the week that may or may not have been apparent to the participants: music from the pen of Swiss composers and music written for or influenced by Dennis Brain, celebrating the 50th anniversary of his death. With all due respect to the Swiss, who are known for their banking, political neutrality, chocolate, watch-making, and alphorns, Swiss composers have not made a mark on the horn repertoire. While I sympathized with those performers saddled with a Swiss work destined or redestined for obscurity, the performances were universally superb.

Musical highlights of the Symposium included Peter Damm's perhaps final performance as a horn soloist – a poetic rendition (at age 70) of *Romance*, op. 36 by Saint-Saëns, *Souvenir à Dresde* by Eisner, and *Andante* by Richard Strauss. This was performed in the middle of a Sunday evening Advisory Council horn ensemble performance, conducted by Damm and featuring his transciptions.

Monday evening we were dazzled by the Berlin Philharmonic horn section (Radek Baborak, Stefan Dohr, Stefan de Leval Jezierski, Norbert Hauptmann, Fergus McWilliam, Georg Schreckenberger, Klaus Wallendorf, and Sarah Willis), performing original works and transcriptions. We heard fantastic tone, range, technique, and accuracy, delivered with a dose of verbal



#### **Symposium Reports**

humor throughout. The line for CD signing after the concert was long!

Tuesday evening we heard Jean Pierre Berry, Szabolcs Zempleni, Samuel Seidenberg, and Frank Lloyd. I could not say which of these performances I enjoyed the most: Berry's fluency, Zempleni's literature and impeccable playing, Seidenberg's beautiful sound, or Lloyd's unbelievable technique.

On Wednesday evening hornists performed with the excellent string quartet *Sine Nomine*. We heard stunning performances of Mozart's Quintet (Eliz Erkalp), Meier's *Cordono* (Ivo Gass), an anonymous baroque quartet (Bruno Schneider), and Beethoven's Sextet (Eliz Erkalp and Esa Tapani)

Thursday was "Natural Horn day" and the evening recital was interesting. Thomas Müller, Claude Maury, and Teunis van der Zwart performed before intermission. Although their literature was not extremely interesting, and the hand horn tended to sound "far away," the three were very accurate and musical. After intermission we were treated to a "unique" performance of the Brahms Trio with Javier Bonet on hand horn. The audience heard three talented musicians playing different versions of the same work roughly at the same time.

Friday evening was all about horn concerti as accompanied by the Neuchátel Chamber Orchestra, conducted by Jan Schultsz – kudos to both for doing a splendid job on some very difficult music! Peter Kurau, Ivo Gass, Frank Lloyd, and Samuel Seidenberg offered first-class performances of, respec-

tively, Chabrier's Larghetto, Malcolm Arnold's Concerto No. 2, Hindemith's Concerto, and the orchestral version of Schumann's Adagio and Allegro. Louis Philippe Marsolais, however, stole the show with a memorized, flawless Schoeck Concerto.



Louis Philippe Marsolais performing Schoek

Saturday, the final day of the Symposium, was dedicated to the alphorn. We traveled to another town by train to a large open-air venue. An alphorn work, composed and conducted by Bruno Schneider, was performed in F at the beginning of the performance, then F# at the end! In the middle we heard an interesting alphorn and shell work with Nozomu Segawa and Javier Bonet, an alphorn and accordion duo with some fascinating works, and Arkady Schikloper perform alphorn "jazz" with a group of accompanying hornists.

The final concert included a performance by the voice/accordion and alphorn *Duo Stimmhorn*. It was quite unbelievable – during a thoroughly engrossing performance we heard vocal multiphonics from the accordionist and perfect circular



Salle de Musique in l'Heure Bleue – venue for the performances.

breathing from the alphornist! After intermission the Neuchátel Wind Band accompanied various soloists as mentioned above. Although the horn playing highlights had been heard earlier in the week, it was nice to conclude the Symposium on a lighthearted Swiss note!



On Young Horn Player Day



Heidi Vogel and Shirley Hopkins-Civil



Bruno Schneider with Rose De Pietro



Preconcert Parforce horn performance



Phil Hooks celebrating with Leighton Jones



Punto Award winner Stefan Ruf



Website Manager Dan Phillips





Michael Hatfield presenting awards to (1-r) Tuckwell Scholarship winner Claire Hellweg, Frizelle Memorial Orchestral Scholarships winners Claudio Fluckiger (high) and Allena Zidlicky (low)



Todor Popstoyanov, winner of the 2006 Hawkins Scholarship



Shirley Hopkins-Civil



Nancy Joy (1) with Michelle Stebleton



The Tamuk Horn Ensemble from Texas



The IHS General Meeting in the Conservatory's Faller Hall

The Conservatory of Music – location of most of the exhibits, master class venues, and lectures.



Nozomu Segawa and Rosie De Pietro

Photos from the Alphorn Concert and Fondue Banquet at the *Halle du Marché Concours* 















#### Symposium photos































## **Kyle Mills (1976-2007)** compiled by William Scharnberg

At 10 a.m., Saturday, May 12, Kyle Mills (age 31), principal horn of the Great Falls Symphony (MT) and his fiancée Jennifer Sengpiel (age 25), principal oboist, took off from Skydive Lost Prairie near Marion MT, west of Kalispell, in the Flathead Valley. They were passengers in a 1960 Cessna 182 on the way to their first skydive – a celebration of their engagement and the new directions their lives were to take. Two experienced, certified local instructors were also passengers and would be at-



tached in tandem to the couple during the dive. The pilot announced to the ground control "We're going now." The plane took off and almost immediately began to circle back toward the landing strip. It crashed nose-first 200 feet short of the strip; all five occupants were killed. The cause of the crash remains uncertain but a preliminary investigation indicated that there were no apparent mechanical problems and the weather was perfect.

Kyle began playing the horn at age 10 and graduated from Churchill High School in San Antonio TX, recognized as one of the most outstanding hornists in the state. He attended Indiana University where he earned the B.M. degree in Performance in 1998, studying with Myron Bloom and Michael Hatfield, and hand horn with Richard Seraphinoff. He then studied with Jerome Ashby at the Manhattan School of Music where, in 2000, he earned the M.M. degree in Performance.

In 2002 he won the principal horn position of the Michigan Opera Theater (Detroit) and became a member of the Motor City Brass Quintet. He also performed as third horn in the Flint and Ann Arbor Symphonies, and taught at the Flint School of the Performing Arts and The Blue Lake Fine Arts Camp. In the summers he attended several music festivals including the Spoleto Festival, The Cape May Festival, The Salzburg Festival, Vadstena Akademien in Sweden, and Symphony in the Barn in Ontario (Canada). In 2006, he joined the Great Falls Symphony as principal horn and member of its resident woodwind quintet, The Chinook Winds. In the quintet was principal oboist Jenny Spengpiel, a graduate of The University of Minnesota who received the M.M. degree in performance from the University of Michigan, where she studied with Nancy Ambrose King. Jenny had joined the symphony a year earlier and knew Kyle from Michigan.

The couple planned to marry in August in Wisconsin, Jenny's home, and were to leave Montana before the end of May. Kyle planned to be back in Detroit to play with the opera orchestra the following weekend, and Jenny's parents were scheduled to move her back to Richfield WI several days later. Kyle had just won the associate principal horn position in the Calgary Symphony and was planning to move there in the fall

while Jenny would begin work on the D.M.A. degree at the University of Illinois – she had been accepted to all four doctoral programs to which she had applied.

While their colleagues knew them both as technically accurate performers who performed with exceptional musical depth, more importantly they were "team" players who were not interested in being the "best" in the ensemble but making the ensemble better through their contribution. They had huge bright futures ahead of them – such a tragic loss.

#### Alan Paterson (1949-2007) by Adam Lesnick

On April 27, 2007 Richmond Symphony principal hornist Alan Paterson passed away peacefully at age 58. He had been diagnosed with brain cancer in the summer of 2006 but had managed to work with the symphony and Virginia Governor's School during portions of the 2006-2007 season.

I consider myself privileged to have had the opportunity to play with Alan in the Richmond Symphony for seven seasons. A good friend and colleague, he was a hornist with enviable abilities. We bonded immediately due to



our common experience as uprooted Philadelphians living in the South and the extended times that we had each spent in Italy. Most of all, I recall sharing good-humored encouragement for our mutual love-hate relationship with the sometimes unforgiving instrument that we had chosen to play.

Alan was first drawn to the sound of the horn at age eight when he heard the Philadelphia Orchestra's Mason Jones perform the horn solo from Tchaikovsky's Fifth Symphony. By the time he was fifteen, he was playing principal horn in the Philadelphia Youth Orchestra and touring Europe as principal hornist and soloist with the American Youth Symphony under the direction of Dr. Frederick Fennell.

He graduated from the Oberlin College Conservatory of Music and then returned to Philadelphia to receive a MM in performance from Temple University studying with Mason Jones. Alan played as substitute hornist with the Philadelphia Orchestra on a number of occasions. In order to broaden the scope of his playing, he also studied during summers with Dale Clevenger.

A prominent figure in the Richmond music scene for over three decades, Alan first joined the Richmond Symphony in 1974 as third hornist to Ted Thayer and later moved up to principal. He also served as administrator, youth orchestra conductor, horn teacher for the University of Richmond and Virginia Commonwealth University, and faculty member at the Virginia Governor's School for Visual and Performing Arts for 18 years.

#### **Tributes**



It was clear to all who knew Alan that the personal high point in his career came from 1985 to 1987 when he took a leave from the Richmond Symphony and served for two seasons as co-principal hornist at the *Maggio Musicale* in Florence, Italy under Zubin Mehta. He and his wife Barbara moved to Italy and he toured Europe, the Middle East, and Asia with that orchestra. He also served as the solo horn of Luciano Berio's *Musicus Concentus* directed by Lorin Maazel. Family obligations led him to return to his position in Richmond but his life-long affection for Italy and everything Italian was always evident.

Alan's playing was known for poetic phrasing and the warm, velvety sound that he maintained throughout a very wide dynamic range. His endurance and breath control were exceptional; I can remember performances of Brahms's Second Symphony where he would play the entire last phrase of the first movement solo on a single breath making an enormous crescendo towards the end. I am sure that I was not the only wind player on stage wondering, "Is he going to make it?" He always did, with great finesse. Richmond Symphony principal bassoonist Jonathan Friedman recently commented that, "Alan was a very heroic-sounding player, not a play-it-safe player. When he would take some chances, the results could be quite thrilling."

On any given day it was anyone's guess as to which of his trademark "hats of the world" Alan would be wearing – would it be the cowboy hat or the French beret or the Greek fisherman's cap or the African pith helmet or would he look more like Crocodile Dundee, Sherlock Holmes, or an Alpine yodeler?

The Richmond horn section was sometimes prone to slight misbehavior and mild antics during rehearsals (and I take my share of responsibility); Alan knew how to keep the troops in order but also seemed to relish his role as the comedy team "straight man" with his humble, self-deprecating sense of humor. He believed strongly that in order to have a section play well together, there needed to be a strong sense of camaraderie. Instituting a long-standing tradition, he would have the section meet for breakfast at the local 3rd Street Diner at 8:30 AM before 10:00 am Saturday morning dress rehearsals. It was at these breakfasts that I learned much of the long musical and personal history of the symphony, and bonded with my horn colleagues in a way that is rare in many professional orchestras.

Knowing Alan's modesty, I am sure that he would have been quite surprised by the huge outpouring of support and sympathy that was displayed by colleagues and friends during the difficult last months of his illness. His personality and musicianship will be missed and the rich style in which he played the horn will not be forgotten by all of us who were fortunate enough to share it.

A memorial service for Alan was held at the First Baptist Church in Richmond on May 20th. In a remembrance of Italy, the service opened with a horn choir version of *Requiem Aeternum* from the Verdi *Requiem*. There were several speakers and Richmond Symphony performances of the third movement of Brahms' Fourth Symphony and Mendelssohn's *Nocturne*, beautifully played by RSO hornist Paul LaFollette. In a tribute to Alan's proud Scottish heritage, the service ended with a lone bagpiper playing *Amazing Grace* while leading attendees to a

reception room filled with memorabilia from Alan's life and career.

An avid sailor, Alan's remains were incorporated into the Eternal Reef off the coast of Florida in August. He is survived by his wife Barbara, his son Ian, and his father John.

Adam Lesnick, former member, Richmond Symphony, 1989-96

#### Alan Paterson – Reflections from a Student by Benjamin Raviotta

On April 27, 2007 the horn world lost a remarkable musician, inspiring teacher, and an outstanding human being to brain cancer. Alan Paterson joined the Richmond Symphony in 1974 and served as third, second, and principal horn. Since its inception, the Richmond Symphony has had only four conductors and Alan served under three of them. I studied with Professor Paterson from 1998 to 2003.

In 1998, I graduated from Park View High School in South Hill VA and decided to study horn at Virginia Commonwealth University. At the time, all I knew about the horn teacher was that he was principal horn of the Richmond Symphony – I was in for a great surprise! Although I had only had a sparse amount of private instruction on horn in the small community of South Hill, I blissfully entered college with the dream of becoming a professional hornist and college professor. On the first day of classes, I showed up for auditions for the University Orchestra and Wind Ensemble. The clarinet professor, Dr. Charles West, said "you are one lucky individual to have Mr. Paterson as your teacher." I wasn't sure exactly what he meant by that remark but, over the next five years, I was to learn more about music and the horn than from any teacher with whom I had studied. When I first met Alan, he was wearing a green Italian baseball cap and had a red gig bag with two decals on the side - one a logo for Italy and the other an opera sticker - I wasn't sure what to expect.

In my first lesson he said it seemed to him that I had worked hard to sound like the horn player in my head rather than working to develop my own horn tone. He immediately put me on a regime of breathing and singing to open up my sound and to develop what he termed "Ben's" sound. Alan always geared his pedagogical approach to singing and air. I can recall numerous lessons that turned out to be vocal lessons, where I would sing through etudes, solos, excerpts, and even my warm-up.

One of my main concerns at VCU was that I was earning a degree in performance from a university that did not carry the same amount of prestige as others. Nevertheless, Alan always encouraged me to continue on my path and assured me that the education I was receiving at VCU was as valuable as anywhere. However, I needed to gain the most out of the information that was being provided. For me, one of Alan's greatest attributes was his refusal to accept that, since my formal training had been limited before arriving at VCU, I wouldn't realize my full potential.

One of the greatest experiences I had while in Richmond was to hear Alan perform Tchaikovsky's Fifth Symphony with the RSO. I remember being extremely nervous for him leading up to the solo. I looked across the audience and saw Alan's fa-



ther watching him with a big smile on his face – I can remember thinking how that was what it was all about.

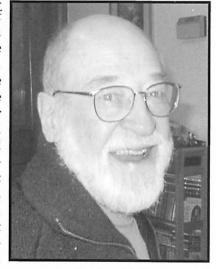
During my audition tour to enter a Master's program, I called him to report what other horn professors had said about the deficiencies in my playing. He always defended my playing and said that I would prove them all wrong one day. When I was accepted into the Master's program at Louisiana State University, he was extremely proud of my accomplishment. He knew that I was just beginning to realize the dreams that I had outlined for myself when I arrived at VCU five years earlier.

It has been nine years since I walked into VCU as a freshman. I continue to pursue my dreams to play in a professional orchestra and teach at a college, now at the DMA level at the University of North Texas. I know that it is due to Alan Paterson's teaching that I am where I want to be today – what I received from him during those five years has allowed me to live this dream. I will always remember, with great appreciation and affection, the influence he had on my life.

Benjamin Raviotta, DMA student, University of North Texas

## **Thomas Wilson Murray (1925-2007)** Recollections compiled by Laura C. Klock

It is with sadness that we note the passing of Thomas W. Murray on April 29, 2007 at his home in Colorado Springs CO. An active member of the IHS since its early days, he served as the Newsletter Editor from 1976-1985 and was a regular at the annual workshops. With apologies to others who might have wanted to contribute, a few of Tom's friends and former students have put together these recollections of a man who played



with a twinkle in his eye, generously sharing his humor and his music with all.

Thomas W. Murray was born July 24, 1925 in Omaha NE. He was the only child of Robert Murray, who worked as a traveling salesman, and his wife Morna, who taught piano lessons and gave Tom his first formal music instruction. According to Tom's wife, Adele, when he reached the sixth grade, he decided to take up the horn to be in class with a friend who already played "that curvy instrument." During his childhood his family moved to Denver CO and then to Alliance NE. Upon graduation from Alliance High School in 1943, Tom joined the Army and was assigned to the band, first at Camp Campbell GA, and later at Camp Wheeler GA. Always ready to be of service, he occasionally played with the USO Danceband on whatever instrument was needed, including the drums.

After his discharge in 1946, Tom attended Northwestern University, where he studied with Max Pottag. According to fellow hornist and long-time friend Pete Exline, "Tom was a

part of the 'Pottag Horn Choir' at Northwestern, along with me, Bob Elworthy, Clyde Carpenter, Bob Marsh, Lowell Shaw, Annette Cisel, Jerry Fippinger, and others. It was that group that inspired Wendell Hoss to form the Los Angeles Horn Club and the many other such clubs to follow. It was a somewhat historical time for horn playing in the USA."

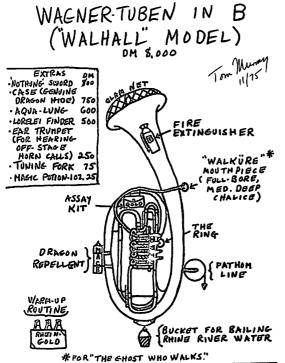
Upon graduation from Northwestern in 1950, Tom rejoined the Army, this time as a member of the premiere band, "Pershing's Own," where he served as principal horn and section leader. Among his colleagues in this group were many outstanding musicians, including Ted Thayer. Ted served as associate principal horn from 1958-1961 and went on to become principal horn of the National Symphony Orchestra. During this time Tom also played occasional concerts at the Library of Congress and the Smithsonian Institution with the National Symphony Orchestra. "Music from the Age of Jefferson," a Smithsonian Collection recording, features Robert Sheldon and Tom Murray performing a Sinfonia of Johann Schobert (ca. 1730-1767) on period instruments.

Tom retired from the Army in 1968 and became the band director at Whittier Intermediate School, where he had a budding young horn student, Herb Winslow. According to Herb, currently associate principal horn of the Minnesota Orchestra, "He kept an Alexander at school to play on and it was the first screw bell horn I had ever seen. I thought it was awesome! I got my first Pottag excerpt book that same year and asked him if Siegfried's *Horn Call* was really playable. With little or no warm up he demonstrated that it was indeed playable and, as I recall, it was an outstanding rendition of it!"

Throughout his time in the Washington DC area, "Mr. Murray" was an active and dedicated teacher. He taught students of all ages and abilities, judged at festivals, and established a real "stable" of solid young horn players in Northern Virginia. In fact, in the 1950's and 1960's, Mr. Murray even came to your house for the weekly lesson! Alan Cole, a student in the 50's, remembers a '56 Chevy and a slightly older MG-TD. My brother (Bob Campbell) and I were students in the 60's and remember a tannish Saab whose two-cycle engine announced Mr. Murray's arrival well before he rang the doorbell. Bob recalls "the always smiling Mr. Murray would come in with his horn for back-to-back horn lessons, stories of horn players, and his latest jokes, usually with some musical reference. Although never harsh in his critique of our performance, it was easy to sense if he was disappointed with our progress; that was enough to motivate us to practice more diligently the next week. Along with expert technical instruction (and tips and tricks needed for particular repertoire), Murray's constant focus was on tone quality. Through his playing and the duet component of every lesson, we heard an ideal to imitate in the tradition of his teacher, Max Pottag."

Tom Murray tried to give each student what he thought they needed, whether it was assistance finding a horn or a practical solution to a playing problem. I remember his suggestion to try removing the F slides to lighten the double horn to facilitate performance of a particular high Bach Cantata. His statement, "Strong and wrong," always said with a smile, was his reminder that what is important is commitment rather than perfection. This concept has served me and my students well –

one learns rather quickly that, if ducking is not an option, focus practice and imperative! As Fred Aldrich, now a Boston freelance hornist remembers, "Mr. Murray was my first horn teacher when I began playing in the 5th grade. He always was cheerful and supportive. I always was prepared for



my lessons and all was well between us until 7th grade hit. I then came to lessons less and less prepared. He began kindly reminding me to practice. Then, after several obviously unprepared lessons, he said to me 'If you don't come in next week prepared, don't bother coming back.' That was the kind of wakeup call that I needed at that time. He was never harsh, but he did have high standards and was not shy about telling students when to shape up. I tell my students that story if they need a wakeup call. They usually get the hint."

While a number of Tom's students did go on to professional careers in music, it was obvious that he saw himself as ready and willing to teach all from beginners through advanced students without making even the most modest student feel unworthy. In fact, his students seemed to see themselves and other hornists they met as members of a "team." Once, at the end of a full day of judging intermediate and high school hornists at the Solo and Ensemble Festival, Murray came out to discover that his "team" of horn players (including my brother) had lifted his Saab from its parking spot and moved it ten feet up onto a sidewalk. His reaction of surprise and disbelief was followed by a big smile as his students came out to greet him.

During my college days at the University of Michigan, I got a further glimpse into Tom Murray's sense of humor. A harpist I knew returned from a summer gig saying, "I met the nicest horn player who did these funny drawings. Have you seen them?"

Before leaving the Washington area, Tom taught at George Mason University for a number of years. In the mid 1970's, he moved to Gainesville FL. From 1976-77, he taught at the University of Florida and, in 1978, was an Artist-in-Residence for the Pinellas County (FL) Schools. According to the *Dunedin Herald*, it was here that he performed what I believe to be his only original composition: *Concerto for Garden Hose*. Although the newspaper documents numerous performances throughout the

school system, the manuscript of this work seems nowhere to be found and is thus unfortunately lost to posterity.

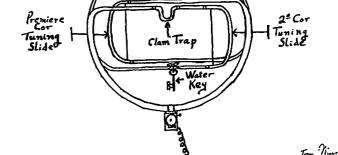
During this era, Tom was also a member of the Florida West Coast Orchestra in Sarasota. It was in Florida that he met his wife and fellow hornist, Adele. In 1979 they moved to Colorado Springs and he retired from teaching. Plagued by arthritis, he nonetheless maintained his sense of humor and his desire to contribute to the common good, continuing to serve as the IHS newsletter editor until typing became too difficult. By this time, Herb Winslow was teaching in Albuquerque and invited Tom to come to the University of New Mexico to give a masterclass for high school students. Unable to move his fingers well enough to play the valve horn, "he played some Gallay etudes on the hand horn that were amazing. I'm sure it inspired some high school students to give the natural horn a try."

In his later years, he occupied himself with three passions: reading, crossword puzzles, and, as always, listening to music. He and Adele shared their home and their lives with many pets, including numerous cats and various snakes. Tom suffered a stroke in 2004 and was diagnosed with cancer in 2006. He passed away on April 29, 2007 at the age of 81.

On what would have been his 82nd birthday, Tom Murray's ashes were spread in a field of wildflowers at 10,000 feet in the mountains near his home. He leaves behind many friends, colleagues, and a raft of former students who are grateful for our time with him. We will continue to benefit from and try to pass on his sage advice, his impish good humor, and his sense of camaraderie and community.

# Cor Basse Mondstück (Demitasse cup-#36 bore) Premiere Tuning Slide Cor Basse Mondstück (D-cup, 12 gauge) Tuning Slide

18" CENTURY POLISH DUET HORN



Contributors to this article include:

- · Adele Murray, hornist and wife of Tom Murray
- Laura Campbell Klock, Professor of Horn, University of Massachusetts-Amherst and Principal Horn, Springfield Sympony Orchestra
  - Pete Exline, retired professional hornist and teacher
- Herb Winslow, Associate Principal Horn, Minnesota Orchestra and adjunct faculty, St. Olaf College
- Alan Cole, retired from the U. S. Department of the Interior and member of Fairfax VA Band

#### **Tributes**



- Robert Campbell, manager of El Paso Corporation and member of the Woodlands (Texas) Symphony and Symphony North of Houston
  - · Fred Aldrich, freelance hornist in Boston
- Jeanie Swanson, hornist United States Army Band, "Pershing's Own"
- Ted Thayer, former Principal Horn, National Symphony Orchestra

#### Walter Lawson (1923-2007) by Bill Kendall

I first met Walter Lawson in 1957 when I dropped my horn on stage after a concert. The bottom curve of the bell tail was smashed flat, and my teacher, Robert Pierce, told me to give it to Walter Lawson. I was amazed at the job he did in removing that dent, and in all the years I knew him I never ceased to be amazed at the inventiveness and determination he put into repair work. He made many tools for very specific purposes and often would make a tool for a particular dent. His idea of dent removal was that you should not be able to tell that the dent ever existed. After I began working in his repair shop in 1967, I quickly realized that the same standard applied to all repairs.

Soldering? You weren't supposed to be able to see that a brace or tube had been resoldered. Custom work? It matched the design of the instrument so that it didn't look like "custom work." And his buffing and refinishing was beautiful. All this dedication to high standards took a lot of time, and if something didn't quite satisfy him he did it over again. And this was his second job!

As second horn in the Baltimore Symphony, he had an ability to match tone and intonation that was uncanny, and he made anyone he played with sound good and feel comfortable. A true section player, he was always in "support mode" on stage as well as off. And his energy and drive got the horn section involved in many outside projects that wouldn't have happened without him. He never seemed to be too tired or too busy to get together for fun, playing duets, trios, and quartets. After he began designing mouthpieces (and later, mouthpipes) he would get the section to evaluate them – and we all received many free samples for our trouble.

When Walt left the orchestra and moved out to Boonsboro in 1975, he continued to play in other orchestras until a brutal-mugging left his facial nerves damaged and he was unable to play. This was a terrible blow to him – he really loved playing, and now he couldn't even test his own horns. But since he had never depended exclusively on his own evaluations of his designs, he simply kept on going and over the years produced several new models with the help of his sons and the evaluations of many professional players.

I visited him many times in Boonsboro, and always felt a little guilty for taking up his time – I'm sure all his friends felt the same way.

When you came to his shop to visit, he usually dropped everything and no work got done while you were there. He loved to talk about old times in the Baltimore Symphony, and he had an absolutely amazing memory of all the tours we took (he always drove, never rode the bus.) He could remember specific meals, hotels, towns we played in, concert halls, and events (sometimes embarrassing) that happened during concerts – especially, of course, in the horn section. One story he told on himself was about a church job where he was hired to play Bach's B Minor Mass. Of course he was a low horn player,

and every horn player knows the difficulties you face when playing that work. But he was always up for a challenge! When things started to go wrong in the solo, he said he realized he was out of his element, and got very nervous - and began, in desperation, to pray! His prayers were not answered, and the whole thing was a major embarrassment. Twenty years later on tour, he ran into the soloist involved in that performance. The guy recognized him, and said, "Have you played the B Minor Mass lately?" Well, he hadn't! One challenge was enough for that work.

Walt's drive and determination kept

him going for years after his heart began to fail and his bad knees made it difficult to walk. I was always tired after visiting him at the shop in Boonsboro because he never seemed to think of sitting down – he would just stand and chat all afternoon. Maybe it was because it was difficult to get back up after sitting down. During one of the last conversations we had on the phone before he went into the hospital, he complained of lack of energy and painful knees, and told me that his cardiologist had said his heart function was down to 17%. Then he told me that he had just finished making 150 mouthpieces! Walt was an inspiration to me and to all of his friends and customers - I'm missing him very much.

#### Tribute by Paul Hopkins

I expect that by now you have probably already heard of the passing of Walter Lawson. It would be easy to go on for pages with accolades about Walter's contributions to the horn world as a designer and builder of some of the finest instruments known to our vocation. He was absolutely selfless in sharing the results of his painstaking research with anyone who cared to listen. His life work has moved the art and craft of horn making forward by leaps and bounds.

Walter's monumental professional achievements are pale in comparison to his qualities as a human being. I knew Walt for more than 20 years. He was my friend, my colleague, and my mentor. I am an insignificant creature in the music world, but any time I came by Walt's shop he had all day to spend with me. He always asked me what was happening on the



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streets of the Baltimore/Washington free lance scene. He shared amazing stories with me of his days with the Baltimore Symphony. He invited me into his home to dine with his family. He saw no distinctions between me and the world famous musicians who would frequent his business. To me, this is the mark of a gentleman and a truly great human being.

Walt's death has hit me pretty hard. He wasn't just some guy that built my horns. He was the kind of person who I aspire to be in my life. The horn world is blessed with many truly great individuals, and Walter was one of the greatest. I hope the International Horn Society can find a special way to honor the memory of who Walter Lawson was and what he has done for all of us.

Paul Hopkins – Fourth Horn with the Maryland Symphony Orchestra and the horn teacher at Shepherd University, in Shepherdstown WV. He is an active free lance musician in the Baltimore-Washington area, performing regularly with many groups including the Baltimore Opera Orchestra, Concert Artists of Baltimore, the Delaware Symphony Orchestra, and Omega Recording Studios.

#### Tribute by Randy F. Faust and Sharon K. Faust

As we share our sincere condolences with the family and friends of Walter Lawson, we have many great memories. Walter Lawson was a friend of everyone who walked into his shop. He certainly was friendly – we always will remember that warm smile, his wonderful stories, and the times he took us out for lunch and a piece of fresh peach pie. More importantly, we remember that helping others – a deeper form of friendship – was the foundation of everything that he would do.

This meant that he would do everything he could to find out about the scientific and acoustical basis of the horn – employing his sons, his friends, and his colleagues in very noble projects of research and discussion. His research brought a new level of scientific objectivity to the acoustical study of horns and mouthpieces; still, this objective research was born out of his passion to help his fellow hornists.

This also meant that he would forego a sale if he could help a young hornist by giving them information on how to practice in a more efficient manner, or teaching them some important and basic things to better maintain their horn.

We will never forget his planning of and participation in the International Horn Society Horn Camp in 1983. This event was held on the campus of the Shenandoah Conservatory of Music in Winchester VA – hosted by Professor David Cottrell – with John Cryder and me (Randy) also involved in many teaching and administrative duties for this camp. However, the major inspiration and professional support for this event came from Walter Lawson. He did everything that he could to assist in the production and planning of this week of horn study from helping to organize performances by professional hornists in Baltimore and Washington, to providing a day at the Lawson Brass Instruments Shop as part of the program.

That visit to Lawson Horns was very special. Upon arrival at his shop in the woods, Walter gave a warm, friendly, and enthusiastic welcome to the busload of horn students. He was animated as he demonstrated (with the help of his sons), how a horn was built from the sheet of metal – to the finished product.

Even more, he was very interested in telling the students "how to learn." This included how to study on your own and how to learn from other people in the business. And then he gave this warm and sincere smile of discovery when he said, "and then you really learn how to use the public library." The lessons he gave to all in attendance that day went way beyond the business of building horns. He was interested in helping the students build their lives.

Walter knew all about that from personal experience. A couple of years before the Camp, I (Randy), had the rare honor of performing the New World Symphony of Dvorak with Walter in Hagerstown. This was Walter's first public performance on the horn after the injury from a mugging that had paralyzed part of his face. I learned more sitting next to Walter on that performance than I did from many formal music lessons. Again, he demonstrated not only how to perform a piece of music, but how to rebuild one's life.

Walter's life is a great inspiration because he never lost sight of his vision. He lived in a location that matched his vision of the ideal place to live with his family, he designed and built the horns that matched the best he could imagine, and he never lost sight of ways to help everyone he met. He demonstrated not only how to build horns: he demonstrated how to build our lives. We remember Walter Lawson as a hornist, repairman, horn-maker, and most importantly, as a friend.

#### Tribute to Walter Lawson\*

I was on my honeymoon when I met Walter Lawson. Since I wouldn't (presumably) be needing my horn during that week, it was the perfect time to have work done on it. And so began a friendship which lasted almost 43 years. I was impressed then that he could talk and concentrate on his work at the same time. He'd take his glasses off to look at the really small parts – close up. His place in Boonsboro was really big compared to the shop in Catonsville, but it soon filled with all sorts of horn parts. Each time I went in those first years there was a new machine to see, and new articles he'd written about the ergonomics of the left hand, or the way the mouthpiece matched the venturi of the lead pipe, and always classical music playing on the radio.

Soon he and the boys began making lead pipes. He sent me what he called a "sheaf" of pipes for my students to try. We made observations about them all and sent the information and pipes back to him. I kept one, and so did one of the students.

Then came the bells and the alloys. He suggested that I try a new bell on my somewhat unwieldy 8D. We met at Ithaca College where he was giving an instrument repair class. He proposed that I try three bells while he took a shower and changed. So I did. When he reappeared he told me that he knew which one I would take. Funny, I didn't know yet!

Finally I settled on the ambronze bell and, of course, that was the one he thought I'd take. It has proved to be a wonderful addition to my horn.

Some years ago, at a Horn Symposium, we were sitting together at a concert, and after a certain performance, I asked his opinion about it. "Not very interesting" was his reply. I was excited about the performance and wondered how he could think that! – we were sitting right next to each other, hadn't he heard



the same thing I did? Well, no. His assessment of the performance was screened through the filter of the tone quality of the horn at any one moment in the piece. The use of tone color was what excited him about the horn and, as the Lawson Horn developed, that essence of horn tone came to the forefront.

He wanted the instrument to work like a fine machine – in tune, well balanced, consistent from bottom to top, but above all to have the beautiful sound of the horn.

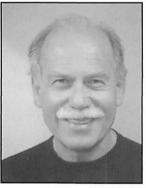
Walter was a thoughtful person. He served on the IHS Advisory Council and faithfully represented all horn makers. He really cared about the lives of the people he knew.

He loved real maple syrup, a walk in the woods, and talk with old friends. Everyone who knew him will miss him.

\*Editor's note: I carefully save e-mail concerning The Horn Call but lost this tribute's author — I apologize.

#### Abe Kniaz (1923-2007) by Marilyn Bone Kloss

Abe Kniaz was highly regarded as an orchestral horn player when he left the National Symphony Orchestra to teach at Indiana University in 1961. Perhaps he has not been as well known in the United States as a teacher, especially after he moved to Canada, but many students attest to his influence on their playing and also in their lives. Abe is remembered by many as a caring and kind mentor.



Abe was born in Milwaukee, grew up in Chicago, studied at the Curtis Institute in Philadelphia, and earned a master's degree at Michigan State University. He played in Pittsburgh, Houston, and Columbus OH. When the Columbus orchestra collapsed in 1947, Abe free-lanced in New York City and then served as principal horn in the National Symphony in Washington DC from 1950 to 1961.

After such a distinguished playing career, Abe felt ready to teach. However, years later, after decades of teaching, he regretted that he had not continued to play longer. After ten years at Indiana, he moved to Canada, playing for a year in the Quebec Symphony and then taking a professorship at Laval University, from 1972 until his retirement in 1994. He played with a brass quintet over the years and even after retirement. He was proud of keeping up with the other members of the quintet even though he was by far the oldest of the group.

"Abe found something in me that he could mold, and he took special care to teach me everything he thought I'd need to know," said Willie Ruff to author William Zinsser in an interview published in *The New Yorker* and later in *Willie and Dwike*<sup>1</sup>. Willie crossed paths with Abe at critical points in his life. The first was early in 1947 when Abe was principal horn in Columbus and Willie had been learning horn on his own and playing in the band on the segregated Lockbourne Air Force Base. Willie had joined the Army at age 14 and was still only 16 at this time. In his autobiography, *A Call to Assembly*<sup>2</sup>, Willie describes how, over a year and a half, Abe taught him not only

horn fingerings, breathing, and other technical aspects of horn playing, but also invited him to supper and discussed English grammar, race relations, and the importance of education. Willie soon passed his high school equivalency exams and in the summer of 1947 went on to study at Yale, helped by a letter of recommendation from Abe.

Willie got in touch with Abe again while he was at Yale, when Abe was in New York, and continued his lessons until Abe took the job in Washington. When a position in the National Symphony opened up, Abe talked to the conductor about considering Willie, but the orchestra toured the South often, and this was still the days of segregation, so Willie was not invited to audition. Willie went on to play with Lionel Hampton and form a duo with pianist Dwike Mitchell.

In 2005, Willie's duo performed at the Northeast Horn Workshop in Purchase NY. Abe flew from Quebec to attend the workshop and reconnect with Willie. Willie said, "How many 73-year-olds have their teacher in the audience?" Willie still plays a horn that he bought from Abe in Columbus.



Abe with Dwike Mitchell (left) and Willie Ruff at the 2005 Northeast Horn Workshop

Gene Coghill read the New Yorker article about Willie Ruff and Abe, and he recalled his season in the National Symphony (1955-56) as assistant to Abe. He reminisced in "A Lesson with Abe" in *The Horn Call*<sup>3</sup> about asking for a lesson and at first being refused. He also wrote that Abe was exacting about "which notes I should play and that I always have the correct count." Later Gene did take several lessons from Abe, and he particularly remembered Abe's statements of concepts; for example, "Learn to play one note really well, then another. There aren't that many notes on the horn. Pretty soon, you'll have them all." Gene, like others, was given honest, not always flattering, evaluations, and he wrote, "If you didn't want to know what he thought about you, it was better not to ask."

Gene recounts an occasion when Leonard Bernstein was rehearsing Prokofiev's Fifth Symphony. After a passage with a prominent horn solo, "Bernstein stopped the orchestra. 'Boomie,' he exclaimed, 'that was wonderful!' Later Abe said, 'I wasn't sure he knew who I was, let alone my Milwaukee nickname."

Abe had a wry, and maybe even sly, sense of humor. His students and colleagues have many stories to tell. For example, A. Robert (Bob) Johnson played second horn to Abe in the National Symphony in 1955-56. While on tour to Latin America, some of the players fooled around after hours, broke some bottles, and caused some damage, but were never called to account. Bob lost track of Abe, but a few years later, Abe phoned him and in a terrible fake accent tried to pretend he was the hotel attorney. Abe then often visited Bob backstage at the New York Philharmonic, where Bob was principal horn, and the two stayed in close touch over the years. For Abe's funeral, Bob played at the cemetery on a hunting horn that was hanging on the wall at Abe's house.

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Regarding Abe's teaching, Bob says, "Abe wasn't satisfied that he had it right, that he had all the answers. In fact, I would call him the 'Great Inquirer'." (See Bob's tribute) That assessment agrees with my experience – when I studied with Abe at Indiana University, he had me buzzing extensively with and without a mouthpiece, but when we talked years later, he said that he did not buzz much any more.

George Housenga (retired principal horn of the *Orquesta Sinfonica de Xalapa* in Vera Cruz, Mexico) studied with Abe at Indiana University. "He didn't just teach you to play notes," George says, "he taught sound, for one thing." For six months, he had George play only the second line G. "I thought he was nuts, but he wasn't, because at the end of the six months, I had something." George recalls that Abe's preferred horn was the Conn 8D and that he produced a great sound on it. George still lives in Vera Cruz, where Abe visited him once.

John Brisbin, retired from the Calgary Symphony, recalls that he heard Abe when he was "a young lad" playing the trumpet. John says, "He had a magnificent booming sound that made me want to switch to the horn. His stories about symphonic experiences, especially in Pittsburgh under Fritz Reiner, convinced me that horn was the way to go." John studied with Abe at Michigan State and says, "Abe was the teacher I admired most of all my instructors." John treasures a warm letter and brass quintet poster that he received from Abe in 1995.

Jean-Francois Cotnoir is a professional tuba player in Calgary who recalls Abe from a high school music camp for brass quintets many years ago. "I was nervous about this new experience," he says. "Abe was relaxed about what he was wearing, but what a machine of knowledge, musicality, and a sincere, friendly way of encouraging us to play our best at all times! What I enjoyed most was that no matter what instrument you were playing, you were thinking about how to play the next phrase. He became one of my best mentors and over the years a very good friend. He will be missed."

Thom Gustavson knew Abe for nearly 40 years, starting as a student at Indiana University, and has stories about Abe's high spirits and sense of humor. Thom followed Abe to Quebec to study with him, and over the years they became colleagues and friends. Thom has played in the Quebec Symphony for 32 years. He credits Abe with turning him into the successful professional horn player he became. Thom recalls an evening when Thom was in the kitchen preparing a dish and came out to the dining room to find that Abe and another friend had eaten the whole first course. Abe left extensive notes about playing and had hoped to write a book. Thom is examining the notes to see if a method based on Abe's ideas is possible. (See Thom's tribute)

Steve Lawlis, who is retired after playing in the Syracuse Symphony for over thirty years, recalls Abe as his first and, in many ways, his most influential teacher. "Abe's wit was quick and sometimes acerbic," he says, "but it never insulted. He used it to challenge and inspire. His smile combined sparkling humor with affection." (see Steve's tribute)

Thom recalled a joke of Abe's that Abe would probably enjoy at his own funeral. Abe said he went to the funeral of a friend, but "the only person I really wanted to see wasn't there."

Abe leaves his wife, Édith Bédard, four children, nine grandchildren, and his brother. Édith says, "Abe was a warm person, full of doubt, but who loved music and the search for perfection." Abe's gravestone will read: "The journey of the spirits and the journey of music were inseparable to him."

Donations in his memory would be welcome at the Foundation du CHUQ, Hotel-Dieu de Quebec, 10 rue de l'Espinay, Quebec PQ G1L 3L5, CANADA. An online register is available for signatures at www.lepinecloutier.com.

#### Tribute by A. Robert Johnson



Abe Kniaz was first horn in the National Symphony when I joined it in 1959 as the second. We had an instant friendship that ended only upon his death in June 2007. You would have to know him and me personally to learn just how close we were. I loved the guy.

His playing was musical and carried his voice in the orchestration beautifully. I did not hear legendary

players from before him such as Bruno Jaenecke and Anton Horner. Abe was inspired by Jaenecke; however, he took an approach more like Horner's in the choice of the Conn 8D as his preferred instrument. (Horner played a silver Kruspe upon which the 8D was modeled; Jaenecke played an Alexander.) Both came from the crucible of the Bohemian culture that was so respected and envied as it came to these shores in the first half of the 20th century. I've heard many testimonials to it from non horn-playing musicians.

Abe's ten years in the National Symphony was a good era for the orchestra in many ways, under the direction of Howard Mitchell with many notable guests, both conductors (Sir Thomas Beecham) and soloists (Elizabeth Swartzkopf, Glen Gould). The repertory was mainstream symphonic with an emphasis on the big works of Beethoven, Tchaikovsky, and Brahms and a healthy dose of Americana.

The National Symphony issued a few records for RCA on which Abe is heard. The Shostakovich Symphony No. 5 recording provides a splendid account of his concept.

Abe led his section in every sense of the word. However, he doubted himself throughout his lifetime as to the effectuality of his approach. All I can say is that while he had the responsibility for the way the horns comported themselves in that orchestra, he did everything right.

Abe's was not a natural gift, and he made no secret of that. His was not a "natural" embouchure. He learned how to make it conform to his will by sheer effort and endless experimentation. And he succeeded. Colleagues in the brass section let it be known that for a season or two his tenure was in doubt because he hadn't yet mastered the idiosyncrasies of the instrument across the spectrum of demand made on the first horn. It is fair to say that this combination of will and uncertainty were one story of his life in music. The main one however, was his consummate musicianship. Anyone of my acquaintance who



heard him from the audience confirms that he made a beautiful case for the horn in the orchestra by the way its voice was heard while in his hands.

#### Tribute by Thom Gustavson

I knew Abe Kniaz for nearly 40 years, first as his student and later as a fellow musician and especially as a close friend. The two things I found both admirable and inspiring about him were his ability to concentrate at will and his modesty.

Abe had the capability of turning on intense concentration at will. I remember playing some difficult duets with him. We would go through them once, and while I was already tired, he would want to go through them again. It was almost always better on his end the second time!

I never realized what a fine horn player he was until I heard him on recordings. He never made a fuss about what he had done in the past musically, only that he enjoyed the music and the musical contact with other players. Abe had that kind of "old world modesty" that is sadly lacking in the present modern musical world.

I will miss him.

#### Tribute by Stephen Lawlis

Abe had a unique ability to inspire improvement without offering direct criticism. For example, he would ask you to evaluate the quality of your performance of a passage that you had just played for him, patiently waiting for your answer. Regardless of your response, he would draw a diagram at the top of the etude book page with a vertical line separating two columns. One column was headed "G" and the other "B" (standing for "Good" and "Bad"). Following many repetitions of that passage (often just consisting of a bar or two), the "B's" would begin to overwhelm the "G's". After seeing the results on the page, I would then ask how I could make things better. He seldom would tell me directly that I needed to "fix" something – he expected me to listen and evaluate, and then he would wait for me to ask for help.

Abe had quite a reputation during his years at Indiana University for changing embouchures. While there was some truth to this, in general, he would patiently demonstrate his own way of playing through lip and mouthpiece buzzing. This often resulted in the players themselves wanting to make the change, particularly after discovering that this change could help correct an existing weakness.

Abe worked his students very hard, trying to balance encouragement with suggestion or admonition. He once said to me, "You've got a lot of ability, but I'm just not sure whether you have what it takes to make it. You could really be terrific—I'm just not sure. I guess time will tell." Of course, this made me work harder than ever, and I never forgot his words—or his method.

Abe did not play much in lessons, so we had to rely on some old National Symphony recordings to hear what he was like as a player. In 1969, as he prepared for a leave of absence from IU, he put together an audition tape to send to the orchestra in Quebec where he hoped to spend that year playing

principal. He let some of us hear the tape, and the playing was both amazing and inspiring. That tape still exists today as a reminder of what a terrific player he was.

Gene Coghill, in his great tribute to Abe that was published some years ago in *The Horn Call*, wrote with affection about his time playing assistant to Abe in Washington. Gene asked Abe for a lesson, but Abe always refused saying, "You'll just get bet ter and try to take my job." Abe also would write the letters "NF" in his music above many of the prominent solo passages Gene pestered him for a long time before Abe finally told him that it stood for "No Friends - a testament to the loneliness and sense of personal responsibility he felt during those moments Abe's legacy will be defined not only by the number of his students who became fine professional players, but also the ones who became great teachers themselves. He taught introspection and self-evaluation, necessary qualities for becoming a better player as well as a better teacher. Abe couldn't make everyone a great musician, but he could certainly make almost everyone a good horn player. If only every teacher could say the same! A couple of generations of horn players will never forget him.

References:

<sup>1</sup> Zinsser, William K., Willie and Dwike: an American profile, Harper & Row, Philadelphia, c1984.

<sup>2</sup>·Ruff, Willie, A Call to Assembly: The Autobiography of a Musical Storyteller Viking Penguin, New York, c1991.

<sup>3</sup>Coghill, Gene, "A Lesson with Abe," *The Horn Call*, April 1992, Volume XXII No. 2, pp. 45-46.

Marilyn Bone Kloss plays in her community orchestra, published the Cornucopia newsletter, and is Assistant Editor of The Horn Call.

## Adieu Lucien Thévet: A Friend Remembered by Steve Salemson

In October 1963 I arrived in Paris, France, as a 20-year-old student starting my studies at the *Ecole Normale de Musique*. The previous spring I had been living and working on a kibbutz (communal farm) in Israel, but had decided to return to school to study music and the horn, either in London or Paris. I had written to Barry Tuckwell, who kindly sent me the contact information for the



major music schools in London, but ultimately decided that if I went to France to study, not only would I be able to perfect my French (which was already fairly fluent), but the food undoubtedly would be a lot better! I had stopped in Paris on my way home from Israel in May, and someone at the American Cultural Center had directed me to the Ecole Normale de Musique, a teacher-training school founded in 1919 by pianist Alfred Cortot. I made an appointment to

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audition for their horn professor, Lucien Thévet, whom I did not know at the time, and he agreed to accept me as a student the following autumn. Little did I know that we would enjoy a teacher-student relationship for four years and then become good friends and remain in contact for the next four decades.

Having previously studied in the States with Joe Eger, I found the French style of playing to be very different. During his entire career, Thévet played a Selmer horn with ascending third valve. The valves themselves were piston valves, like a trumpet, except for the B<sup>b</sup> thumb valve, which was a mechanical rotary valve. The Selmer utilizes a compensating system, meaning that the same valve slides serve both the F and B<sup>b</sup> sides of the horn, making for a lighter instrument. The horn also has a narrow bore and a smaller bell than most standard F-Bb douole horns. The right hand was used only to support the bell, but was not inserted into it to lower the pitch. In 1965 I decided to exchange my Reynolds Chambers Model horn for a Selmer with ascending third valve, which I have played for the past 42 years. (For a more detailed description of this instrument, see the article "The F-B' Horn with Ascending Third Valve" in the Autumn 1973 issue of The Horn Call.)

Thévet was the quintessential French player, with a bright, focused sound, effortless lip trills, and technique to spare. His playing was always precise, elegant, very musical, and marked by a generous dose of vibrato. In an interview in the May 1997 issue of *The Horn Call*, Barry Tuckwell stated: "When I was starting to play, your French school was Lucien Thévet."

Paris boasted some seven or eight professional orchestras when I arrived there, but the leading one was the *Orchestre de la Société des Concerts du Conservatoire*, known in English as the Paris Conservatory Orchestra. Founded in 1828 by the violinist-conductor François-Antoine Habeneck, the PCO had a long and distinguished history until it was disbanded in 1967, when many of its principal players were recruited to become the core of the newly-formed *Orchestre de Paris*. From 1938 to 1967, Thévet was principal horn of the PCO and, concurrently, principal horn in the Paris Opera Orchestra, where he served from 1941 until his retirement in 1974, at the age of sixty. In 1967 he chose not to join the *Orchestre de Paris* as that would have meant giving up the Opera, where he was getting close to retirement.

Aside from being a superb player, Thévet was a dedicated teacher who was totally devoted to his students. In addition to teaching at the Ecole Normale, he taught for many years at the Versailles Conservatory and at the Municipal Conservatory of the 19th Arrondissement, the section of Paris in which he lived. At various times during my four years there, I studied with him at all three schools. He was the author of a comprehensive Méthode de Cor, published in 1949 by Alphonse Leduc, for whom he had previously edited a new edition of the Gallay études in six volumes. His other publications with Leduc include Sixty Studies for Horn (1962), Fifty Transposition Exercises for Horn (1964), Sixty-five Sight-reading Studies for Horn (1966), Twenty Studies for Horn (1969), One Hundred Rhythmic Exercises in Two and Three Parts for Instruments in the Treble Clef (1974), Sight Transposition: A Method for Conductors, Players, and Arrangers (1977), Beginning the French Horn (1982), and Horn Exercises (1989).

Thévet would take students at any level and happily taught rank beginners as well as some of the most gifted players, many of whom went on to become accomplished professionals. I was always impressed by the fact that when he had a beginning student, he would teach him/her to hear in C rather than in F, so that when the student played a middle c', he fingered and heard what those of us who play the horn in F think of as the second line G. I had been playing for too many years to make that change, but it certainly would have made the solfége (sight-singing) classes much easier had I learned to hear at concert pitch.

Transposition was another area in which I had a lot to learn on arrival in France. I had always transposed by the interval method, but Thévet believed in transposition by clef substitution. This necessitated mentally substituting another clef sign to change the names of the notes (but not their octave) and adding the proper number of accidentals. It was harder to learn initially, but once you had mastered it you could transpose virtually anything at sight. So, in addition to the treble cclef (second-line G) and the bass clef (fourth-line F), I had to learn to read fluently the third-line F clef, and the first-, second-, third-, and fourth-line C clefs. Thus, when playing the Beethoven Seventh Symphony, for the parts written for Corni in A in the first movement, one mentally substituted the fourthline F clef and added four sharps (one to offset the horn in F's one flat plus three for the key of A). In the second movement, for horns in E one substituted the fourth-line C clef and added five sharps. For the horns in D in the third movement, it was the 1st-line C clef with three sharps

In 1949, when conductor Charles Munch was appointed Music Director of the Boston Symphony, he invited Thévet, with whom he had worked in Paris, to become his principal horn there. There was already a tradition of French musicians in the BSO: principal trumpet René Voisin was eventually succeeded by his son, Roger, oboist Louis Speyer played in Boston from 1919 to 1964, and double bassist Henri Girard had trained in France. But Thévet by then was solo horn in both the Paris Opera Orchestra and the Paris Conservatory Orchestra, as well as being in demand for other playing jobs; he was loath to give all that up for a job in Boston that might or might not be permanent, and therefore chose to remain in France. It is interesting to speculate on what would have happened had he decided to go to Boston: would the horn section of the BSO have switched to small-bore French instruments and played with vibrato, or would Thévet's style of playing have become more American? We shall never know.

In June 1950, Pablo Casals, in exile from Franco's Spain, organized the first Casals Festival in Prades, a small village in the French foothills of the Pyrenees. Casals had a special affinity for Bach, and decided to perform and record the six Brandenburg Concertos, as well as other Bach works. He recruited a chamber orchestra comprising some of the leading American and European musicians of the day: violinist Alexander Schneider, cellist Paul Tortelier, oboists Marcel Tabuteau, Laila Storch, and John Mack, bassoonist Maurice Allard, flutist John Wummer, and horn players Lucien Thévet and Gilbert Coursier. Columbia Records issued the recordings on three LPs, which happily are now available on CD from Pavilion Records on



their Pearl label (although the accompanying booklet erroneously identifies the first horn as "Laila Thévet"). A note of interest: in the 2nd Brandenburg, Casals replaced the trumpet with a soprano saxophone, played by sax virtuoso Marcel Mule, and it worked very well (this was long before Barry Tuckwell played the trumpet part on the horn).

During the four years that I studied with Thévet, I attended concerts and operas as often as possible, so got to hear him perform regularly as an orchestral player and numerous times as a soloist. Occasionally he would give me a comp ticket for *Carmen* or *Faust*, and in 1966 I heard the French premiere of Berg's *Wozzeck*, featuring Walter Berry and Christa Ludwig. Thévet said that was the only time he could remember seeing his colleagues take their parts home to practice!

I was always struck by the sensitivity of Thévet's phrasing and the beauty of his tone, and quickly came to appreciate the use of vibrato by brass players. He was a very consistent player who never seemed to suffer from nerves; he always said that one should be able to play in front of an audience of two thousand people the same as if one were home practicing in one's room. I concurred, but the difference was that he could actually do that, and demonstrated it many times, whereas I would invariably get nervous when playing a solo.

But he never let his accomplishments go to his head. One day I was listening to a BBC broadcast from the Edinburgh Festival, and heard Barry Tuckwell perform Benjamin Britten's Serenade for Tenor, Horn, and Strings. Never having heard the Serenade before, I was thrilled to discover this incredible work and at my next lesson asked Thévet whether he was familiar with it. He said that he was and could lend me the score if I wished to work on it, which I did, so the following week he handed me the Boosey and Hawkes score, asking only that I be sure to return it to him when I was finished. When I later opened the score at home, I found the following inscription of the title page:

Pour M. Thévet with many thanks for his most admirable & poetic playing—merci infiniment! Benjamin Britten, Paris, Nov. 1945

Britten and Peter Pears had come to Paris just after the War for the first performance in France of the *Serenade*, which was given by the strings of the Paris Conservatory Orchestra under the direction of André Cluytens, with Pears and Thévet as soloists.

In March of 1951, Thévet introduced French audiences to Richard Strauss's 2nd Horn Concerto, again with the PCO. A second performance was given in Toulouse in June of that year, but, sadly, no recording exists of the French premieres of either the Strauss or the Britten, which is truly regrettable.

With the exception of a PCO concert under Bruno Walter at the Edinburgh Festival in 1949, at which contralto Kathleen Ferrier sang Richard Strauss' Four Last Songs, and sporadic orchestra tours to Germany, Italy, Spain, and Japan, Thévet's playing career was primarily confined to France. He was virtually a contemporary of Dennis Brain's, but the two never had occasion to meet or hear each other in person. Ironically, in 1957 Thévet was vacationing in England when Dennis Brain was killed, and in 1958 he recorded the Poulenc Elégie with the com-

poser at the piano. In September 2000 I sent him the video of Dennis Brain and Denis Matthews playing the Beethoven Sonata, which he admired for the virtuosity of the playing but found the interpretation to be too straightforward and academic for his taste. On the other hand, he was greatly impressed by the playing on the London Horn Sound CD, and in recent years had many good things to say about some of the non-French horn players he had heard at the IHS gatherings in Bordeaux and Yamagata, such as the American Horn Quartet, Phil Myers, Frank Lloyd, and others.

In 1996, while completing a Master's degree at Duke University, where I worked as Associate Director of the University Press, I went to Paris and videotaped three interviews with Thévet. These were research for my thesis, which was about the French school of horn playing and the career of its last great practitioner. The thesis ran to over 100 pages and included twenty-one musical examples on an accompanying cassette (now transferred to CD). A copy has been donated to the IHS Archives and may be borrowed by members of the IHS.

In 2000, thanks to the tireless efforts of Thévet's colleague Daniel Bourgue, *Arpges Diffusion* issued a CD of Thévet's 1950s recordings, including the Dukas *Villanelle*, three Gallay *Preludes*, the *Siegfried* horn call, a Bach *Fugue and Sicilienne* arranged for four horns (of whom the other three were Jean Tournier, Georges Barboteu, and Xavier Delvarde), Poulenc's *Elégie*, and the Brahms Trio, op. 40. Over the years I've collected many recordings by the PCO (and some by the Paris Opera Orchestra), and would recommend the following for their outstanding horn playing:

Beethoven, the nine symphonies, PCO, Carl Schuricht Bizet, Carmen, with Callas, Gedda, Paris Opera Orchestra Delibes, Ballet Suites from Sylvia and Coppelia, Paris Opera Orchestra, André Cluytens

Delibes, La Source, PCO, Peter Maag Gounod, Romeo et Juliett, Georges Prêtre

Fauré, Requiem, de los Angeles, Fischer Dieskau, PCO. Cluytens

d'Indy, Symphony on a French Mountain Air, PCO, Cluytens Poulenc, Concert Champétre for Harpsichord and Orchestra, PCO, Georgres Pétre

Ravel, Piano Concerto in G, Samson François, PCO, uytens

Ravel, Complete Orchestral Works, PCO, Cluytens Rossini, Overtures, PCO, Maag

Thévet was perhaps the last great horn player of the old French school, which has since been abandoned for a much more international style by the younger generation of French players. He recorded the Ravel *Pavane* eight times between 1942 and 1964, and performed it in concert many more times than that. I don't think I've ever heard it played more beautifully: his shimmering tone would literally float over the orchestra. That, if anything, was his signature piece.

I'll miss our regular correspondence and the occasional lunches in Paris, but the legacy of the many recordings that he made with the PCO and the Paris Opera Orchestra will always be a reminder of a fine national school of horn playing that is no more, but which deserves to be remembered and appreciated.

#### **Tributes**



## Hommage à Lucien Thévet (1914-2007) By Daniel Bourgue

Lucien Thévet est né le 3 Juin 1914 à Beauvais. Dès l'âge de 6 ans, son père excellent musicien amateur lui donne ses premières leçons de musique, puis à 13 ans, il se produit en soliste avec l'Harmonie de Beauvais.

Il étude le cor avec Raymond Carlier, puis avec Fernand Reine et Edouard Vuillermoz au Conservatoire de Paris où il obtient un Premier Prix en 1937 et entre aussitôt comme Cor Solo à l'Orchestre de Radio Paris.

Il est reçu successivement sur concours en 1938 Cor Solo à l'Orchestre de la Société de Concerts du Conservatoire (poste qu'il occupera jusqu'en 1967), et en 1941, Second Soliste à l'Orchestre de l'Opera de Paris où il devient très rapidement Premier Soliste. On pouvait alors lire dans la presse; "Vendredi dernier, à l'Opéra où l'on chantait pour la première fois Siegfried en allemand, le triomphateur de la soirée a été Monsieur Lucien Thévet corniste. Il y a dans Siegfried une sonnerie solo jouée en coulisse. Monsieur Thevét l'a si bien jouée que le public l'acclama et le réclama sur scène."

Le céleèbre chef wagnérian Hans Knappertsbusch lui propose alors un engagement pour l'Opéra de Bayreuth.

Véritable ambassadeur du cor en France, Lucien Thévet se produit très souvent en soliste interprétant toutes les oeuvres majeures du répertoire. De nombreux compositeurs P. Le Plem, J. Francaix, E. Passani, M. Landowski lui dédient leurs oeuvres qu'il joue en première audition, notamment *l'Elègie* de F. Poulenc, accomapagné au piano par le compositeur.

En 1945, il interpréte pour la première fois en France la Sérénade de Britten et en 1951 le deuxième Concerto de R. Strauss avec l'Ochrestre de la Société des Concerts du Conservatoire et la critique unanime rapporte: "Qu'il interpréte Mozart, Wagner ou Strauss, Thévet donne la même impression de perfection dans la sécurité, beauté du son, dans le moelleux comme dans l'éclat, phrasé d'une incroyable souplesse."

C'est à la suite de ses créations des Concerti de P.M. Dubois et de H. Tomasi que l'on pouvait lire dans le Guide du Concert: "Thévet jouait ainsi que seul il pouvait le faire (les cors étrangers peuvent s'aligner) le concerto pour cor et orchestre de Tomasi, d'une poésie simple et authentique".

Par son enseignement donné à l'Ecole Normale de Musique et au Conservatoire du XIXe arrondissement de Paris et pendant 34 ans au Conservatoire de Versailles, Lucien Thévet a toujours eu à coeur de faire partager son savoir et son experiénce à ses élèves venus de tours horizons: France, Europe, USA, Japan...

Dès 1943, il pubie aux éditions Leduc ses révisions de oeuvres de Gallay, puis ses propres ouvrages pédogogiques qui font autorité dans le monde entier comme sa monumentale méthode en trois volumes, toujours employée par de nombreux pédagogues.

Conseiller technique des Ets Selmer où il succèda à Edouard Vuillermoz en 1950, il réalize un nouveau modèle de cor en 1964.

Chevalier des Arts et Lettres, Officier des Palmes Académiques, Président d'Honneur de l'Association des Cornistes Français, Member d'Honneur de l'IHS, Lucien Thévet est décédé le 30 juin 2007.

## Hommage à Lucien Thévet (1914-2007) By Daniel Bourgue

Lucien Thévet was born on June 3, 1914 in Beauvais. At the age of six, he began studying with his father, an excellent amateur musician, and went on at thirteen to perform as soloist with the *Harmonie* (wind band) of Beauvais.

He studied the horn with Raymond Carlier and later with Fernand Reine and Edouard Vuillermoz at the Paris Conservatory, receiving a first prize in 1937 and immediately was appointed principal horn of the Paris Radio Orchestra.

In 1938 he won the position of principal horn of the Conservatory Concert Society Orchestra (which he retained until 1937) and in 1941 principal second with the Paris Opera Orchestra, rapidly becoming principal first horn. The press of the day stated, "Last Friday at the Opera, where Siegfried was sung for the first time in German, the star of the evening was horn player Mr. Lucien Thévet. In Siegfried, there is an off-stage solo which Mr. Thévet played so well that he was applauded and called to the stage by the audience."

The famous Wagnerian conductor Han Knappertsbusch subsequently proposed to engage him with the Bayreuth Festival.

As a true ambassador for the horn in France, Lucien Thévet often performed as a soloist, interpreting all of the instrument's major repertoire. He premiered pieces composed and dedicated to him by P. Le Plem, J. Francaix, E. Passani, M. Landowski, and in particular the *Elegie* by F. Poulenc with piano accompaniment by the composer himself.

In 1945, he gave the French premieres of the *Serenade* by B. Britten and, in 1951, the Second Concerto by R. Strauss with the Conservatory Concert Society Orchestra. Critical acclaim was unanimous, "Whether playing Mozart, Wagner or Strauss, Mr. Thévet gives the impression of perfection with his confidence, incredible flexible phrasing and beautiful sound when playing either softly or brilliantly."

After his premiere performance of the concertos by P. M. Dubois and H. Tomasi, one could read the Concert Guide, "Thévet played the Concerto for Horn and Orchestra by Tomasi with the simple and authentic poetry which only he is capable of. Foreign horn players can fall into line."

Through his teaching in Paris at the *Ecole Normale* and Nineteenth District Conservatory, as well as 34 years as professor at the Versailles Conservatory, Lucien Thévet always endeavored to share his knowledge and experience with students from various horizons: France, Europe, USA, Japan, etc.

Beginning in 1943, Leduc Editions published his revisions of Gallay's works, followed by his own pedagogical works which remain references the world over, as is his massive three-volume method still in use by many teachers.

After taking the place in 1950 of Edouard Vuillermoz as technical advisor for the Selmer Company, he, in 1964, designed a new model of french horn.

Knight of Arts and Letters, Officer for distinctions in serves to education, Lucien Thévet is also Honorary President of the National Association of Horn Players, Lucien Thévet died June 30, 2007.

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## **Technique Tips**

### **Indexed Technical Etudes** by Jeffrey Agrell, Series Editor

The horn is blessed with a wealth of etudes that cover almost any musical and technical demand. This list of etudes builds on the recommendations of Kristin Thelander, Douglas Hill, Philip Farkas, and Arthur Berv (from their books and articles) and organizes etude content according to subject for convenience. I have indicated difficulty levels, but have reduced the levels to two: (relatively!) easier etudes for first exposure and advanced etudes. Orchestral and solo excerpts are added to flesh out certain categories, and there is some thievery from the trumpets – no foolish consistencies here. The list is meant to be a beginning rather than an end and is not comprehensive

Accuracy: Primary

Farkas, Art of French Horn Playing, p. 69 Kopprasch, 60 Studies: No. 18, 24 Brophy, Technical Studies: p. 24 Decker, Master Series (IVASI): 11B

Advanced

Maxime-Alphonse, 200... Etudes, Bk 4: 1, Bk. 5: 19 Reynolds, 48 Etudes - any (esp. 7, 11, 13, 19, 20) Schuller, *Studies* - any (esp. 4, 6, 9, 13)

**Arpeggios: Primary** 

Kopprasch, 60 Studies: 13, 17, 57 Singer, Embouchure Building p. 9-18

Basler. Etudes, Vol. 1:3

Advanced

Kopprasch, 60 Studies: 14

Arban, ... Method:- Interval Studies: 51-60 Basler, Etudes, Vol. 2: 48 (diminished)

Dufrasne Routine

Twelve-tone and serial music: Primary

Decker, Intermediate Serial Studies for Trumpet (any)

Edlund, Modus Novus [not horn etudes]

Advanced

Falk, 20 Etudes Atonales (any) Reynolds, 48 Etudes (any)

Bravura style: Primary

Gallay, 22 Studies: any

Advanced

Barboteu, Etudes Classiques pour Cor: 11, 13, 21 Gallay, 12 Studies, op 57, No. 1, 4, 6, 9, 11

Gallay, 12 Etudes Brilliantes: any

**Dynamics: Fortissimo** 

Kopprasch, 60 Studies: 1, 2 Tchaikowsky - Symphony No. 4



#### Echo horn: Advanced

Ceccarossi, École Complet du Cor, Bk 2: 6 Dukas, Villanelle (passage)

Dukas, Sorcerer's Apprentice (passage)

Schuller, Studies for Unaccompanied Horn: XII

#### **Fingerings**

#### Alternate fingerings

Mueller, 34 Studies op 64 Vol. 1: 12

#### Glissando

Teuber, Progressive Studies: 12 (p. 13)

Berv, A Creative Approach to the French Horn, p. 59-60

#### Hand horn technique: Primary

Rossari, Excercizi per il Corse Inferiore, part 1 - 12 studies Teuber, Progressive Studies, p. 29-36

Gabler, 140 Naturhorn-Etüden für Anfänger

#### Advanced

Gallay, Méthode pour le Cor, ex. 21, 22, 39, 40, 44, 66, 68, 88

Gallay, 40 Preludes, op 27: 22, 27 (unmeasured)

Gallay, 12 Studies, op. 57: 1, 2, 6, 8, 11

Belloli, 12 Progressive Etudes for French Horn: 1

#### **High Range: Primary**

Teuber, *Progressive Studies*: 9, 10, 11, 12, 13, 14b Farkas, Art of French Horn Playing: p. 58-59

#### Advanced

Hill, High Range for the Horn Player Reynolds, 48 Etudes: 29-36

#### **Improvisation: Primary**

Agrell, Improvisation Games for Classical Musicians

#### Advanced

Alteatoric (chance) etudes: Decker - Serial Studies: 20

Clarke, I., Exercises for Jazz French Horn

Agrell, Improvisation Games for Classical Musicians

#### **Intervals: Primary**

Kopprasch, 60 Studies 18, 24

Singer, Embouchure Building, p. 27-30; p. 34-39

#### Advanced

Kopprasch, 60 Studies: 20, 32, 33 Arban, Method: Interval Studies 1-12

Schuller, Studies for Unaccompanied Horn: I, IV

Reynolds, 48 Etudes: 1-24 (half step to octave)

#### **Tazz Style**

L. E. Shaw, Just Desserts

Lipsius (+ John Clarke), Key Jazz Rhythms

**Legato: Primary** 

Pottag/Schantl, Preparatory Melodies: 5, 20, 21, 44, 52

Kopprasch, 60 Studies: 23, 38

Maxime-Alphonse, 200... Etudes: Bk III: 12, 24, IV: 12

Decker, Master Series: 7b, 7c



#### **Technique Tips: Etudes**

#### Advanced

Maxime-Alphonse, 200...Studies Bk IV: 6, 19; V: 5, 6, 19 Mueller, 34 Studies op 64: 25

**Legato Tonguing: Primary** 

Pottag/Schantl, Preparatory Melodies: 3, 19, 34, 35, 56, 97

Kopprasch, 60 Studies: 15

Maxime-Alphonse, 200...Studies: Bk III: 26 V: 1

Advanced

Maxime-Alphonse, 200...Studies: Bk IV:10

#### Low Range (+Old & new bass clef): Primary

McCoy, 46 Progressive Exercises for Low Horn (any) Rochut, Melodious Etudes for Trombone, Bk. 1: 2-7, 9-11, 24. Kopprasch, 60 Studies take (almost) any down an octave Singer, Embouchure Building for French Horn: Ex. 2, p. 6. Farkas, Art of French Horn Playing: p 60-61

Advanced

Shoemaker, Legato Etudes for French Horn: 2, 4, 11, 18 Neuling, 30 Spezial-Etüden für tiefes Horn Hackleman, 34 Characteristic Etudes for Low Horn Playing Reynolds, 48 Etudes: 25-28

#### Lyrical playing: Primary

Kopprasch, 60 Studies: 15, 22

Advanced

Mueller, 34 Studies op 64, Vol. 1: 3, Vol. 2: 32

Kopprasch, 60 Studies: 55

#### Meter (esp. odd and changing meters): Primary

Gates, Odd Meter Etudes Basler, Etudes, Vol. 1: 6, 24

Advanced

Basler, *Etudes*, Vol. 2: 31, 39

Schuller, Studies for Unaccompanied Horn: VIII

#### **Pattern etudes: Primary**

Kopprasch, 60 Studies: 6, 10

Clarke, Technical Studies for the Cornet

Advanced

Nagel, Speed Studies for Trumpet

#### Rhythmic reading: Primary

Musser & Del Borgo, Rhythm of Contemporary Music

Advanced

Schuller, Studies: X (subdivision into 3-, 5-, 6-, 7-tuplets)

#### Scales - Major/minor: Primary

Kopprasch, 60 Studies: 3, 4

Brophy, Technical Studies: Ex. 4

Yancich, Practical Guide to French Horn Playing: p. 12-16.

Pares, Daily Exercises and Scales

#### Advanced

Mueller, 34 Studies op 64, Vol. 1: 6

Singer, Embouchure Building: p. 18-26; p. 32-33 (in all keys)

Standley Routine

#### Chromatic scales

Clarke, Technical Studies for the Cornet: 1st Study, p. 5-7

#### Stopped horn: Primary

Brophy, Technical Exercises: p. 25-27

Basler, Etudes, Vol. 1: 26

Rimsky-Korsakov - Capriccio Espagnole

Borodin - Polovetzian Dances

#### Advanced

Bozza, En Forêt

Glière, Concerto, 2nd Mvt

Reynolds, 48 Etudes: 48

## Tonguing [staccato] Single tongue: Primary

Basler, Etudes, Vol. 1: 10

Brophy, Technical Studies, p. 28-34

Kling, 40 Etudes: 10, 12

Gallay, 30 Etudes, op. 13:1, 22

Kopprasch, 60 Studies 4, 17

Maxime-Alphonse, 200...Studies Bk 3: 6, 15

#### Advanced

Mendelssohn - Symphony. 4 (Italian) (Hn 1 in A)

Berlioz - Scherzo from Queen Mab (all horns)

Berv, Creative Approach... p. 48

Kopprasch, 60 Studies 35, 42, 43, 48, 50

Maxime-Alphonse, 200...Studies Bk III: 36, V: 4, 7, 15

Beethoven - Symphony 7: Mvt 4 (Hn 1); Symphony 9 -

Mvt 1 & 2 (Hn 1)

Brahms - 2nd Piano Concerto - Mvt. 2 (Hn 1)

#### **Double tongue: Primary**

Barboteu, Etudes Classiques: 19

Yancich, A Practical Guide to Horn Playing pp. 35-45

Maxime-Alphonse, 200...Studies Bk 4:9 (var. 1)

#### Advanced

Jacob, Gordon, Concerto: 3rd mvt

Mendelssohn, Symphony No. 3, 2nd mvt

Mozart, Concertos K. 417 & 495

Etler, *Brass Quintet* (doodle tongue!)

Mueller, 22 Etudes: 5

Reynolds, 48 Etudes: 9, 45

Mussorgsky/Ravel, Pictures at an Exhibition: Market of

Limoges

Rimsky-Korsakov, Scheherezade

Rossini, William Tell Overture

#### Triple tongue: Primary

Maxime-Alphonse, 200...Studies Bk. 4:9 (var. 6)

Arban *Method*, p. 155-187

Decker, Master Series: Basic Drill No. 3

Yancich, A Practical Guide to Horn Playing, pp. 25-34

Maxime-Alphonse, 200...Studies Bk. 4:9 (var. 6)

Tchaikovsky, Symphony 4 (opening)

#### Advanced

Dukas, Villanelle: finale

Barboteu, Etudes Classiques: 19

Reynolds, 48 Etudes: 46

#### **Technique Tips: Etudes**



**Transposition: Primary** 

Getschell, First Book of Practical Studies, 1-16 Rossari, Melodic Studies (Exercizi...)

Advanced

Barboteu, Lectures, Exercises: 48, 51, 57, 62, 66, 67, 74

#### Trills Half step (valve trills): Advanced

Berv, *Creative Approach*... p. 70 (both) Mueller, 34 *Studies* op 64 (both): 13

#### Whole step (lip trills): Primary

Kopprasch, 60 Studies: 11

Maxime-Alphonse, 200...Studies Bk 3: 10, 23, Bk 4: 9 (v. 8)

Mueller, 22 Etudes: 13

Yancich, A Practical Guide to Horn Playing - pp. 12, 47-55 Berv, A Creative Approach to the French Horn - pp. 65-70

Brophy, *Technical Studies*: p. 18-22 Decker, *Master Series*: 10, 10a

#### Advanced

Berv, Creative Approach... p. 70 (both)

Kopprasch, 60 Studies: 44 Gallay, 30 Etudes, op 13: 17, 21

Reynolds, 48 Etudes: 47

Jeffrey Agrell is the horn professor at the University of Iowa. Website: www.uiowa.edu/~somhorn



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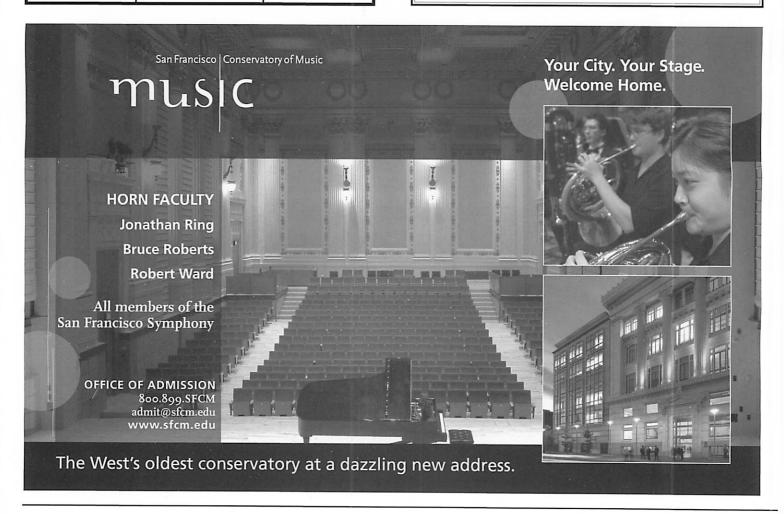
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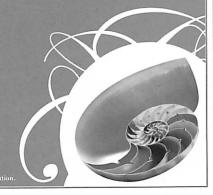


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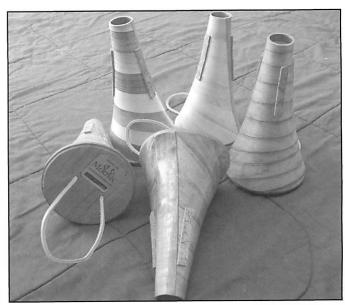
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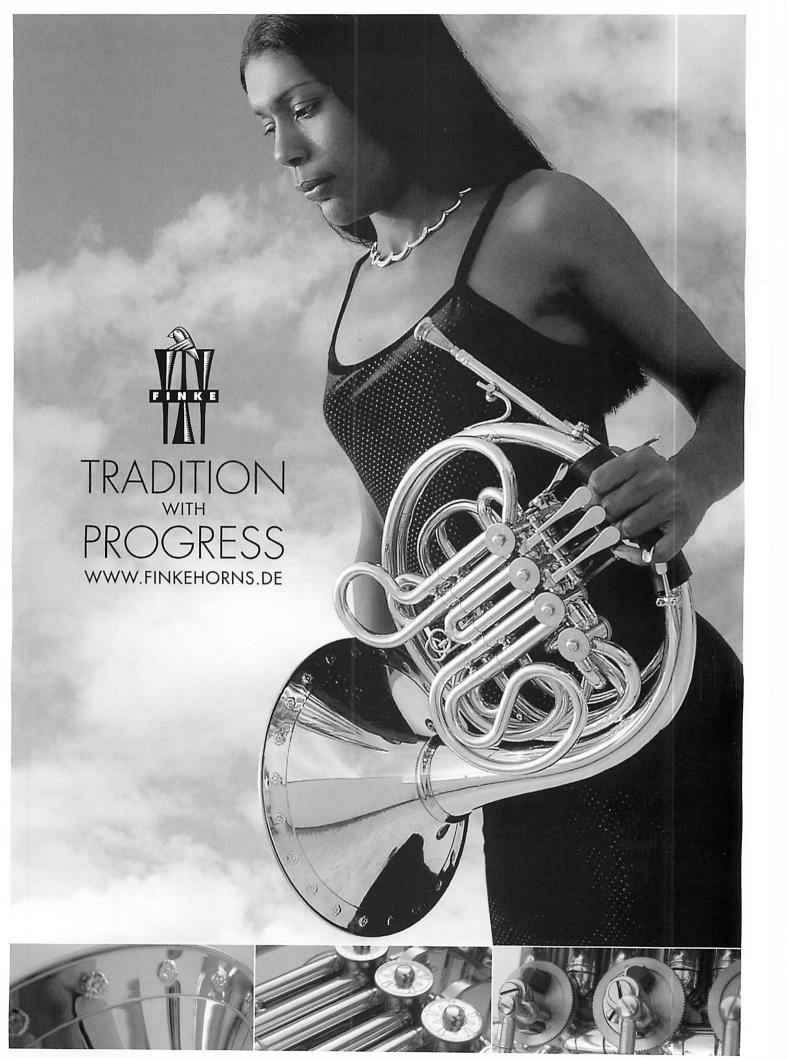
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## New Wine for Old Bottles: Contemporary Music for the Natural Horn

### by Jeffrey Snedeker

ost who listen to classical music have become familiar with the phrases "historical instruments" and "period Leperformances." The revival of instruments from the past and the performance, according to known technological and pedagogical means and their contemporary aesthetic values, has become an influential force in classical music during the past 50 years. Whether offering a fresh perspective on how we hear music of this era or simply reinvigorated the classical concert and recording markets, there is no doubt that this branch of the music is popular, influential, and here to stay. The influence of this market has impacted musicians' practices and techniques and, in musical training, experience with historical instruments has become essential for those who wish to pursue performance as a career. Most importantly, these "historicallyinformed performances" have altered the ways in which we listen to and think about this music.

An interesting by-product of the historically-informed performance movement has been the number of new compositions written for "historical instruments," including a surprising number of contemporary works for the natural horn. The natural horn has three characteristics that appeal to contemporary composers: its heroic and "hunting" qualities, the tone color of each crook, and the eightheenth-century tempering of the pitch with the right hand in the bell.

As historical instruments were revived in the 1950s, it is not surprising to see that initially it was performers who composed works inspired by their experience with the instrument. Shortly after, some composers were attracted to the possibilities, by artistic inspiration, by commissions from performers, or by a perceived potential for a new "niche," to gain attention and name recognition. Over time, however, more composers (and composer-performers) have been inspired to write longer, more complex pieces, often combined with modern instruments like piano, strings, or percussion. The natural horn's unique color palette and technological limitations have posed interesting challenges that have pushed the instrument into an interesting new light - one that combines its ancestry with its potential as a legitimate contemporary instrument. The range of pieces collected so far encompasses a full range of settings and covers a time-frame that begins in the late 1950s with some experimental pieces, picks up momentum in the 1980s (thanks to performer-composers), and matures through the 1990s, arriving at the entrance to the 21st century with a reasonably varied and musically successful repertoire, a legitimate equal today.

Here are two lists of published contemporary works for natural horn, first showing a chronology, and then rearranging them according to their instrumentation. No claim is made here that these lists include all published contemporary works for natural horn, and the author encourages all publishers and composers of published works to offer any updates. It should also be noted that, with only a few exceptions, music specifically composed for hunting horns is not included.

#### A Chronological List of Published Contemporary Works for/including Natural Horn

#### Early Works

- J. D. Lamb, Flourishes (1957/1993) for two natural horns (Näcens Vänner)
- J. D. Lamb, Heart-Spring (1958) for natural horn, piano, women's chorus (Näckens Vänner)

#### 1980s

- R. Patterson, *Psalm of Faith in the Wilderness* (1982) for natural horn and SATB choir (Great River Music)
- H. G. Pflüger, *Kaleidoskop* (1983) for unaccompanied natural horn (Bote und Bock)
- H. Baumann, *Elegia* (1984) for unaccompanied natural horn (Bote und Bock)
- J. Collorafi/Nicholas, Sonata for Natural Horn and Piano (1984) (Shawnee Press)
- J. Collorafi/Nicholas, "A Romantic Horn Concerto" (1984) for natural horn and orchestra (Shawnee Press)
- V. Bujanovski, *Ballade für Natürhorn* (1987) for unaccompanied natural horn (Bote und Bock)
- B. Krol, *Moment Musicale*, op. 103 (1987) for unaccompanied natural horn (Bote und Bock)
- J. Nicholas, *Panachida* (1987) for unaccompanied natural horn (Birdalone Books)
- A. Francis, *The Dying Deer* (1989) for unaccompanied natural horn (Bote und Bock)
- V. Grüger, Brevi loquens: 4 Exerzitien für Natürhorn (1989) for unaccompanied natural horn (Bote und Bock)
- C. D. Wiggins, *Three Pieces for Natural Horn and Piano, op. 88* (1989) (Emerson Horn Editions)

#### 1990s

- D. Hill, Thoughtful Wanderings (1988/1990) for natural horn, recorded percussion and nature sounds (IHS Manuscript Press)
- B. Krol, *Basler Romanze*, op. 114 (1990) for four natural horns (Schott Musik International)
- L. Greer, *Little Waldhorn Book* (1991; short performance pieces for unaccompanied horn) (Self-published)
- L. Greer, Het Valkhof (1991) for unaccompanied natural horn (Self-published)
- J. Nicholas, "Psalsima" (1991) for natural horn and small orchestra (Self-published)

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#### New Music for the Natural Horn

- J. Dove, *Figures in the Garden* (1991) for 2 oboes, 2 clarinets, 2 bassoons, 2 natural horns (Faber Music)
- N. Osborne, *Albanian Nights* (1991) for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 natural horns (Universal Edition)
- R. Faust, Dances for Natural Horn and Percussion (1992) (Faust Music)
- J. Nicholas, Corni Duos for Two Natural Horns, compos'd in Classical Style (1992) (Birdalone Books)
- R. Patterson, *Quartet for Natural Horn and Strings* (1992) (Great River Music)
- P. W. Fürst, *Jäger Tot Almenrausch* (1993) for eight natural horns (Doblinger)
- J. Nicholas, *Three Sonatas for Natural Horn and Piano* (1993/1997/1999) (Self-published)
- L. Greer, *Scherzino of the Slip-Up* (1995) for unaccompanied natural horn (Self-published)
- R. Patterson, Four Pieces for Natural Horn (1995) (Great River Music)
- L. Greer, *Gallatin Fanfare* (1996) for eight hunting horns (Selfpublished)
- P. M. Davies, *The Jacobite Rising* (1997) for S, MS, T, B soloists, SATB Chorus, and Orchestra (includes two natural horns) (Chester Music)
- J. Snedeker, *Goodbye to a Friend* (1997) for unaccompanied natural horn (Birdalone Books)
- J. Snedeker, Two Solo Etudes for Natural Horn (1997) (Birdalone Books)

#### 2000s

- J. D. Lamb, Signals For Our Times (2000) for hunting horn (Näckens Vänner)
- J. Agrell, *New Wine in Old Bottles* (2001) for two natural horns and percussion (JOMAR Press)
- J. Agrell, September Elegy for natural horn and piano (2001) (JOMAR Press)
- G. Ligeti, *Hamburg Concerto* (1998-99, revised 2003) for solo Horn and Chamber Orchestra with four obbligato Natural Horns (Schott International)
- L. Greer, *Requiem du Chasseur* (2003) for Tenor soloist, 4 Trompes de Chasse, Organ, with optional Horn Choir (Self-published)
- T. Hundemer, Gently Weep (2004) for natural horn and digital delay (optional) (Self-published)
- A. Clark, Quartet for four natural horns (2005) (Mitre Music)

Now let's have a look at these same pieces arranged according to instrumentation. Selected compositions in each group are described. It is gratifying to note that, in this author's opinion, most composers who have written for the natural horn have not treated it as an anachronism but, instead, placed it in a contemporary context.



## Published Contemporary Compositions for Natural Horn by Instrumentation

#### **Unaccompanied Natural Horn**

- H. G. Pflüger, Kaleidoskop(1983)
- H. Baumann, Elegia (1984)
- V. Bujanovski, Ballade für Natürhorn (1987)
- B. Krol, Moment Musicale, op. 103 (1987)
- J. Collorafi/Nicholas, Panachida (1987)
- A. Francis, The Dying Deer (1989)
- V. Grüger, Brevi loquens: Vier Exerzitien für Natürhorn (1989)
- L. Greer, *Little Waldhorn Book* (1991, short performance pieces for unaccompanied horn)
- L. Greer, Het Valkhof (1991)
- R. Patterson, Four Pieces for Natural Horn (1995)
- L. Greer, Scherzino of the Slip-Up (1995)
- J. Snedeker, Goodbye to a Friend (1997)
- J. Snedeker, Two Solo Etudes for Natural Horn (1997)
- J. D. Lamb, Signals For Our Times (2000) for hunting horn

#### **Natural Horn Ensembles**

- J. D. Lamb, Flourishes for two natural horns (1957/1993)
- B. Krol, Basler Romanze, op. 114 for four natural horns (1990)
- J. Nicholas, Corni Duos for Two Natural Horns, compos'd in Classical Style (1992)
- P. W. Fürs, t Jäger Tot Almenrausch for eight natural horns (1993)
- L. Greer, Gallatin Fanfare for eight hunting horns (1996)
- A. Clark, Quartet (2005)

#### Natural Horn with Piano

- J. Agrell, September Elegy for natural horn and piano (2001)
- J. Collorafi/Nicholas, Sonata for Natural Horn and Piano (1984).
- J. Nicholas, Three Sonatas for Natural Horn and Piano (1993/1997 /1999)
- C. D. Wiggins, Three Pieces for Natural Horn and Piano, op. 88 (1989)

#### Natural Horn with Percussion/Recorded Sounds

- J. Agrell, New Wine in Old Bottles for two natural horns and percussion (2001)
- R. Faus, t Dances for Natural Horn and Percussion (1992)
- D. Hill *Thoughtful Wanderings* for natural horn, recorded percussion and nature sounds (1990)
- T. Hundeme,r Gently Weep for natural horn and digital delay (2004)

#### Natural Horn with Strings

R. Patterson, Quartet for Natural Horn and Strings (1992)

#### **Natural Horn with Voices**

- J. D. Lamb *Heart-Spring* for natural horn, piano, women's chorus (1958) text by Gerard Manley Hopkins
- R. Patterson *Psalm of Faith in the Wilderness* for natural horn and choir (1982) text from Psalm 63



#### Natural Horn in Mixed Ensembles

- J. Dove *Figures in the Garden* for 2 oboes, 2 clarinets, 2 bassoons, 2 natural horns (1991)
- N. Osborne *Albanian Nights* for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 natural horns (1991)
- P. M. Davies *The Jacobite Rising* (1997) for S, MS, T, B soloists, SATB Chorus, and Orchestra (includes 2 natural horns)
- L. Greer *Requiem du Chasseur* for Tenor soloist, 4 Trompes de Chasse, Organ, with optional Horn Choir (2003)

#### Natural Horn with Orchestra

- G. Ligeti *Hamburg Concerto* for solo Horn and Chamber Orchestra with four obbligato Natural Horns (1998-99, revised 2003)
- J. Collorafi/Nicholas "A Romantic Horn Concerto" for natural horn and orchestra (1984). Psalsima" for natural horn and small orchestra (1991)

Unaccompanied pieces make up the largest percentage of contemporary work for natural horn, and this is not really a surprise. Composer-performers are also in the majority, and there is a healthy distribution between fanfares and elegies. To this writer, Hermann Baumann's Elegia is arguably the best of the bunch, but there are several good pieces among the list. Buyanovsky's pleasant Ballade is generally well-received by audiences, and Francis' Dying Deer and Greer's Het Vahlkof are quite evocative. In October 2000, Seattle composer John David Lamb came to my university to coach a performance of his Heart-Spring for horn, piano, and women's choir. On the same program, he heard me perform a little hunting vignette I constructed, using historical hunting calls to tell a little story. Lamb was quite taken by the idea and the sounds, and decided to write some new horn calls, resulting in a small collection entitled Signals For Our Times, with movements titled "Fasten Your Seatbelts," "You've got mail," "Pizza delivery," "Bedtime," and "No Smoking," among others.

Among the pieces for natural horn ensembles, the expressive range is extreme, from humorous parodies of Mozart (Nicholas) to technically demanding program music (Fürst). Half of these composers are also hornists. Greer's fanfare requires minimal (if any) handstopping. Clark's *Quartet* was reviewed recently in *The Horn Call* (May 2006) and is a new benchmark for natural horn ensemble playing. Fürst's tone poem mixes natural horns and wider hooped hunting horns to tell a story of a hunter's dream where the roles of hunted and hunter are reversed and he is eventually killed by the deer. Krol's *Romanze* are delightful and not too challenging, at least in comparison with Clark's work.

Music for natural horn and piano is a niche waiting to be filled. Nicholas' works were written for Richard Seraphinoff, and have a unique voice that is both angry and consoling. Wiggins wrote his *Three Pieces* as a niche piece, and it has a very bright character, consistent with his other works for horn. Agrell's *September Elegy for Natural Horn and Piano* is the most unique of this list. It "arose as an expression of grief from the tragic events of September 11, 2001." What makes this piece in-

teresting (not to mention 9-10 minutes long) are three freely-improvised sections, two featuring the hornist, one featuring the pianist. The horn is crooked in E', which lends a little darker overall tone color to the horn. The four sections include a Prologue (horn improvises freely with piano playing from a limited number of note choices); "Chorale" (notated); "Reflection "(pianist improvises alone); and "Epilogue" (similar to Prologue). Performers are directed to respond to the tragedy of the event and the mood of the moment. This piece is worthy of consideration for any recital.

All composers in the pieces for percussion and/or recorded sounds are hornists. Faust's *Dances*, initially composed to accompany real dancers, are very effective in recital. Agrell's work for two natural horns is one of his more abstract and complex works, and demands a lot of rehearsal time. Douglas Hill's *Thoughtful Wanderings for Natural Horn and Percussion* asks the horn player to play only open notes on F, E, and E<sup>b</sup> crooks. The inspiration for Hill's composition is evident from his preface:

To Native Americans, music has been the breath of the spirit to all life. There is scarcely a task, an event, or a feeling which does not have its own and fitting song. It is generally thought that these songs come to the Indians through dreams or visitations, and that people are only receptacles for this music and feel responsible to unravel its content and design.

This music might superficially be thought of as some of the world's least substantive; however, when taken within the social, poetic, and spiritual contexts from which it comes, one perceives a further message. The solo music of the American Indian flute, for example, is of a profound simplicity. It has at once a reverent meditative quality and a naïve romantic mirth. The dances of the Indians express their depth of feelings emotionally, spiritually, and physically towards their fellows, present and past, and towards Mother Earth and Father Sky and all of their inhabitants.

"Thoughtful Wanderings" was composed for the natural horn because of its limitations to "nature's scale" and for the closeness of that set of notes to the scale of the traditional six-holed Indian flute. The horn's powerful sound and articulated energy can also become one with the dance rhythms and "drums" of the ceremony.

Titles for these pieces were chosen while being composed rather than before, thus describing where the music was carrying me.

This piece was completed in 1990, and has movements titled "Eagle at Ease in the Sky," "Insect Dance," "Woodland Trail," and "Rain Dance." A few years later, Hill recorded the percussion part and added nature sounds of rain, insects, wind, and more to expand the effect of the piece and the different ways it could be performed. The piece is very effective, with the so-called limitations in available pitches actually providing plenty of musical possibilities, and the crook changes adding color contrast.



A recent piece by Thomas Hundemer, Gently Weep, has also proven to be quite audience-friendly. This piece was commissioned from Hundemer, a Louisiana composer, by natural hornist and colleague Kristin Coreil. In a phone interview with the composer, I learned that there was no hidden meaning to the piece or its inspiration, it was just an intuitive creative act. The title occurred to the composer as the piece was being finished, when he discovered that one of his musical motifs resembled "When My Guitar Gently Weeps" the old Beatles song. This work is the only piece for natural horn found so far that calls for electronic effects, specifically echo. The choices made by the composer show an intimate knowledge of how the instrument works, with a tonal base emphasizing open notes, but plenty of stopped colors. The horn crooked in D offers a darker sound overall, and the extended upper range is a little tricky, but playable. The use of echo technology produces very interesting sonic effects.

Music for natural horn and strings also offers a niche opportunity. Robert Patterson is a player living and teaching in Memphis, Tennessee. He says of his Quartet:

Although the Quartet is played without pause, it has four distinct sections. The introduction pits a declamatory solo for the natural horn against punctuating pizzicato strings. The solo revolves around odd-numbered harmonics whose pungent intonation falls between the twelve notes on a piano keyboard. Following quickly is a fast two-step in compound time. Near the end of the section, the natural horn soars into the high range, then crashes into the depths to end the section. Suddenly a three-voice fugue in the strings emerges, interrupted at intervals by joyous fanfares from the natural horn. A delicate, high solo for violin transitions to the up-tempo finale, which has one false start before finally galloping off over a sustained tone on the natural horn.

This is a very technically-demanding piece of music, and at seventeen minutes demands a lot of rehearsal time. It is a serious composition with no holds barred for the horn player. Orchestrated for horn, violin, viola, and cello, the work is substantive and extends the technique of the natural horn player to contend with all manner of contemporary techniques. In many ways, it may seem like Patterson simply wrote a piece for horn and strings and then just asked for natural horn, but this is not true - it was conceived as a natural horn piece. It is extremely dissonant, asking the horn player to cover a full range of chromatic notes and all dynamic levels. Patterson takes full advantage of his knowledge of the instrument as a horn player, effectively using the "out-of-tune" harmonics, lontano effects, heroic and lyrical figures. The blends between the horn and strings available due to the horn's color changes are very satisfying, and crooking the horn in D also makes a better timbral separation from the strings.

Music for natural horn and voices seems to be a natural combination considering the wealth of pieces for this combination from the past, but so far the numbers are small. Both pieces by Lamb and Patterson are effective, with more hunting effects in the former and lyrical element in the latter

Music for natural horn in mixed ensembles offers a much healthier range of styles and sounds. Peter Maxwell Davies is a well-known British composer, as are Jonathan Dove and Nigel Osborne. Dove's and Osborne's compositions were commissioned by the Glyndebourne Festival (England) for the 200th anniversary of Mozart's death. Both pieces were composed for and premiered by members of the Orchestra of the Age of Enlightenment, a period orchestra based in London. Both pieces were inspired by Mozart's wind ensemble serenades, of roughly the same instrumentation, and the commissions asked the coomposers to create music inspired by specific operas and designed for open-air performance before the corresponding opera performance at the Glyndebourne Festival. Dove's Figures in the Garden was paired with Le nozze di Figaro, and Osborne's Albanian Nights with Cosi fan tutti. Of these, Dove's piece is the most accessible. He doesn't quote Figaro directly, but uses the impression of various motives from the opera wafting through the air in the gardens outside the opera house (in his words, "as if music on the grounds is absorbed by plants and then rain causes them to come out"), and also makes a connection with the last act of the opera which occurs in a garden. The seven movements each come from specific scenes in the opera. Dove uses hints of musical minimalism (lots of repeated figures) in this piece, especially in the first movement. The horns are called upon to play as fully chromatic instruments.

Finally, the concertos for natural horn follow typical expectations for featured instrument with orchestra. Ligeti's work has received a good deal of attention since its premiere. Gyorgy Ligeti is a major composer born in Romania to Hungarian parents. The piece was written for Marie-Luise Neunecker, a prominent German horn soloist, and friend of Ligeti. The composer says:

In this piece I experimented with very unusual sound spectra. In the small orchestra there are four natural horns, each of which can produce the 2nd to 16th overtone. By providing each horn or group of horns with different fundamentals, I was able to construct novel sound spectra from the resulting overtones. These harmonies, which had never been used before, sound "weird" in relation to harmonic spectra. I developed both "weird" consonant and dissonant harmonies, with complex beats. Horns blend very well together, and to enrich the sound further, the two clarinetists play basset horns. Even though it is replete with spectra of strange beats, the resulting overall sound is soft and mellow.

The "beats" he is talking about are resultant vibrations when notes are close in pitch but not in tune – rhythmic beats result. The orchestra/obbligato natural horns play all notes as open harmonics except one (each), and out-of-tune overtones are to be played as "naturally" as possible. As a result, it is not necessary to be a natural horn "expert" to play the obbligato parts. The solo horn uses a valved horn throughout but does essentially the same thing, playing open overtones and using



**Exercises on open harmonics** 

Friedrich Gabler, 140 Naturhorn-Etüden (Doblinger, 1968) Bernhard Krol, Naturhorn-Studien für das B-Waldhorn (Edition Pro Musica, 1951)

Also, the works listed in this article are only those known by the author to have been composed specifically for natural horn. There are many more contemporary works for horn that have been inspired by the historical instrument but written for the modern instrument, alternating sections using natural horn hand technique with valves. These also owe at least some acknowledgement to the historical performance movement and its performers for making the concept and practice more prevalent.

In conclusion, it would be an overstatement to suggest that this repertoire or any of the individual pieces are "significant" because, in the grand scheme of music, the total is small. In comparison with other historical instruments in use today, however, this repertoire is quite large and varied. The pieces described here show the natural horn in many very effective settings. It is clear that the natural horn, in the hands of a knowledgeable player, has the capability to participate as an equal in contemporary music. Clearly, all that remains is the opportunity to hear and try new things. It is a chromatic instrument with some limitations, but it has a substantive color palette and full expressive range, in many ways broader than the modern valved instrument, despite the clear impression that the modern horn can do all of these things, if asked. Much like hearing harpsichord music played on a piano, some is gained by using the modern valved instrument, but much is lost, and hopefully, composers will continue to explore all historical instruments for their potential in contemporary music. It would seem, from the evidence presented here, that music for the natural horn is off to a good start.

#### **Publisher Contact information:**

Birdalone Books: www.birdalone.com/ Bote und Bock: www.boosey.com (owned by Boosey & Hawkes)

Chester Music: www.chesternovello.com

Doblinger Editions: www.doblinger-musikverlag.at

Edition Pro Music: Riebeckstr. 26, 04317 Leipzig, Germany

Editions Marc Reift: www.reift.ch

Emerson Horn Editions: emersonhorneditions.com

Faber Music: www.fabermusic.com Faust Music: www.faustmusic.com.

Great River Music: www.greatrivermusic.com IHS Manuscript Press: www.hornsociety.org/\_forms/IHS\_press.pdf

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valves only to effect immediate crook changes (the only exceptions are Aria (III) and echo effects in IV). The orchestral natural horns are sometimes crooked differently (simultaneously in F, E, E', D), in pairs (F, E), or all the same (E), but still play all open notes and overtone tendencies are not to be corrected. This piece requires repeated hearings to feel comfortable, and each movement has different musical and technical challenges. For example, in the second movement, "Signal, Tanz, Choral," the solo horn leads fanfares in F, then the obbligatos join (crooked in F, E, E, D). They all "dance" for a moment, and the movement ends with a hymn-like chorale in the obbligato horns only. In the third movement, "Aria, Aksak, Hoketus," the solo horn plays Aria in F with some minimal handstopping. Aksak is Turkish for "limping," and refers to the middle section's odd meter combinations that are not even (e.g., 2+3 or 3+2 would be the simplest "limping" rhythm). Hoketus or hocket refers to individuals playing one or two notes of a continuous melody, like handbell choir. All horns participate in this part, culminating in a lot of noise. In the fourth movement, "Solo, Intermezzo, Mixtur, Kanon," the solo horn plays a most complicated melody alone, notated with numerous "crook" changes (accomplished with valves) to preserve open notes (none stopped), almost measure by measure. Bb, A, Ab, G, F, E, and Eb crookings are called for, in achieving the goal of using overtones specific to tube length for both pitch and color. In the fifth movement, Spectra, the obbligato horns are all in same key (E) but orchestrated to avoid tonal references. The solo horn rides above the mass of sound in same manner as in the fourth movement, using the same crook changes.

#### Method Books for Natural Horn

It should be noted that, since 1990, at least five new method books have been written specifically for contemporary natural horn study. These range in difficulty from exercises that will make Mozart concertos and old orchestral excerpts easier to those that reflect an encouragement of serious contemporary composition for the instrument. There are also at least two books of etudes that use only open harmonics; though these were not composed for the same reasons as the others, they warrant mention here, if only for clarification of their contents to interested hornists.

Paul Austin, A Modern Valve Horn Player's Guide to the Natural Horn (self-published, 1993).

Francis Orval and David W. Reif, Schule für Naturhorn (Crans-Montana, Switzerland: Editions Marc Reift, 1993).

Vincente Zarzo Pitarch, Studios para Trompa natural, op. 6 (Valencia: Piles, 1995).

Andrew Clark, 16 Etudes for valved horn or hand-horn (Glasgow, Scotland: Mitre Music, 1999)

Bruce Atwell, Natural Horn/Valve Horn Technical Etudes: Strengthening Valve Horn Playing Through Natural Horn Study (Tallahassee, FL: RM Williams Publishing, 2001)





## Recordings available with this repertoire (known to this author)

Bernhard Krol Musik für Horn (includes Basler Romanze) www.koebl.de CH62570.

Bird's-Eye View: Music of John David Lamb (includes Heart-Springs for horn, piano, and women's chorus). Näckens Vanner, 1907 East Blaine, Seattle, WA 98112. NV-3, 2002. Recording uses valved horn.

Glyndebourne Wind Serenades (includes Figures in the Garden by Jonathan Dove, and Albanian Nights by Nigel Osborne). EMI Records/Amazon.com; CDC 7 54424 2, 1992.

Höfische Jagdmusiken (Courtly Hunting Music; includes Jäger tot-Almenrausch by Paul Walter Fürst). Koch Schwann; 3-6451-2, 1997.

Klassische Music für Naturhorn (includes Baumann Elegia). Harmonia Mundi; HM 953-2, 1991.

Prisms: Music of Robert G. Patterson (includes Psalm of Faith in

the Wilderness, Quartet for Natural Horn and Strings) I Virtuosi Records/Amazon.com; IVR 507, 1997.

Repercussions (includes September Elegy for horn and piano). Wildwind Records/Amazon.com. CD 1001, 2004.

The Jacobite Rising. music.maxopus.com

The Ligeti Project, Volume IV (includes Hamburg Concerto). Teldec Classics/Amazon.com; LC 6019, 2003.

Thoughtful Wanderings: Music of Douglas Hill (includes Thoughtful Wanderings for Natural Horn and Percussion). MSR/University of Wisconsin School of Music/Amazon.com. 81585 10602, 2001.

Jeffrey Snedeker is very interested in hearing about more contemporary music for natural horn. Contact him at snedeker@cwu.edu.



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French Horn Methods A Practical Guide to French Horn Playing - Yancich \$20.00		Thirty Etudes for Horn - by A. Cugnot \$10.00 Etudes for Natural Horn and Hand Horn Exercises by Schantl & Yancich \$10.00	
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Grand Theoretical & Pract. Method for Valve Horn-Schar \$15.00 Kling Horn-Schule	nu \$15.00	Brahms' Orchestral Works \$15.00 Tchaikowsky's Orchestral Works \$15.00	
Illustrated Advance Method for Horn – Robinson Farkas 6.00 Photo Study of 40 Horn Players' Embouchures – Farkas	\$	Strauss' Tone Poems \$15.00 Mahler's Symphonies 1 – 6 \$15.00 Bruckner Symphonies 1-9 French Horn	
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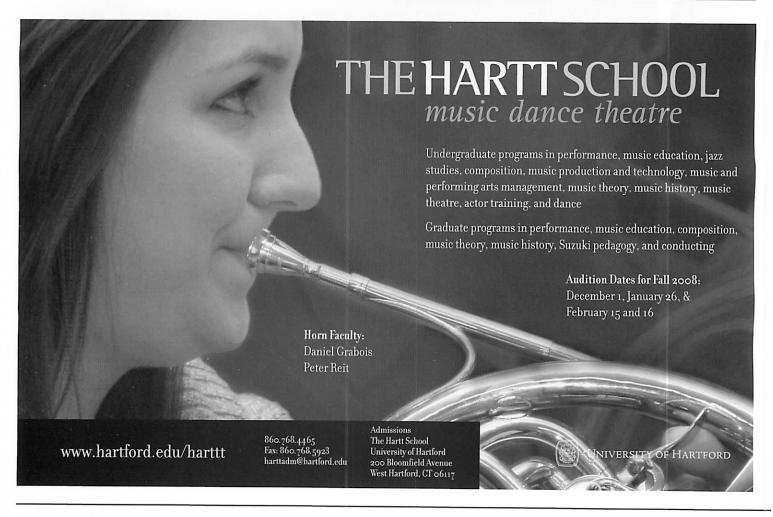
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## Medical Issues: Macular Degeneration, Basics

by Glenn V. Dalrymple, M.D., and Nathan Griffith, P.E.

ome 400 years BCE, Aristotle wrote, "All men by nature desire to know. An indication of this is the delight we take in our senses; for even apart from their usefulness they are loved for themselves; and above all others the sense of sight." For horn players (as indeed for most people), vision stands as a critical element. Any situation that reduces visual acuity represents a serious impediment to practice and performance. As people age, many problems can reduce the ability see the music and/or watch the conductor.

Adult macular degeneration (AMD) is one of the main causes of diminished (or low) vision. I have AMD, so it is a subject of intense personal interest. Low vision can be defined as limited or diminished vision that cannot be corrected with standard lenses.<sup>2</sup> Of the many causes of low vision, AMD represents one of the most prevalent causes of adult blindness in the US. The incidence is about 2,000,000 patients in the US. "Blindness" seems a misnomer because total blindness from AMD is rare. A more accurate statement is that AMD represents a major cause of low vision. As the population ages (including horn players), the number of individuals who develop AMD increases. While the causes of AMD are not known, the incidence increases with advancing age. AMD is also familial: patients with the disease can often identify blood-line family members who had the disease; childhood AMD is rare.

A useful source of information on the internet is www.co-lumbia-stmarys.org/17410.cfm. Organizations that provide information on the internet include:

- American Macular Degeneration Foundation (www.macular.org)
  - Macular Degeneration Foundation (www.eyesight.org)

I also recommend *Macular Degeneration: A Complete Guide to Saving and Maximizing Your Sight*<sup>3</sup> by L.G. Mogk and M. Mogk. The senior author of this excellent book practices ophthalmology and heads a group dedicated to rehabilitating patients who have macular degeneration.

#### Definition

The retina of the eye represents a highly developed tissue that converts light into electrical impulses. The impulses travel via the optic nerve to regions within the brain that are responsible for the interpretation of the signals. A normal eye has a functional "focal point" known as the *macula lutea*. This tiny spot is where the light rays, focused by the lens of the eye, are projected. The point of critical focus is known as the *foveal centralis*. You look at a page of music, light from the page is reflected on your retina, and your brain tells you that this is the first horn part to Brandenburg Concerto No. 1. Mogk and Mogk have some excellent diagrams of the normal and diseased eye.

Macular degeneration represents a process which causes deterioration of the *macula* and as a result causes a gradual de-

struction of sharp central vision. For the person looking at, say, the Brandenburg Concerto part, the staff lines may be wavy and otherwise distorted. Blind spots may be present and identification of individual notes may be impossible.

Adult (or age-related) macular degeneration (AMD) occurs in two forms:

Dry type	About 85-90% of all people with AMD have this type. An area of the retina becomes diseased, leading to the loss of cells in the <i>maculalutea</i> , and thereby a gradual loss of central vision.
Wet type	Only 10%-15% of all people with AMD have wet type AMD. As wet AMD progresses, new blood vessels may begin to grow (neovascu larity). These new blood vessels often leak blood and fluid around and under the macula The process can lead to permanent damage of the macula lutea, and loss of vision.

#### **Risk Factors**

- · Age 50 or older
- · Women at higher risk than men
- Family members who have been diagnosed with AMD
- Smoking

#### Clinical Presentation

For some patients, macular degeneration progresses so slowly that it has minimal effect on vision. In other patients, the disease progresses faster and may produce significant vision loss. Neither dry nor wet AMD causes pain. Symptoms include:

- Blurred vision (an early sign)
- Difficulty seeing details in front of you, such as faces or words in a book, or on a TV screen
  - Blurred vision that goes away in brighter light
- A small but growing blind spot in the middle of the field of vision
- Straight lines appearing to be crooked (symptom of wet AMD)

#### Diagnosis

Anyone with symptoms indicating the possibility of AMD should consult an ophthalmologist, preferably one who specializes in retinal diseases, for a diagnosis. The ophthalmologist:

- Takes a medical history, including questions about family history, prior injuries, etc.
- Measures the intraocular pressure (elevated in glaucoma and other diseases). Increased pressure is not usually associated

#### **Medical Issues**



with AMD but can be a component of other causes of low vision.

- · Dilates the pupils and examines the retina thoroughly
- Injects a dye and takes pictures of the vessels of the retina (fluoroscine angiogram) if AMD is suspected
- Evaluates thickness with ultrasound tomograms of the retina
- The combination of the history and clinical findings establish the diagnosis of AMD.

#### Treatment Dry type AMD

At present, specific treatment is not usually prescribed for dry type AMD. Once the diagnosis has been made, the patient

should have regular follow-up visits. If low vision develops, various possible causes, such as cataracts, can be excluded. Therapies based upon "brain plasticity" are being evaluated. If successful, the function of the Fovea<sup>4</sup> can be moved to another, non-diseased, part of the retina. I participate in this type of research.



#### Wet type AMD

The treatment of Wet type AMD depends, to a degree, on the extent of the retinal abnormality. Laser treatment has been used for a number of years.

Photocoagulation laser treatment produces actual destruction of the abnormal regions. The adjacent retina is often damaged to the point that a small blind spot results from the treatment. Photocoagulation limits the progress of the AMD.

Photodynamic Therapy (PDT) with *Verteporfin* (*Visudyne*®) has become available in the last five years. PDT involves injecting a solution of *verteporfin* followed a few minutes later by shining laser light (of a specific color) on to the retinal lesions. The interaction of the light with the *verteporfin* causes release of oxygen free radicals. These free radicals attack the abnormal new vessels (neovascularity), reduce their size, and prevent propagation. Unfortunately, this treatment can also damage the normal retina. PDT should be considered valuable but not definitive in the treatment of wet type AMD.

Other methods of treatment of AMD are in the clinical trials pipeline:

- VEGF "Vascular Endothelial Growth Factor" The agent under study, Anti-VEGF, inhibits the development of abnormal new vessels. Another agent known as *Macugen* (*pegaptamib*) requires direct injection into the eye itself.
- Neuroplasticity Those parts of the retina that are away from the macula but are otherwise undamaged and functional can be "reprogrammed" to function as normal retina to treat the visual defects of AMD. Although still in the experimental stage, this approach has promise.

#### Prevention

No reliable prevention methods are yet available. A number of sources suggest vitamin supplements and diet changes. Consult your ophthalmologist about diet and any supplements.

Very likely some dietary changes and vitamin supplements benefit patients with AMD.

#### Countermeasures

#### Make the music larger

Depending upon the stage of the disease, the simple act of making the music larger will help a great deal. You can use any of the copy services to copy the part onto 90-pound paper at a size of 11x17 inches, for example. The paper is very brightwhite and results in high contrast between the music and the paper. The heavy paper (also known as card stock) is stiff enough to remain on the stand. Thinner paper will curl up and fall off of the stand. A magnification factor of 129% to 150% usually works well.

As the disease progresses, direct copies may not be satisfactory. You can enter the parts into music software such as Finale, which allows more control of the size of the notes, measures per line, etc. This is labor intensive and time consuming, however. I suggest trying 4 measures per line and 6 lines per page. I enlarge the staff 200%. I am currently investigating scanning the music and then importing the file into Finale.

Some devices are available to assist with enlarging music. One, PulseData Smart View 8000, uses a light stand interfaced to a computer. Music can be enlarged without using any of the computer software, or the screen can be split and allow, for example, a sheet of music and a Finale screen to be displayed together. The company will demonstrate the equipment and provide extensive information.<sup>5</sup>

Another approach, from ZoomText, is computer software that enlarges items on the screen. I use this most of the time. A wide range of enlargement is possible, and the resolution of detail is excellent.<sup>6</sup>

You can find information on the internet about additional methods such as computer displays with page changes via a foot switch.

#### Make the lighting brighter

Most horn players have spent some time playing in an orchestra pit. Recall the intensity of some lights, but also the gaps in illumination. Nate Griffith, my co-conspirator in this effort, has developed a rechargeable battery-energized LED array that illuminates two large pages side-by-side evenly. At full power, the LED array is about equivalent to a 90-watt incandescent bulb. The player can use this device to see the music clearly, and it does not cause problems for the audience, conductor, or other players. Before turning to relatively a complicated device, you might try external lamps that illuminate the stand; Ott lights, for example. They use low wattage fluorescent bulbs and provide a considerable amount of light, although mounting the lights on the stand running external wires can be problematic. Column 2 will provide more details as to ways to improve the lot of musicians with low vision.

#### Conclusions

- Many players will develop macular degeneration.
- Low vision can be treated, but rarely cured.
- Research is in progress directed to improved treatment.

## **Medical Issues**



- Enlarging music and increasing the brightness of illumination can help.
- Creative thinking will allow players to overcome many of the problems and keep playing.

### References

Aristotle, Metaphysics, Book I.

www.eyeglossary.net

L.G. Mogk, M.D. and M. Mogk, Ph.D, Macular Degeneration: A Complete Guide to Saving and Maximizing Your Sight, The Random House Group, New York, 2003 (available in paperback).

<sup>4</sup> The Fovea is the center-most part of the macula. This tiny area is responsible for our sharpest vision. It has no blood vessels but a high concentration of optical cones aiding in color recognition. The fovea is less than 1% of the retina but takes up over 50% of the visual cortex in the brain

MyReader from HumanWare, www.pulsedata.com/ myreader/usa/default.asp, 800-722-3393 Ai Squared, PO Box 669, Manchester Center VT 05255 USA, www.aisquared.com, 802-362-3512.

Nathan (Nate) Griffith holds a degree in Industrial Technology from the University of Nebraska and is a "Registered Professional Engineer" with 27 years experience in the discipline of manufacturing engineering. For three of those years he served as product engineering manager of the Vincent Bach Division of The Selmer Company, Inc. of Elkhart IN. He is currently employed by Justman Brush Company of Omaha NE as a manufacturing engineer. He also builds instruments and custom parts for tuba rebuilders throughout the nation and is known world-wide for his tuba mutes.

Nate is an avid semi-professional tubist who is currently president and principal tuba of Orchestra Omaha, and tubist with the Worthington

Brass Quintet and Grace University Faculty Brass Quintet.



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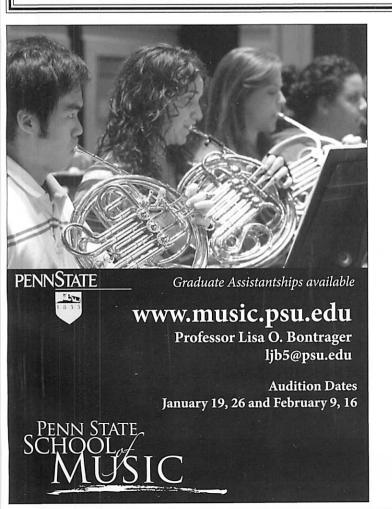
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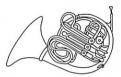
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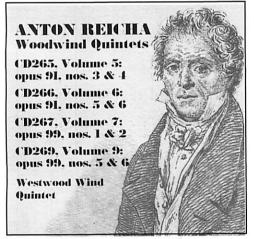
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# **Morris Secon: from the Heart**

# compiled by William Scharnberg

n 2004 Morris Secon was presented honored with the title Professor Emeritus in a special ceremony at the Eastman School of Music. The event included the following statement:

Morris Secon served as a musical example as well as a personal one to his Rochester Philharmonic colleagues and his students at the Eastman School of Music where he taught from 1950 to 1959. His students play in orchestras all over the country. Among them are Barry Benjamin, Norman Schweikert, Robert Sheldon, Dale Clevenger, Meir Rimon, Daniel Katzen, and Aubrey Bouck.

Morris could be regarded as a great horn player but also has proven himself a great human being. He has given well over 1500 programs of his *The Magic of Music* to public and private school students in the US and abroad.

His 100's of programs with those less fortunate are quite remarkable. At 84 he still goes to senior citizens homes, hospitals, sports groups, orphanages, prisons, churches, and social/political rallies. He hauls his 30 horns and plays beautiful music and offers explanations that present this music with warmth and charm. He describes his philosophy as "a battle against taking things for granted and the surprise that happens to him every day."

In saluting his educational accomplishment and his continuing attachment to *The Magic of Music*, the Alumni of the Eastman School of Music proudly salute Morris Secon. We honor him with the title Professor Emeritus.

Catherine Watson wrote a complete and fascinating "Profile of Morris Secon," that appeared in the *The Horn Call*, April 1985, Volume XV, Number 2, pp. 67-72. The present article will only touch briefly on Morrie's rather serendipitous horn playing career. I encourage you to read Catherine Watson's excellent article.

Morris Secon studied horn in his hometown of Philadelphia with Arthur Geithe, who had been imported from Germany to play principal horn at the Metropolitan Opera. Later, at the Juilliard School, he studied with Lorenzo Sansone and had one lesson with Joseph Franzl, who told him to put his horn in the case and leave it there!

Morrie began his horn-playing career in New Orleans as fourth; then, after a summer at the Chautauqua Festival, he auditioned for second horn in the Pittsburgh Symphony with Fritz Reiner and won! His audition included a difficult Wagner passage in bass clef for E horn. In a stroke of genius, he played the passage in F, hoping to at least learn the intervals before he was stopped. Reiner did not notice the incorrect transposition



and hired him on the spot. In another of many "being at the right place at the right time" moments, Morrie subbed as 12th horn in a Gala Red Cross Benefit concert where Joseph Singer met him and later invited him to audition for second horn in the New York Philharmonic.

After four days in the position with the New York Philharmonic, Morrie heard about an audition for principal horn in Rochester and took it. From Catherine Watson's article, we learn that the Rochester Philharmonic conductor, Guy Fraser Harrison, was out of town so Howard Hanson, conductor of the Eastman School of Music Orchestra and composer, agreed to hear the

auditions. The usual principal horn excerpts were requested, but the "sight-reading" was from Hanson's Symphony No. 2, which Morrie had performed the previous summer at the Chautauqua Festival. He had played the second part but doubled all the high tutti passages because the principal had no assistant. Morrie pretended to exam the sight-reading carefully, then "Let it fly...And I saw his [Hanson's] mouth drop open, and he said to the orchestra manager, 'Arthur, this young man is terribly talented.'"

Morrie was principal horn of the Rochester Philharmonic for 28 years (1944-1959 and 1969-1982), with a ten-year hiatus free-lancing in New York City and one season (1968-69) as principal horn in the Israeli Philharmonic. Since his retirement, he has remained active in the IHS, including the initiation of the Dorothy Frizelle scholarship, and other endeavors. If you receive a catalog in the mail from Pottery Barn, that is a company that he started!

In 1949, while Morrie was principal horn in the Rochester Philharmonic, his wife returned from a yard sale with a dozen pieces of stoneware produced by Glidden Parker, a noted designer, at his factory in Alfred NY. She had paid less than a dollar for each piece. Morrie spoke with Parker and found out that three barns were filled with products that could no longer be sold to upscale stores because they were flawed. Morrie believed that the stoneware would appeal to women: "It was contemporary, functional, strong, well-designed, and inexpensive." He entered into an agreement with Parker, who employed some of the most talented designers in the industry, to purchase his seconds. In the summer of 1950, Morrie sold the merchandise in bungalow colonies, camps, and hotels in the Catskills—he would spread nearly 500 pieces on the lawn and sell 70% of his load, earning \$500 a day.

That year he convinced his brother Paul, an unemployed composer, to open a "barn" in New York City – to sell the three barns full of pottery that Glidden could not sell. They bought 2500 pieces of stoneware for \$2500 and, for \$35 a month, they rented a 12-foot-wide, 110-foot-long store on 10th Avenue be-



tween 18th and 19th Streets (near Greenwich Village). Morrie spent that summer on the road in his station wagon bringing slightly flawed dinnerware from Rochester to New York City. At that time, the product line was limited to platters, plates, pitchers, cups, and saucers that were nicked or slightly misshapen. The brothers let customers browse through crates and packing material, searching for bargains. Classical music wafted through the air - shoppers might win a casserole dish for being the first to name an aria or symphony, all the while rummaging through shelves on saw-dust filled floors and purchasing goods wrapped in the Sunday comics. In 1951, after an article in The New Yorker, sales took off - the next morning limousines parked outside the store having hauled socialites in furs to wait in line. By 1960 Pottery Barn had expanded to four floors and 16,000 square feet of space and Morrie left the Rochester Philharmonic to combine this business with freelancing in New York City – principal horn of Symphony of the Air and the Mostly Mozart Festival, subbing with the Metropolitan Opera and the New York Philharmonic, Broadway shows, ballet, recordings and commercials, as well as some teaching at Queens College and The Mannes School of Music. Unfortunately, in the mid-1960s, Paul Secon, touting the motto, "You can't sell people anything you don't like yourself," decided to take off on a buying spree through Europe. Morrie, in awe of his brother's "eye for goods," failed to see that his brother's eyes were bigger than his budget and soon there was a \$75,000 debt. Paul sold his share of the business to Morrie, then, in 1968, Morrie sold the business to two employees and took off to play in the Israel Philharmonic. Morrie said, "When I left the business, we called it the Poverty Barn." The two employees later sold the company to Gap, which in 1986 sold it for \$6 million to Williams-Sonoma. Paul Secon's obituary praises him as the founder of Pottery Barn - not Morrie, the person who contacted the pottery maker and began the sales of "seconds." After one season in Israel, the principal horn position in the Rochester Philharmonic luckily reopened and Morrie won the audition, returning to the orchestra the he had left ten years earlier.

Morrie Secon had another "hobby" that became an important part of his time both during his playing career and especially in his retirement: a program titled *The Magic of Music*. Although no two sessions are exactly alike, he brings several horn-related instruments, including the double horn he played during his long career in the Rochester Philharmonic, Jonathan. With animal horns, conch shells, an alphorn, a hose, and so forth, Secon draws the audience into his "magic." Five different versions of this "show" are tailored for specific audiences: The I for students, II for senior citizens, III for "very special people," IV for your organization, and V for trained musicians.

Morrie handles himself equally well with each audience because he has an important message – that music can and does touch people's lives – and he knows how to draw the audience into the topic. He might have four young students head to foot on the floor to show the length of an alphorn. Whatever he dreams up is delivered with humor and joy. Morrie Secon was and continues to be a musician – he loves music and can only play musically. Yes, sometimes the technique gets in the way but, to those who know what he is attempting to say, he always

plays "perfectly." He has hundreds of testimonials from all types of audience members concerning the impact of these sessions.

Then there was his teaching. The citation, during the Professor Emeritus ceremony, alluded to his impact on his students, but his students have offered specific testimonials over the years:

Morris Secon is an inspiration. The man is a great musician who doesn't talk about music but he is music itself. He is great example of musicality and I recommend his teaching to all musicians. –*Meir Rimon*, former principal horn. Israel Philharmonic, past IHS Vice-President and Advisory Council member.

I want to personally thank you for sharing your artistry, humanity, humor, and sincerity with the members of the Brighton Symphony and the Monroe Developmental Center. There should be more dedicated artists like you that are able to readily share their art with the rest of the world. Bravo! – John Marcellus, Professor of Trombone at the Eastman School of Music.

Just wanted to let you know how indebted I am to you for the musical concepts that you inspired and instilled in me twenty-five years ago when I studied and worked daily with you, and now use when I play and teach. I am aware of the musical emphasis you put into your master classes and want to thank you for the concepts in my classes, which came directly from you. —Dale Clevenger, principal horn, Chicago Symphony

Only now am I beginning to realize the true value of my year with you in Rochester. Perhaps it helps to be able to talk with Danny [Katzen] about it. After studying music for 14 years, you are the first real music teacher I've had. – Richard (Gus) Sebring, associate principal horn, Boston Symphony Orchestra.

I've always wanted to tell you how much it meant to me to have played and worked with you. From you I think I've heard some of the most beautiful horn playing I'll ever hear.

I find myself thinking a lot about how "Morrie would play that." You have left a mark on me and I know Gus [Sebring] feels the same way." —Eli Epstein, former 2nd horn Rochester Philharmonic, 2nd horn Cleveland Symphony.

I came to Eastman to study with Arcady Yegudkin, "the General." After vacation, I found out that he was still teaching some students and I wasn't one of them. I was very upset. Now I had been assigned to study with you.

That first lesson changed my life! No, that lesson made my life. I began to learn. I learned about horn, I learned about music, and I learned about being a human being.

I know of no other teacher who gives his students as much as Morris Secon does. He teaches life, music, and the horn, in that order, never the reverse. Too often horn players, especially students, tend to see themselves as the heroes of the orchestra. Music is left behind as they play ever faster, higher, and louder. Mr. Secon gently but surely brings his students back to the music. He shares his warmth, humanity, and musicianship un-

### Morris Secon

who are lucky enough er changed. The very

stintingly with his students. Those of us who are lucky enough to have basked in that warmth are forever changed. The very best thing that could happen to a horn player is to work with Morris Secon. —*Barry Benjamin*, Professor of Horn, University of Wisconsin-Milwaukee.

The most moving orchestral performance I attended was that of Morris Secon (my horn teacher) when he played the second movement of Tchaikovsky's Fifth Symphony with the Rochester Philharmonic under the direction of Erich Leinsdorf. As he began to play, it was as if he had been playing forever, his horn and he an inseparable unit. The audience was mesmerized by the magic of his music and the spell it cast over them. He shaped tones and molded phrases that floated above the orchestra engulfing the spellbound audience. He sang into the instrument, and I felt as if Jaenecke were among us once again. When the symphony was finished, the audience remained utterly still, deeply affected. But when Leinsdorf pointed to the horn soloist, the crowd rose from their seats to salute this outstanding talent with unrestrained applause. —*Peggy Allen*, freelance hornist/organist, Lexington MA.

So, Morrie, we again thank you for your years of dedication to the horn and to music. Many of us wish we had had the opportunity to study with you – we know that you always "played from the heart" and we admire and respect you for doing so. Give us the courage to do the same, and may your message and life be an inspiration to generations of hornists!



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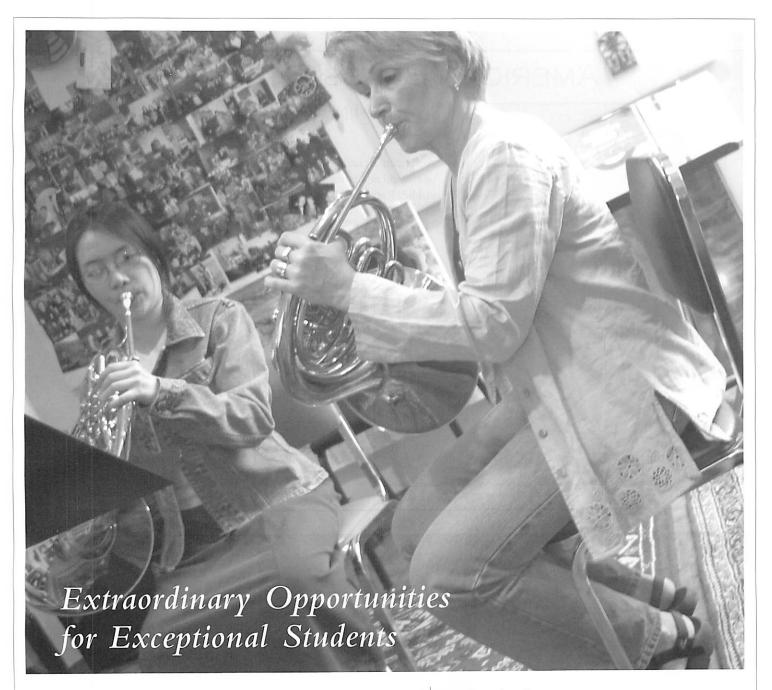
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# Jeffrey Snedeker, Editor

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First, two corrections of reviews in our last issue, both of which involve titles of works, are offered with apologies to the composers and publishers:

- 1. Paul Basler's work for two horns and piano was incorrectly listed and referred to as The Labyrinth. The correct title is Lachrymosa.
- 2. The correct title for Carson Cooman's piece for eight horns is Giant Colored Bird III, not Giant Color Bird III as it appears in the review. IS

Mastery of the French Horn: Technique and Musical Expression by Michael Hoeltzel. English translation by William Melton. ISBN 3-7957-5797-5. Schott Musik International, Weihergarten 5, 55116 Mainz, Germany; www.schott-music.com. 2006, ED 9935, 27.95€. 136 pages, paperback.

In the May 2002 issue of *The Horn Call*, Bill Scharnberg wrote

The wealth of information in this 134-page "school" is outstanding. There is simply not another method on the market that is as complete, practical, and insightful. Hopefully the publisher will translate it into several languages.

The "school" he was reviewing was the Hohe Schule des Horns by Michael Höltzel. The edition reviewed here, *Mastery of the French Horn*, is an English translation of Mr. Höltzel's award-winning and critically-acclaimed method book. The translator is William Melton, known to readers of *The Horn Call* for his miraculous history of the Wagner tuba, and his participation lends credence to the translation, especially for horn players. This is the third volume in a series by Mr. Höltzel (Volumes 1 and 2 were also reviewed by Bill in May 2002), directed at helping advanced hornists develop a "musical personality," emphasizing advanced technique, practice routines, and other individual topics like tone, phrasing, style, equipment, histor-

ical issues, cadenzas, and a few words on the psychology of performance.

It is easy to agree with Bill's assessment of this thoughtful work, and Mr. Höltzel's reputation as a player and teacher instills confidence in what he has to say. Rather than recount any more of the previous review, which does a great job of summarizing its contents (and more), I will offer some of the highlights of this book that I find make it unique. A daily warmup is encouraged, one that "stabilizes the embouchure," and though preliminary descriptions appear in Volumes 1 and 2, the exercises provided here demonstrate that the full range needs attention, and right from the start. Effective practice requires commitment and a willingness to go slowly, with self-discipline, clear goals, and complete study (scores, recordings, etc.). The primary factors in developing an individual tone include: the ability to utilize a "long breath," which allows phrasing and expression to be presented in complete musical ideas; a manner of holding the instrument that promotes good posture and a right-hand position that is not too closed; and intelligent sense of how to direct the bell in a given acoustic. Performers must be acquainted with style traits in all periods, and should choose articulation, ornamentation, equipment, phrasing, and tone concepts that fit those periods. Finally, one means to conquering stage fright is to accept it fully and practice so one can perform well automatically; performance anxiety is normal, but it also learned, so the preparation process is integral to reducing it.

The layout of this book is clean and clear, with only a few awkward moments in how the text, mostly in a two-column format, is divided by examples. There is a nicely balanced bibliography. The binding is not conducive to using the book itself in practice without stretching or breaking it, but it might be worth the expense of having this book spiral bound so one can use it more easily while playing or teaching. As its German original in 2002, this book is highly recommended, not just on general principles but also for non-Europeans who want a substantive sense of what is expected by an important European teacher and performer. JS

Treatise-Method and Exercises & 21 Etudes with CD by Francis Orval. In French and English. Editions Marc Reift, Case Postale 308, CH-3963 Crans-Montana, Switzerland; www.reift.ch. EMR 159, 42 CHF. 92 pages, spiral bound.

Francis Orval's reputation as a player and teacher justifies giving this Treatise-Method a serious look. It is important to note that Orval designed this method, particularly the exercises and etudes, for advanced players. The first section consists of concise chapters on a range of foundational topics: a short essay on "The Horn and Its Evolution" provides a summary of historical highlights and his opinions on the evolution of style and expectations in horn-playing. A "Guide to Testing Horns" provides good practical insights for choosing a new instrument. The chapter on "Sound" is a simple and interesting examination of the factors in sound production. He also provides short



sections on choosing a mouthpiece, how the overtone series works (including a fingering chart of all notes and corresponding harmonics for the double horn), practice routines, and stopped horn. For this last, he offers a unique fingering system based on the use of 5th, 7th, and 10th harmonics - the flatness of their natural intonation helps the pitch of the stopped notes. The "Exercises for Flexibility and Technique" (10 in number with an additional alternate) are primarily occupied with harmonic series work; by the end they are different from others I have seen along these lines. For example, some have many key changes, while others provide good middle ground work on lip trills. With valves, there are nice opportunities for range extension and stopped horn. This section is also where the CD comes in. On it, we are provided with short excerpts from each exercise, averaging about a minute for each exercise. These excerpts provide good modeling, but somehow seem too short. Perhaps, this is all "advanced" players need to get going on the exercises, but with only a total of 12 minutes on the CD itself, it would seem that more could be provided on the space available.

There is a nice *long* (two page turns!) scale exercise over the full range, covering all major and harmonic minor scales, and then we arrive at the 21 Etudes. These are clearly for advanced players, with a nice mix of tonal and non-tonal harmonies, rhythmic/metric/tempo variety, and a full range of notes, articulations, and styles, challenging the player's agility and consistency throughout. Some of these etudes are "concertworthy" while others are shorter with a more narrow technical focus. There is even an opportunity for improvisation in No. 20, confronting the player with nothing but whole notes and "offering a freedom of interpretation." Happily, Orval also provides written advice for each etude so we are sure to understand its goal. Perhaps this would also be a way to use more of the CD? I know I would enjoy hearing recorded "opinions" on how some of these etudes could be played.

What I like most about this method is the pervasive theme of musical expression always being present in one's playing, no matter what the exercise or etude. To my eye, there are a few formatting issues and typos in the text that are distracting, but the musical exercises and etudes look great, and the choice of spiral binding should never be underestimated if authors/composers want people to actually play what they have included in their books. As I said at the top, Francis Orval's experiences justify giving this method a serious look. He has a unique way of looking at things and I believe there will be something of value found in this book by players at any level. JS

Embouchure Rehabilitation by Lucinda Lewis. Oscar's House Press, c/o Embouchures.com, Inc., P.O. Box 20384, Greeley Square Station, New York, NY 10001. \$37.95.

Embouchure Rehabilitation is the continuation of Lewis' earlier book Broken Embouchures that offers the reader a comprehensive system for rehabilitating performance injuries of the embouchure. The book is a 56-page, quarto-size manual with a spiral binding and designed to stay open on a music stand or flat on a table for easy use. Embouchure Rehabilitation is well organized with clear and concise language. It provides an overview of embouchure overuse syndrome and a progressive,

rehabilitation therapy. The therapeutic system is intentionally repetitious and begins with blowing and buzzing exercises that eventually take a player back to full playing. Along the way, the player frequently receives information about assessing progress.

Both books represent important contributions to brass players and should be of value to the medical community as well. Consultation with some physicians (especially those who are not brass instrument players) may prove inconclusive for players who develop embouchure overuse syndrome. The usual response is to recommend a few days rest and then resume where the patient "left off." In some instances short-term rest may help, but a focused, therapeutic embouchure program should be followed. *Embouchure Rehabilitation* represents such a program.

Every serious brass player and every music library should have a copy of *Broken Embouchures and Embouchure Rehabilitation*.

Lucinda Lewis is the principal horn of the New Jersey Symphony and her website, Embouchures.com, provides information on a variety of subjects related to embouchure health. *Glenn Dalrymple, M. D.* 

Georg Philipp Telemann: Complete Horn Concertos, in full score, edited by Richard Dunn. RD Editions, 100 Oxford Circle, Williamsburg, VA 23185; rdeditions@widomaker.com. 2004, comb-bound, \$64.50. Individual pieces and parts available from Birdalone Music, 2212 32nd Street, San Diego, CA 92104; www.birdalone.com.

Ever wonder where to get the scores and parts for that marvelous recording by Herman Baumann of Telemann concertos (Philips 412 226)? Well, read on! Four of the concertos on that recording are in this edition, plus five more. Included are (the first four are on Baumann's recording): Telemann-Werke-Verzeichnis (TWV) 54: D2, in D for three horns, violin, and string orchestra; TWV 54: Es1 in E for two horns (from Musique de Table III); TWV 51: D8 in D for solo horn; TWV 52: D2 in D for two horns; plus TWV 52: F3 in F for two horns; TWV 52: F4 in F for two horns; TWV 52: Es1 in E<sup>b</sup> for two horns; TWV 52: D1 for two horns; TWV 54: F1 in F for two horns, oboe, recorder, bassoon, two violins, two cellos, and strings. This volume is a scholarly edition of the scores only; individual scores and parts are available from Birdalone Music (see above). Richard Dunn has presented us with editions based on urtexts, and the various informative prefaces show that the study of Telemann's music has been a significant part of his professional life. University horn teachers will want their school libraries to have this for reference, and simply knowing how to find good performing editions of this music is a relief. According to the catalog sheet, Dunn has amassed similar editions of other music of considerable interest to hornists, including Czech and German chamber music, music for horns and chorus, and other interesting offerings. Well done! IS

Sonata Forty for horn and piano by David Sampson. Editions BIM, The Brass Press, P. O. Box 300, CH-1674 Vuarmarens, Switzerland; www.editions-bim.com. BIM CO62, 1999.



This piece caught me by surprise. I have come to know a number of David Sampson's works for various brass instruments over the years, and, a trumpet player himself, he has composed several notable pieces for solo instruments and various ensembles. This sonata was commissioned by Scott Brubaker with assistance from the IHS Meir Rimon Commissioning Assistance Fund, and was completed in 1991. The inspiration for the piece is reflected in the title – this is not his fortieth sonata, but was inspired by the arrival of Sampson's 40th birthday. The movements, titled "Crisis," "Shadows," "Sentiments," and "Resolve," portray issues that Sampson confronted in himself as he reached 40, with thoughts of things left undone, fears and doubts of self and the future, recollections of cherished moments, and resolve to use these experiences to continue forward in life; these are certainly common questions that crop up at important markers in one's life, and the expressive choices made are extremely effective, especially for one (me) who passed 40 not too long ago (or so it seems!).

Technically, one expects demanding parts from Mr. Sampson, and this piece certainly requires accomplished players on both the piano and horn. The rhythmic complexity will demand mature, patient players - the rhythms in themselves are not difficult, but the challenge of mastering them individually and as an ensemble, and then presenting them naturally in the character intended will be a major concern – plan on a lot of rehearsal time. "Crisis" is almost a soliloquy for the horn, with mostly an ostinato accompaniment and short, strident interjections from the piano. The horn part will require careful consideration for emotional pacing to ensure that the peaks are timed well. "Shadows" is fast and fleeting, with a lot of interaction between the players. This is probably the most difficult in terms of ensemble. The fleeting quality, expressive silences, and quick gestures are very disorienting, but capture the erratic rushes of doubts that can take over one's mind. As expected, "Sentiments" is tender and lyrical, and creates an effective bridge to the last movement. "Resolve" is fast and powerful, with two intervening recitative-type sections that serve to reflect (the first one quotes the "Crisis" theme from the first movement) and redouble the effort for the energized, optimistic ending.

This is a unified work, and one that many will relate to emotionally. Sampson's harmonic vocabulary is quite dissonant and the rhythmic activity is complex, but the overall effect is one of mature musical expression. For all its simple pleasures and occasional simple answers, life is more often complicated and requires exploration of intense thoughts and feelings to arrive at resolution, particularly at life's milestones. Sonata Forty is complicated, but, once grasped, it expresses clear ideas that do resolve, and that makes it work extremely well for me. I also recommend a recent recording released by Sampson (Dectet, Albany Records TROY 780) that has Sonata Forty on it, performed by Brubaker and Ron Levy, piano. As Sampson points out, the fact that Brubaker also experienced his 40th birthday at about the same time as the composer, makes for a poignant performance and an extremely useful reference for an amazing and expressive piece of music. JS

Canciones for horn and piano by Paul Basler. RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmw-publishing.com. 2004.

Reflections for horn and piano by Paul Basler. RMWilliams Publishing, 2519 Prest Court, Tallahassee, FL 32301; www.rmw-publishing.com. 2006.

Paul Basler's music and style have been reviewed and described many times in *The Horn Call*. His tonal but unique voice demonstrates a close connection to the horn as an accomplished player, as well as a knack for writing good melodies, something that is harder to do than it seems. These two pieces, *Canciones* and *Reflections* are considered together here because they are companion pieces by intent, and musically related as well.

Canciones, commissioned by Myrna Meeroff with support from the IHS Meir Rimon Commissioning Assistance Program, is "a set of three lyrical, connected 'songs,' hopefully filling the void in recent horn literature in that genre." Lasting eight minutes, each of the three could stand alone, but the combination of them allows the overall work to flow naturally and have a reasonable length without any pressure to develop themes, etc. The three contrast nicely with each other, and the overall range (g-f'') is very conducive to playability at several levels, beginning probably at high school level. Aside from one annoying page-turn in the horn part, it is a nice, clean edition.

Reflections, called a "sequel" for Canciones and Lachrymosa (reviewed in our May 2007 issue), has five provocative movements and is "an intensely emotional (and personal) composition" - truer words were never spoken. Titled "Cancion," "Tarantella," "Lamentoso," "Danza," and "Epilogue," the five movements form a 17-minute emotional arch that contains some of the most expressive writing I have heard from Basler. "Cancion" starts in a lyrical manner that is typical of his style and lovely. "Tarantella" is a striking contrast, energetic and at times even angry or indignant, ending abruptly. "Lamentoso" forms the centerpiece of the work. It begins with a sad soliloquy, moves to a slow, wistful tango that peaks with a brief outpouring of depair, then returns to the opening material, arriving at one last expression of sorrow; the connection to Lachrymosa is clear. "Danza," in 6/8 is more optimistic and active, and "Epilogue" returns to a lyrical feel that balances the first movement, clearing out some remaining emotions in reflection to what has come before, and ending with a direct quotation of the last of the three songs from Canciones. It is an effective ending to a remarkable and clearly very personal piece. Those familiar with his music will find this work to have a lot of similarities to other works, but there is a different twist to this one that makes it stand out to me. Technically, the music is not any more difficult than any of his other works, but musically it is deeper and will require a different effort in performance, a willingness to expose the nerves that create empathy with the composer, and make music more meaningful to an audience. IS

With every leaf a miracle for violin, horn, percussion, and piano, by Mark Schultz. JOMAR Press, 1002 Wisteria Trail, Austin, Texas 78753; www.jomarpress.com. 2004, \$34.50. Commissioned by Kent Leslie, Bill Bernatis, Bruce Heim, Patrick Hughes, Brian Kilp, Eldon Matlick, William Scharnberg, and Jeffrey Snedeker.

Mark Schultz is known for many pieces that feature the horn, with interesting melodies, driving rhythms, and vivid in-



spirations ranging from elves and dragons to dinosaurs and fire embers. This particular piece came about as a response to the tragic events on September 11, 2001, but not as one might expect – this one is for the living. Inspired by Walt Whitman's *Memories of President Lincoln*, the title is a part of Whitman's description of a lilac bush, from which he takes a sprig to place on Lincoln's coffin. In such tragedies, the dead are at rest and the living remain behind to suffer, like the lilac bush whose sprigs are plucked off. Like the lilac bush in spring, however, hope can be reborn, and all people, like sprigs on a lilac bush, are unique, each a miracle. *With every leaf a miracle*, then, is an expression of hope for the living.

The piece begins with a slow introduction with fleeting gestures and gradual color shifts, giving way to a jig in 7/8 time. This jig begins simply and builds slowly in intensity, finally peaking and fading to a return to the introductory material. A sentimental chorale follows, with a nice progression of colors and a hint of early American hymnody, sounding even Copland-esque (in the best of ways) at times. Finally, the jig returns, integrated with some of the chorale melody, and the piece finally fades into thin air. The technical demands for any of the instruments are not too extreme (at least in Mark Schultz terms), and the tonal framework of the piece makes it quite accessible. The percussion setup is not too large and I am told the piano part is quite playable. The only challenge I can foresee is the overall pacing, keeping the energy directed forward over some long sections, especially the long, slow build of the first jig section. This piece could certainly be handled well by advanced college students. Although as one of the group who commissioned the work, it might seem that I have a vested interest in its success. Objectively I predict that this 10-minute work will make an appealing contribution to any recital program for its optimism and interesting collection of timbres. It is a different and important take on 9/11 - I certainly got my money's worth! IS

The Scorpion in the Sand for horn, violoncello, and piano, by Kerry Turner. Available from the composer, 4 rue du Kiem, L-8030 Strassen, Luxembourg; kdturner@pt.lu. 2004.

The composer writes:

A man in the desert finds a scorpion. He draws a large circle around it. The scorpion begins to run around the edges of the circle, attempting to find a way out of it. The circle drawn by the man has left a moat-like barrier over which the scorpion believes it cannot jump. Then the man draws a line down the middle of the circle, essentially cutting the circle in half. The scorpion, a little more panicked now, runs even quicker around the indentation left by the man's finger. But alas, it cannot escape. Then the man draws yet another line, dividing the circle into quarters. The scorpion becomes confused and does not seem to be able to fully understand its predicament. It also does not seem to understand that it can, in fact, jump easily over the moat. Then the man draws the fatal line. He encircles the scorpion in a very small circle. The scorpion, in desperation and frustration, stings itself to death. It would rather die than continue to be further and further

trapped. There are many meanings behind this story. It could, for instance, be describing the course of a man's life. The ever-shrinking circles could represent life's mounting duties, obligations, habits, vices, financial dilemmas and other such traps and problems that a man may encounter. The self-inflicted sting of the scorpion could represent man's self-destructing tendencies in order to cope with these problems, i.e. alcohol, drugs, crime, and other addictions that can ultimately lead to one's death. The lesson is, the scorpion could have easily walked out of the perimeter of the circle. Either it could not see over the indentation or it was afraid of what was on the other side. Or perhaps it was simply preoccupied with its present dilemma and could not think about anything else.

The Scorpion in the Sand was commissioned by Thomas Jöstlein, with help from Virginia Arnold, the IHS Meir Rimon Commissioning Assistance Program, and the Chamber Music Society of Central Virginia. It is a dramatic work in six sections portraying the story above. The melodic and harmonic vocabularies enhance the "exotic" setting, and those familiar with Kerry Turner's music will hear many familiar gestures and extended techniques that make his music vibrant and dramatic. The horn, cello, and piano are balanced and blended in interesting ways that emphasize the good aspects of each. They are not assigned specific roles in the story, and thus must work together to portray the drama. As the drama plays out, there is a slow, reflective moment where a calmer head could have helped the scorpion save itself, or perhaps the storyteller has paused to ask the listener "What should the scorpion do?" Alas, it panics, and, in a fit of extreme agitation, takes the only escape route it thinks it has, ending the story and the piece of music.

A performance of this composition would be helped with the story/description printed in a preface in the edition (for the performers) and concert program (for the audience). At eleven minutes, it will make a nice chamber music contribution to a recital program. All performers need to be accomplished on their instruments and able to get past the technical and ensemble challenges to perform expressively for the sake of the storyline. The horn tessitura is on the high side, but is quite playable, and the extra work to get the faster passages will be well worth the trouble. This is an effective piece of program music. JS

Sechs Variationen, op. 24, for horn and string quartet, by Johann Ludwig Böhner. Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; www.uetz.de/music. BU 1222, M-50146-168-4, 2006, 16.00€.

Peter Damm's informative introduction tells us that Böhner (1787-1860) was a German composer who was also something of a child prodigy as a pianist, even referred to on occasion as "the second Mozart." He concertized across Europe as a teenager and met a number of important musical figures along the way. His compositional style is described as reminiscent of Spohr and Weber, and this set of variations fits that description very well. The work was originally published in 1817 by Schott, and is clearly a feature piece for the horn; as Mr. Damm suggests, it could be performed as a chamber piece or as a concerto



with string orchestra. The string orchestration is quite accompanimental, with a few moments for the first violin to shine, but these seem more likely to provide rest for the hornist.

The horn part fits the typical expectations for natural horn of the time, especially if one considers the technical demands of the Weber Concertino which was known by then. The pacing of the variations also recalls the Weber, with lyrical, melodic figuration and some acrobatic arpeggios. Variation 5 was a wonderful surprise, with a shift to the sub-dominant and a resulting darker overall color due to lots of stopped notes. Still, it is nothing more than what is presented in Weber, so the likely instrument intended is natural horn. At first look, I wasn't entirely convinced, but I tried it out and it works just fine without valves. And there is even better news: the range is much more practical than Weber, with only a few high c'''s (for horn in  $E^{\flat}$ ). For all my mention of Weber, I do think this piece is well crafted in its own right, and different enough to be worth programming. I wouldn't be surprised to see it become popular, particularly in its flexibility in presentation. Each variation has a different, interesting character, and the technical demands will appeal to valved horn players, too. JS

Christmas Cornucopia, Book 2, for horn quartet, by Warner Hutchinson. Manduca Music Publications, 861 Washington Avenue, Portland, ME 04103; www.manducamusic.com. Cat. No. 30352, 2006, \$25.00.

As in Book 1, reviewed in the November 1998 issue of *The Horn Call*, Warner Hutchinson, former professor of horn at New Mexico State University, has produced 12 more Christmas arrangements for the enjoyment of players and seasonal audiences: "O Come, All Ye Faithful," "What Child is This?," "I Heard the Bells on Christmas Day," "Medley: Bring a Torch, Jeannette Isabella; Coventry Carol; Up on the Housetop," We Three Kings," "Masters in this Hall," "I Wonder as I Wander," "O Little Town of Bethlehem," "Go Tell It On The Mountain," "It Came Upon A Midnight Clear," "Jingle Bells," and "The Wassail Song."

Three of my college students and I read these tunes and the overall response was favorable. There are some nice creative aspects to several, like the "movie-score" fanfare that opens "O Come, All Ye Faithful" and the "Three Swingin' Kings" verse. There is a healthy serving of Holiday "cheese" for those with a sweeter, popular taste. There are some editorial annoyances, however, e.g., some bad page turns, a general lack of courtesy accidentals, but none so major as to detract from the music and its purpose. The overall range seems a bit high, but perhaps it is just that there are very few breaks, or it could have been just that we played through all of them in one sitting. Still, the likely setting for these arrangements encourages that sort of performance, so ensembles will have to be judicious in how the parts are distributed. The lion's share of the workload falls squarely on the face of the first horn, who will have to have good strength and endurance to play several of these in a row (highest note = b''). This can easily be managed, however, by trading parts. The scoring is generally in pretty close harmony, which runs the risk of muddying the texture, but we found it all manageable. A fourth player with moderate low range capabilities will have no problems (lowest note =  $\beta$ ).

If most of these were a third lower, I'd recommend them for high schoolers, but the high general tessitura makes me think that one might need to be of college level to really give these a good showing in public. Still, as individual pieces, they have good substance (in context) and are certainly playable, with "Jingle Bells" being our individual favorite. JS

A Portrait for 7 horns and tuba (8 horns) in memory of Ifor James by Anthony Randall. edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom; info@editiondb.com. edb 0108008, 2006, 25£.

Horn player, conductor, and composer Anthony Randall was a colleague and close friend of Ifor James for more than 40 years. Dedicated to his memory, the composer "tried to capture Ifor's playing, his wicked sense of humor, his titanic struggle against illness and finally, his enduring spirit." This composition accomplishes its goal in fine form. The unaccompanied introduction and opening section emphasize the wonderful lyrical sense and power James had. The "Polka" that follows is extremely humorous, building to an Agitato that captures the aforementioned struggle. The calm final section uses echo effects and a gradual fading to a peaceful end, once again reflecting the composer's description very effectively. Randall's musical vocabulary is tonal and expressive, and this piece is clearly heartfelt. The overall range is c''' (optional c#'" and e''' in Horn 1) to A<sup>b</sup> (Horn 8) and my sense is that the low colors will be better balanced if a tuba is used. The part distribution is somewhat traditional - Horns 1, 3, and 5 play higher, 2, 4, 6, and 7 play lower, but with a strong first horn, a college group will have no trouble putting together an effective performance. This wonderful tribute is heartily recommended. JS

"wild horn whose voice the woodland fills" for eight horns by Pamela J. Marshall. Spindrift Music Company, 38 Dexter Road, Lexington, MA 02420-3304; www.spindrift.com. 2006, \$16.00.

The title of this affective work by Pamela Marshall may suggest something a little different than its reality. Dedicated to the memory of Jeanne Traphagen, this work derives its impetus from a poem "Sunrise on the Hills," by Longfellow, whose words are used in the title. The composer says "the music reflects my love for the hills, forests, and vistas of the area where Jeanne lived." The piece has a few contrasting sections over its 5-6-minute length, and the images of hills and forests are created first by cascading figures and echo effects. There is a restful chorale section, and then the cascading returns, leading to calls "echoing from hill to hill." Some interesting effects are produced by off-stage parts and figures resembling bird-calls.

This is a heartfelt tribute to a good friend, and these feelings come across clearly in Ms. Marshall's dissonant but distinctive vocabulary. This is a work that good high school or college students could do an effective job with, and I predict audiences will like the work, though they may need program notes to understand and appreciate the full effect. *JS* 

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COLLEGE-CONSERVATORY OF MUSIC

# by John Dressler and Calvin Smith, Editors

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

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**Aullis Sallinen**. Esa Tapani, horn, with Norrköping Symphony Orchestra. CPO Records 999-969-2. Timing 21:23 of the Horn Concerto. Disc released in 2005.

Contents: Horn Concerto, Op. 82: Bells and Arias, Symphony No. 2 and Symphony No. 4.

Aullis Sallinen's horn concerto was composed at the request of the Horn Club of Finland and given its premiere in October 2003 by Esa Tapani and the Helsinki Philharmonic Orchestra. I was struck by the Mahler-esque darkness of the concerto's slow introduction, which sets the tone of the work it is expressively romantic, always lyrical for the strings and horn, but with splashes of "modernism" in the bells and chimes. As one might expect, the concerto contains several quick stopped-to-open motives, horn calls, germinal motives, and long lyrical lines. The use of minor ninths, tritones, and major and minor sevenths, in both the orchestra and the solo horn, add a mysterious, almost veiled quality. I particularly enjoyed the orchestral palate: full of variety and support to the horn line while remaining unobtrusive. Tapani has complete control of both the dark, foreboding style and the demonstrative passages. The listener will especially note the bold character he brings out in the unaccompanied segments - his glissandi are particularly effective and solid. The horn passages that are "dreamy" or lyrical show world-class musicality and flexible style.

The work is in two parts, the second of which concludes with a spirited *Allegro* where the horn "comes out to play" amid tumbling strings and dance rhythms, the tempo gradually accelerating to the end. Also notable is the role of the percussion:

they propel some of the shorter motives and provide energy in some of the slower melodic moments. This is a fine piece worthy of exploration, public performance, and sure to please the audience, even on first hearing. *JD* 

**Jouni Kaipainen**. Esa Tapani, horn, with the Finnish Radio Symphony Orchestra. Ondine ODE-1062-2. Timing 27:52 of the Concerto for Horn and Orchestra. Recorded at the House of Culture, Helsinki, 3-4 January 2005.

Contents: Concerto for Horn and Orchestra, Op 61 and the Cello Concerto.

Esa Tapani requested this concerto from Jouni Kaipainen, and it was completed and premiered in Oulu, Finland in 2001. The composer remarked, "...I wanted to see what I could write for the horn when I could write exactly what I wanted in terms of both duration and duress." What Kaipainen composed and Tapani both accepted and was able to perform marvelously includes ascending lines up to high b" and c" similar to Gordon Jacob's Concerto, disjointed, meandering melodies, a sometimes lugubrious texture, challenging high, soft passages, and a charming gypsy tune near the end of the first movement that sounds very familiar.

The harmonic vocabulary is similar to Sallinen's concerto, reviewed above, but uses more fanfare-like material while maintaining the same agility of the horn lines. This concerto is set in a traditional three-movement format, with a cadenza bridging the opening Allegro maestoso and the second Larghetto movement. The final movement has some jocular twists and turns demanding great virtuosity, and Tapani performs them with ease. Like Sallinen's concerto, this work deserves more performances for its fresh approach to the horn and display of its flexibility. Tapani's horn playing is, again, stunning. *JD* 

Works for Natural Horn by Piano Virtuosi. John Stobart, natural horn, with Barbro Jansson, piano. Zuk Records 325. Timing: 76:51. Recorded 30-31 May 2000 in Steinau a.d. Strasse.

Contents: Nikolaus von Krufft: Sonata in E-Major; Ciprian Potter: Sonata di Bravura in E Major, Op. 13; Ludwig van Beethoven: Sonata, Op. 17; Ferdinand Ries: *Introduction and Rondo*, Op. 113, No. 2; Karl Czerny: *Andante and Polacca*, Op.Posth. in E-Major.

What an intriguing concept for a compact disc: assembling back-to-back 19th-century natural horn works from composers who were pianists! I heard these works in a new light. The timbres of the E<sup>1</sup>, E, and F crooks make this recording all the more interesting for comparing the works. As a matter of taste, I would have preferred a bit less vibrato in general, but Stobart performs brilliantly throughout. He demonstrates an effortless quality as he maneuvers between the variety of hand positions necessary to play the works "in tune." This is a terrific view of what horn players were challenged to perform just after 1800.



The work I discovered on this disc is Potter's Sonata di Bravura. Cast in a theme and five variations, it opens with an Adagio and concludes with an amazing Presto. Clocking at just over 20 minutes, it resembles the von Krufft Sonata in duration; both are nearly twice as long as the other three works. Potter came from a family of London musicians and instrument makers and, in 1822, he became the first piano teacher at the newlyestablished Academy of Music in Vienna. You will hear the extensive use of the lower middle register where much handstopping is necessary and the Sonata's excursions into keys where the Eb crook has very few available open notes. A footnote in Variation IV reads, "The composer of this sonata for the famous horn-player Mr. Puzzi knows that these modulations are extremely difficult to execute well on the horn and councils those who find them too difficult to continue at Letter B." I must tip my musical hat here to Stobart – one would never know these passages are difficult. Stobart's manner is direct, straightforward, yet totally musical as he navigates through these wa-

I congratulate Stobart on including Beethoven's Op. 17, with so many recordings of this work already available. If you do not currently own a natural-horn recording of this Sonata, grab this one. Even if you already have a recording, you should hear this one: both Stobart's delicate and bravura moments are wonderful. The arpeggios at the end of the first movement are world-class, never sacrificing musicality for technique.

Stobart grew up in Cornwall, studied at the Royal College of Music with Julian Baker and at the Academy of the Berlin Philharmonic Orchestra with Gerd Seifert. After working with the Scottish Chamber Orchestra and the Scottish Opera and then with the Berlin Philharmonic Orchestra, he joined the Frankfurt Radio Symphony Orchestra in 1980. JD

**The German Romantic Horn**. Louis-Philippe Marsolais, horn, with David Jalbert, piano. Oehms Classics OC-582. Timing 68:00. Recorded 16-19 May 2006 at Bavaria Studio, Munich.

Contents: Richard Strauss: Andante, Op.Posth.; Franz Strauss: Theme and Variations, Op. 13; Franz Strauss: Nocturno, Op. 7; Robert Schumann: Adagio and Allegro, Op. 70; Karl Pilss: Tre Pezzi in Forma di Sonata.

Be on the watch for rising hornist Louis-Philippe Marsolais. This Canadian has held positions in the Kitchener-Waterloo Symphony and the Québec City Symphony Orchestra and is now a sought-after soloist and chamber music performer. His style is warm, smooth, and lyrical, permeated with convincing moments of abrupt sforzando and sparkling technique.

As its title suggests, this disc features the standard German Romantic horn literature, with four of its most representative pieces, all sharing stylistic traits. This style is demonstrated to the fullest in Strauss's *Andante*. Marsolais displays nobility in the tender moments and impeccable phrasing throughout. My compliments to the pianist, David Jalbert, who follows in an exemplary fashion; other collaborative keyboardists would do well to emulate his musicianship. I particular enjoyed the nuances, grace notes, and ornamentation added by Marsolais on this recording – he is not above adding his interpretation to a "standard" work.

Perhaps the piece that needs special remarks is Pilss's *Tre Pezzi*. Probably the least known of the works on this disc, it has some terrific Romantic moments, especially for the lower register in the first movement. Pilss was the rehearsal pianist of the Vienna State Opera for decades and was much in demand as a vocal accompanist. As the director of studies at the Salzburg Festival, he was responsible for many memorable productions with conductors such as Toscanini, Walter, Knappertsbusch, and Furtwängler. So the disc ends with more of a 27-minute Heldenleben conclusion in the hornist's favorite key of E<sup>b</sup>major. Marsolais' exquisite tone and flexible coloration shine through every phrase, in every register. This disc is not to be missed! *JD* 

Love Duets. John Stobart, horn, with Elisabeth Krause, violin. Zuk Records 328. Timing 48:40. Recorded in 2004 in: the Ev. Bethlehem Church, Ginnheim, Frankfurt; the Ev. Church, Bönstadt, 61194 Niddatal; the Ev. Church, Burg Gräfenrode, 61184 Karben.

Contents: Klau Hastermann: Duo for Violin and Horn (2001); Pere Pou Llompart: Kristall (2002); Kent Carlson: Five Songs and Dances for Violin and Horn (2001); Otfried Büsing: Arlecchin' & Colombiana (2002): John Stobart: Für Elisi (2002).

Here John Stobart performs on his modern double horn, an Alexander 103, for a set of curious duos for violin and horn. Although at first this recording seems a refreshing change of color from those for horn-and-piano or horn-and-orchestra, after a few tracks with only these two instruments I found my interest fading. However, these wonderful works can provide a balance and contrast to more standard works on a horn recital.

While Hastermann's three-movement Duo is quite nice – tonal and easy to digest – Llompart's Kristall is much different. Kristall explores a dark, veiled, atmospheric realm, featuring violin in the high register against the horn in the pedal range. Its pointillistic opening immediately grabs the listener, followed by an unsettling open-to-stopped passage in the horn. Although the work is in one rather lengthy movement (about 8 minutes in duration), the composer introduces enough new material to relieve the texture and style. Flutter-tonguing and passages with minor seconds and major sevenths between the two players provide additional interest. This is a creative work with several new flavors for the horn-violin duo.

In Carlson's work, jazz, Baroque forms and gestures, South American dance-rhythms, and humor are all important elements of his style. He makes no bones about aiming to entertain his audience in this five-movement work and will use any compositional technique available to that end!

The performers approached Otfried Büsing for a duo at the time the composer was working on a piece for trombone and violin, so he published a version for violin and horn at the same time. After a gallant overture in a Baroque style, Büsing introduces Arlecchino, a rough, rhythmically unreliable type, who already has Colombina on his mind – repeatedly calling her name. In the third movement, Arlecchino serenades Colombina in a "croaky" stopped horn, accompanied by an out of-tune mandolin (pizzicato violin chords). Colombina's reactions are not yet promising: she shows the gamut of her capricious, flir-



tatious nature in the fourth movement, inciting Arlecchino to noisy outbursts and a head-long pursuit. The fifth movement, after a vigorous and dynamically extreme introduction, shows the two dancing a pas de deux, tenderly and harmoniously entwined. The work concludes with flags flying! This is an entertaining work with a clear program for the audience.

The last two movements feature the horn: a slow, introspective, somewhat dissonant and pointillistic movement, followed by a challenging furioso, with plenty of opportunity for technical display for both artists – and they succeed brilliantly! These works were all composed after 2000 and are published; the liner notes contain internet addresses from which to secure copies. This disc includes new and exciting works for this combination of instruments. Check it out! *JD* 

British Horn Concertos. David Pyatt, horn with the London Philharmonic Orchestra. Lyrita Records SRCD-316. Timing: 74:42. Recorded 10-12 and 21 January 1994 in Watford Town Hall (Jacob, Bowen, Arnold); 8-9 February 1996 (Gipps and Vinter).

Contents: Gordon Jacob: Concerto for Horn and Strings; Malcolm Arnold: Concerto No. 2 for Horn and Strings, Op. 58; York Bowen: Concerto for Horn, String Orchestra and Timpani, Op. 150; Ruth Gipps: Horn Concerto, Op. 58; Gilbert Vinter: Hunter's Moon (orchestrated version).

I never tire of hearing Jacob's horn concerto and cannot believe it is over 50 years since its premiere by Dennis Brain. In any event, it set the bar for composers of horn concerti: it has moments of technical challenge, elegance, serenity, and excitement. What more could a hornist ask for in a concerto? — and Pyatt's performance is "spot on."

It is terrific to have assembled here horn concerti by British composers of the twentieth century. Jacob was a pupil of Stanford, Boult, and Howell and taught at his alma mater, the Royal College of Music, for 40 years. Among his pupils were Malcolm Arnold and Ruth Gipps, both of whom are represented on this disc. The second movement of Arnold's second concerto has a "dreamy" quality to it, so well done by Pyatt. While only about 3.5 minutes, the finale is a tour-de-force.

Gipps' concerto opens with a passage that resembles film music, unveiling a scene demanding a solid, delicate high-register ascent in the horn, which Pyatt executes with control and beauty. Twittering flutes and oboes add a magical quality to this opening. The horn cadenza that bridges the first two movements is beautifully rendered and leads to lush string conclusion. The jocularity of the *Scherzo* movement adds freshness to the work – some may detect a few Jacobian influences. The finale has much to offer the soloist, orchestra, and audience. I wish this work was performed more often – please investigate it – for its passages of remarkable expanse and beauty.

The rather quirky open melodic phrases in Bowen's concerto do not detract from the adventures and nobility soon to unfold! Again, Pyatt expertly performs the gamut of styles demanded by this three-movement work. The two outer movements are constantly varied, romantic, and tuneful, framing a slighter shadowed slow movement – little more than an interlude. The listener will catch a tribute to Strauss's Concerto No.

1 in an extended cadenza before the final flourish.

Gilbert Vinter's Hunter's Moon is a good-humored programmatic piece. Vinter wrote this piece in collaboration with and for the horn player John Burden when they were both posted to Torquay in 1942. Knowing that the full moon in September is the Harvest Moon and the full moon in October is the Hunter's Moon is not necessarily of any programmatic help. Should the stopped notes and short upward glissandi suggest the hiccupping and burping of the huntsman, while the orchestra evokes the gallop of a horse? The issue is how to recreate the humor without distorting the sound of the horn. In the middle section, does the huntsman revisit memories of a long-lost romance or is the liquor talking and he is romancing the barmaid at the inn? All too soon, a whirlwind in the strings brings us back into the chase, until, with a brilliant sustained high b' in the horn, the huntsman salutes us before the orchestra's final hurrah. I can recall Philip Farkas playing this piece at a horn workshop as he neared the age of 70 - that all of us can do the same! Hats off to Pyatt who gives us his own memorable and superb performances throughout this disc. JD

**Horn and Organ**. Andrew Joy, horn; Peter Dicke, organ. Bayer Records, CAD 800 853. Timing 66:12. Recorded March 22 – 24, 2005 in the Kirche St. André zu Issenheim.

Contents: Sigurd Berge, Horn Lokk; Gaston Litaize, Triptyque for horn and organ; Peter Dicke, Improvisation 2005 on the "Davidslied" from the Issenheim organ gallery; Hans Georg Plüger, Impetuoso for horn and organ; Harmagedon for organ; Concerto in two movements for horn and organ.

Excellent performances by both the hornist and organist, interesting repertoire, and a superb recording quality combine to make this valuable addition to your CD library. Andrew Joy's performances are virtuosic: his large dynamic range, fluid technique, and expressive tonal nuances are of the highest caliber. His performance of *Horn Lokk* is one of the best I have heard of this staple of our unaccompanied literature.

While *Triptyque*, *Impetuoso*, and Concerto in two movements, all for horn and organ, are given first-rate performances, there is something oddly unfulfilling about these works. While both instruments have a huge range of expression and power, the combination somehow was not cohesive to me, even upon repeated hearings. This is stated as personal opinion and I hope that readers will purchase the CD and make their own judgment. The horn playing alone is worth the price of the CD! *CS* 

**Just Me and My Horn.** Eric Ruske, horn. Albany Records, Troy-903. Timing 59:48. Recorded July 25 and 26, 2006 in the Masonic Temple in Boston, Massachusetts.

Contents: Bernhard Krol, *Laudatio*; Johann Sebastian Bach, *Partita* in A Minor, BWV 1013; Vincent Persichetti, *Parable for Solo Horn* (*Parable VIII*), Op. 120; Carl Philippe Emanuel Bach, Sonata in A Minor, H. 562; Theodore Antoniou, *Lament*; David Avram, Sonata for Solo Horn, Op. 101; Otto Ketting, *Intrada*.



One performer – one horn – one CD – a simple recipe. The concept is simple but imagine recording these works: every minute defect is magnified without another instrument in the room. Eric Ruske has recorded a purely masterful CD: excellent music played beautifully by a virtuoso soloist with a clear and resonant sound.

Krol's *Laudatio* was written in 1965 in a conservative but expressive language that has made it a popular unaccompanied recital work. Ruske transcribed both J.S. Bach's Partita in A Minor and his son's Sonata in A Minor and performs both with such technical facility, control, and musicality that it is almost possible to forget that they were written for flute. Vincent Persichetti wrote a series of 25 *Parables*, primarily for solo instruments. Ruske writes (and performs), "while the *Parable* has several silences and interruptive breaks, the music is very much a single continuous thought or story."

Antoniou wrote *Lament* as a tribute to John Daverio, a colleague at Boston University, who died unexpectedly in 2003. A folk lament from the central Greece area of Epirus forms the basis of this Lament. Ruske premiered the work in Boston on May 4, 2003.

Avram was a member of the composition faculty at the Boston Conservatory. His Sonata for Solo Horn was written in 1978 and offered to Gunther Schuller as a fiftieth-birthday present. The composer wrote that the work "evolved naturally as a large-scale, purely melodic [composition] without such effects as tremolos, trills, flutter-tongue, or even the use of mutes... The most immediately audible feature is the continually wideranging melodic contour."

Ketting played the trumpet for several years in The Hague-Resedentie-Orkest before devoting his time completely to composition and conducting. *Intrada* was written for his own trumpet exam while he was a student at the Royal Conservatory in The Hague, and he stated that the work could be performed on either the trumpet or the horn.

Eric Ruske makes the solo CD work beautifully – this is a remarkable performance, principally for its musicianship. There is so much to be learned and enjoyed here: add it to your collection! CS

Reflections of Light. Tommi Hyytinen, horn; Tero Toivonen, horn; Tiina Laitila, piano. Pilfink Records JJVCD-38. Timing 53:36. Recorded June 9 & 10 and August 26 & 27, 2006 in Joensuu, Finland.

Contents: Perttu Haapanen, *Prism* for solo horn; Harri Wessman, Sonata for French Horn and Piano; Eero Hämeenniemi, *Aria* for solo horn; Olli Kortekangas, *Threnody* for horn and piano; Eero Hämeenniemi, *Eroico – Meditativo – Pensieroso* for solo horn; Juho Kangas, *Dou kahdelle käyrätorvelle*; Lauri Kilpiö, **Black Joy** for solo horn; Tommi Hyytinen, *Utu* for two horns; Usko Meriläinen, *Grandfather Benno's Night Music* for solo horn.

Once again it my pleasure introduce to a new artist: Tommi Hyytinen studied at Finland's Sibelius-Academy, with additional studies with Roland Berger, Radovan Vlatkovic, and Wilhelm Schwaiger. Currently pursuing doctoral studies at the Sibelius-Academy, he has performed with several Finnish or-

chestras and he is a member of several active professional chamber ensembles. His horn playing is virtuosic: he sounds in total control of the technical aspects of performance, to which he adds abundant and mature musical expression. He is clearly one our young and shining lights of the horn world and I have no doubt that he will be heard often in years to come.

This CD is subtitled "Finnish solo and duo pieces for horn." All of the compositions were interesting at first hearing and have remained so after repeated listening. The works are very challenging musically and technically to the point where I am confident that each may become a standard work for horn. My favorites were Prism, an attention-grabbing six-and-a-half minutes of dynamic, rhythmic, and melodic colors, and Hyytinen's own *Utu* for two horns, a wonderful exploration of the timbre between horns, sounding at times as one, to the polar opposite. Multiphonics from both performers creates the illusion of a horn quartet. It is a wonderful duet and deserves to be performed often. C

MOSAIC: New Interpretations of Early Music. Trio Duende with Jeffrey Agrell, horn; Evan Mazunik, piano; Gil Selinger, cello. MSR Classics MS1158. Timing 54:29. Recorded May 17-20, 2005 in Clapp Recital Hall, School of Music, The University of Iowa.

Contents: Adam de la Halle, Bergeronnete; anonymous, L'Homme armé; Giovanni Macque, Mosaic: Consonanze Stravaganti; anonymous, Santa Maria Sempre Os Seus Ajuda; trad. Sephardic, Esta Montaña D'Enfrente; Hildegarde von Bingen, Mosaic: O Euchari; Conon de Béthune, Tant Ai Ame or Me Convient Haïr; Nikolaus Ammerbach, Saltarello; anonymous, Sumer is Icumen In.

Once in a while something new shows up. Once in a while something old shows up in a new way. Once in a while something shows up that is so new, so old, and so refreshing that it will change how you feel and think about both "old" music and improvisation. Jeffrey Agrell has again played a major role in creating something that is refreshingly new from old sources. The trio heard on this CD, Duende, comprises horn, cello, and piano, with the occasional accordion (Mazunik), guitar (Agrell), and percussion (guest performer, Jim Dreier). They use as their starting point numerous selections dating from the 12th to the 16th centuries. From these they improvise freely to create music of charm, substance, and character. Bits of memory from your college music history class will be jogged when you hear L'Homme armé and Sumer is Icumen In. So many influences are heard here: a pinch of jazz, a dash of "new age," and other "spices" make this CD a treat. I thoroughly enjoyed it and I am sure you will too! CS



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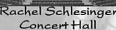
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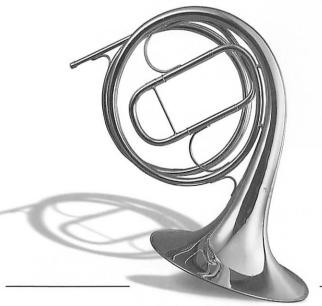
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# The Creative Hornist

# by Jeffrey Agrell, Series Editor

# Voices... on Creativity in Horn Playing

I asked some creative horn players around the country to share their thoughts on the role creativity plays in their daily musical lives.

Each day I like to start by playing some short, improvised melodies. I feel the need to have this non-judgmental beginning where there are no wrong notes. I let the music happen rather than trying to make it happen. Improvising gives me an ease of playing that I can then try to bring to playing notated music. –*Katie Mason* (Massachusetts)

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For me, improvising/being creative as a hornist opens the door which allows my soul and personality to enter my sound and phrasing. I believe that this is what makes one unique and interesting as a musician. In my opinion, this personal voice is much harder to find in the act of re-creation in pursuit of perfection. The perfection part takes too much precedence. Finding one's own voice, and then having the music come out of that voice is a more fun and effective method of music making. Put in another way, my familiarity with improvising puts me in a mindset where music comes first – I approach music like I have something to say that it worth listening to, which often results in a convincing performance. –*Adam Unsworth (Michigan)* 

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Improvisation is a way to become emotively or academically engaged, change gears, or begin a practice. The track taken may be furtive, beckoning, or athletic and challenging. Improvisation starts often in my studio with noodling at the onset of warming up and works to reacquaint oneself with the instrument for the day, with nothing more expected. It is best when self-prompted, and sometimes it comes from someone else's tune that is going through my head ("Eleanor Rigby? "Walton Viola Concerto?). In that case it sometimes ends up prompting the desire to create another theme after and roll with it. Also, improvisation comfort and prowess can come naturally from playing a well-known tune, perhaps weaving with it the counterlines and harmonic passages heard in your head. Once you can do that you can begin to put forth exactly what you hear in your head that is your own tune, like water pouring from a tap. I compose because what I hear in my head is whole music, not just horn lines. Composition is my way to play every instrument. I hear and write entire musical moods, not just music's inner parts and melodies, and when other people play all of the parts it becomes my performance, my gift of whole music. When I solo improvise in public, particularly when I am especially giving to my audience such as in memorial services, I also perform whole music as I feel it and hear it, not at all limited to what is expected or possible on a horn; indeed I forget that I am playing a horn. I'm not at all proper about it but in fact I'm sometimes damnably unabashedly emotive or experimental. I am a musician and I will do all I wish; I happen to have a horn as my vessel. –Lydia Busler-Blais (Vermont)

Art's responsibility in society is to make people think and feel. Musical creativity is a beautiful form of artistic expression that will hopefully inspire people to think and feel in different ways. The role of creativity in my musical life shapes itself in musical composition. While many artists are capable of improvising in small or large forms, my composition is still paper and pen (actually pencil which is easier for editing). The act of putting notes on a page and creating organized sounds that represent more than just individual notes is noble and crucial to the regenerative process that is music and art. –Wayne Lu (Iowa)

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To me, performing, practicing, improvising are all exercises in living in the moment, tests in releasing musical ideas and resisting the urge to try and control the outcome. Every act of making music, whether accompanied by ink on a page or not, involves improvisation – or better yet inventing – it is just a matter of what and how much, and, of course, how we frame it in our minds. In a world of infinite possibilities, every "right" and "wrong" note offers an opportunity; this is both encouraging and intimidating. Still, there is nothing so satisfying as getting yourself out of something you got yourself into. The creativity involved in "seeing what happens next," whether performing a phrase in a Mozart concerto, playing over a sequence of chord changes, or just making stuff up on the spot, is simply an extension of who we are and who we are want to become. It's risky, but isn't that part of the fun and adventure we seek on our journeys? – Jeff Snedeker (Washington State)

. . .

As a player and teacher, I view improvisation as an essential part of being a musician. The process of creating music and ideas on your own is very rewarding and helps you develop your musicality. I sometimes think we get mired in the same routine of scales, etudes, excerpts, and solos. These things are important as they help us become better players, but what about the creativity? Is that all there is to music? I think the desire to "cut loose" and play whatever you want is incredibly constructive. Improvisation is something that comes from your soul – pure creativity. Gone are the parameters and boundaries that limit our true capabilities. It doesn't matter what you create as long as you are exploring your ideas. Unleashing your own ideas can be one of the most liberating things you can do in becoming a better musician. I have used Soundpainting with the Creative Arts Ensemble at Prairie View A&M University and with high school students at the 2007 Summer Brass Institute hosted by the Austin Brass Center. In these ensembles, not only did I enjoy conducting but the students thoroughly enjoyed participating. Being able to improvise was something they had never really explored, and the musical ideas poured out of them. It was as if an untapped resource had been discovered. Watching them come up with different ideas and coordinating them together was truly amazing. They quickly realized they did not have to have a printed page to make music. I am very much looking forward to working with these young people

## The Creative Hornist



again! Our desire to do something different is what keeps the process of music going. I encourage everyone to break out of the mold and "think outside the box." -Michael Misner (Texas)

I have been strongly influenced by performers and composers who have been recognized for their creative uniqueness. Whether or not they play the horn, perform and compose nonclassical material, or even dance or act, I've been impressed with their natural ability to perform, especially extemporaneously, with artistic power and depth. With that goal in mind, I associate myself with a small but growing group of horn players who are exploring more imaginative dimensions that reflect our culture's celebration of individual self-expression and innovation. Arguably, such creative artists have always been present in our culture. Its latest manifestations, however, include horn players like me who adopt improvisational techniques from a broad spectrum of genres. It has even involved experimental digital enhancement of the instrument. For me, integrating these creative ideas with the more traditional ones has been the most rewarding artistic achievement. It best reflects my musical personality and reinforces my passion for, and commitment to, broadening its appeal in an increasingly interconnected world. As a result, it has made me a better player in innumerable ways. Not least of which are my listening skills. Most of all, it has challenged me and the audience to musically interact in a wonderfully human and mutually enriching way: that is, cre-

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atively. -Matt Shevrin (Michigan)

I have stumbled upon some possibly surprising conclusions about creativity in my horn playing. First, it will often be a personal, and even private endeavor. Whatever it may be called – improvising, noodling, composing, embellishing – it is often a self-serving activity. The performer and the audience are one; the performer is selfish, and the audience is easy to please. Creative practice sessions and even performances need not be shared with the world, although they certainly can be. The sharing of original or spontaneous music is ubiquitous and may happen for reasons other than those for its initial creation; solitary production and enjoyment of creativity need not be frowned upon for what they are.

Whereas this may answer a "what" or "how" question, the second conclusion addresses why. Again, seeming perhaps counterintuitive, creativity may be an intently functional activity. Being creative for creativity's sake on one's own directive or as an assignment may be sufficient purpose, but it may not, depending on the individual. As the saying goes, necessity is the mother of invention. The equivalent can be said about creativity in horn playing. And just as creativity implies infinite possible consequences, the antecedent causes are similarly open-ended. Purpose can be to impress a friend. Purpose can be to master a technique. Purpose can be to escape monotony, to have fun, to accompany another's art, to inspire, to annoy, to teach, to desecrate, to explore. Creativity may be seen as inextricably linked to creative problem solving, in which case one is obviously motivated to find a solution but otherwise free to be impractical, draconian, decorative, absurd, overly efficient,

etc., limited only by one's personality and reserve of knowledge. – Dani Reynolds (California)

• • •

Creativity helps me get over myself. Transcribing music of others gets me involved in their craft more than my own. Playing music of others can be fun. Playing well-known music carries the weight of tradition. I get too involved in how I look or sound performing it. Learning something in a new key removes that tradition. Playing "Stardust" in the style of Jack Jenney is completely safe. How many people would know his work, and, if so, hear my imitation? Playing or working with music in new ways opens a door. For me it removes inhibition and with luck this freedom bleeds into other things. –*Aaron Brask* (Florida)

• • •

Music, like any art form, provides a reflection of our lives. In our lives though, we don't hold ourselves to decisions that have been pre-planned or practiced in solitary confinement for hours and hours. While following some basic guidelines (laws, basic moral conduct, language, etc.) we are able to improvise in a social setting with others. The conversations we have and the actions we make are almost all improvisations. If improvisation is such a basic element of life, why does our approach to music a reflection of life – largely ignore it? If improvisation is a necessary social skill in our everyday lives, then perhaps we should make it a social skill in our musical lives. Through musical improvisation with others, I have found a deeper musical connection to those with whom I play. The more I socially improvise, the better I find myself becoming in ensemble settings. Improvisation with others can greatly enhance our ability to react to each other in a horn section or even across an ensemble. Trying to match the dynamics or articulations of the principal horn in your section is really just improvisation, but we hardly ever think of it in this way. Improvisation in music is simply the ability to make musical decisions without having any time to think, plan, or practice. Being able to react to and play with others is a necessity to having a good ensemble; if you are having problems with this skill, then perhaps it is time to find some friends and have a good improvisational jam session. -Mike Wall (Iowa)

• • •

Having the discipline to allow myself to play something other than what is written down has been beneficial to my playing in many ways. It does take a certain effort to make yourself spend time with the craft of improvisation. The most difficult challenge I have found with improvising is realizing that there are no "bad" notes. The uneasiness that results from worrying about missed notes is like a brick wall between us and the music. Once you have allowed yourself to play freely and without any reservations, a new level of expressive communication begins. It is this genuine expressiveness that we all wish to convey as musicians. Improvisation allows us to experience this connection of performer and listener. This is the correspondence that we live for, whether playing from the ink or not.

-Kevin Welch (Minnesota)

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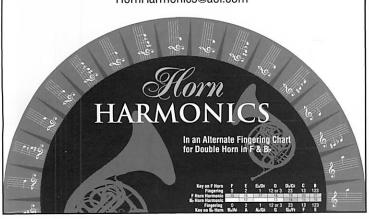
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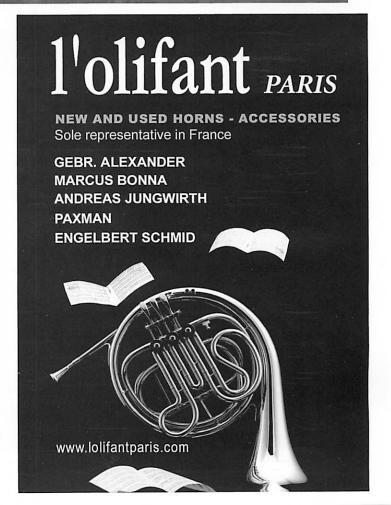
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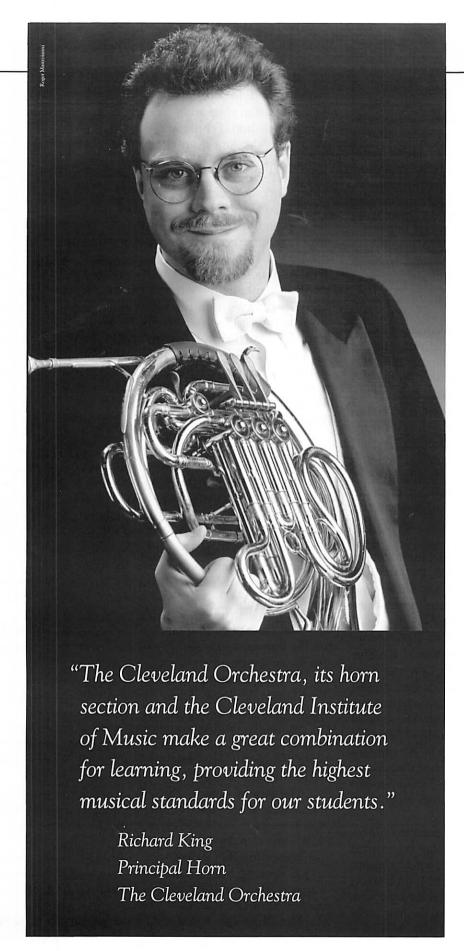




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## Minutes of the 2007 General Meeting

Saturday, July 14, 2007, 39th International Horn Symposium La Chaux-de-Fonds, Switzerland Submitted by Nancy Jordan Fako, Secretary/Treasurer

President Jeffrey Snedeker called the meeting to order at 5:00 pm. Present were Executive Secretary Heidi Vogel and Advisory Council members Jeffrey Agrell, Nancy Jordan Fako, Peter Hoefs, Shirley Hopkins-Civil, Heather Johnson, Nancy Joy, Susan McCullough, Pasi Pihlaja, Bruno Schneider, Nozomu Segawa, Michelle Stebleton, and Peter Steidle. David Thompson had been present at the Symposium, but had departed, and Jonathan Stoneman was unable to attend the General Meeting. Also present was Publications Editor William Scharnberg. President Snedeker welcomed the IHS members present, introduced the Advisory Council, and thanked the organizers of the Symposium.

Marilyn Bone Kloss moved (Tobi Cisin seconded) to approve the Minutes of the 2006 General Meeting as published in the October 2006 issue of *The Horn Call*. Motion passed.

President Snedeker announced that a scholarship fund in the name of Walter Lawson had been approved. Michael Hatfield was the first donor and the fund must reach \$5,000 in order to become an official scholarship. He announced the establishment of a new position, Exhibits Coordinator. The person appointed to this position will serve as a liaison between the AC, the exhibitors, and the international host, with an exact job description to be developed later. The AC has accepted a bid for an International Symposium in Brisbane, Australia, in 2010. The importance of regular contact between Area Coordinators and Area representatives was stressed.

Executive Secretary Heidi Vogel reported that membership has declined from last year. As of May 15, 2007, the membership totaled 3170 members. There were 2355 US members and 561 members from 49 other countries, plus 235 library subscriptions and 19 "lost sheep." Included in the membership are 22 Honorary members, 29 Complimentary members, 19 Associate members, 334 Life members, 61 Club members, and 468 Student members. These figures do not include the new members we are welcoming at this Symposium. A t-shirt design contest last year that resulted in the design many of the participants were wearing was won by Kristin Marland Smith. The state of the Society's finances is good at this time. An audited financial statement has been prepared by a Certified Public Accountant and will be published in the October 2007 The Horn Call. There was a discussion of proposals for increasing the membership and it was agreed that the first priority of the IHS must be to serve the present members.

William Scharnberg, Publications Editor, presented his report. He requested that photos of this symposium be sent for consideration for inclusion in *The Horn Call* and that articles are always welcomed. He thanked Bruce Hembd and John Ericson for the work they had done for the IHS and introduced the new Website Manager, Dan Phillips. Dan reported that the new website should be up and running in October. There will be a forum, a marketplace, and new interactive features. Security will be a priority and stored information will be protected. The new site will be multi-lingual, hopefully attracting new mem-

bers. Articles may be submitted in any language and it is hoped there will be extensive participation.

Nancy Jordan Fako reported on the Regional Workshop Assistance fund. In 2007 the following workshops received assistance in partial support of workshop expenses: 2007 Northeast Horn Workshop (February 17-18, 2007), host Rebecca Dodson-Webster, \$500; American Horn Quartet Residency (March 5-7, 2007), host W. Peter Kurau, \$500; Mid-South Horn Conference (March 23-25, 2007), host Ellen Campbell, \$500; UCF Regional Horn Workshop '07 (March 24, 2007), host Pamela J. Titus, \$150; Northwest Horn Symposium (May 18-20, 2007), host Max Bearden, \$500; First National Horn Workshop (June 15-17, 2007), host Erik Albertyn, \$50; HornClass International 2007 (August 4-12, 2007), host Zdenek Divoky, \$500; British Horn Society Festival (October 26-27, 2007), host Barbara MacLaren, \$350.

President Snedeker reported on the Composition Contest. Sixty-five entries from 13 nations were received. First Prize was awarded to *Etudes and Parodies for Violin, Horn, and Piano* by Paul Lansky (Princeton University). Second Prize went to Lawrence Dillon (North Carolina School of the Arts) for *Revenant: Concerto for Horn and Orchestra*. Honorable Mentions were given to Andrea Clearfield, Laurence Lowe, Roger Reynolds, and Andres Valero-Castells. The judges were Joelle Wallach, Michael Kallstrom, and Michelle Stebleton.

President Snedeker announced the IHS Scholarship Winners. The 2007 Tuckwell Scholarship was awarded to Claire Hellweg from Mexico. Todor Popstoyanov, winner of the 2006 Jon Hawkins Memorial Scholarship, asked to use his scholarship to attend the 2007 Symposium. There were no Symposium Participant Scholarship applicants for 2007. Samuel Rast from Ann Arbor MI won the Paul Mansur Scholarship. The Dorothy Frizelle Memorial Orchestral Scholarships were won by Claudio Fluckiger (high horn) and Allena Zidlicky (low horn).

President Snedeker thanked our two 2007 Corporate Scholarship Fund Sponsors, Pope Instrument Repair and Chuck Ward Brass Instrument Repair.

The Thesis Lending Library has a huge selections of theses on the horn not available elsewhere. Twenty-five papers were borrowed by members during the past year.

There are a number of changes in progress with regard to the Manuscript Press. These changes will be implemented and announced throughout the coming year.

Stefan Ruf and Werner Spaeth were named Punto Award winners for 2007. Jerome Ashby and Julian Christopher Leuba were awarded Honorary Membership for their contributions at the international level to the art of horn playing.

The general membership re-elected Heather Pettit-Johnson and Michelle Stebleton to the Advisory Council. John Ericson will become a new Advisory Council member, elected to a three-year term by the general membership.

Nancy Joy, IHS Workshop Coordinator announced that the IHS is seeking bids for the 2009 symposium. Susan McCullough is the Host for 2008 in Denver, July 22-27. Information may be found at: www.ihs40.com.

New Business: A suggestion was made that there be more activities for horn "enthusiasts" at the next symposium.

Chris Leuba moved (Tobi Cisin seconded) to adjourn the meeting. Motion passed. The meeting adjourned at 5:45 pm.

# International Horn Society Statements of Financial Position

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

Statement of Financial Position For the Year Ended December 31, 2006

Assets

Current Assets:		
Cash:		
Petty Cash		\$889
Checking - First Bank		\$11,859
Checking - First Bank < \$50	0	\$2,489
Savings - Denton Area Teac	hers CU	\$493
Fidelity Investments - Mone	ey Market	\$62,202
Manuscript Account	*	\$0
Savings:		\$90,587
Total Čash:		\$168,520
Accounts Receivable:		\$5,738
Loan Receivable		\$3,500
Total Current Assets		\$177,758
Other Asset		
Fidelity Investments - CDs		\$75,000
Total Assets:		\$252,758
	Liabilities and	Net Assets
Accounts Payable		\$2149
Total Current Liabilities		\$2149
Net Assets (Note 3 below):		
Unrestricted		\$80,642
Temporarily restricted		
Scholarship		\$155,082
Friendship		\$14,885
Total Temporarily Restricted		\$169,967
Total net assets		\$250,609
Total liabilities and net ass	ets:	\$252,758
	Statement of	Activity
Revenue:	Unrestricted	Temporarily
		Restricted
Dues		\$87,223
Advertising	\$60,516	
Invest Inc.	\$5,355	\$2,522
Scholarship	\$200	\$2,680
Other Support	\$2,150	
General Donations	\$1,858	
Royalties	\$1,470	
Friendship Donations		\$1,404
Publication sales	\$565	
MD Sales	\$402	
Manuscript Revenue	\$198	
Workshop	-	
Life Membership		-
Composition Registration		-
Released from Restriction	\$95,348	(\$95,348)
Total Revenue	\$168,061	(\$1,519)
Expenses:		
Printing	\$52,115	
Contract Labor	\$34,935	
International Workshop	\$29,580	
Travel	\$21,598	
	\$19,059	
Postage Freight Professional Services	\$3,641	
Regional Workshops	\$2,900	
Composition Contest Award		
Paul Face	62 106	

Bank rees Scholarships Commission Assistance Ad Expenses Area Representatives Office Expenses Web Site Expenses Thesis Lending

Manuscript Expense Telephone Copyright Fees Computer Miscellaneous MD Expense Web Technical Services

Honorary Assistantance Conference Booths Bad Debt

Total Expenses:	\$175,659		\$175,659
Revenue Over/(Under) Expenses	(\$7,598)	(\$1,519)	(\$9,117)

\$433 \$399 \$224

\$191

\$108 \$105

### Statement of Changes in Net Assets

	Unrestricted	Temporarily Restricted	<u>Total</u>
let Assets, December 31, 2005	\$88,240	\$171,486	\$259,726
xcess Revenue Over/(Under) let Assets, December 31, 2006	(\$7,598) <b>\$80,642</b>	(\$1,519) <b>\$169,967</b>	(\$9,117) <b>\$250,609</b>

## **IHS Business**



### Statement of Cash Flows

Cash Flows from Operating Activities:	
Increase in net assets	(\$9,117)
Adjustments to reconcile the increase in net assets	
to net cash provided by operating activities	
Depreciation	-
(Increase) decrease in operating assets:	
Accounts receivable	(\$4,809)
(Decrease) increase in operating liabilities	
Accounts payable	\$1,379
Net Cash Provided (Used) by Operating Activities	(\$12,547)
Net Increase (Decrease) in Cash	(\$12,547)
Cash at Beginning of Year	\$256,067
Cash at End of Year	\$243,520

### **Notes to Financial Statements**

### Note 1. ORGANIZATION

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

### Note 2. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

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

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

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

### Note 3. NET ASSETS

Total

\$60,516 \$7,877 \$2,880 \$2,150

\$1,858 \$1,470 \$1,404 \$565

\$198

\$166,542

\$34,935 \$29,580 \$21,598 \$19,059 \$3,641 \$2,900 \$2,500 \$2,496 \$2,200 \$1,750 \$729 \$5433 \$399 \$224

\$191 \$108 \$105 \$78 \$23 \$0 \$0 \$0 \$0 \$0 International Horn Society has conformed to Statement of Financial Accounting Standards (SFAS) No. 117, "Financial Statements of Not-for-Profit Organizations." Accordingly, the Organization is required to report information regarding its financial position and activities according to three classes of net assets: unrestricted net assets, temporarily restricted net assets and permanently restricted net assets. As of December 31, 2006, there were no permanently restricted net assets.

Temporarily restricted net assets represent restricted grants and funds received from foundations and donors for which the restriction had not been yet fulfilled as of December 31, 2006. Temporarily restricted net assets equaled \$169,967 as of December 31, 2006.

Changes in the temporarily restricted net asset account for the year ended December 31, 2006 follow:

Balance at Dec. 31, 2005	Membership Dues \$30,037	Scholarships \$79,407	Friendship Fund \$13,481	Life Membership \$48,561	Total \$171,486
Temporarily Restricted Su	pport Receive	d:			
Membership Dues	\$87,224				\$87,224
Frizelle Scholarship		it.			-
Farkas Scholarship		\$85			\$85
Mansur Scholarship		\$90			\$90
Hawkins Scholarship	)	\$1,500			\$1,500
Tuckwell Scholarship	,	\$75			\$75
DeRosa Scholarship		\$260			\$260
General Scholarship		\$670			\$670
Friendship Fund			\$1,404		\$1,404
Interest Allocation		\$2,522			\$2,522
Released from Restrictions	(\$88,718)	(\$2,200)		(\$4,430)	(\$95,348)
Balance at Dec. 31, 2005	\$28,543	\$82,409	\$14,885	\$44,131	\$169,967

### Note 4. DONATED SERVICES

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

### Note 5. FUNCTIONAL EXPENSES

The International Horn Society allocates expenses on a functional basis among three categories: direct program expenses, management and general, and fundraising. Most expenses are allocated directly to the program or support services benefited. Certain expenses are allocated using a percentage base. The allocation at December 31, 2006, is as follows:

Direct program services	\$125,940
Management and General	\$49,719
Total Expenses	\$175,659

### Note 6. FINANCIAL STATEMENT PRESENTATION

The financial statements include certain prior year summarized comparative information in total but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with generally accepted accounting principals. Accordingly, such information should be read in conjunction with the organization's financial statements for the year ended June 30, 2006 from which the summarized information is derived.

### Note 7. RELATED PARTIES

During the course of the fiscal year, certain members of the advisory council are given payments for services to the Society or reimbursements for expenses incurred for Society activities. When appropriate, the member is give a Form 1099.

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# **2008 IHS Scholarship Programs**

Michael Hatfield, Scholarship Program Coordinator Nancy Joy, Co-Coordinator

The current IHS Scholarship Programs are under review by the Advisory Council, in order to encourage more participation and maintain a healthy financial status for the programs. Scholarship descriptions and applications will appear on the IHS website (www.hornsociety.org) in October and in the February issue of The Horn Call. Any questions regarding the scholarship programs should be directed to Heidi Vogel, Executive Secretary (exec-secretary@hornsociety.org).

# 2007 IHS Composition Contest: Call for Scores by Paul Basler

First Prize: \$1500 Second Prize: \$1000

Original Compositions composed during the past two years featuring the horn as:

- an unaccompanied instrument
- as a solo instrument with accompaniment

• as a member of a chamber ensemble.

Submission Deadline: December 1, 2007. For more information, contact:

Paul Basler **IHS Composition Contest Coordinator** School of Music P.O. Box 117900

University of Florida Gainesville, FL 32611-7900

Tel: (352) 392-0223, ext.227, Fax: (352) 392-0461

Email: basler@ufl.edu

### I. Requirements

- 1. 3 scores and 3 demo cassettes or CDs of a work featuring the horn: 1) as an unaccompanied instrument; 2) as a solo instrument with accompaniment; OR 3) as a member of a chamber ensemble.
- 2. Scores must be clearly legible and bound. Indicate on the score if the horn part is in F or concert pitch. Scores should be printed on both sides of the paper if possible. Use of 8.5 x 11" or A4 manuscript paper is appreciated.
  - 3. 4 copies of a brief description of the work.
- 4. 1 brief biographical sketch. Include name of composition entered on this sheet as well as contact information (full name, address, phone number and email address).
- 5. Composer's name and address must appear only on the biographical sketch, not on any tapes, CDs, scores, or de-

scriptions. All works are assigned a number to guarantee anonymity during judging.

- 6. Entry fee of \$15 U.S. in check or money order, payable to "The International Horn Society" through a US bank.
- 7. Entries must be received no later than December 1, 2007. Incomplete entries will not be returned.
  - 8. No more than one work per composer is allowed.
- 9. Works submitted must have been composed during the past two years.
- II. All materials become the property of the International Horn Society. Two copies of the score and tape will be returned to the composer if a postage-paid envelope is included in the entry materials.
- III. The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for a monetary award.
- IV. Contestants may expect to receive the results of the contest by February 2008. Results of the contest, including a description of the winning compositions and a list of all works and entrants, will appear in the October 2008 issue of The Horn Call, (circulation: over 3500 in over 60 countries).
- V. The First Prize composition will be performed, if possible, at an International Horn Symposium. The winning composers will have the option of having the work published by the IHS Manuscript Press.
- VI. Entrance into this competition constitutes acceptance of entrance stipulations. If you have any questions about any of the rules, contact Paul Basler for clarification (see address and email above).



# IHS Thesis Lending Library Update by Kristin Thelander

even theses have been recently purchased to add to the previous library of 138 theses. An additional thesis was donated to the collection by its author this year, bringing the total to 146. The theses may be borrowed by IHS members for a three-week period. Approximately 25 theses were borrowed from the IHS Thesis Lending Library from January 2006 to May 2007. The complete thesis list is available on the IHS website.

The IHS supports this project by paying for the cost of mailing theses upon request. Borrowers submit a refundable deposit with their requests (\$45 per thesis) and return theses at their own expense. In addition, the AC has allocated funds for the annual purchase of new theses in recent years (\$300 annually from 1996-1999; \$240 in 2000; \$300 each year from 2001-2005; \$200 in 2006 and 2007). I have continued to purchase additional theses with these funds. Theses published since 1996 are available in PDF format, downloadable from the UMI/ProQuest website. The price for PDF downloads is \$32 per thesis, plus about \$4.00 per volume for paper, cover, and spiral binding. My expenditures since July 1, 2006 include \$203.05 for Proquest purchases.

Donations\* and purchases with funds for the year 2007 include:

Beecher, Matthew A. "Defining Difficulty: Analysis of State Solo Repertoire Lists for the Horn." D.M.A. diss., University of Wisconsin-Madison, 2006. ProQuest #AAT 3245587.

Bridwell-Briner, Kathryn E. "Chasing the Changes: A Survey of Selected Resources for Classical Horn Players interested in Jazz, including Transcriptions of three songs as performed by Willie Ruff." M.A. thesis, Florida Atlantic University, 2006. ProQuest #AAT 1432660.

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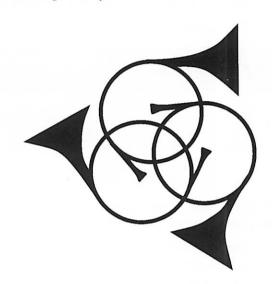
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# Out the Bell: Stagecraft

# by Jonathan Stoneman

ne of the interesting bonuses from attending an IHS symposium is the opportunity of hearing so many horn soloists in a short space of time. As well as hearing a lot of music, played with varying standards, there is an opportunity – however subconscious – to compare them.

Although we can't all be <insert name of personal horn-playing idol>, we can all make a difference to the way the audience receive us simply by our stagecraft – the way we walk on, bow, stand, and act while we're up there. In spoken presentations it's said that 80% one's success is in the non-verbal gesture. After hours of practicing the horn I'd hate to think the playing made up only 20% of the musical effect of being onstage, but I am willing to believe the non-musical elements are well on the way to being 50% of the whole. I've been surprised sometimes when listening to recordings of some workshop performances at how someone who wowed me at the time leaves me cold, or someone who left me cold now wows me when I listen to them play. And, don't forget, when people talk about concerts they've been to, they still tend to say "I went to see the Berlin Phil/New York Phil/London Philharmonic."

It all boils down to stagecraft.

In an age where playing standards are as high as they have ever been, it's still surprising just how varied the standards of stagecraft can be. I've been to recitals by players who were musically close to leading a horn section in a major orchestra, but whose stagecraft hadn't ever made it to graduation from college. And, perhaps sadly, I've also been to concerts where the stagecraft easily outdid the playing!

I saw written down the other day a really useful reminder:

whether you like it or not, you enter a relationship with the audience.

The author could have added – from the moment you put your name down on the programme. The audience has some kind of an expectation of you – whether you're a big name playing a big piece, or in third grade playing a little solo. When you walk out on stage that expectation changes gear – do you look pleased to be there? Do you look happy? Nervous? Worried? You can't help but add to their impression of you. So – try to look calmer than you probably feel, and make some eye contact; smile. Bow – confidently.

Some people go through a little ritual at this point and tune up – a lot. They may even empty out their slides and puff their cheeks a bit. Try not to – the best performers have done all that before coming on stage, and if you start straight away, you are still capitalising on the warm applause you just got.

There has been some discussion about whether to say anything to the audience at this point. Actually, these days I think there's no real debate – unless speaking to the audience is forbidden at a particular event, just do it! It builds another layer in

the bond between you and the audience. It adds to the relationship you already started when you walked onto the stage.

Personally I hate doing it. It seems so unnatural, and using the voice when you're ready to play seems to mess up my synapses. Getting back into musical mode sometimes takes a while.

But boy is speaking worth the effort! Think about the times you've been spoken to by musicians: didn't you start to empathize with them? When they played the first wrong note, you didn't mind so much – after all, they were human beings now, not just stuffed shirts. I am not saying concerts need to turn into stand-up comedy routines (though it worked for Victor Borge) – just that a few well chosen words can get proceedings off to a good start. Of course – if you speak before the first piece, you really need to do it a few more times. Otherwise that bond between you and the audience can start to loosen. Once that happens, the only thing you can do to patch things up is – to play like a god. I leave it to you to decide whether you've got that capacity!

One last thought – no less important – concerns emptying out. It's a real pain for everybody – audience, player, accompanist....But it has to be done, and can't be done secretly. I've noticed quite a few players in recent concerts (including some at La Chaux-de-Fonds) who treat emptying out a bit like going to the toilet. They turn their back to the audience, wrestle with the instrument out of site, liquid is poured onto the floor, and then they turn to face the audience once more. I think turning your back on the audience is the biggest no-no of all. (Imagine what a whole quartet facing the other way looks like – you just need to hear the sound of water flushing!)

Turning your back breaks the bond between artist and audience, and if a slide gets stuck, and you are still facing the wrong way you will have to work extra hard to win the audience back. It's so much easier not to turn your back at all. And, since you're doing something which could take a while and will produce no music, you might as well use the opportunity to say a few words. In our quintet the bassoonist usually takes the opportunity, as she and I wrestle with various bits of damp tubing, to say something like "string quartet concerts aren't like this, are they?" It's not the height of wit, and I've heard it dozens of times, but it passes the time – and keeps the audience on our side.

And that's what we all want. Isn't it?



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