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The Horn Call

Vol. XXXVIII No. 2

# The Horn Call





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# *The Horn Call*

**Journal of the International Horn Society**

**Volume XXXVIII, No. 2, February 2008**

William Scharnberg, Editor

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*On the cover: The composer of a new Horn Concerto (see pp. 83-87) – Elliott Carter (born December 11, 1908)*

*Photo courtesy of Boosey & Hawkes, ©2000 Meredith Heuer*

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



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# IHS Website Message

Dan Phillips

The new website of the International Horn Society is up and running at [www.hornsociety.org](http://www.hornsociety.org). The major goals in this redesign of the website have been to increase member interactivity, to streamline online membership management, and to better reflect the "International" part of the Society's name.

The "Network" section is where most of the interactive features are located. There you'll find the Marketplace, Forum, Event Calendar, Jobline, Performance Jobs, Member News, and Service Directory components of the site. Horn teachers, repair techs, instrument dealers, publishers, and others are all invited to create listings in the Service Directory. Members may add their concerts and workshops to the event calendar and member news areas. Professors seeking graduate assistants may advertise in Jobline. A special feature of the Forum is the "Ask the Pros" topic, where a leading professional will answer users' questions. The first participant taking questions is Frank Lloyd.

We've already created user accounts for all current and recently expired IHS members, and login instructions can be found by following the links on the front page. Members may now check their membership status and update contact information through the website. Everyone should make sure that we have your correct postal and e-mail addresses, so that you don't miss any issues of *The Horn Call* or membership reminders.

We are slowly adding multilingual content to the site, and asking members for help with translations. Any members who would like to volunteer are asked to contact me at [manager@hornsociety.org](mailto:manager@hornsociety.org).

This is your website and we want it to serve the needs of our members; if you have comments, suggestions, criticisms or requests, please don't hesitate to contact me.

Dan Phillips

*Errata:* the October *Horn Call* article by Doug Kent about his experiences in Philadelphia had two errors. On p. 46, the caption on the plaque from the city of Philadelphia was signed by Arthur C. Kaufmann, who was not the conductor, but the chair of the Chamber of Commerce. On p. 47 Doug's late wife Fay was concertmaster and co-founder of the Victoria Symphony Society not the Vancouver Symphony.

### Guidelines for Contributors

*The Horn Call* is published tri-annually, with mailings as close as possible to the first day of October, February, and May. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or 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, e-mail address (or home address), and a brief biography should be included with all submissions. Authors are hereby advised that there may be editorial spelling/style/grammatical changes to articles in order to maintain the journal's format and professional integrity.

*The Horn Call* is currently created using QuarkXpress 7. Software such as *PageMaker 6.5*, *Adobe Photoshop 7*, *Adobe Illustrator 10.2*, and *Adobe Acrobat 7* are employed in the process. It is preferred that articles be submitted electronically attached to an e-mail or on a CD, zip, or floppy disk – including another pdf version of the article insures format accuracy. Footnotes (endnotes) should be numbered consecutively (no roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, *Finale (2007)* files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an e-mail or as "hard copies" to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. *Microsoft Word* is the universally-accepted word-processing program for articles. For other programs, save and send the document as a RTF (Rich Text Format). For disks sent, please label them clearly as to the format and application used.

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







# President's Message

**Jeffrey Snedeker**

## **Fund-raisers and Scholarships: Getting to Denver 101**

**A**t the time I am writing this, in early December, my students have just finished their first fund-raiser to support our trip to Denver. Like several other university horn ensembles, we have been invited to perform at the 40th International Horn Symposium and now face the challenge of raising the money to attend and take advantage of this great opportunity. This year, our first project was to do something I had done once before – a home-made CD recording of seasonal holiday music, this time called *There's No Sound Like...Horns for the Holidays*. We used some traditional carols, made a few arrangements of our own, got permission to use a few more, and it turned out very nicely. We chose to do "honest" recordings, with plenty of evidence of our humanness, but people in our community have really responded well (they seem to like the CD or us, or both), and we are off to a good start toward our financial goal. Next, we will begin arranging winter and spring outreach programs and concerts with hopes of donations from school booster clubs, etc. This has also proven to be pretty helpful, provided we can get the schedules right so my students don't miss too many classes. At some point, we will show our results to various offices around the university in hopes that they will want to contribute to our goal – if we can show we are not totally dependent on them, they tend to be supportive. What ideas do you have for fund-raisers? What has worked for you? Let me know, and if I get a decent response, I'll publish a list of ideas in my May message.

Another way to help students get to Denver is through the IHS modest scholarship program. During my years on the Advisory Council, I have always been surprised when opportunities for financial assistance have gone untapped, and it has happened more than once that some of our awards have not been used. I suppose one could blame this in part on location, evidenced by dips in participation when our symposia have been out of the US. The truth is more likely a combination of factors that the AC has tried to address recently, and I would like to call your attention to some important changes to our current programs.

We have heard complaints regarding the low dollar amounts of the awards, the complicated application forms, some apparent confusion and overlap of different awards, and more. Still, our sister societies have many more awards than

we do, and their procedures are about the same, yet they have huge participation. What we haven't done very well is promote these awards to the individuals who will benefit most through the individuals who can encourage them the most: students, and their teachers. The AC has reduced the number of awards this year, and combined some resources to make at least one

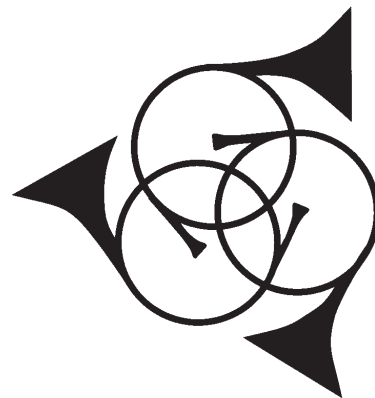
award more attractive. I encourage you to consult the scholarship and contest descriptions on pages 103-104 of this journal (forms available at [www.hornso-ciety.org](http://www.hornso-ciety.org)) and challenge my fellow horn ensemble directors, who are bringing groups to Denver, to have at least one student from your ensemble apply for each award.

There is a newly restructured solo competition that has (we think) a more appealing award, and a new format for the mock orchestral auditions applications. We have a small sub-committee of AC members to thank for these changes. We have continued the Barry Tuckwell Award because of its global reach (not reserved for the symposium, but it certainly could be used for that), as well as our newest award, the Paul Mansur Scholarship, for those who are more inclined to write. Better yet, never mind, *don't* have your students apply for any of these – I'd like my students to have as many opportunities as possible, and it'll take a little pressure off of our fund-raising if they can win a couple of those awards...

And send me some more fund-raising ideas!

Wishing you good chops,

*JS.*







*Editor's note: for those readers who have Vitaliy Buyanovskiy's 1979 recording, the following translation of the record jacket was made by Dave Gladen:*

### Notes about the artist

The famous horn player Professor Vitaliy Mikhailovich Buyanovskiy, Honored Artist of the USSR and the winner of international competitions in Prague and Vienna, is head of the horn section of the Academic Symphonic Orchestra of the Leningrad Philharmonic, and conducts special and chamber horn classes. V. M. Buyanovskiy continually organizes a variety of artistic series, draws his colleagues into ensemble music play, leads the wind quintet of the Leningrad Philharmonic, does instrumentation, transcribes, and composes.

The artistic life of V. Buyanovskiy developed out of rare good luck. He was born into a family with orchestral musician forebearers. His father, Professor M. N. Buyanovskiy, was an outstanding instructor and a leader of the Soviet school of horn playing. The mother of the future artist worked in the Kirov Theater of Opera and Ballet (formerly the Marinskiy Theater) where M. N. Buyanovskiy played first chair horn for many long years. Vitaliy Buyanovskiy's relatives included many orchestral musicians. He was brought up in the traditions of deep respect for the music profession, for artistic labor, and for the musical-theatrical culture.

Vitaliy Buyanovskiy studied with his father, first in a special music school and later in the Leningrad Conservatory and Aspirantura (Post-Graduate School). From his father he inherited such qualities as high professionalism, strength of mind and self-control, strict observance of a pre-planned system of activity, goal-orientation, and being organized.

Buyanovskiy's manner of performance is distinguished by studiousness, nobility, expressiveness, intonation, articulation, phrasing, melodiousness, and volume of sound.

The artist's repertoire is broad and multifaceted. Among a multitude of orchestral parts, he includes about twenty concertos and a great number of solo and ensemble compositions. In the program of this present recording are works which permit one to more fully judge the performance capabilities of Vitaliy Buyanovskiy and his mastery of the instrument.

Performing with V. Buyanovskiy are his long-time partners in chamber ensembles and winners of international competitions, pianist Eleonora Nurijanian and organist Mark Shakhin.

### Analytical Notes by Eh. Barutcheva:

Ludwig van Beethoven wrote the Sonata in F Major, opus 17, for the famous horn player, Jan Vaclav Stich (Giovanni Punto). The sonata presents a three-part cycle, the middle part of which ends abruptly. Beethoven uses the solo instrument rather uniquely: for the first time in the history of the instrument, he used it as the instrument of an heroic scheme.

The romantic nature of the music of Robert Schumann was especially close to the creative individuality of V. Buyanovskiy. The gifts of the artist are most completely revealed in the lyric sphere. *Adagio and Allegro*, opus 70, was originally designated by Schumann to be especially for the horn and piano. In truth, the author expressed the possibility of performing the part on the horn, the violin, or the cello – subsequently, *Adagio and Allegro* was also transcribed for other instruments.

*Evening Song (Abendlied)*, on the other hand, was initially written as a piano piece. It was published (under Number 12) in the *Second Album for Youthfulness*, opus 85, containing a small collection of the genre *Miniatures* for Piano, four hands. The unusual beauty and expressiveness of the melody prompted the renowned violinist I. Ioakhima to transcribe *Abendlied* for the violin. After this, the composition interested other instrumentalists as well (for example, F. Humbert, the first horn of the Gewandhaus Orchestra). The transcription of I. Shishov was especially successful in that it united the horn and organ, two instruments with possibly the most highly developed sound.

If Beethoven and Schumann may have regarded a solo horn as an incidental episode, then an artistic descendant, Gioachino Rossini, devoted many prominent pages to it. Rossini's father was a horn player and it must be for this reason the composer loved this instrument so and wrote so much for it. Interesting ensembles, duets, and quartets for the horn are credited to Rossini.

*Prelude and Theme with Variations* in F Major is a brilliant composition in which the performer may, on one hand, demonstrate artistic *cantilena*, "expressively singing" the captivating melodies, which the entrancing Rossini made so bountiful and, on the other hand, thoroughly demonstrate the virtuoso possibilities of the instrument and the capacity for head-spinning *brio*.

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# IHS News and Reports

**Heather Pettit-Johnson, Editor**

## Advisory Council Members Election

As you consider the nominees listed below, please be thoughtful of the duties and responsibilities of the position. The Advisory Council (AC) is responsible for carrying out the aims and purposes of the Society, determines the policies and budget allocations for IHS programs, and elects additional AC members. AC members work via e-mail, phone, and fax throughout the year and attend annual meetings at the international workshop.

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2008 international symposium. *Please use the postcard found in this journal to vote for up to three nominees (stamp required). Votes submitted by any other means, including e-mail, will not be accepted. Ballots must be received by April 15, 2008.*

**Patrick Hughes** is Associate Professor of horn at the University of Texas-Austin. He is a frequent soloist, appearing in recitals throughout the US and abroad, at regional horn conferences, and at the 2001 and 2005 IHS International Horn Symposia. He previously taught at the University of New Mexico from 1995-2001, where he played principal horn with the Santa Fe Symphony and Santa Fe Pro Musica Chamber Orchestra, and performed throughout the US and in China with the New Mexico Brass Quintet. He has held other teaching appointments at Ithaca College and SUNY Fredonia and has performed with a number of groups across the US including the Santa Fe, Minnesota, and San Antonio Operas; and the Austin, San Antonio, New Mexico, Duluth-Superior, and Cedar Rapids Symphonies. He currently serves the IHS on the Commissioning Committee. Patrick Hughes holds degrees from St. Olaf College and the University of Wisconsin-Madison. (Hughes has not previously served on the Advisory Council.)

**Leighton Jones** was born in the village of Felinfoel, in Carmarthenshire, West Wales. At Grammar School, he was told - "play the French horn." He immediately fell in love with the instrument and six months later was principal horn of The Carmarthenshire County Youth Orchestra. Six months following he was chosen to play for the National Youth Orchestra of Wales where he was solo horn for six years. At nineteen he was playing with the then BBC Orchestra of Wales. He won a scholarship to the Royal Academy in London where he studied with Keith Whitmore and Alan Civil. For family reasons he returned to West Wales and an active freelance career, performing with several chamber ensembles and orchestras in Wales and the United Kingdom, including The Royal Liverpool Philharmonic, City of Birmingham Symphony, National Symphony Orchestra, BBC National Orchestra of Wales, and the Orchestra of the Welsh National Opera. (Jones has not previously served on the Advisory Council.)

**Susan McCullough**, Instructor of Horn at Denver University's Lamont School of Music, earned her Bachelor of Music degree from Emporia State University in 1975. She was principal horn and soloist with the Air Force Academy Band in Colorado Springs CO from 1975-78, and spent 22 years with the Colorado Springs Symphony. She is currently principal horn with The Denver Brass, has been with the Aries Brass Quintet since 1996, and regularly performs with many of Colorado's ensembles, including the Colorado Symphony, the Colorado Ballet, and Opera Colorado. McCullough has been a participating artist/soloist at many regional workshops as well as International Horn Symposia in South Africa and Switzerland in 2006-07. She was a featured artist for the National Horn Symposium held in Port Elizabeth, South Africa in June of 2007. McCullough will host the 40th International Horn Symposium in July of 2008 in Denver. (McCullough has served one partial term on the Advisory Council: 2006-07.)

**Jennifer Ratchford Sholtis** is Associate Professor of Horn at Texas A&M University-Kingsville. She earned the BM and BA degrees in Performance and in German at The University of Arkansas, with one year at the Hochschule für Musik, Detmold, Germany as an Elizabeth Fulbright Scholar. She earned the MFA and DMA degrees in Performance and Pedagogy from The University of Iowa. Dr. Sholtis is dedicated to developing her students' skills through high studio standards and exposure to world-class players and teachers at regional and international IHS symposiums at which she also often serves as a clinician, performer, adjudicator, and conductor of the TAMUK Horn Ensemble. The symposiums' performance and competition opportunities provide life-changing engagement activities which cultivate her students' development as players and future horn teachers. Dr. Sholtis performs with regional orchestras, in the Kingsville Brass Quintet and Cecilia Circle, and solo recitals. Her teachers include Dr. Kristin Thelander, Michael Höltsel, Frøydis Wekre, and Dr. Timothy Thompson. (Sholtis has not previously served on the Advisory Council.)

**Jonathan Stoneman** offers: "During my first term on the AC I have worked hard, helping in particular with the update of the website; the recruitment of the new webmanager, and the AC sub-committee on how the Society could use its site. Within the AC I try to make helpful, creative, and constructive suggestions, and take on sub-committee jobs which match my experience in management in public (not-for-profit) service. As the AC also meets virtually, by e-mail, between symposiums, I always respond quickly to work, and to make useful contributions to the AC. I have recently been elected to the committee of the British Horn Society, and think it would be good to have someone with a view of more than one society on the AC. And now that I have learned about the workings of the IHS I am keen to make use of this knowledge by serving a second term." (Stoneman has served one term on the Advisory Council: 2005-2008)



**David B. Thompson** is Solo Horn of the Barcelona Symphony Orchestra and Professor of Horn at the *Escuela Superior de Música de Cataluña*. He has also presented masterclasses around Europe and the United States, and served on the faculty of Aspen Music Festival. He earned MM and BM degrees with high honors as well as a Performer's Certificate from Indiana University. He won prizes at several competitions in Europe and the US, including the first prize of the American Horn Competition (1994). He is the president of Thompson Edition, Inc., specialized in the publication and worldwide distribution of music and accessories for horn. He also serves as moderator of the "Horn List" at yahoo, the largest internet horn forum with over 2300 participants on six continents. He is the author of two pedagogical texts in widespread use: *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* and *Daily Warm-Up and Workout*. (Thompson has served one term on the Advisory Council: 2005-2008)

IHS Life Member **William VerMeulen** enjoys an equally successful career as a soloist, chamber musician, orchestral principal horn, and master horn teacher. Professor of Horn at Rice University's Shepherd School of Music and principal horn of the Houston Symphony, VerMeulen has dedicated his career to helping aspiring hornists worldwide. His students inhabit numerous major orchestras including, Boston, Cleveland, Los Angeles, Cincinnati, Israel, Dallas, and the New York Philharmonic. Among his many recordings are the complete Mozart Concerti with Christoph Eschenbach. He is a champion of new music with concerti written for him by Samuel Adler and Pierre Jalbert. He has appeared as a featured artist at five IHS workshops and conducts masterclasses worldwide. His enthusiasm for the IHS stems back to his days as a young hornist attending his first workshop and feels a genuine commitment to the future of the IHS and all it represents. (VerMeulen has not previously served on the Advisory Council.)

**Geoffrey Winter** has been active in the professional horn world for nearly 30 years. His instruction on horn has included studies with such famous horn players as Vince DeRosa, James Decker, Christopher Leuba, and Robert Bonnevie. His professional experience as a performer ranges from chamber music to large symphonic and operatic repertoire. His orchestral career began in 1980 playing Broadway shows in Seattle. His orchestral appointments then took him to Caracas, Venezuela, and then to Germany, with positions in the Philharmonia Hungarica and the Beethoven Orchestra of Bonn. He has held his current position as solo horn with the Beethoven Orchestra for the last 18 years. He has also won prizes as a soloist at international music competitions in Markneukirchen and Munich. As a member of the American Horn Quartet, he has performed, taught lessons and masterclasses during extensive tours to North America, Europe, Africa, the Far East, and Australia. (Winter has not previously served on the Advisory Council.)



## 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 mailing. The following are "lost sheep" (current IHS members who have not submitted address corrections and not receiving IHS mailings): Kenji Aiba, Steven George Behnke, Tracy Blizman, John Brisbin, Sue Butler, Laila Dommel, Melissa Fultz, Micah Glover, Furuno Jun, Cathy Miller, Didac Monjo, Kozo Moriyama, Kristine Mutchler, Michio Okamoto, Roberto Rivera, Hyun-seok Shin, Jason Snider, Alexander Steinitz, Nobuya Takahashi, and Sachiko Ueda.

## News Deadline

The next deadline for news submissions is March 1, 2008. If using e-mail, send the text of your message in the body of the e-mail. If a photo (only one) is included, include a caption in the e-mail and attach the photo as a downloadable JPG file; photos are not guaranteed for inclusion. Send submissions 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.

## Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimmon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of over 20 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

Hornists with information about jobs or auditions (performing and/or teaching) should send the information to Jeffrey Agrell at [agrell@uiowa.edu](mailto:agrell@uiowa.edu). Professor Agrell posts the information on the IHS website.





## Member News

**Chris Huning** has resigned his position as Managing Director of Paxman Musical Instruments to pursue other interests. Chris had been with the company since 1989 and held the position of managing director since 1995. His fellow directors, **Bob Paxman** and **Tim Jones**, wish Chris good luck in his future endeavors and thank him for the significant contribution he has made to the success of the company.

**Stefan de Leval Jezierski**, Berlin Philharmonic and Scharoun Ensemble, performed the European Premiere of Thomas Sleeper's Concerto for Horn and Orchestra with the Sinfonie Schoenberg at the Philharmonie in Berlin in November with Stanley Dodds conducting. Jezierski recorded the work in 2001 for Albany records.

**Thomas Jöstlein** has been appointed assistant principal horn of the New York Philharmonic. First-prize winner in the professional division of the 2003 American Horn Competition and grand-prize winner of Yale University's Hugo Kauder Music Competition in 2005, Jöstlein has held positions with the Honolulu, Omaha, Richmond, and Kansas City symphonies. He studied with **William VerMeulen** and **Tom Bacon** at Rice University, and privately with tubists Arnold Jacobs and Roger Rocco. Jöstlein has taught at the University of Hawaii and Virginia Commonwealth University.

**William Purvis** was guest artist with the Erie (PA) Philharmonic in November, where he performed both the Strauss 2nd and Mozart 4th with guest conductor Victor Yampolsky. Because of the nature of the hall (an old Warner Brothers movie house), Bill stood on the conductor's right. This put his bell facing the back wall, which on the very shallow stage worked quite well! Bill continued on to SUNY Fredonia to present a master class for the students of Marc Guy, a former Purvis student.

The combined horn sections of the Dallas and Houston Symphonies recorded a CD of music for twelve horns called *Texas Horns*. Kerry Turner and Jim Beckel wrote fantastic pieces to be premiered on the CD, and **Sterling Proctor**, **Roger Kaza**, **Dick Meyer**, and **Tony DiLorenzo** contributed arrangements. The performers met at Rice University in Houston for three days to record what will be an exciting addition to the recorded repertoire, to be release in late spring. The hornists featured are **Greg Hustis**, **David Heyde**, **Nicole Cash**, **Haley Hoops**, **Paul Capehart**, **James Nickel**, **Bill VerMeulen**, **Roger Kaza**, **Brian Thomas**, **Nancy Goodearl**, **Bruce Henniss**, and **Phil Stanton**.

**David Johnson** was joined in December by Regina Glazunova, grand-niece of Alexander Glazunov, for a program in Lugano, Switzerland. The concert included Glazunov's *Reverie*, Opus 24 and an unpublished Glazunov work Ms. Glazunova brought especially for the concert.

The **Virtuoso Horn Duo** (**Kristina Mascher-Turner** and **Kerry Turner**) and Friends (tubist Kyle Turner and pianist Laurretta Bloomer) toured the US in November. The tour was both to promote the VHD's recently released CD, *Virtuoso Horn Duo* MSR Classics MS1181, and perform some lesser known works by Turner, including the *Chaconne for 3 Horns*, *'Twas a Dark and Stormy Night* for Two Horns and String Orchestra, *Come Thou*

*Fount of Every Blessing* for Solo Piano, *Sonatina* for Tuba and Piano, and Turner's most recently composed book of *Nine Solo Pieces for Horn*. The group performed concerts and taught master classes



(l-r) Kyle Turner, Laurretta Bloomer, Kristina Mascher, and Kerry Turner

and private lessons from New York to South Texas to Oregon, stopping in Denton, Denver, Kentucky, Columbia, South Carolina, and UCA Arkansas along the way. This was Turner's third tour this fall, following tours with the AHQ and the Luxembourg Philharmonic.

**Susan McCullough** and the Lamont School of Music Horn Studio hosted Kerry Turner, Kristina Mascher-Turner, Kerry's brother Kyle (tuba), and Laurretta Bloomer (piano) for a recital, master classes, and lectures. Lamont horn students performing for the master class were **Christina Barrs**, **Ashley Cunliffe**, **Caitlin Craig**, **Tiffinni Halka**, **Lindsey Mitchell**, **Amber Mouton**, and **Ryan Phinney**.



Kerry Turner, Kristina Mascher-Turner and Kyle Turner with Susan McCullough and the Lamont School of Music Horn Studio

**Daniel Katzen** is leaving his position as second horn in the Boston Symphony Orchestra at the end of the 2008 Tanglewood season to become horn professor at the University of Arizona at Tucson. "I am very happy to be settling once again in the Southwest," he says. New England Conservatory hosts a Farewell Bash on March 16, 2008 featuring Danny's students and colleagues in addition to Danny's performances of Bach and Strauss.

**Quadre-The Voice of Four Horns** (Lydia Van Dreel, Jessica Valeri, Nathan Pawelek, Daniel Wood) presented Horns For The Holidays in the San Francisco Bay Area in December. Joining the ensemble were over 100 local students that the group mentored in the fall. In addition to six new works and arrangements for horn quartet and band (in-



Quadre-The Voice of Four Horns  
(Photo Credit: Heinz Nonnenmacher)



cluding *Little Drummer Boy* and *Waltz of the Flowers* arranged by Nathan), Quadre also played an original work by Daniel for four horns and steel drum band titled *Chillin' in the Sun*. In January, the group performed a recital in Hamden CT upon the conclusion of the Chamber Music America conference in New York City. Nathan got to impress his hometown crowd with the original music he wrote for the group's last CD, *Citrus*. In February, Quadre is providing a series of recitals, master classes, and outreach in Oregon as part of a seven-day tour. See [www.quadre.org](http://www.quadre.org).

**Penn State horn students** pose for a photo after a performance on the Bach's Lunch Recital Series in Eisenhower Chapel on the Penn State Campus in October 2008.



*Penn State horn students*

Las Vegas has seen an increase in the number of working professional hornists with the growing presence of Broadway musicals at large casino resorts located on the Strip. Currently, *The Producers* at Paris Las Vegas, *Spamalot* at Wynn Las Vegas, and *Phantom, the Las Vegas Spectacular* at The Venetian Resort Hotel and Casino are nightly shows that include pit orchestras with horn books. Hornists who perform on the Strip regularly are **Sandra Donatelle, Beth Lano, Doug Beasley, Bill Bernatis, Chris Castellanos, Jeff Johnson, Frank Joyce, and Reid Smith.**



*Hornists on the Las Vegas Strip include (l-r): Frank Joyce, Chris Castellanos, Beth Lano, Reid Smith, Jeff Johnson, Bill Bernatis, and Sandra Donatelle.*

The **Synergy Brass Quintet** made their Mexican debut at the *Festival de Camara in Aguascalientes* last summer, performing a concert and teaching a master class. Later the quintet joined the Boston Pops, along with Natalie Cole, to perform on Nantucket's Jetties Beach at a fund-raising event to benefit the Nantucket Cottage Hospital. According to the *Nantucket Independent*, "Synergy Brass Quintet opened the second act with energized flair." Finishing up the summer, the quintet performed for Tanglewood Music Festival's Days in the Arts (DARTS), a program involving 400 students from communities throughout Massachusetts. Synergy's relationship with Tanglewood began in 2004 and has flourished over the years. DARTS is one of the highlights of the summer.



*Synergy Brass with Tanglewood DARTS participants*

Milwaukee freelancers, **Kathryn Krubsack, Anne Maliborski, and Richard Tremarello** were busy last October performing with the back-up orchestra for Dennis DeYoung



*(l-r) Kathryn Krubsack, Anne Maliborski, and Richard Tremarello*

The Eastman School Horn Studio hosts **Esa Tapani**, now Professor of Horn at the *Hochschule fur Musik* in Frankfurt, for a recital, lecture, and master class in February. The Eastman horn choir presented concerts in November commemorating the birthday of St. Hubert, patron saint of the hunt. Featured soloists included **Allen Fogle, Leslie Hart, Emily Britton, Jaclyn Rainey, Maura McCune, Jennifer Sansom, Gretchen Snedeker, and Chris Naugle** in works by Williams, Abbott, Busser, Bozza, Luedecke, and Zemlinsky. The horn choir also presented its annual holiday concert on "Live from Hochstein" in December, broadcast live on WXXI-FM 91.5 and on WXXI.org, an affiliate of National Public Radio.

**Peter Kurau**, horn professor at Eastman and principal horn of the Rochester Philharmonic Orchestra, looks forward to his travels during the "spring" semester here (an oxymoron if ever





there was one for the Rochester area in the January-May period), which will take him to Baylor University, the Northeast Horn Workshop, and the Lahti Conservatory and Sibelius Academy for clinics, master classes, and recitals.

The 2007-2008 school year at the University of North Texas will feature 19 horn recitals (with 20 performing hornists) and three guest artists. The fall semester included recitals by **Michael Harcrow**, **Linda Salisbury**, and The Virtuoso Horn Duo (guests artists **Kerry Turner** and **Kristina Mascher-Turner**). The spring semester includes recitals by **Susan Anderson**, **Kimberly Doshier**, **Joseph Eger** (guest master class), **Brad Flint**, **Michael Gale**, **Cristobal Garcia**, **Jason Hofmeister**, **Amy Laursen**, **Joshua Martinez**, **Natalie Phillips**, **Kate Pritchett**, **Benjamin Raviotta**, **William Scharnberg**, **Erin Schilling**, **Erin Staniszewski**, **Emory Steiner**, **Heather Thayer**, **John Whitaker**, and **Li Zhi Yeoh**. These are in addition to an annual Clyde Miller Horn Scholarship recital for undergraduates.

**Abby Mayer** had a Horn Bash at his home in Cornwall NY in September. Attending were Professor Mayer's students and friends, including **Serena Bailey** 10, **Jacob Factor** 13, **Marina Krol** 13, **Corinne Policriti** 15, **Joseph Schmee** (adult), **Elizabeth Waye** 15, and **Rudy Zimmermann** (adult). **Megan Burke**, a senior at the University of Connecticut and a student of Dr. **Marjorie Callahan**, played the *Allegro* section of Schumann's *Adagio & Allegro*. On the program were horn quartets, duets, and unaccompanied solos. Rudy Zimmermann and Abby Mayer played alphorn duets from a medley of authentic Tyrolean Songs. Approximately twenty parents, friends, and admirers made up the delighted audience.



*Rudy Zimmerman and Abby Mayer*

The **American Horn Quartet** participated in three projects in the fall of 2007. The first, on September 1, marked the 50th anniversary of the tragic death of Dennis Brain with a memorial concert (see report below). Second was a weekend of teaching and concerts with the Vorarlberg Symphonic Wind Ensemble in Feldkirch, Austria, including performances of Schumann's *Konzertstück* in Hörbranz and Kufstein. Finally, in Überlingen, Germany on the Bodensee, hosted by Ralf Ochs and the music school in Überlingen, student quartets from all across Baden Württemberg attended for coaching and concerts in the Puppet Museum in Überlingen and the Überlingen Kapuziner Church.

The AHQ's latest CD, *Myths and Legends*, was released in December. This 9th CD includes works by Eric Ewazen, Kazimierz Machala, and quartet member Kerry Turner. See [www.hornquartet.com](http://www.hornquartet.com).

**Frøydis Ree Wekre** and colleagues from the Norwegian Academy of Music visited several music schools in the United States (including Eastman and New England Conservatory) with a view to establishing on-going relationships, including student exchanges in both directions as part of the schools' regular curricula. Frøydis and other members of the delegation

gave master classes and donated CDs and books to the host school libraries.



*The Canadian Brass in Lucerne, Switzerland*

**Jeff Nelsen**, with the Canadian Brass, toured Switzerland and Germany in November and followed with a North American coast-to-coast Christmas tour. One annual highlight is a double quintet concert with New York Philharmonic principal brass at Lincoln Center. Canadian Brass is releasing a CD with organist Eric Robertson entitled *Christmas Tradition*

for the holiday season, and in early 2008 two more releases, *Bach and Legends* (see [canadianbrass.com](http://canadianbrass.com)). Jeff Nelsen will also be on the jury for both the Fischhoff Competition and the Yamaha Young Performing Artist Competition. His "Fearless Audition Training" for hornists will be held at Indiana University-Bloomington from July 31 to August 4, 2008.

**Michelle Stebleton**, Florida State University, served as Music Missionary in Asuncion, Paraguay and taught with **Steve Gross** and **Jiri Havlik** at the Ameropa Chamber Music Festival in Prague, Czech Republic last summer. In Asuncion, she performed the Dukas *Villanelle* with the Orquesta de Camara Municipal, played with the University Opera, and served as principal horn in the *Orquesta Sinfonica de la Ciudad de Asuncion*. While there, Stebleton gave master classes at the National Conservatory (**Miguel Angel Giacomello**, Professor) and at the Don Bosco Orphanage. She also performed and was interviewed on a national talk show in Paraguay – in Spanish. The horn players in Paraguay are new members of the IHS.



*Members of the Orquesta Sinfonica de la Ciudad de Asuncion: (l-r) Ramon Zaracho, Giulio Andreotti, Michelle Stebleton (guest principal), Ramon Orlando Peralbo, Alcides Acosta, and Juan B. Reyes (principal), .*

**Lisa Bontrager** and **Michelle Stebleton**, as *MirrorImage*, performed the Haydn/Rosetti double horn concerto with the Florida State University Philharmonic Orchestra in October. Bontrager, Professor at Pennsylvania State University, gave a master class and lessons during her visit.



**Christian Morabito** reported that the first horn quartet from Argentina performed their premiere concert in the Cathedral of La Plata.

**Randall Faust**, horn professor at Western Illinois University, and Western Illinois University Television have collaborated to produce a new DVD, *How to Stop a Horn*. This video demonstrates one of the most important techniques of the hornist – stopped horn – including historical, acoustical, and practical considerations with exercises and close-up hand position photos. For more information contact Randall E. Faust, 126A Browne Music Hall, Western Illinois University, Macomb IL 61455 or RE-Faust@wiu.edu.

The **Illinois State University Horn Choir** performed a campus concert in October that included Wiggins' *Intrada for Horns*, Martinet's arrangement of "Soldiers' Chorus" from Gounod's *Faust*, Hyde's *Color Contrasts*, Mahler/Howe *Zwei Blauen Augen* and Stanhope's *Hornplayer's Retreat and Pumping Song*. Horn Choir members are **Matthew Block, Alexander Carlson, Brekke Eastburn-Mallory, Susan Funk, Seth Hare, Emily Mullin, Catherine Sheahan, Nathan Va Dam, Amy Vasel, Joshua Wagner, Martha Warfel, Samantha Yablon, Janie Berg, Kayla Jahnke, Katrina Lynn, Krista Reese, Kelly Simon, Jaclyn Wessol, Barbara Hutchins, Lindsay Schultz, David Shewan, Sherrill Filzen, and Joe Neisler** (director).

## Obituaries

*Tributes to Milan Yancich, Dennis Abelson, and Richard Perissi are found on pages 36-39. The following obituaries will be included in the May issue of The Horn Call:*

An obituary for **Bob Atkinson** will be submitted by his son, Mark.

Our far too young friend, my one-time Juilliard student, **Jerome Ashby**, passed away at 7:30 this morning (December 26) after a long battle with cancer. He will be dearly missed.  
– John Cerminaro.

### Martin Morris

from the *Cleveland Plain Dealer*

Former Cleveland hornist Martin Morris died on October 21, 2007 at the age of 88. Morris played with the Cleveland Orchestra for more than 40 years and taught at several area colleges. Morris grew up playing the violin before taking up the horn in high school and majoring in horn at Case Western Reserve University. He auditioned for the Cleveland Orchestra and played extra horn for the orchestra as a student. After serving in the Air Force in the early 1940s, Morris attended graduate school at the university while still playing with the Cleveland Orchestra. He especially enjoyed playing under conductor George Szell, his wife said. Morris retired from the orchestra in 1981. He taught horn at Oberlin College in the late 1950s and early 1960s, and at the Cleveland Institute of Music. Later, he taught at the Baldwin-Wallace College Conservatory of Music, Cleveland State University, and the Tri-C Senior Program at Cuyahoga Community College.

### Kort Richter

by Hans Pizka

Kort Richter, one of the pioneers of the recorded horn solo literature died peacefully at age 92 on August 31, 2007 in Munich. He had recorded a multitude of solo pieces with the Bavarian Radio Symphony under conductors such as Rafael Kubelik. His recordings include an early recording of Strauss's Concerto No. 2 and Schumann *Konzertstück*, Op. 86. He also recorded pieces for horn and piano and music for chamber ensembles. Upon retiring at age 65 he did not stop playing but moved to Bad Reichenhall, where he owned a house. He loved to play and while an absolutely secure player, was a very modest person and quite shy.

### Dale Camara

by Lydia Busler-Blais

Dale Camara of Peacham VT died on December 7, 2007 after a long and difficult fight against breast cancer. She was 56. A horn player and music teacher, Dale was active in music in Vermont, New Hampshire, and Maine. She taught music for nearly thirty years as a private teacher, and at Blue Mountain Union and Monroe Consolidated Schools. "She was a kind and talented gal," says a teacher colleague. In addition, she was an active member of Christmas Revels, Hanover Chamber Orchestra, Portland Symphony, and Heritage Brass Quintet, and she participated in several Northeast Horn Workshops. She studied music at the Cleveland Institute of Music with Myron Bloom. A memorial service was held on December 16, 2007. Contributions in Dale's memory may be sent to Caledonia Home Health, PO Box 383, St. Johnsbury VT 05819.

## Competition

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

This competition is open to all hornists of any nationality without age limit. The first round will be held on March 15, 2008 and the finals will be March 16, 2008; the final round is open to the public. Prizes include first prize – 1500 €, second prize – 1500 €, third prize – 1000 €. The jury members are **Daniel Catalanotti, Guy Carmichael, Vincent Leonard, Jean-Marie Cottet, and Jean-Louis Petit**. The application deadline is March 1, 2008. Information and an application can be found at [int.comp.paris.va.free.fr](http://int.comp.paris.va.free.fr).

## Coming Events

The **Northeast Horn Workshop** for 2008 will be March 14-16 at Skidmore College, Saratoga Springs NY. Patrice Malatestinic (518-587-9365, [nehc08@gmail.com](mailto:nehc08@gmail.com)) hosts concerts, lectures, solo competitions, small ensembles, mass horn choir, and ex-





hibits. **Peter Kurau, Julie Landsman, Eli Epstein, and David Amram** are among the featured artists. See [www.Northeast-HornWorkshop.org](http://www.Northeast-HornWorkshop.org).

The **Western Illinois Horn Festival**, to be presented by Western Illinois University on April 13, 2008, features guest artist **Michael Hatfield**. Hatfield is past principal horn of the Cincinnati Symphony Orchestra, Emeritus Horn Professor at Indiana University and the Cincinnati College-Conservatory of Music, and both a Punto Award Recipient and Honorary Member of the International Horn Society. Contact Randall Faust, 126A Browne Music Hall, Western Illinois University, Macomb IL 61455, 309-298-1300, RE-Faust@wiu.edu.

**Timothy Jones**, 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, on April 29 and 30, 2008 at the Bushnell Center for the Performing Arts in Hartford CT. See [www.hartfordsymphony.org](http://www.hartfordsymphony.org).

The annual **Kendall Betts Horn Camp** will be June 6 - 29, 2008 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the fourteenth consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 15), abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world-class faculty to include (in addition to Betts): **Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Abby Mayer, Richard Mackey, Jesse McCormick, Bernhard Scully, Ellen Dinwiddie Smith, Edwin Thayer, Kevin Welch** and others to be announced. Enrollment is limited. Participants may attend one, two, or all three weeks. A number of scholarships will be awarded to students age 15-27. See [www.horncamp.org](http://www.horncamp.org) or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, 603-823-7482, [horncamp@aol.com](mailto:horncamp@aol.com).

The **Nordic Horn Seminar** will be hosted by the Icelandic Horn Club on June 18-22, 2008. Guest artists include **Hermann Baumann, Ib Lanzky-Otto** and **Annamia Larsson** (Sweden), **Frøydis Ree Wekre** (Norway), **Jakob Keiding** and **David Palmquist** (Denmark), **Jukka Harju, Esa Tapani**, and **Markus Maskuniitty** (Finland), and **Páll Solstein** (Faroe Islands). Highlights will include a concert with the Reykjavik Chamber Orchestra and an all-Strauss concert with the Iceland Symphony Orchestra featuring special guest **Radovan Vlatkovic**.

Events will take place at the Music School in Hafnarfjör, just outside of Reykjavik. Accommodations have been secured at the nearby Viking Village at a special workshop rate. For economically minded students, informal "sleeping bag space" is available in an adjacent sports hall, and for families, a few larger rooms are at Fjörukrá and nearby.

Post-symposium tours will offer the opportunity to see such local attractions as the Blue Lagoon, Gullfoss Waterfalls, the Great Geyser, Thingvellir National Park, and Skálholt Church. Everything will be done to keep costs down. Participants are encouraged to book travel arrangements and accommodations before April 1st. See [www.nordhornfest2008.com](http://www.nordhornfest2008.com).

The **6th 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. Ensembles will be formed based on experience and individual abilities. Instructors include **David Johnson, Frank Lloyd, Kazimierz Machala, Sandro Ceccarelli, and Andreas Kamber**. Visit [www.hornquartet.com](http://www.hornquartet.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

**James Sommerville**, principal horn of the Boston Symphony Orchestra, will perform the Elliott Carter Horn Concerto at Tanglewood on July 24, 2008 as part of an all-Carter program in the Festival of Contemporary Music. See [www.bso.org](http://www.bso.org). Jamie is also performing Mozart and Haydn concertos with the Handel & Haydn Society at Boston's Symphony Hall on March 7 and 9, 2008. See [www.handelandhaydn.org](http://www.handelandhaydn.org).

The **Historic Brass Society's** 24th Annual Early Brass Festival, with keynote speaker **Gunther Schuller**, will be held July 24-27, 2008 at Loyola University, New Orleans LA. With the conference theme *Moments of Change*, the society encourages presentations of all types related to early jazz, but also prompts delegates to think of other "moments of change" in the history of brass. Activities will include lectures, round-table discussion sessions, informal playing sessions for all brass instruments (cornetto, trombone, natural trumpet, natural horn, serpent, all 19th century brass instruments), concerts, instrument makers exhibitions, and social events. See [www.historicbrass.org](http://www.historicbrass.org).

The **2nd Annual American Horn Quartet Summer Workshop** will be held in Daytona Beach FL July 28-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 individual abilities. See [www.hornquartet.com](http://www.hornquartet.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

The **Western US Horn Symposium**, usually held in the fall, next will take place January 15-18, 2009, hosted by Bill Bernatis, Associate Professor of Horn at University of Nevada Las Vegas. The program includes outstanding recitalists and clinicians and premieres of new works for horn, with most composers present. To add your name to our mailing list; to indicate interest in becoming a recitalist/clinician, e-mail [horn.symposium@unlv.edu](mailto:horn.symposium@unlv.edu) or call 702-895-5431. See [www.unlv.edu/faculty/unlvhorns](http://www.unlv.edu/faculty/unlvhorns).

## Reports

### Dennis Brain Memorial Concert reported by Heather Pettit-Johnson

Fifty years to the day after his tragic death, Dennis Brain was remembered in Lugano, Switzerland. Players including the horn class of the *Conservatorio della Svizzera Italiana*, **David Johnson**, professor, and the **American Horn Quartet**, presented a program of works that had been dedicated to Dennis as well



as those he selected for his interview on the BBC's *Desert Island Discs* radio show, broadcast a year before he died.

Ensembles performed Mendelssohn's *O Rest in the Lord* and the Bissill arrangement of *Titanic*, while soloists **Thomas Gmünder** and **Balazs Hegedus** performed the Poulenc *Elegie* and Seiber's *Notturmo* (respectively). The horn class and AHQ featured Sir Peter Maxwell Davies' *Fanfare - Salute to Dennis Brain* (funded by a consortium of British horn players and premiered in March 2007 at a program in Nottingham UK honoring Dennis). The *Desert Island* selections were Strauss's *Ein Heldenleben* (Battle Scene); a traditional Finnish folksong; J. F. Coots' *You go to my head* (from *The Voice of Frank Sinatra*); *Horn Belt Boogie* by Alec Wilder; Sy Oliver's *We'll get it!*; and *Down by the Sally Gardens*, which had been chosen by Dennis in Benjamin Britten's version for tenor and piano. The ensembles were conducted by **Heather Pettit-Johnson** and the *Desert Island Discs* tunes were arranged by **Stephen Roberts** for events sponsored by the British Horn Society.

**Jonathan Stoneman** brought the music and added commentary and explanation of pieces in the *Desert Island* section. John Amis, a music critic and writer well-known to radio and TV audiences in the UK, spoke about Dennis, referencing information from one of his books, *My Music in London: 1945-2000*, which contains a chapter devoted to the famous horn player. And finally, in the audience were Ursula Jones, widow of the great trumpeter Phillip Jones (and a Swiss national), who brought with her a good friend, Yvonne Brain, Dennis's widow. The participants felt truly honored that Mrs. Brain was able to join them for what proved to be a special and moving evening.



*Dennis Brain Memorial Concert:*

(l-r) David Johnson, John Amis, Kerry Turner, Kristina Mascher-Turner, Geoffrey Winter, Yvonne Brain, Jonathan Stoneman, Heather Pettit-Johnson, Charles Putnam, and Ursula Jones

### Summer Brass Institute reported by Vicky Greenbaum

Excitement flowed throughout the San Francisco's **Summer Brass Institute and Festival** in July 2007. **Robert Ward** (recently named principal horn, San Francisco Symphony) launched his master class with Bozza's *En Foret*. A class on "Winning the Chair" by **Jonathan Ring** (recently appointed second horn of the San Francisco Symphony) provided insight

into the audition process. Fellowship participants had the opportunity to sit beside Bay Brass horns Ring, **Bruce Roberts**, and Ward in a performance at Stanford University's Memorial Church while all participants rehearsed in a large ensemble conducted by Roberts (acting assistant principal horn, San Francisco Symphony) and talked and studied with the faculty. Brass quintets and large ensembles received coaching all week and performed in concerts. In 2008, Summer Brass Institute will again offer opportunities for performance and study; fellowships are available. See [brass.menloschool.org](http://brass.menloschool.org).



*Bay Brass and participants in festival concert at Stanford Memorial Church*

### Dutch Horn Society 25th Anniversary reported by Hans Dullaert

November 9-11 the **Nederlands Hoornisten Genootschap** celebrated its 25th anniversary with an international festival. The NHG was founded in 1982 by horn players **Jan Wolff**, now director of Amsterdam's newest concert hall "Muziekgebouw aan het IJ," and **Hans Dullaert**, then solo-horn of the Radio Filharmonisch Orchestra and teacher at the Royal Conservatory in The Hague. When founded, the number of possible members was estimated at 85 to 100; now NHG counts around 750 horn-players, including amateurs, students and professional players! Activities in the past 25 years have been many. Through the year in various parts of the country workshops, master-classes, play-along sessions, and local competitions are organized. Many Dutch and internationally famous players have given concerts on so-called "horn days" where players from all over the country, and of all levels of playing, gather for weekends of activities connected with the horn. Several National Horn Competitions have been held, the winners of which now all hold important posts in our top-ranking orchestras. The NHG has its own quarterly journal called *Uylenspiegel* and website: [www.hoornistengenootschap.nl](http://www.hoornistengenootschap.nl).

Jan Wolff scheduled all of the events in the new concert hall. Featured artists and ensembles included the Dutch hunting horn ensemble, four hornist monks from the Tibetan Namgyal Monastery of Dharamsala, the South-African group *Ibuyambo* (playing on Kudu-horns), the horn quintet of the Radio Filharmonisch Orchestra, **Michel Garcin-Marrou** and **Ab Koster** on natural horn, **Les Trompes de Club Perinet** from France, **Jasper de Waal** (solo-horn of the Concertgebouw Or-





chestra), **Frank Lloyd**, **Frøydis Ree Wekre**, **Sibylle Mahni** (solo horn of the Frankfurt Museum Orchestra), **Capricorno** (an ensemble of present and former students of **Herman Jeurissen**), **Dutch Horns** (combined sections of the Concertgebouw and Rotterdam Philharmonic Orchestra), the **Mytha Alphorn-quartet**, and jazz hornists **Arkady Shilkloper** and the Dutch player **Morris Kliphuis**. Ron Ford composed a work for horn solo, voice, actress, and ensemble of 9 horns, titled *Only the Wind*; the solo part was admirably played by **Laurens Otto**.

## Seventeenth Annual UWSP Horn Choir Festival reported by Patrick Miles

The twenty-three member University of Wisconsin-Stevens Point Horn Choir presented its fall concert on Monday, November 05, 2007. The horn choir has been in existence for eighteen years and is directed by Patrick Miles, Professor of Horn at UWSP since 1989. The horn choir comprises a mix of music majors, minors and non-majors and serves as the host ensemble for both the UWSP Horn Choir Festival and the Horn Club of UWSP.

On Saturday, November 10, the Seventeenth Annual UWSP Horn Choir Festival was held on the UWSP campus. The festival, the longest running one of its kind in the state, featured a day of rehearsals, sectionals with UWSP students, master classes with Patrick Miles, performances on natural horn and alphorn, and concluded with a concert by a guest ensemble (**Kettle Moraine High School Horn Quartet**, directed by UWSP alum **Teresa Catania**), the UWSP Horn Choir, and the massed Festival choir.



*UWSP Horn Choir*

## Italian Horn Workshop reported by Daniel Canarutto

A workshop in S. Agata Militello (Sicily) in August 2007 was organized by the Italian Horn Club and the Association "Giuseppe Verdi" of S. Agata. The workshop, dedicated to the memory of Dennis Brain at the 50th anniversary of his death, was hosted by **Luca Benucci** (*Maggio Musicale Fiorentino*) with guest artists **Dale Clevenger** (Chicago Symphony) and **Hans Pizka** (Staatsoper München, retired). Benucci, Clevenger, and

Pizka were joined by about sixty hornists and other brass musicians from several regions in Italy.

Each day the three artists led a master class and each evening concerts featured horn choirs, horn quartets, and brass ensembles. The atmosphere was relaxed and informal, with generous time allotted for socializing. All participants agreed it was a very useful event for learning and playing opportunities. An account with photos is at [www.corno.it](http://www.corno.it).



*Italian Horn Workshop: (l-r) Luca Benucci, Daniel Canarutto, Dale Clevenger, Hans Pizka*

## Eric Ruske Visits Illinois State reported by Joe Neisler and Judy Vasel

**Eric Ruske** was a Guest Artist at Illinois State University in October 2007. He performed the Schumann *Fantasiestücke* with pianist Patty Foltz, coached five student soloists and a horn quartet, and taught private lessons. Student soloists were **Janie Berg**, **Casey McCormack**, **David Shewan**, **John Ramseyer**, and **Lindsay Schultz**. Ruske provided advice on a variety of topics. McCormack, Schultz, Shewan and Berg then performed Wiggins' *Fanfare for Quadre*.



*Joe Neisler, Eric Ruske and the Illinois State Horn Class*





## Idyllwild Arts Music Festival reported by David Hoover

The Idyllwild Arts Music Festival took place in the San Jacinto Mountains east of Los Angeles CA in August. The annual event hosted over 300 student musicians from around the world, including nineteen horn players led by instructors **David Hoover** (California State University, Northridge) and **James Thatcher** (University of Southern California). Professors Thatcher and Hoover collaborated on the Rondeau from Rosetti's Fifth Concerto for Two Horns, and Hoover performed one of his own compositions, *Nel bosco (Im Wald)* for natural horn in E and piano. The horn studio performed several pieces, including Rossini's *Fanfare de chasse* and *Lützows wilde Jagd* by Karl Stiegler.

The final concert was held on August 19 at the Walt Disney Concert Hall in Los Angeles with performances by all three of the major ensembles. The finale was a stunning rendition of Stravinsky's *Firebird Suite*.



*I cornisti di Idyllwild*

## Delaware Horn Day reported by Dr. John David Smith

Dr. **John David Smith** and the University of Delaware Horn Studio welcomed more than fifty horn players and enthusiasts from six states to Delaware Horn Day in October. The



*Dr. John David Smith, Julie Landsman, and the UD Horn Day participants*

day featured guest artist **Julie Landsman**, Principal Horn of the Metropolitan Opera Orchestra and faculty member of the Juilliard School, and included a concert by the UD Horn Ensemble, a large horn ensemble reading session, a college audition preparation seminar, and a maintenance and repair demonstration led by **Dave Weiner** of Brass Arts Unlimited of Baltimore. All of the UD horn students worked with Landsman during a master class and performed with her in a horn ensemble as part of Smith's faculty recital. Plans are underway for Delaware Horn Day 2008; see [music.udel.edu/faculty/smithjd](http://music.udel.edu/faculty/smithjd).

## First Portuguese National Horn Convention reported by Abel Pereira

October 13-14, 2007 the first National Horn Convention took place in Portugal at the *Casa da Música*, featuring 14 artists and 112 participants. Guest artists included **Abel Pereira**, **António Costa**, **Bohdan Sebestik**, **Hélder Vales**, **José Bernardo Silva**, **Jonathan Luxton**, **Paulo Guerreiro**, **Ricardo Matosinhos**, **Simon Bryer**, and **Todd Sheldrick**. Amateurs, students, and professionals from all over the country gathered for master-classes, demonstrations, recitals, and concerts. There were lectures on the origins of the horn, the alpine horn, Tibetan horn, natural horn, hunting horn; the horn in electronic music, instrument maintenance, and lectures on the experience of a 40-year career. The *Orquestra Nacional do Porto* featured five of the guest artists, and the Portuguese horn ensemble concluded the final concert.



*Rehearsal for the final concert with the participants*



*Final concert: the Portuguese Horn Ensemble*







## Graduate Assistantships

**Western Michigan University** announces a Graduate Assistantship 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. The award, which is renewable for a second year, is valued to \$10,662 salary/stipend plus up to \$7,301 tuition remission. Interested hornists should contact Dr. Lin Foulk at 269-387-4692, lin.foulk@wmich.edu. For the graduate program at WMU, see [www.wmich.edu/music](http://www.wmich.edu/music).

The **University of Oklahoma** announces Graduate Horn Assistantships. Duties include performing in the graduate brass quintet and assisting in the horn studio; other duties are based on qualifications and interests. The annual stipend for a .50 GTA is \$9398 for a nine-month appointment plus waiver of tuition and subsidized health coverage. This award is renewable for a second year. Admission qualifications are the completion of a Bachelor or Masters degree in music with a cumulative GPA of 3.0 or higher and a successful audition into the MM or DMA program. On-campus visits for auditions are encouraged. Contact Dr. Eldon Matlick, [ematlick@ou.edu](mailto:ematlick@ou.edu), 405-325-4093 or send CV and recordings to Dr. Eldon Matlick, School of Music, University of Oklahoma, 500 W Boyd, Norman OK 73019.

**Rutgers University**, New Brunswick NJ, announces Graduate Horn opportunities for 2008-09, with MM awards up to full tuition plus \$4000 and DMA or Artist Diploma awards with tuition plus minimum \$6000. Instruction in orchestra, chamber, solo, and original instrument are offered to those selected. Studio will provide Baroque and Classical natural horns by Lowell Greer and Richard Seraphinoff. In addition to educational opportunities, the NY/NJ area offers many chances for freelance performing. Contact Douglas Lundeen, Associate Professor of Horn, at [dlundeen@rci.rutgers.edu](mailto:dlundeen@rci.rutgers.edu).

The **University of Louisiana, Lafayette** School of Music announces a graduate assistantship in horn beginning Spring 2007. The assistantship includes tuition waiver and a stipend of \$7,500.00 per year. A housing waiver worth \$1,450 per year, covering the basic cost of a room is also available with additional assignment. Contact Catherine Roche-Wallace at [cmr3877@louisiana.edu](mailto:cmr3877@louisiana.edu) or 337-482-5208. For information about the graduate program, see [gradschool.louisiana.edu](http://gradschool.louisiana.edu).

**Baylor University** School of Music Horn Studio announces a graduate assistantship available starting in Fall 2008. The assistantship includes tuition waiver and a generous stipend. Duties include playing with the Graduate Brass Quintet, assisting with teaching applied horn and horn methods, and some administrative tasks for the horn studio. Contact Jeffrey Powers, Associate Professor of Horn at [Jeffrey\\_Powers@baylor.edu](mailto:Jeffrey_Powers@baylor.edu) or 254-710-6527. See [www.baylor.edu/music/index.php?id=47147](http://www.baylor.edu/music/index.php?id=47147) for information about the graduate program.

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# For the Record: A Practical Guide to Using Digital Audio Recording Equipment in the Private Studio

by Eileen Meyer Russell

Take a moment to recall exactly what you submitted as a “recent recording” with your latest application portfolio. Recording techniques and equipment continue to revolutionize what is hot and what is not in terms of a “recent recording” or a “recent unedited recording.” One way for studio professors and applied students to stay current with recording techniques is by incorporating recorded assignments into weekly lessons. In this article I outline possible audio recording projects to include as part of the applied lesson curriculum, and I offer evaluations of a variety of digital audio recording equipment and software.

There are many benefits to requiring students to create audio files as part of the preparation for weekly lessons. Students become familiar with the equipment, raise their own level of discernment as they wrestle with choosing a recording that is “good enough,” and they build an audio dossier. The pressures of creating recordings on demand can be overwhelming. That is why it is helpful to integrate recording into studio assignments from the first semester, and to encourage applied students to continue to update and improve their audio file dossier.

First-year students can prepare and submit recordings of scales and arpeggios or etudes. Recording scales reveals intonation and articulation problems without other technical issues clouding the truth, and in order to record the scales, students will actually practice their scales. Mid-semester projects or final projects for students of all levels can include a good recording of one movement from an unaccompanied solo, recording a live solo performance from on or off campus, or the preparation of recorded audition materials for a competition or for summer employment. Students should record all rehearsals that take place with an accompanist. Studying the rehearsal recordings can improve the final performance, and sometimes a run-through in a rehearsal goes well enough to include in an audio dossier.

Applied teachers with large studios might feel overwhelmed at the thought of listening to a stack of recorded compact discs or stored audio files. If it is not feasible to listen to the audio files as part of the weekly lessons, the entire studio’s recordings can be played during a master class at the end of the semester. This would provide each student with the opportunity to hear all of the recordings, comparing the quality of the content, and also the equipment and settings used to capture the performances.

Two additional benefits of requiring applied students to record materials each week are that students actually use a recording device on a regular basis, and focus levels intensify

in practice sessions where students are attempting to capture perfect “takes.”

I recommend that studio teachers require applied students to possess a recording device that will create high quality uncompressed digital audio files. The students can import the audio files onto a computer, save the files in MP3 format, and store and organize the recordings in iTunes, ready to burn or export as needed.

When deciding upon which audio recording equipment to purchase, remember that your desire is to capture external sources. Recording external sources – for example a lecture, an applied lesson, or a live concert – is also sometimes referred to as “field recording.” In order to effectively record an external source, you must have the ability to set the gain, or the peak spectrum of the sound wave. Automatic gain control, or AGC, is not conducive to capturing the extremes of dynamics found in live music performances. Many recorders have recording quality choices of “high” and “low” and no option to adjust the gain. In the best recording situations, the level is set manually using a peak-reading meter.

Minidisc recorders are outstanding equipment for capturing external sources. The Sony One Point Stereo Microphone, or the ECM-MS907, which connects with a 3.5mm jack (also called a mini or 1/8” jack), works with minidisc recorders and is an excellent microphone. This equipment combination – a minidisc recorder and a Sony microphone – I used for the last two years to create compact disc quality audio files of live performances. The value in a minidisc is in the portability and the quality of recording (minidisc recorders can be set to capture uncompressed audio). The disadvantages of a minidisc recorder include the small amount of recording space in the uncompressed Pulse-Code Modulation, or PCM mode (only around 95 minutes), and that the control buttons are very, very tiny, making it easy to set the recorder in the wrong mode.

I went to Best Buy last month to purchase a replacement rechargeable battery and a new floppy diskette for my minidisc recorder. The nice young man in the Geek Squad told me that my minidisc was “old school.” It is possible that minidisks will soon be equipment of the past (mine is still working and I am still using it). In March 2006, in addition to introducing an improved version of their minidisc recorder (the Sony MZ-M200), Sony also introduced an entirely new digital audio recording device – the PCM-D1 Linear Portable Field Recorder – with a price tag originally over \$2000. Just last week Sony introduced a more affordable PCM-D50 DAT Quality PCM Recorder that lists for under \$500. The Zoom “H” recorders (made by Samson) and Edirol “R” recorders (made by Roland)





are less expensive versions of the same technology used in the Sony PCM recorders. Digital audio recorders like the Sony PCM models, Zoom H models, and Edirol R models, have built in stereo microphones, and record uncompressed audio onto Secure Digital (SD) media (a flash memory card). Flash drive audio handheld devices are the products to recommend to someone who wishes to record high quality digital audio files. I own the Zoom H4, which has two built-in studio-quality condenser microphones configured in an X/Y pattern for true stereo recording, and two combination XLR-1/4" input jacks with phantom power for use with any external microphones. With a 2GB SD memory card, the Zoom H4 has the ability to record around 188 minutes of uncompressed CD quality audio. The H4 has a 4-track recording mode and you can record directly onto your computer using the Zoom H4 as your USB audio interface. This of course allows you a huge amount of storage space, but less portability.

For less formal recording situations, I still record directly onto my Macbook or iMac desktop computer using the built-in microphone or the SmartMusic microphone, and the software Audacity as a digital audio workstation. Audacity is a digital audio editing application that is free open source software (no charge to download and use).

When recording directly onto a computer, the gain level or input level can be controlled both within the computer preferences and on the recording software menu bar. The sound quality with a built-in microphone isn't fantastic, but it is satisfactory, and the audio can be exported in uncompressed formats. I can e-mail directly from my laptop, upload files to a podcast, or burn a compact disc. The value of recording directly onto a computer is the ample storage space and accessibility to files. The disadvantage of using a computer to record live events is that the equipment is much less portable and less discreet than a handheld device.

Recording directly onto a laptop using a microphone like the Sony One Point Stereo Microphone would create a decent audio file and is therefore a viable option for students, who most likely own a laptop. Not all laptops have 1/8" microphone input jacks, and may require either a preamp or the ability to connect a microphone into a USB port. In terms of a pre-amp, I have used the M-Audio Mobilepre USB Bus-Powered Pre-Amp and Audio Interface, which list at under \$200. USB sound cards vary in price from around \$20 to around \$50. The Zoom H4 does not cost much more than the preamp and it provides you with flexibility, portability, and access to the storage space on your computer.

The ubiquitous iPod seems like the perfect choice for student recording projects. iPods and iPod Nanos have had recording capabilities since 2005 (iPod Shuffles do not have recording capabilities). In order to record on an iPod, a microphone must be purchased. The iPod recording software is launched as a microphone is connected to the iPod. On the iPod itself, the only choices for recording quality are either "high" or "low." High quality recording is in stereo and the audio is uncompressed. Low quality recording is in mono and the audio is compressed.

However, since the gain levels can be set only with the controls on the additional equipment, the captured recording qual-

ity is at the mercy of the microphone. One of the iPod compatible microphones, the Belkin "TuneTalk" microphone, has a switch allowing autogain to be set as either as "on" or "off." No gain level setting is possible. For more exact settings of the input volume and gain, a preamp mixer would have to be a part of the recording set up. I recorded a rehearsal using only the Belkin "TuneTalk" mic and was disappointed not only in the lack of ability to set the gain levels, but also because the microphone picked up the iPod hard drive operational sounds (whirring noises).

iPod recordings are stored directly onto the hard drive of the iPod, and then the audio WAV files are transferred to iTunes in a folder labeled, "Voice Memos." The voice memo recordings are transferred to iTunes when the iPod is synced.

It is apparent from the names – "TuneTalk" (and the iPod microphone manufactured by Griffin Technology, the "iTalk"), and the imported file labels of "Voice Memos" – iPods are best suited for recording lectures and not for live music. By the time a preamp and additional microphone are attached to an iPod microphone, the entire set up has gotten a bit convoluted and certainly less portable.

The recording process on an iPod is very easy and importing is also very easy. Disadvantages to recording with an iPod include the limits on sound quality, poor performance of the battery during recording mode, and that the amount of space available to record will depend upon the other files stored on the iPod (music, photos, etc). One last warning: not all microphones that are called "iPod microphones" are compatible with all iPods.

A digital voice recorder is a small, inexpensive, and easy-to-operate device that has a built in microphone. Audio files are saved to a built-in internal flash drive. The model that I use is an Olympus Digital Voice Recorder WS-300M that retails for around \$60. The recorder creates audio files that are compressed and in Windows Media Audio (WMA) format. After recording, the device can be connected to any computer with a USB port, and consequently can double as a flash drive for storing files. The Olympus digital voice recorder has potential for playback at different speeds without changing the pitch, but live instrument sound files are distorted in any other mode than normal speed. On a Mac operating system, audio files created by the Olympus WS-300M must be played by either the Windows Media Player for Mac or the third-party Flip4Mac WMA, a QuickTime component. Windows Media Player, Flip4Mac, and QuickTime are all free downloads.

The value of the digital voice recorder is that it is compact, easy to use, it can record for hours documenting classes, lessons, lectures, and rehearsals, the WMA files can be stored on computers as audio records, and it interfaces with a computer just like a flash drive. Disadvantages include limits on the sound quality for live music (the gain levels cannot be adjusted) and that the WMA files are not compatible with iTunes and cannot be imported into Audacity. A digital voice recorder would not be a good choice for making quality audition recordings, but it is a very useful piece of equipment for study and record keeping.

Thus far I have focused on student use of audio recording equipment to create an audio dossier. The use of recording



equipment as a tool for the professor and student as the lesson takes place is hardly new pedagogy (I remember when my teachers played recordings from my lessons at half speed on reel-to-reel cassette recorders). What potential do we have to teach our students with 21st century recording hardware and software? Not only can we play back at half speed, but we can also show our students visuals in the audio display window that will support our criticism about topics such as unclear articulation, unsupported tone, and phrases that lack musical intensity. With Audacity software, meters monitor volume levels before, during, and after the recording process.

Russ Widener, professor of trombone at Wichita State University, published an article in 1993 in *The Instrumentalist* advocating the use of audio track visuals with students (at the time Widener was using the MacRecorder program). Widener states, "Being able to see the difference in sound is especially helpful to students who hear what they want to hear instead of what they are actually playing."<sup>1</sup> The ability to see the display window of a digital audio workstation is especially helpful to those students who are visual learners.

Audacity files can be imported and exported in a variety of formats. In order to export MP3 files, you must download and install an optional LAME encoder. The instructions for the LAME download are explained very clearly on the Audacity website. Until the LAME bundle is downloaded, the "Export as MP3" function is inoperable and will not be shaded in on the "File" menu.

Audacity audio is saved immediately and in relatively small files because the program breaks up long tracks into pieces so that they can be edited efficiently. When you e-mail or otherwise export an Audacity project, you must include the folder of supporting files.

Require that your students download Audacity and require them to bring a flash drive to each lesson. You can record lessons on your computer, saving directly to the flash drive, and students can take home an aural and visual documentation of the lesson. Your only effort is to begin and end the recording. Your computer will not "fill up" with files. At any point in the lesson you can refer to the visuals of the audio files on your computer monitor. Therefore this method for recording lessons is superior over using a hand-held device with no visuals. In Audacity files (and the supporting project folder) a 60-minute lesson will be around 20 MB in size. The same lesson recorded in uncompressed WAV files will be around 680 MB in size.

I use Audacity to record audio hand-outs for applied students, such as a live drone to use for intonation studies, and practice loops of difficult passages in ensemble and solo repertoire. I have almost completely converted from using a tuner to tuning note-against-note; that is playing a drone note below a long tone study, excerpts, etudes, or a passage from the solo repertoire.

Audacity can capture streaming audio on Windows operating systems. Mac users can use Audio Hijack to capture streaming audio. Audio Hijack, a software program made by Rogue Amoeba, currently costs \$16. The software is particularly helpful for creating practice loops from CD recordings. I also use Audio Hijack to record an audio file that is in a format that I cannot import or export; for example, WMA files that I

have created with a digital voice recorder. Audio Hijack creates AIFF files, which can be played in iTunes and converted into MP3 files in Audacity.

SmartMusic has recording capabilities as part of the program. I use the SmartMusic program to record SmartMusic accompaniments for students. The information on the SmartMusic website about Mac computers lacking a microphone port is out-of-date. Check your computer for a microphone jack before you order the SmartMusic USB accessory.

It is incredible to consider how many changes have occurred in recording technology even just in the past 12 months. It is awkward to feel "out of it" – I know I definitely didn't enjoy a being called "old school" by Geek at Best Buy (to me the definition of "old school" is walking around a track at the gym pulling a red wagon with a Victrola). Working on recording projects with our students on a regular basis will help them to create and organize quality audio materials, and will keep us current with 21st-century recording techniques.

## Manufacturer Contact Information for Selected Recording Equipment and Software

Apple	<a href="http://www.apple.com">www.apple.com</a>
Audacity	<a href="http://www.audacity.sourceforge.net">www.audacity.sourceforge.net</a>
Belkin	<a href="http://www.belkin.com">www.belkin.com</a>
Flip4Mac	<a href="http://www.flip4mac.com">www.flip4mac.com</a>
Griffin Technology	<a href="http://www.griffintechology.com">www.griffintechology.com</a>
iPod and iTunes	<a href="http://www.apple.com/itunes">www.apple.com/itunes</a>
QuickTime Player	<a href="http://www.apple.com/quicktime">www.apple.com/quicktime</a>
M-Audio	<a href="http://www.m-audio.com/index.php">www.m-audio.com/index.php</a>
Minidisco	<a href="http://www.minidisco.com">www.minidisco.com</a>
Olympus	<a href="http://www.olympusamerica.com">www.olympusamerica.com</a>
Rogue Amoeba	<a href="http://www.rogueamoeba.com">www.rogueamoeba.com</a>
Roland	<a href="http://www.rolandus.com">www.rolandus.com</a>
Samson	<a href="http://www.samsontech.com">www.samsontech.com</a>
SmartMusic	<a href="http://www.smartmusic.com">www.smartmusic.com</a>
Sony	<a href="http://www.sony.com/index.php">www.sony.com/index.php</a>
Windows Media Player	<a href="http://www.windowsmedia.com">www.windowsmedia.com</a>

### Note:

1. Widner, R. 1993. "Computer Analysis of Playing Problems." *The Instrumentalist* (1993) 48 (5): 45-46.

*Eileen Meyer Russell is the Professor of Low Brass and Theory at Southwestern University in Georgetown TX. She previously held Low Brass positions at Del Mar College, Austin Peay State University (Clarksville TN), and Vincennes University. She is Euphonium Instructor at Blue Lake Fine Arts Camp and holds degrees from Indiana University and the University of Northern Iowa.*

*This article is an edited version of a paper first presented by the author at the College Music Society National Conference in Salt Lake City UT on November 15, 2007. The title of the original paper was "For the Record: A Practical Guide to Using 21st Century Recording Technology to Augment Student Learning in the Classroom and Private Studio." It is reprinted with permission from the Spring 2008 issue of the NACWAPI Journal, Volume 56, Number 3.*



# Tributes

## Milan Yancich (1921-2007) by Paul Yancich

The family of Milan Yancich expresses its thanks and gratitude for all of the kind letters, phone calls and personal communications of condolences on his death of August 7, 2007.

My Father loved the horn and music. Dad wrote and published a book titled *An Orchestral Musician's Odyssey* which chronicles his life and that of a generation of musicians and famous musical artists of his time. The book is a blunt account of the musical world from his point of view and is worth reading.

In addition to writing horn manuals, reprinting classic horn books, composing and then publishing over twenty music books through his company Wind Music Inc., playing in orchestras for more than fifty years and teaching several hundred students at The Eastman School of Music and elsewhere, Dad kept himself very busy with many other interests and hobbies. During different times of his life he made wines and jams from berries he hand picked, developed and printed photography, played chess, poker, bridge, golf (best score 100), tennis, sailed, swam, fished, was a TV football fan, traveled, a film buff, loved to watch Johnny Carson, a staunch Democrat and a voracious reader his entire life, with a special interest in biographies and history. Every day he looked up five different words in the dictionary and used them in his conversation that day. His favorite author was Mark Twain.

Here are some things about my Dad that are not in his autobiography that I don't think he would mind me sharing with you at this time.

There are four children and we woke up every morning to the sound of a French horn warming up for forty-five minutes. Those of you who studied with him know the routines and he did practice what he preached every morning, Monday through Sunday, every holiday, never missing, to my memory. He was the most disciplined musician I have ever known. His routine in the morning was the same, played in the same order at the same tempos and dynamics. I can't ever remember him missing a note or sounding anything other than rock solid as he worked his way through the scales, arpeggios, single note blasts, and articulations. By 8:00 am he was on his way down to Eastman, many times dropping me off at Monroe High School on his way.

That was warm up, but then sometime during the day, everyday, there was a practice session. In the summer these became extended sessions that could last for hours. Long tones held on a series of notes and held for more than a minute (I timed them just out of curiosity as I played outside). My friend



joked, "you'd think he knew more than that one note!" *Crescendo, decrescendo*. Then the long tones with the horn resting on the fireplace mantel – "no pressure." Trills, slurs, a single note played, a ten second rest and then the same note again, chromatic scales, *the Great Scale*. "Keep improving by working on your weaknesses Paul, know your rudiments." Then when the work was done the etudes, songs, and solos starting coming forth.

Dad taught a full-time load as a faculty member of Eastman including University of Rochester and Eastman School horn students. He was in charge of the woodwind chamber groups and coached them, as well. Student horn recitals and all brass and percussion juries were attended. He also taught horn in the preparatory department. Then there was the Rochester Civic Orchestra, Eastman Philharmonic Orchestra, and the Rochester Philharmonic Orchestra. I doubt anyone reading this letter has such a grueling and truly taxing work load – and this went on for more than four decades. His knowledge of opera, conductors, soloists, chamber music, and orchestral music was astounding. On top of all of this, he established and then ran a very nice music publishing company, Wind Music Inc. After dinner was over, down into the basement he went working tirelessly until well after 1:00 am. He never missed a concert due to illness in his entire career, to my knowledge, except when he had one major operation.

Dad told me when I was about twelve years old that, when it comes to music, "there is always going to be someone better than you." This puzzled me until years later when it became clear to me that what he was saying was trying to be the best timpanist or hornist in the world is a waste of time

– just work at being the best *you* can be because that is all that you can control. This was a pattern of his own education. He was not the most talented of musicians in his early years but nobody loved the horn more. He did not have a professional horn teacher until he was a sophomore in college at the University of Michigan. His love of playing and drive got him into the professional ranks. Once there he sought out great clarinet, oboe, tuba, and cornet players and became a student of breathing, mechanics, phrasing, and all-around musicianship. How many of us today would consider working with other faculty members or fellow orchestral instrumentalists? Would you be willing to put your ego aside to do this? I don't see it and to my knowledge this type of quest for knowledge is rare nowadays. My brothers and sister and I benefited from his experience in that we always had the best music teachers available from day one. A professional woodwind player told me recently that my father must not have liked her because he was constantly on

### MILAN YANCICH

♦ french hornist, teacher, author, publisher ♦

Milan Yancich passed away unexpectedly in August. Music and the horn were his passions in life and he loved his students, colleagues and friends. The Yancich family wants to thank you all for your thoughts and condolences.



her case during woodwind class, "And you know, everything he said to me over that entire period was right and he really helped me become the player I am today." I responded, "You just didn't know my Dad was never one to give up on a student and that it was his nature to be very direct in his criticisms."

Dad was very proud of the accomplishments of his students and loved working with all of them. I never heard a disparaging word about a student. I believe that he became such a great teacher because he himself was such a dedicated student and, unlike other more gifted players, he had to go through the tedious process of learning every aspect of his art. If you look up the phrase "music lover" in the dictionary, you will find a picture of Milan Yancich. He often said, "The greatest musical experience one can have is playing in a symphony orchestra."

My Father was an inspiration to us in the way he was tenacious and inquisitive. He loved musicians and music. It was the part of his life that gave him so much satisfaction and enjoyment. Most of all, he loved the horn. He continued playing an hour every day up to his last day.

We miss him greatly.

*Paul Yancich is timpanist of the Cleveland Orchestra and his brother, Mark, is timpanist of the Atlanta Symphony.*

I received some bad news yesterday. Mark Yancich contacted me to tell me that Milan died suddenly in his sleep on the night of August 7th. Milan was a true honest hornist. Great sense of humor, completely dedicated to the horn world, good writer, etc. He will be missed. *Jim Decker (retired LA studio hornist and faculty at USC)*

I was just notified that Milan Yancich died yesterday at the age of 86. Milan was a good friend and a loyal member of IHS. As I recall he served two or three terms on the Advisory Council and contributed much through his business, Wind Music, Inc. He was a fine horn player and played and taught in the Rochester Philharmonic and Eastman School of Music. He was also an author and supplied us all with a lot of etude and solo materials. If I remember correctly, he was largely responsible for the publication of all the Farkas books. We all owe him a great debt of gratitude and thanks. We shall miss him profoundly. To those who didn't know him, I suggest you read his book, *An Orchestra Musician's Odyssey: A View From The Rear*.

*Paul Mansur (former editor of The Horn Call and Professor Emeritus of Southeastern Oklahoma State University)*

## **Dennis Abelson (1951-2007)** **by Elizabeth Abelson**

Horn teacher and player Dennis Abelson, 56, passed away on September 1, 2007 after a brief battle with cancer.

A student of Pittsburgh Symphony Orchestra's principal hornists Howard Hillyer and the late Forrest Standley, Dennis had a rich playing career. He played with the Pittsburgh Opera

and Ballet Orchestras for thirty-five years, was principal substitute with the PSO for sixteen years (beginning during college), and performed with the Grand Teton Festival Orchestra, Chicago Ballet, Mendelssohn and Bach Choirs of Pittsburgh, Pittsburgh New Music Ensemble, Civic Light Opera, and Gateway Wind Quintet.

Dennis' main passion in life was teaching. As Professor of Horn at Carnegie Mellon University since

1986 and Duquesne University from 1978-92, he also maintained a very large home studio with students of all ages and abilities. He trained students to become quality horn players, and more importantly, musicians. His students have performed with ensembles such as the Cincinnati Symphony Orchestra, New World Orchestra, Rochester Philharmonic, Taipei Symphony, San Francisco Ballet, New York Philharmonic, Pittsburgh Symphony, Air Force Band, and *Les Miserables* on Broadway. They have won solo competitions with the Pittsburgh Symphony, River City Brass Band, McKeesport Symphony, among others, and he prepared them successfully for auditions at Juilliard, Curtis, Eastman, Northwestern, the Guildhall School of Music, the Royal Academy, and Boston University.

That was my dad on paper – a well-rounded musician and teacher with great success for both himself and his students. When reading through his accomplishments, however, one does not even begin to register the impact he had on those who met him through his positive, jovial attitude and caring nature.

Within just four days in the hospital, over sixty people came to visit him from all around the country. With this kind of impact, I think the only way to truly do justice to my dad's life is to tell his story through the statements and stories of others.

Musically, my dad encountered much praise. His mentor (who would later become a dear friend) Howard Hillyer described him as "the most musical student [he] ever had," adding, "his musical instincts were unerring." Violinist Charles Stegeman (Concertmaster, Pittsburgh Opera and Ballet) seconded his abilities when he wrote to my dad, "Since few may be aware of it since you are so modest, you are one of the best horn players I had the privilege to hear. No matter who sat in front of you, you made them sound better, you melded your musical spirit with whomever you sat next to." My dad may have not been one to brag about his musicianship, but at least others can boast for him!

My dad had a knack for making friends easily (though he would beg to differ), and often kept them for a lifetime. The people in attendance at his funeral ranged from childhood best friends to waitresses at a local restaurant. He impacted everyone he met through his "good humor, caring spirit, and gentle nature," as hornist Michael Langiewicz noticed after taking a







single lesson.

These characteristics allowed him to stay close with many friends from his college and even elementary school days. As long-time friend Philip Myers (New York Philharmonic) put it, "I consider him not being on the face of the earth a real tragedy for everyone. I never knew anyone who was so empathetic to their fellow man. He really made a difference in my life." Perhaps Eldon Gatwood, former principal oboe of the PSO, was able to explain this tragedy more simply when he said, "Why do bad things happen to good people?" I have to say, I have no idea myself.

Lessons with my dad were not necessarily what you would expect from an experienced college professor. He knew that his teaching didn't have to be completely serious and "by-the-book" to get his lessons across. My dad often drew pictures on his students' music as a visual representation of the music. Former CMU student, Kyle Wilbert (New World Symphony), remembers one drawing in particular. At the top of Kyle's excerpt, "The White Lady," my dad drew a woman Kyle described as having a bulbous nose, grossly full lips, and a large Adam's apple. At the time, Kyle recalls the purpose of this silly picture not being very clear, but when he played the passage again, keeping the picture in mind as my dad instructed, he understood. Kyle heard his playing become more aggressive and musical just from one little drawing. In fact, Kyle says that to this day, he still finds himself referring to that old picture when he is trying to bring out the soul of a passage.

Drawings were not my dad's only unconventional teaching technique. Air Force band member Craig Matta still keeps in mind the "lyrics" my dad added to the alternating G's of Beethoven's Sonata, Op. 17. "Stu-pid, stu-pid, this is ver-y stupid" may not be the deepest of lyrics, but as Craig said, "I'll never forget it and I'll never miss those notes!"

His students often spoke of him being more than just a horn teacher, but a mentor, inspiration, and friend. Whether it was through giving his students free extra lessons or taking the horn choir out for their annual trip to Vincent's Pizza, my dad went out of his way to ensure his students' success and comfort. Annie Bosler, a University of Southern California doctoral student and CMU graduate, comments that, "he made the studio feel like a home away from home." One step into the studio and you can see what she means: it looks like a proud parent plastered the walls with his children's accomplishments. From programs and posters from students' recitals during the 1970's to pictures from recent masterclasses, there is a massive collage all over the walls. Student Melissa VanTimmeran agreed that he made lessons a comfortable place to be, remembering, "When I first came to CMU, I don't think I would have survived if it wasn't for him... he was honestly more like a friend to me," continuing, "He was very humble, kind, and caring... and didn't care about unimportant outward things like impressing people and putting on a show." It was this investment in his students, rather than himself, which made them, and in turn, him, successful.

My dad's role as a friend and inspiration did not stop when he walked out of his CMU studio. His home students had very similar experiences. After eight years of study with my dad before entering Northwestern University for horn performance,

Edmund Rollett explains just how big of an impact my dad had on his musical development. "He taught me more about how to make music, and to love playing the horn," Edmund shared, "than I think anyone will ever teach me." High school student Dan Salera agreed, saying, "Dennis is the reason I like music so much... he wasn't just the best teacher I ever had, he was also the coolest guy I ever met." As a lifelong student of my dad in all aspects of life, including music, I would have to agree that he taught me more than anyone. And he was pretty cool, too.

Students were not the only ones who noticed my dad's compassion. Natalie Ozeas, associate head of CMU's School of Music, said in the school's paper that "Abelson was a fine musician, but particularly dedicated to his students. He was able to relate to them in an individual way." This dedication drew the attention of students' parents as well. Margaret and Fred Cox traveled to CMU to hear their daughter Elizabeth's recital and later wrote to my dad, "We were so proud to hear her perform and know that she plays as well as she does because of your invaluable instruction and friendship." "Friend" seems to be the way many described him. When my dad had to cancel lessons due to sickness, students and their parents still flooded by our house to talk and catch up with him. Student Francis Charles' mom told him, "Franny misses your time together and is anxious to get back to not only playing for her teacher, but talking to her friend and confidant." One of the reasons my dad loved teaching so much was because he was able to help his students not only musically, but personally.

I suppose the only appropriate way to end this would be with some quotes straight from the horse's mouth. When answering his cell phone to hear his former student Annie's voice on the other line, my dad exclaimed, "Awh! How are you? Oh, I'm doing pretty good! It's so nice to hear from you!" He passed just four days later. And finally, "I've been so fortunate to teach so many wonderful people."

*Elizabeth Abelson is currently a senior in performance at West Virginia University. She was a two-time (2004-05) scholarship winner for the Kendall Betts Horn Camp and participated in the Eastern Music Festival in the summer of 2006. Elizabeth's former teachers are Dennis Abelson and Howard Hillyer.*

## Richard Perissi (1921-2007) by Paul Neuffer

On August 16, 2007, I met with Rich to interview him for an article I planned to write about him. It had been many years since I had seen Rich and I was very much looking forward to our meeting again. Especially since both Rich and his wife Anita's health had been in jeopardy. Anita had suffered a stroke and a fall which had left her weak. Rich had suffered a





stroke from which he had recovered well. However, cancer was his great enemy. He described to me, in gruesome detail, a procedure that his doctor performed on him in June or July, sticking a needle (called a *Gamma Knife*) in his head which was used to emit gamma radiation directly to the cancerous lumps on his brain. The pain from the needle being inserted into his head was the worst he had ever felt in his life, but he tried to play it down by calling himself a “wimp.” The day before our meeting, he had finished a more traditional radiation treatment – eight weeks, five days a week, one hour each day, from which he hoped that the lump at the base of his lung would be diminished. Medicine that he had been taking gave him insomnia and he rarely slept, which left him feeling tired and groggy.

In spite of all of this, the old Richard Perissi was ever present. He told me stories of friends and family, music and musicians. We talked about politics, cars, baseball, and USC football. We reminisced about old times and hopes for the future. His smile was cheerful and broad, especially when he spoke about his wife (“my little butterfly”), children, and close friends, particularly Vince DeRosa and Jim Decker, with whom he had so many wonderful memories. He also spoke of friends past – Henry Sigismonti, Sinclair Lott, Wendell Hoss, Jack Cave, Al Brain, Jim Stagliano, and many more, all of whom brought a tear and a smile. He had great hopes that the radiation had done its job so that he could soon be back out on the golf course, shooting a round of 18, which he had missed doing so very much and was anxious to do again.

I told him about the first time I met and worked with him, which made him laugh. I was in my mid to late 20’s and was invited by my teacher to sit in at a reading rehearsal with “The New American Orchestra” which comprised of the top call studio musicians. The section that day was Vince DeRosa, Rich, myself, and Jeff DeRosa. We were going to read some new compositions by some local composers. For me, it was not only a chance to work with my teacher and other great players, but also an opportunity to “get noticed.” I would try to do everything right – sit straight, no talking, play my part well, etc. For them, it was just a reading rehearsal. As I sat next to Rich, I was introduced to that amazing sound of his that I had heard so much about. It was huge and beautiful but never out of context. He (Vince, also) could play piano and still maintain the full beauty of his sound. The music we were reading that day was, in some cases, not very melodic, tonal, nor tasteful. After one such piece, I was to receive my introduction to Rich’s colorful personality. Rich was quite irritated by the current state of contemporary composers and he turned to me and said, “You know, I think composers these days, all they want to do is #%&\* you up,” I cracked a small smile but tried to maintain my composure, and tried not to laugh. Rich said again, a little louder and more emphatically, “No really, I think they just want to #%&\* you up.” I now had a big smile and my body was shaking with laughter. Rich continued on his rant, complaining about how the parts were more like monkey exercises, making us players jump up and down, playing things that are really, very unmusical (you know what I mean!). It was classic Rich.

Later that year, I had to prepare for an audition and wanted someone to coach me. Vince and Jim, the two from whom I always looked to for guidance and help, were out of town. So, I

called Rich and he invited me to his home to play for him. It was a coaching session that I will never forget. For two and half hours, we worked and worked and worked. He was determined to not let me leave until he was satisfied that I had absorbed everything he wanted me to learn. When we finally finished, I was exhausted, but happy. He had put me through the “ringer,” but what I had learned was invaluable. I had learned not only about music, but also about life. Especially about perseverance – that particular lesson would be very valuable to me throughout my life.

When Jim called me to tell me that Rich had passed, I was very saddened, but not surprised. Rich had put up a great fight, but his cancer was far too spread – according to his daughter Cynthia, he was ready to go. He just didn’t have the energy or the strength to fight anymore. His family had visited him often, the weeks before his death, as had several of his friends (particularly Vince and Jim), which not only helped to take his mind off of his illness, but also gave him the time he wanted with them before he passed. Those who knew Rich personally will miss his fun-loving spirit, boyish grin, friendly voice, and colorful stories. But all that is need to do is listen to his recording of *Silverado* – for all of Rich is there for everyone to hear. Those who didn’t know Rich personally should do the same, for not only will they get to know Rich, but they will also get to know one of the great horn players of all time.

*Paul Neuffer is a freelance hornist in central California.*

*Editor’s note: Please see pages 65-67 for Paul Neuffer’s interview with Richard Perissi.*

### **Richard Perissi by John Cerninaro and James Decker**

Acclaimed Los Angeles studio hornist Richard Perissi died Thursday, November 8, after a lengthy battle with cancer. He was 86 years old. Perissi, son of L.A. Philharmonic fourth hornist Odolino Perissi, grew up in Los Angeles where he played beside lifelong friend Vincent DeRosa in virtually every major Hollywood movie score from the 1940’s through 1980’s – a generation of outstanding film score horn playing. He was also well known for his superb section work in John Williams’ TV theme music to *The NBC Nightly News* and Bruce Boughton’s score for *Silverado*, which he performed along with John Cerninaro.

In addition to his vast body of movie and commercial work, Richard Perissi also played in the horn sections of the great 20th Century popular recording artists Henry Mancini, Stan Kenton, Ella Fitzgerald, and Miles Davis, among others. His remarkable duet work with Vincent DeRosa on lead set the industry standard.

Perissi was a perennial among Los Angeles studio horn players, continuing a tradition dating back to Al Brain and Jack Cave. Highly sought for his characteristic dark, robust, Conn 8D sound, Richard Perissi was one of the famous “inner circle” of major motion picture horn players that included Vincent DeRosa, Henry Sigismonti, James Decker, William Hinshaw, and a select handful of other top-tier artists. He will be enormously missed.



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# Medical Issues

Glenn Dalrymple M.D., Editor

## Playing for Two: Horn Playing While Pregnant

by Kathryn Troup Denney

The shimmer of the choir behind us begins in German glory: “*Auferstehn, ja auferstehn wirst du!*” The rich texture swells to the rafters of the cathedral, a fitting environment for the sounds that fill it. Mine will be the first instrumental sound that is added to the singers, and I hope that it will greet a chorus that has stayed in tune. I fill my crowded lungs with the delicious sounds around me and finger the low A-flat with which my horn call begins. The conductor meets my eyes and I play soft, crisp tones. The rest of the horn section piles on their own calls until the entire orchestra joins in the long crescendo, in an impossibly dramatic journey to the final cadence. Resurrection depicted in sound. Suddenly I feel a tiny fist push against my belly button. I feel a miniature foot tap my sternum. My entire abdomen stretches and morphs, someone else obviously hearing the stunning sounds around me as well. My unborn child responds, straining her ears to hear Mahler more clearly, and I am grateful to her for staying put until well after the last shouts of congratulations have died away.

I love being pregnant! I write this in the present tense, not knowing if I will ever be pregnant again. But as an active amateur horn player in the Boston area, I have had the unusual experience of playing the horn regularly throughout both of my pregnancies. I think that my daughters’ musicianship was off to a marvelous start before they had ever taken a breath.

I am not an obstetrician or a midwife, I am merely a horn player who (mostly) loved playing while pregnant. I have been lucky enough to have two pregnancies with very few complications. I never had to compromise my busy musician’s schedule because of any physical challenges. And yet, as midwife Valaree Hemighaus told me during my first pregnancy, “I could give you a list a mile long of normal discomforts of pregnancy that are no cause for concern.” I can well imagine some of those discomforts interfering with horn playing, and some complications might make playing a brass instrument completely inadvisable. When determining the level of activity that is right for you during pregnancy, remember to listen to your body, and to trust your obstetrician or midwife to help you set your individual limits.

The first thing to remember about pregnancy is that each is as different from the next as the child it begets. In this article, I



Kathryn with Lianna

will speak from my own experiences and those of women I interviewed.

### First Trimester

When I became pregnant with my first child, I had already had one miscarriage and I was bleeding when that little pink line told me yes. My hopes were down, and even after establishing that the baby had a heartbeat, I had to make eight emergency trips to the hospital during the first three months to make sure she was still okay. She always was, but time after time it was not until I saw that little blinking heartbeat again on the monitor that I could relax. I was advised to “take it easy” for a few weeks, and when I asked for a clarification,

Valaree said, “We won’t go as far as bed rest, but definitely no exercise and limit the activity.”

I went to a rehearsal one night when no one knew yet that I was pregnant, and I was still crossing my fingers that I would remain so. I figured, I’ll be sitting down, it won’t be that much exertion. I can just make sure I move really slowly, and pay attention to my body. Well, my body quickly shouted at me that playing the horn is nothing like bed rest. With the deep breaths, the muscular support and the physical exertion required, ours is really an athletic activity. I found myself playing timidly, being afraid to support fully with my abdominal and pelvic floor muscles, and sometimes I had to stop playing altogether.

Of course, as San Diego-based horn professor and performer Cynthia McGregor says, it depends on the music. “Athletic? For me that depends on what I’m playing. It’s like hiking – it depends on the terrain, how long you hike, and what the weather is like!” She delivered her first daughter Caitlyn in April of 2007.

Perhaps a more usual set of circumstances met my first trimester in a second pregnancy a few years later. Instead of bleeding all the way through those months, I had significant morning sickness. Not that I missed the frantic trips to the hospital and the huge sighs of relief after each ultrasound, but throwing up several times a day was also not appealing. And just for the record, it wasn’t just in the morning that I felt queasy, it was any time around the clock that I had an empty stomach. To avoid vomiting, I had to keep crackers on hand and eat one every time I felt that awful wave of nausea coming over me. In several areas of my life, this is how people figured





out that I was pregnant. I came very close to losing my breakfast in front of a 60-voice children's choir that I was conducting, and while they enjoyed the break from rehearsal while I snacked on some crackers, my adult accompanist smiled knowingly at me. I also remember one orchestra rehearsal when I was about seven weeks pregnant and my stand partner said, "What are you putting into your horn, woman?" Of course, it looked strange to be eating crackers during a couple of measures' rest. So I had to tell him my news before I normally would have, so that he didn't think I was just ruining my horn for no reason.

Boston-area professional horn player and teacher Jean Rife also packed food in her rehearsal bag when she was pregnant, even though she had no morning sickness. She needed snacks to keep from feeling ravenous every hour. She also found that throughout her pregnancy she needed a good 11 hours of sleep every night, and a two-hour nap every afternoon. This left 11 hours of wake time every day, compared to 16 or 17 in other times of her life. It required that she consider her priorities and pare activities down to those that were absolutely necessary; one was practicing horn.

### Second Trimester

The second trimester is without doubt the most fun part of pregnancy. The life inside knocks on the door at any time, day or night. What begins around the fourth month as a little swish ends up being something akin to an alien pounding on every internal organ and changing the very shape of your entire abdomen by the end of pregnancy. Morning sickness is a thing of the past, you are starting to look pregnant, wear maternity clothes and get a lot of positive attention, and your body feels energetic and strong.

**Exercise:** Doctors and exercise physiologists say that a pregnant woman can continue any form of exercise that she did before getting pregnant, but should not start anything new without medical guidance. At the gym, the accommodations that your trainers recommend include avoiding being upside down (no inverted yoga poses), keeping your heart rate below 140, avoiding lying on your back, minimizing jolting and jostling, and staying hydrated.

**Breathing:** During pregnancy, not only does the amount of air breathed in and out increase, but lung capacity is also reduced and oxygen use increased. The uterus can get up to 1000 times its original size, and the rest of the organs in the abdomen and chest get extremely crowded. Because of these changes, many women feel short of breath or have some difficulty breathing as pregnancy progresses. Pat Lake, an amateur horn player in the Boston area, also experienced heartburn for the same reasons.

I started feeling the difference in my oxygen needs as a horn player at the same point in my pregnancy that I had trouble climbing mountains: a moderate amount of exercise suddenly felt like running a marathon. In my second pregnancy, I played second horn in the Beethoven Emperor Piano Concerto. The most memorable moment in that piece was the low F that bridges the second and third movements. That long tone underneath very transparent instrumentation should not be bro-

ken, but my difficulty in sustaining it for nearly a minute was almost enough to inspire me to learn circular breathing.

One strategy I have learned for passages like this one can be used by anyone who has trouble finding enough breath for a long phrase. I call it "hyperventilating," without the negative connotation of that word. Provided that there is enough time in advance of a long phrase (such as the third movement of Brahms' Fourth Symphony), I take a slow, full breath several measures in advance, and then let it out completely. Then I take another breath in time for the solo, and usually I can play for longer on this next breath than I would have been able to on a single breath.

**Mental focus:** Anyone who has played with me knows that reading rhythm is not my strength, but I was even flakier about counting rests and coming in at the right time when I was pregnant. Believe it or not, there was a physiological reason for it. When the baby moves around and flips upside down inside its mother, it commands her attention in a way that no one who has not experienced it can imagine. Of course, when that happens in the middle of a new work with tricky rhythms that requires concentration, the baby might be responsible for a few mistakes coming out (or not coming out) of the horn.

Pat Lake was similarly challenged by her babies kicking out of time with the music, and sometimes throwing her off. On the other hand, Jean Rife experienced a positive effect from feeling her baby dance inside her body. She was performing Haydn's first horn concerto with Boston Baroque, and during the long orchestral introduction, her baby started to move so wildly that she was sure the audience would be able to see it. Far from making her lose concentration, this gave her a unique perspective on the importance of playing perfectly. Relax, Mom, let's dance! the baby seemed to say.

### Third Trimester

The month before my first child was born, she turned around into perfect position for delivery and planted her right foot squarely in my rib cage. There her foot stayed for the remainder of the pregnancy. An active baby anyway, Amanda went into high gear when I played horn. I play off the leg, but with the adjustment in position necessary to work around the large protrusion in front of me, the sound traveled directly past my abdomen and into those little ears. I sometimes wondered if her kicks and squirms were a negative comment on my playing. I got in the habit of playing with my right elbow pressing down on her foot to keep it off of my rib; thank goodness I have fairly good lip control over my intonation and I didn't always need my right hand!

The question is, can loud sounds damage a baby's hearing before birth? My research indicates that "only extremely intense, long-duration exposures, well over 100 decibels, will affect the hearing of the fetus and produce tissue damage to the inner ear. In the vast majority of cases, pregnant women do not need to be concerned about noise producing hearing loss in their unborn child." So, be careful if you shoot firearms, stand in front of a jet engine, or attend rock concerts, but don't worry about playing Mahler.

Some women experience changes in their facial tissue due to fluid retention. In fact, a mother's blood volume increases by



an average of 50% for each pregnancy! This is due to the need for extra blood to the uterus, as well as to compensate for blood loss during delivery. It is certainly possible for the embouchure to be affected by retaining fluid during pregnancy. It may seem counter-intuitive, but midwife Miriam Khalsa tells her clients that drinking more water during pregnancy results in retaining less water.

Two of the mothers I interviewed reported getting more red in the face than usual as their pregnancies progressed. Cynthia was playing a brass quintet recital in her eighth month, and she could feel her face turning red. Similarly, when Jean played the *Quoniam* from Bach's *B Minor Mass* in her eighth month, audience members reported seeing a dark shade of crimson on her cheeks.

I discovered a passage in a new work by Erika Foin that consistently gave me vertigo-like symptoms. It included eighteen consecutive measures of high f#s in eighth notes, staccato, and there was no place to breathe. Although I left out a few notes to sneak rejuvenating breaths, every time we got to that passage I felt as if I were going to faint. Ultimately I switched with the second player for that section, and the slightly lower pitches were easier to execute. Midwife Miriam Khalsa suggested eating an extra-big meal before a rehearsal or concert to keep the blood sugar and energy up. This was sometimes possible, but of course I don't like playing while feeling full, either.



## Due Dates

The most frustrating aspect of pregnancy for me was not knowing exactly when the baby would be born. While I am vehemently against scheduling Caesarean births and unnecessary medical interventions, I can see the appeal of putting on your calendar the day on which you will deliver your baby and being able to work around it. The average full term for a pregnancy is 40 weeks, but the range of normal extends from 37-42 weeks, which is well over a month! How can a freelancer keep her calendar empty for an entire month (particularly in November and May, my two due months)? All the books and my family's history said that my first baby would be late, so when Amanda was due on November 11, I was figuring on taking my newborn to a Thanksgiving celebration. I decided to sit out of the concert my orchestra had scheduled for November 18, but I rehearsed every week for a community band concert on November 1. Surprise! Amanda was born three weeks early, on October 24.

I had an important choice to make, and I couldn't make it right away. I took out my horn three days after delivery, and

played very carefully at first, not wanting to hurt myself. It did not hurt, it just made me nervous, the same way that a new mother is nervous to pass that first bowel movement. In fact, it felt so comfortable to play without a foot in my rib cage, and I sounded good enough that after a conversation with the conductor, we decided not to hire a sub to cover all of my parts for me the following weekend. I played that November 1 concert with my 8-day-old in the audience, asleep in my mother's arms. It may not have been my best performance ever, what with the distraction of wondering if the baby would wake up crying and need me, but she stayed asleep. No one in my section or in the audience was disappointed by my performance.

When my second pregnancy had a due date of May 14, I was disappointed at the timing because my orchestra was scheduled to play Mahler's *Symphony No. 2* on April 29. That was cutting it close: if this pregnancy followed the same schedule as my first, I would have a two-day-old at the concert. Even if my body could handle blowing, I certainly would not be able to do justice to Mahler or protect my baby's fragile ears. I had a long discussion with conductor Ronald Knudsen to decide what to do. I could have sat out the entire concert on the slim chance that I would deliver before the performance. However, the piece calls for ten horns, and the community orchestra would have to pay anyone who was not a regular member of the group. He knew that I would play any of the parts well, and that some of our ringers were not as strong. With my luck, I knew would probably deliver two weeks late and be sitting in the audience wishing I could play. Although it created uncertainties for several people, in the end, Mr. Knudsen and I decided to risk having me play a less prominent part, fifth horn. I lined up a competent backup who was prepared to play in my stead if I happened to be in active labor during the performance. Barring that circumstance, I would be there.

As luck would have it, Lianna waited until five days after Mahler 2 (still almost two weeks early) to show her beautiful face. As I described earlier, both mother and fetus enjoyed that performance immensely. Arguably the most dramatic ending of a symphony in literature and Mahler's masterful horn writing were that much more poignant when shared with my child-to-be, and when colored with the boldness of my raging hormones. Lianna somersaulted energetically during all the forte passages and rolled gently back and forth during the string parts and the choral legatos. It was clear to me that she had particular affinity for the violin. But when rehearsing the end of the fifth movement, I was convinced that her acrobatics would put me into labor.

It was a very interesting experience to perform such a powerful piece with such a huge belly – I remember that between the Wednesday rehearsal and the Friday dress rehearsal, the baby "dropped" out of my rib cage, into my lap. Suddenly, I could breathe again! But at the same time, I felt that bowling ball pressing on my pelvis, reminding me of the way it intended to make its escape. The way I played during the dress rehearsal and the way I played at the performance could not have been more different. To avoid being in labor for the performance, I played the dress rehearsal in a gingerly, guarded fashion, and I missed the important entrance described in the opening because I was concentrating so hard on performing a





Kegel exercise and keeping her in there. On Saturday, since I had “made it” to the last performance, I gave it all I had with reckless abandon, filling the hall with the glorious horn sound Mahler calls for. I didn’t even care if I delivered the baby on the way home; I thought I would be able to get through a two-hour piece even if I was in early labor!

### “The Fourth Trimester” – Playing Post Partum

I did not schedule any concerts for several months after Lianna’s birth, because she was born in May and I was able to wait until the fall for performing. I knew that my growing family would take some getting used to. However, it turned out that the recovery from my second childbirth was difficult enough that I do not think I would have been able to play for about ten days. Between that and adjusting to the complexity of life with a toddler and a newborn, it ended up being nearly four months before I played regularly again. This hiatus was very strange, but ultimately my playing came back to the level at which I had left off. After a few weeks becoming reacquainted with my horn, I was playing Mahler as well as ever. But after my first birth experience, I felt like a million bucks! Would I have planned to play an entire concert when Amanda was eight days old? No, but circumstances were such that I had the opportunity. My success with that concert gave me more confidence in making the choices I made at the end of my pregnancy with Lianna. They might not have been the right choices for someone else, if the conductor was not willing to take the risk, or if the quality of the performance would have been in jeopardy. But for me and for the ensemble that I worked with, I had complete faith that everything would be fine, and I left it to my fellow musicians to gossip: is that baby going to stay put? Jean Rife knew that she would have a concert a few weeks after the birth of her daughter. So three days after the birth, she had to start practicing if she wanted to play the Mozart Quintet. She attempted to practice with the baby in a snugli on her chest, but she says “I would be there for two hours and get maybe 10 minutes of good practicing in.” Looking back, she thinks a wiser choice may have been to keep practicing, but to take the summer off from public performance, and to ease back into it in the fall.

Cynthia McGregor’s recent delivery was by emergency Cesarean. Her recovery has been great. She reports that her abdomen felt as if she could have played after about a week, if she were not constantly occupied with nursing, diaper changes, and trying to sneak in naps when the baby slept.

Unfortunately, some vaginal deliveries leave women with incontinence problems for years after childbirth. The reason for this is weak or injured pelvic floor muscles, and scar tissue that results from a vaginal tear. This can happen with a baby of any size, not just large ones. Solutions are available, however. Jean Rife found that she needed to make sure she had used the bathroom before playing. About a year after her delivery, she forgot about this and found herself faced with a difficult choice. She was at a horn conference as a featured soloist, performing the Douglas Hill Jazz Studies. One of the pieces ends on a high C. She knew as it was approaching that she could either miss the last note, or lose bladder control.

“I nailed the c,” she says with a sigh. “At that moment, I decided I would never let it happen again.” She found a physical therapist who specializes in pelvic floor dysfunction. Patricia Jenkyns has worked in Arlington MA for over twenty years helping women both prenatally and post-partum. She taught Jean some exercises and massage techniques to help the muscles become stronger and work with her abdominal and intercostal muscles to support her high range. Trisha is not the only physical therapist who specializes in pelvic floor dysfunction; specialists are available in over thirty-three states. This work fixed Jean’s problem, and she highly recommends it to anyone who suffers from incontinence due to pelvic floor weakness.

### Conclusion



*Kathryn and Amanda practicing together*

The joys and challenges of sharing music with and modeling practice habits (squeezed subtly into precious nap times) for our children could easily be the subject of another article at another time. But it has been a logical continuation

of playing during pregnancy for me to share my love of instrumental music with my children. Not only do they ask for Mahler by name during a long car trip, but letting them see me woodshed, repeat, err, and improve along the way will come in handy when they learn to play instruments themselves. I believe that having heard great music in utero laid a good foundation for musical sensitivity in my children. Amanda can get a fairly good sound out of a horn at the age of four, and when I ask one-year-old Lianna “What does a horn say?” she takes a huge breath and buzzes her lips with a great embouchure. Playing and performing during pregnancy created an excellent bond between me and my daughters, put them in a good place to begin developing their own musicianship, and was a bit like “playing for two.”

### References

Council of Accreditation for Occupational Hearing Conservation

Conversations with:

Valaree Hemighaus, certified nurse-midwife, Wellesley MA

Miriam Khalsa, home-birth midwife, Sherborn MA

Patricia Lake, amateur horn player in the Boston area

Cynthia McGregor, professor/hornist near San Diego CA

Jean Rife, professional horn player and teacher, Boston MA

*Kathryn Troup Denney is an amateur musician and general music and chorus teacher in the Boston area. All references have been consulted and have approved the information shared in this article.*

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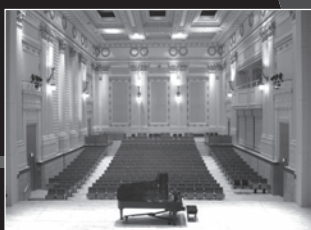
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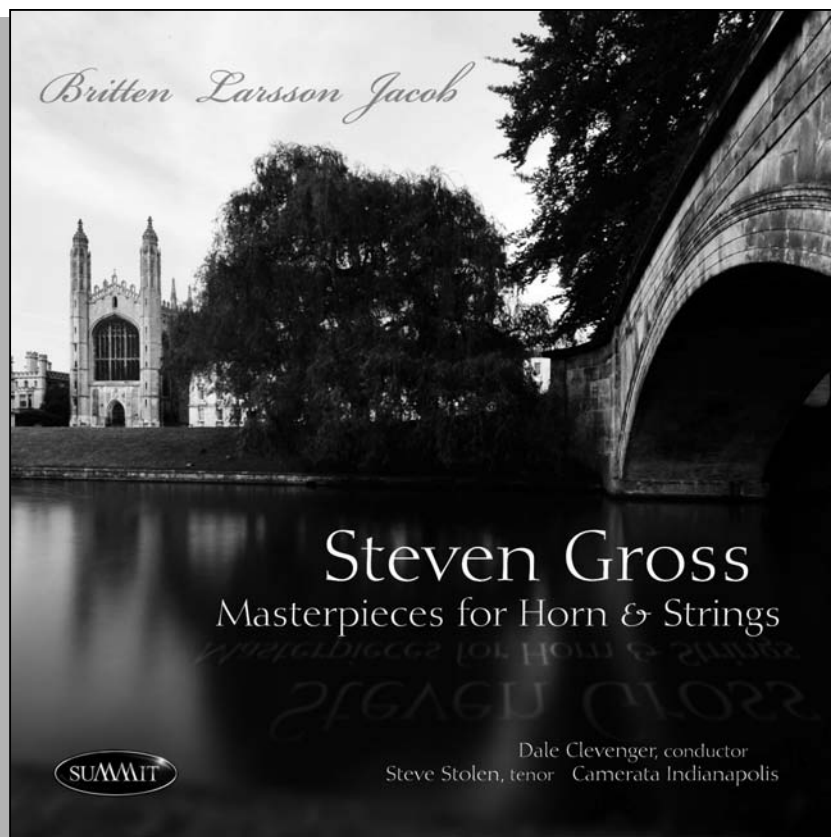
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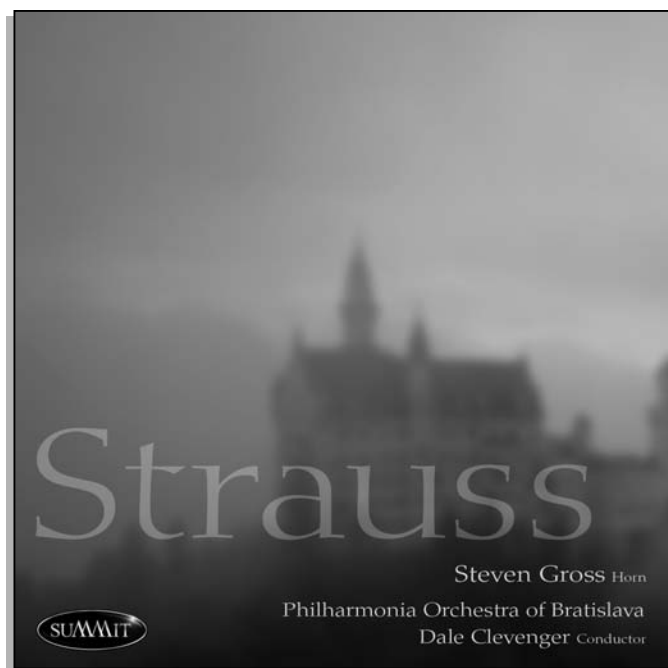
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# Negotiations – Making Our Business “Our Business”

by John Cox

**N**egotiation: “a conferring, discussing, or bargaining to reach agreement.” (Webster’s New World Dictionary, second college edition, 1970)

If there is one topic that is underplayed, if even mentioned, in our schooling as musicians, it is contracts and their negotiation. This is the business of making sure that our hard work, education, and performance abilities are rewarded to the extent that we can earn a living wage. If you grew up in a non-union household, like many of us, then you never experienced anything regarding “contract negotiations” until early in your teaching/performing career when it became time to “re-negotiate” the contract.

Let us examine the negotiating process from the position of the neophyte. Experienced teachers and players will recognize and empathize when recalling their first time at the “big dance” of negotiations. If you recall it, you look forward to negotiations with the same enthusiasm as buying a new car – except that contract negotiations usually extend for months rather than a few frustrating hours.

There will come a day when, as a new employee covered by a bargained contract, you will hear that all is not right with your world. There will be a general announcement, mailing, emailing, or other contact from your union saying: “It’s time to re-negotiate” – four little words that will change your life.

Re-negotiate? As a new person covered by a contract (which in all likelihood you never read before signing and wouldn’t have understood if you did), you suddenly feel you have been blindsided by a process for which you are unprepared, and possibly did not know existed. Re-negotiate? You didn’t even know you had negotiated. You were hired, met in a nice office with representatives of the management, and signed a contract – maybe told, “We never give extra money or benefits to beginning employees because it’s not our policy.” Then you may or may not have met at some run-down office building containing your union hall with some cigar chomping old fogies who said, “Welcome aboard, here’s your handbook for the local, we’re always here to help, don’t get into trouble.”

As to that whole union thing, you are a teacher, a distributor of knowledge; you are an artist, creating great music like magic in front of adoring audiences. How in the world did it come to be that you have more in common with the United Auto Workers and Meat Packers Unions than Aristotle and Bach? So far you have probably regarded the union to which you belong as a parasite to your paycheck – it bleeds you every two weeks like a remora on a shark, and you don’t know why. If only you could keep that little bit going to them, you could afford a better car or better electronic toys that would enhance your personal lifestyle.

So, you show up at meetings that are called by your governing/orchestra committee. According to the Bylaws of your

orchestra or teacher’s local (Bylaws? We have Bylaws?) and according to the pertinent paragraphs of the Collective Bargaining Agreement (the *what?!!!*), it is time to elect a Negotiation Team who will represent us *against* (boy, does that word stand out!) the management, the school board, the district, the board of governors, or some other group of administrators.

What does that word *against* mean and what about those rumblings, critical of management, that now come from your new but seasoned colleagues? You know, the comments such as, “I’m really disgusted by the work load. All management knows how to do is make it harder to do our jobs.” “Man, we really took it in the shorts last time. It’s time to get ours back.” “Those stupid rotten clowns. If they worked as hard doing their job as we do, we would all be better off.” “Man, I just hope we don’t go on strike again.” (*again?!!!*). (For editorial purposes I’m keeping the comments at a “G” rating – in real life these comments are seldom put this mildly.)

You have been happy until now going to the fine faculty teas held for new teachers, the “meet the board” events, the “we like to show off our new players/teachers who represent the bold new world toward which we are striving” affairs put on by management. Now you are hearing strong comments from your new colleagues against the very folks that you have come to view, subconsciously, as your surrogate parents. After all, they give you an allowance (paycheck) every two weeks. They send you notes from time to time requesting that you should clean your backstage (to aid the janitorial staff), that you should polish your shoes, that your jewelry is too noticeable, that you should not wear perfumes/colognes, or such statements as “in this organization we treat each other with respect.” They arrange special social events to “meet the folks that make everything we do possible,” then invite you along to “be seen but not heard.” Yep, you’ve been living the good life on an even keel but now it’s going to get a bit bumpy.

This is an introduction to what will be a series of articles regarding negotiations, including the following topics:

- Selecting a team, polling a group for its needs and ideas, and preparing the group for the negotiation process
- Getting along as a Negotiation Team and constituency communication interaction
  - Preparation and *research, research, research*
  - Formal exchanges and meetings with representatives from the “other side”
  - Getting to “yes”
  - Signing and the aftermath.
  - Preparations for the next round of negotiations

Some of the future articles will refer to large charts, graphs, and other reference materials that, rather than taking up space in *The Horn Call*, will be placed on the IHS website for “mem-





bers only." This material includes the resources needed to successfully negotiate a contract, including economic data, population trends, data sourcing, regional cost of living comparisons, and more.

The great eighteenth-century hornist Giovanni Punto decided to escape his employer and travel to what is now Western Europe to test his "market value." Let us not be afraid to follow him and our other proud ancestors.

*John Cox is Principal Horn of the Oregon Symphony. He is a member of the Mainly Mozart Festival of San Diego and Chamber Music Northwest in Portland, and is an Adjunct Faculty member at the University of Portland. He has been on three negotiating teams for his orchestra (as of this writing), as well as serving on management leadership searches and future planning committees as an orchestral representative. He also negotiates to buy his own cars.*



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# Brahms's Use of the Hand Horn in the Trio, Op. 40

by Peter Silberman

Although the valved horn gradually replaced the hand horn during the nineteenth century, Brahms continued to write for the older instrument.<sup>1</sup> Brahms's composition that features the hand horn most prominently is the Trio, Op. 40, written in 1865, whose original title page reads "*für Violine, Waldhorn, und Klavier*." This work is difficult to perform on the hand horn, as in some sections it strays far from the open notes of the horn in E<sup>b</sup>, necessitating multiple stopped notes. The stopped notes both make the work more awkward for the horn player and change the sound of the instrument, sometimes dramatically. The hand horn thus seems an unusual choice for such a chromatic composition. This might lead one to wonder whether there are effects in the music that only can be heard if the Trio is performed on hand horn. In particular, the changes in sound from open to stopped notes might enhance a performance rather than detract from it.

This article will discuss Brahms's writing for the hand horn in the Trio, focusing on his use of the contrast between open and stopped tone colors for musical effect. I will show that Brahms employed the hand horn's timbral characteristics in four ways: enhancing and assisting with dynamics; emphasizing important pitches; constructing melodic motives, and organizing keys and form.<sup>2</sup> Interested readers may wish to study the musical examples by listening to either of two excellent recordings of the Trio using authentic mid-nineteenth century instruments, Lowell Greer's recording on *Harmonia Mundi* and Andrew Clark's on *EMI Classics*.<sup>3</sup> The tone color effects discussed in this article are more noticeable in Clark's recording.

Both Brahms, who was a pianist, and his father, a professional double bassist, also played the horn. Brahms may have become more interested in the horn due to his friendship with August Cordes, a hornist, whom Brahms met in 1857. Stephen Seiffert speculates that the Trio might have been written with Cordes in mind, and Cordes later played the work with Brahms.<sup>4</sup> The Trio was written in 1865 and premiered in December of that year in Karlsruhe, Austria. Brahms played the piano at the first performance and the hornist Segisser played a hand horn. Six of the first seven performances of the work were played on a hand horn, including all with the composer at the piano.<sup>5</sup>

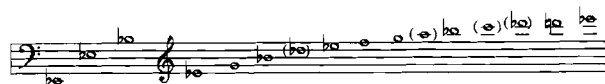
Much has been written about the Trio's well-known third movement, which contains a striking appearance of a folksong-like melody at measure 59, foreshadowing the main melody of the fourth movement. According to several authors, the presence of this folksong suggests that the movement was written in memory of Brahms's mother, who died in early 1865.<sup>6</sup> Asher Treat identifies the folksong as "*Hoch auf dem gelben Waben*" ("High on the Yellow Coach"), in which a mail coach, greeted by the sound of a horn, is a metaphor for death.<sup>7</sup> David Elliott identifies it as "*Dort in den Weiden steht ein Haus*" ("There in the Meadow Stands a House"), supposedly taught to Brahms by

his mother.<sup>8</sup> The Trio's key of E<sup>b</sup> (both major and minor modes appear) is also the key of two of Brahms's other works from the 1860s that refer to death and/or motherhood, the central movement of the *Requiem* and the *Lullaby*.<sup>9</sup> In contrast, David Moseley suggests that the third movement describes Brahms's relationship with Robert and Clara Schumann, based on the imagery of the text of "*Dort in den Weiden steht ein Haus*," and on the use of musical motives also found in Schumann's music.<sup>10</sup>

Before turning to my analysis of the Trio, I will briefly review which notes can be played open and which must be stopped on the hand horn. Example 1 shows the harmonic series with a fundamental of E<sup>b</sup>, all the open notes.<sup>11</sup> Four notes, shown in parentheses, are slightly flat. In performance, removing the hand from the bell raises both D's and the A; I will consider them to be open in my discussion of tone color. The C is usually played as a stopped note to correct its intonation.

Example 1

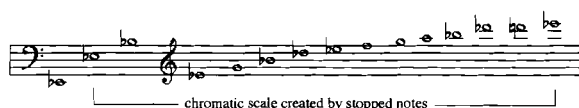
Harmonic series on E<sup>b</sup>



Stopping can produce a note either a half step or a whole step below an open note (or even more in the low register), thus filling in the gaps in the harmonic series. A complete chromatic scale can be produced starting on the second note of the harmonic series. Example 2 shows open notes in E<sup>b</sup>. Any note not appearing in this example would be played stopped.<sup>12</sup> The line underneath the staff shows the range of the chromatic scale created by the addition of stopped notes. The Trio is written for horn in E<sup>b</sup>, and so the score, from which I will quote, shows the horn part as if it were written in C. Example 3 shows the open notes and range of the stopped notes from Example 2 transposed to C.

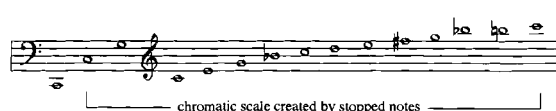
Example 2

Open notes in E<sup>b</sup> and range of stopped notes



Example 3

Open notes in C and range of stopped notes







The following excerpts from the score will illustrate how Brahms took advantage of the hand horn's changes in tone color to enhance the Trio. I have found four categories of tone color usage and will show several examples of each from various movements. The first category is enhancing and assisting with dynamics. For example, passages in which the horn is secondary to the violin or piano and the dynamic level is *piano* or *pianissimo* often contain stopped notes to ensure that the melody is heard above the horn. Brahms commented on this feature of the work when he wrote: "If the performer is not obliged by the stopped notes to play softly the piano and violin are not obliged to adapt themselves to him, and the tone is rough from the beginning."<sup>13</sup> Example 4 shows measures 57-66 from the third movement, the appearance of the folksong. The violin plays the top staff, the horn the middle one. In measures 59 and 60, where the horn plays the folksong with violin accompaniment, almost all of the horn's notes are open. The last two, identified by crosses, are stopped, causing the horn to decrescendo to allow the entry of the piano to be heard. In measures 63 and 64 the violin now plays the folksong and the horn accompanies. The dynamic level is *pianissimo*. Readers who have performed this work know how difficult it is to play softer than the *pianissimo* violin! Brahms helpfully provides the horn with a part containing mostly stopped notes (again identified by crosses), thus making it much easier to play softer than the violin melody.<sup>14</sup>

Example 4

Third movement, measures 57-66



Dynamic markings are often enhanced by the stopped tone color. Example 5 shows measures 103-106 from the first movement. The second note in measure 104 is marked *fortepiano*. This is a stopped note, and the distinction between *forte* and *piano* can be made to sound much greater on a hand horn. Stopped notes on the hand horn have two very different tone colors. When played softly, they sound muted, but when played loudly they sound brassy, like the modern usage of stopped horn. Both tone colors appear here, highlighting the change of dynamics on this one note.<sup>15</sup> Similarly, a *fortepiano* stopped note appears in measure 83 of the third movement, shown in Example 6. This is a dramatic moment, enhanced by the stopped sound. It is positively chilling in the Greer recording.

Example 5

First movement, measures 103-106



Example 6

Third movement, measures 80-86



Example 7 shows a situation in which the change from open to stopped notes coincides with a relaxation after a climax. This is followed by an intensification leading to the return of the movement's main melody, during which the horn's notes change back from stopped to open. The example shows measures 137-160 of the fourth movement. At the beginning of this passage, the horn plays a heroic melody of mostly open notes, marked *forte*. (This dynamic marking is not shown in the example.) The melody climaxes on its last note in measure 143, which is underscored by the piano's arrival at a *forte* dynamic after a *crescendo* from *piano*. The following measures, through measure 153, give the sense of winding down after the climax. Both instruments start at a new dynamic level of *piano*, there is a *ritardando*, and the horn's pitches descend from a high register to a middle one. The piano is instructed to *diminuendo* starting in measure 147, but there is no corresponding dynamic change written in the horn part. However, the horn moves from open to stopped notes. Even if the performer maintains the same dynamic level, the change in tone color will mimic and thus match the piano's *diminuendo*, adding to the sense of relaxation after the climax.

Example 7

Fourth movement, measures 137-160



Measures 153-160 build in intensity. The horn and piano are instructed to *accelerando e crescendo poco a poco*, and the horn's sustained notes rise in pitch as do the highest notes of the piano's arpeggios. There is a corresponding change from



Example 8

Fourth movement, measures 219-227

stopped to open notes for the horn during this passage. Further, the last two sustained notes, written C# and D, highlight the contrast between stopped and open sounds.<sup>16</sup>

Another way Brahms took advantage of stopped notes was to use them to emphasize important pitches.<sup>17</sup> Example 8 shows measures 214-226 of the fourth movement. In measures 219 and 220, the piano plays the melodic notes A# (dissonant with the left hand chord) and B (consonant). In measures 221-227, the horn and violin continue the piano part in unison, starting with the same pitches respelled as B<sup>b</sup> and C<sup>b</sup>. Dissonance and consonance are now reversed; B<sup>b</sup> is consonant and C<sup>b</sup> is dissonant. The C<sup>b</sup> is a *forte* stopped note, which emphasizes its dissonant quality. Similar notes in the following measures, the F natural in measure 224 and the E's in measures 224-226, are also stopped.<sup>18</sup>

Example 9 shows measures 256-271 of the fourth movement with two horn notes circled. There is a prominent arrival point at measure 263. Instead of arriving on the expected concert G, the horn plays a concert G<sup>b</sup>.<sup>19</sup> The *forte* stopped sound of this note emphasizes the surprise. When the same arrival reappears in measure 269, the horn plays a G, an open note that begins the triumphant coda.

Example 9

Fourth movement, 256-271

Example 10

First movement, measures 8-16, horn

Example 11

First movement, beginning of opening horn melody showing two motives

written A, a stopped note, before returning to D at the end. Thus, the melody is mostly open, mostly stopped, and then open again.<sup>20</sup> Further, the two melodic motives from which this melody is made also contrast open and stopped sounds. Example 11 shows the beginning of the melody. I have identified two motives, labeled X and Y. X, an interval of a fifth, contains two open notes. Y, a descent and then ascent by half step, contains a stopped note. These motives reappear throughout the work in various melodies, continuing the contrast between open and stopped sounds. Example 12 shows a sampling of





melodies from different movements, with motives X and Y identified. (In some instances X is a fourth rather than a fifth, and many Ys are one half step rather than two.) In most cases X consists of open notes, while Y contains at least one stopped note.<sup>21</sup>

Example 12

Horn melodies showing motives X and Y

first movement, measures 178-181



second movement, measures 81-84



third movement, measures 5-9



third movement, measures 19-20



fourth movement, measures 8-12



Finally, the keys and forms of the second and third movements of the Trio are organized to contrast the different tone colors of the hand horn. Keys with mostly open notes, such as concert E<sup>b</sup> major, alternate with keys with mostly stopped notes. I will comment on the second movement only, where this alternation coincides more closely with the form. Example 13 shows the primary melodies of the second movement, as played by the horn, along with keys and sections of the form. The second movement is a scherzo and trio. The scherzo consists of three subsections, which I have labeled A, B, and A'.

Example 13

Second movement: horn melodies, keys, and form

SCHERZO

Section A - measure 1

horn melody A1 - measure 13, key of E<sup>b</sup> major - open



horn melody A2 - measure 61, key of G<sup>b</sup> major - stopped



horn melody A3 - measure 81, key of E<sup>b</sup> major - open



Section B - measure 121

horn melody B1 - measure 121, key of B major - stopped



Section A' - measure 167

horn melody A1 - measure 167, key of E<sup>b</sup> major - open



horn melody A2 - measure 251, key of G<sup>b</sup> major - stopped



TRIO

horn melody - measure 287, key of A<sup>b</sup> minor - stopped



Subsections A and A' each contain three melodies, labeled melody A1, melody A2, and melody A3.<sup>22</sup> In the A' section, the horn plays only melodies A1 and A2.

As shown in Example 13, the first melody of the scherzo's A section is in concert E<sup>b</sup> major, which has mostly open notes for the horn. It is followed by a melody in G<sup>b</sup> major, containing prominent stopped notes. The first melody then returns, creating the pattern open-stopped-open. The B section, in B major, continues the pattern by featuring a stopped melody. The A section returns, shortened, providing two more melodies in this pattern, open then stopped.

One would expect an open melody to appear next due to this pattern, but the melody in the movement's trio, in A<sup>b</sup> minor, is stopped. However, Brahms does provide contrast with the previous stopped melody by a change in dynamics. The last melody in the scherzo is played *forte*, while the trio starts with a dynamic of *piano*. This dynamic change highlights the two tone colors of stopped notes: brassy when played *forte* and muted when played *piano*. Throughout the second movement stopped melodies alternate these two tone colors. The stopped melody in the A and A' sections is brassy, while those in the B section and trio are muted.

Example 14 shows the form of the second movement with each melody identified as open or stopped. Further, each stopped melody is described as brassy or muted. This chart clearly shows the alternation of open and stopped melodies throughout the movement, along with the alternation of brassy and muted stopped sounds.

Example 14

Form of the second movement showing alternation of open and stopped melodies, muted and brassy melodies

SCHERZO

section A			section B	section A'	
A1	A2	A3	B1	A1	A2
open	stopped	open	stopped	open	stopped



TRIO  
stopped  
muted

## SCHERZO

section A			section B		section A'	
A1	A2	A3	B1		A1	A2
open	stopped	open	stopped		open	stopped
brassy			muted		brassy	

How can a performer on the modern valve horn use the information in this article? Unlike David Sprung, I do not advocate stopping notes on the valve horn when performing works written for hand horn.<sup>23</sup> However, I do suggest that the performer could vary the tone color by other means, such as changing dynamic level or hand position, in situations falling into any of the four categories of stopped notes discussed above. Also, prominent stopped notes often signal something of importance in the music (I showed examples in which stopped notes are dissonant or unexpected pitches), and those notes could be brought to the listener's attention in a variety of ways besides changes in tone color. An investigation of such prominent stopped notes could yield deeper insights into the music. Further, the presence of numerous stopped notes could mean that the passage is accompaniment. This is particularly helpful in situations in which it is unclear which instrument has the melody. A combination of all of the above suggestions could help the performer craft a sensitive and interesting interpretation.<sup>24</sup>

Finally, the ideas in this article could be applied to other works, or even to other instruments that interact with the horn. A performer might benefit from examining open and stopped notes in works such as the Mozart concertos and Beethoven sonata. Pianos of Brahms's day also had variations of tone color not available on modern instruments.<sup>25</sup> A careful study of Brahms's piano writing, and its interaction with the horn, could yield further ideas for interpretation.

## Notes:

1. Stephen Seiffert divides Brahms's compositional output into three periods based on his writing for the horn. Before 1862 Brahms wrote exclusively for the hand horn, with the exception of the First *Serenade*, written for two hand horns and two valve horns. Between 1862 and 1881 Brahms wrote for combinations of hand and valve horns. This period includes the *Requiem*, the first and second symphonies, the violin concerto, and the second piano concerto. After 1881 Brahms wrote exclusively for the valve horn in such works as the third and fourth symphonies and the Double Concerto. See Stephen Seiffert, *Johannes Brahms and the French Horn*, D.M.A. dissertation, Eastman School of Music, 1968. For more information about the horn writing in the mid-nineteenth century see Robert Walshe, "The Transition from Hand Horn to Valve Horn in Germany," *The Horn Call* 17/1 (1986): 25-26.

2. Other authors discuss various types of stopped notes. William Rogan divides stopped notes into two categories: "rhetorical" stopped notes, which are used to emphasize a mood, idea, or a word in a vocal text, and "lyrical" stopped notes, which arise out of a composer's desire to imitate the variety of tone color produced by the human voice. Rogan shows examples of each from the works of such composers as Beethoven, Schubert, and Berlioz. See William Rogan, "Stopped Notes on the Horn: Some Aesthetic Considerations," *Historic Brass Society Journal*, 8 (1996): 53-68. For more examples of rhetorical stopped notes used in Czerny's transcriptions of Schubert songs see pp. 23-24 of Andrew Clark, "The Heyday of the Hand Horn and the Birth of the Valved Horn: A Study of Nineteenth-Century Horn Technique as Revealed in the Solo Works for Horn by Carl Czerny," *Historic Brass Society Journal* 13 (2001): 118-127. David Sprung identifies stopped notes in nineteenth-century French operas, including *Carmen* and *Faust*. He suggests that these notes should be played stopped on the modern horn if they satisfy any of the following requirements, which would indicate that the composer purposely wrote a stopped note: they would have been performed fully stopped on the hand horn; they have loud dynamics or are accented; the stopped tone color blends better with the other instruments playing simultaneously; or the stopped tone color produces a dramatic effect that enhances the words or stage action. See David Sprung, "'Hidden' Stopped Notes in 19th-Century Opera," *The Horn Call* 26/3 (1996): 17-25.

3. Brahms Trio, Beethoven Horn Sonata, von Krufft Horn Sonata. Lowell Greer, hand horn; Steven Lubin, piano; Stephanie Chase, violin. *Harmonia Mundi* 907037, 1991. For the Brahms, Greer plays a horn made in 1855 by Antoine Courtois in Paris. Mozart Horn Quintet and 24 Duos, Beethoven Sextet and Sonata, Brahms Trio. Andrew Clark and Roger Montgomery, hand horn; Geoffrey Govier, piano; Catherine Martin, violin; Ensemble Galant with Andrea Morris and Jane Rogers, strings. *EMI Classics* 7243 572822 2, 2, 1998. For the Brahms, Clark plays a modern copy of a horn made in the mid-nineteenth century by J. Lorenz.

4. Sieffert discusses Brahms's friendship with Cordes on pp. 48-49 of *Johannes Brahms and the French Horn*. See also Seiffert's table "Hornists Who Might Have Influenced Brahms" on p. 64.

5. David Elliott, "The Brahms Horn Trio and Hand Horn Idiom," *The Horn Call* 10/1 (1979): 65. Stephen Stirling describes other aspects of the Trio in all four movements that suggest that it is an elegy for Brahms's mother. In particular, Stirling views the last movement's vigorous hunting horn-like theme as symbolizing Brahms's optimistic recovery from grief. See Stephen Stirling, "The Brahms Trio: A Personal View," *The Horn Magazine* 9/2 (2001): 31-33.

6. Asher Treat, "Brahms Trio, Op. 40," *The Horn Call* 21/2 (1991): 29-30.

7. Elliott, "The Brahms Trio and Hand Horn Idiom," 61.

8. The Trio is often compared to the *Requiem*, which was partly written in memory of Brahms's mother. David Elliott notes that the *Requiem*'s second movement is reminiscent of the Trio's third movement. See Elliott, "The Brahms Trio and Hand Horn Idiom," 61. *The Lullaby*, op. 49, no. 4, at first hearing a simple, straightforward work, contains hidden imagery of death. See pp. 198-209 of Karen Bottge, "Brahms's 'Wiegenlied' and the Maternal Voice," *19th-Century Music* 28/3 (2005): 185-213. Further, Christopher Thompson discusses similarities between the beginning of the Trio's first movement and the beginning of the *Gesang aus Fingal*, op. 17, no. 4, for women's chorus, two horns, and harp, whose text starts with the image of a weeping maiden. Thompson also notes characteristics of the Trio's first movement that would have been understood as feminine by musicians of Brahms's day, underscoring the relationship to Brahms's mother's death. See pp. 87-93 of Christopher Thompson, "Re-Forming Brahms: Sonata Form and the Horn Trio, Op. 40," *Indiana Theory Review* 18/1 (1997): 65-96.

9. David Moseley, "Brahms and Dort in den Weiden," *The Horn Call* 22/2 (1992): 21-24.

10. For more information on the harmonic series, see Sprung, "'Hidden' Stopped Notes in 19th-Century Opera," footnote 2 on p. 23.

11. This example is an adaptation of p. 99 of Reginald Morley-Pegge, *The French Horn*, 2nd ed., London: Benn, 1973. Morley-Pegge provides a table that compares instructions for playing stopped and open notes from eight nineteenth- and early twentieth-century horn method books. The instructions include half- and three quarter-stopped hand positions in addition to fully stopped. In my discussion of tone color I will ignore the subtle distinctions between various types of stopped notes, and will consider them all to be in the stopped category contrasting with open notes. For the few notes about which the method books disagree, I will accept the opinion of the majority.

12. Cited on p. 65 of Elliott, "The Brahms Horn Trio and Hand Horn Idiom."

13. Elliott also notes the same features of this passage. *Ibid.*, p. 67. Seiffert observes that stopped notes in the Trio often coincide with soft dynamics, but does not provide specific examples. See Seiffert, *Johannes Brahms and the French Horn*, pp. 102-3.

14. Elliott also mentions this passage. See Elliott, "The Brahms Horn Trio and Hand Horn Idiom," p. 67.

15. The fourth movement is in sonata form, and the passage from measures 137-160 appears at the end of the development section. It provides a dramatic and exciting transition to the recapitulation, which starts in measure 161.

16. This category corresponds to Rogan's "rhetorical" usage of stopped notes, described above. See Rogan, "Stopped Notes on the Horn: Some Aesthetic Considerations," pp. 57-63.

17. A similar passage appears in measures 59-67. It contains fewer stopped notes for the horn.

18. The harmonies here are V7 and bVI in E<sup>b</sup> major, similar to a deceptive cadence.

19. Mark Thompson also notices this feature of the melody, and relates it to other aspects of the first movement. See Mark Thompson, "Brahms and the Light," *The Horn Call* 9/1 (1978): pp. 7-12.

20. Joshua Garrett views the melodic material in the Trio as embodying a conflict between two opposing forces: half steps, in which one note is stopped, and open intervals from the harmonic series. This interpretation is somewhat broader than mine. Garrett traces these two types of motives, and their relationship, through all movements of the Trio. See Joshua Garrett, *Brahms' Horn Trio: Background and Analysis for Performers*, D.M.A. dissertation, Juilliard, 1998. Also available online at [www.osmun.com/reference/brahms/Title\\_Page.html](http://www.osmun.com/reference/brahms/Title_Page.html).

21. Garrett claims that the *Scherzo* section of this movement exhibits aspects of sonata form. See his discussion of the second movement in his Chapter 5.

22. David Sprung, "'Hidden' Stopped Notes in 19th-Century Opera," pp. 17-25.

23. I also recommend two guides to performing the Trio: Joshua Garrett, *Brahms' Horn Trio: Background and Analysis for Performers*, and Edward Pease, "Performing the Brahms Horn Trio," *The Horn Call* 4/1 (1973): 44-51. Garrett provides a comprehensive discussion of forms, keys, motives, and rhythmic features, some discussion of the hand horn, and many helpful performance suggestions. Pease's discussion of the same features is more concise, but he supplies instructions for the violin and piano as well, including suggestions on effective interaction of the three instruments.

24. Robert Winter examines striking points, the location at which the hammer strikes the string, in nineteenth-century pianos. He concludes that these instruments had a greater variety of tone color from register to register, and from one instrument maker to another, than do modern pianos. See Robert Winter, "Striking it Rich: The Significance of Striking Points in the Evolution of the Romantic Piano," *The Journal of Musicology* 6/3 (1988): 267-292. The piano restorer Michael Frederick notes that the tone color of nineteenth-century Viennese pianos changes with changes in dynamics much more than that of modern instruments. See p. 3 of Ira Braus, "Early Pianos: A Conversation with Michael Frederick," *Early Keyboard Studies Newsletter* 7/3 (1993): pp. 1-5.

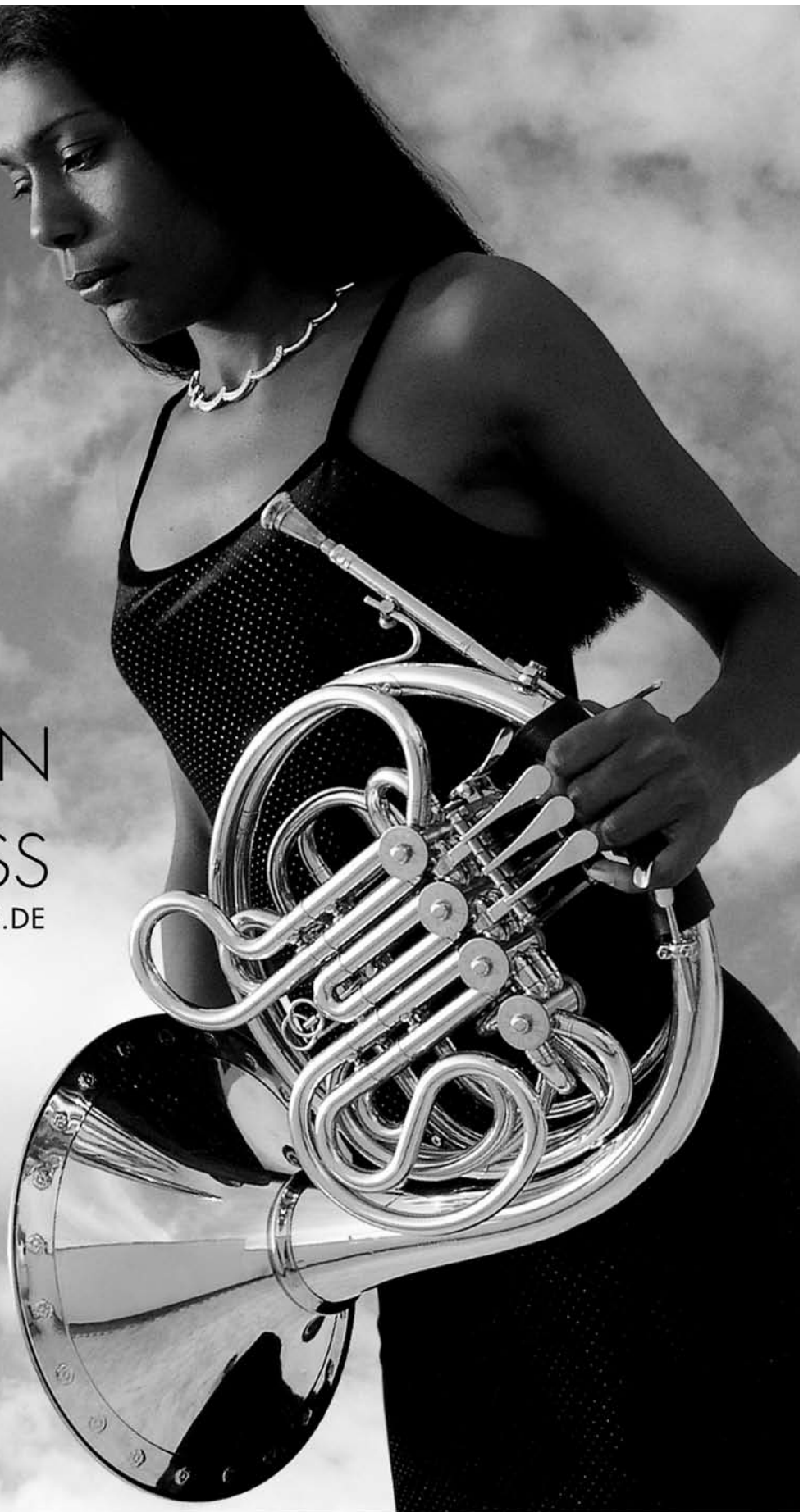
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# Francis Orval: Music as Art

by Bruce Richards

Francis Orval has epitomized horn playing as music making and taught that horn players are first and foremost musicians. His final concert, in Liège, Belgium, his home, on June 21, 2007, Francis continued to demonstrate this approach.

During my life as a horn player I have read many reviews and articles about the lives, careers, and final concerts of retiring horn players. I never expected to be involved in such a concert, and when Francis Orval decided to retire this year, I was looking forward to quite a show. When the final program was announced and I was invited to participate, I was touched in a way that words can not express.

During a career that touched Belgium, Luxembourg, America, and Germany, Francis always taught that our voice is the horn, and the sound we produce with that voice must touch listener's souls. These words are my interpretation of his teaching; others may have seen or felt differently, but anyone who has heard Francis Orval will know what I am talking about.

Sound was, and is, everything. Warm, rich, singing horn playing that was unlike anything I had ever heard before, and teaching that was so radically different than anything I had experienced in the United States. We stood for our lessons, had lessons in groups like a weekly master class, and we were encouraged to ask questions during someone else's lesson. We were never allowed to give up. I remember one lesson when I was working on the Weber Concertino. I couldn't get the multiphonics working for the cadenza and Francis tried every trick in the book to get it to work. My normal one-hour lesson stretched to over two hours. Time did not matter to Francis, only the dedication to his students and their needs. I remember frequently looking at my watch to see if the torture was almost over and thinking "– five more minutes!" only to have the lesson stretch on for 20 more.

A few years ago *The Horn Call* published an issue with Francis on the cover.<sup>1</sup> The title of that article by Thomas Trittle – "A Legacy of Elegance" – tells you everything about Francis Orval, the horn player.

For his final concert, Francis played the *Morceau de Concert* by Saint-Saëns, Mozart's Concerto for Horn No. 1 on natural horn, and Hubler's Concerto for Four Horns and Orchestra with Nico De Marchi, Carlo Pettinger, and me.

The concert epitomized everything that is Francis Orval the horn player. The Saint-Saëns showed the beauty of his sound and the elegance of his interpretations. The Mozart was a small ex-



ample of his dedication to mastering all aspects of horn playing. Hubler's Concerto for Four Horns was the perfect piece to show his *joie de vivre*, involvement of students, and dedication to chamber music. As an encore he played an arrangement by violist Eric Gerstmans of the Liège Philharmonic of "Over the Rainbow" and "Chicago." This encore was a fond reminder of Francis' American citizenship and his time playing and teaching in the USA. The emotion of the moment captured everyone's hearts. Tears flowed not only from those members of the audience who knew Francis, but from complete strangers. My wife told me that a woman sitting next to her was crying, and my wife had to explain to her who the man receiving the standing

ovation was.

Listening to that concert, it was clear that here was someone who wanted to go out on top. During a brief speech, Francis quoted Philip Farkas, who told Francis, "It's better to stop five minutes too soon than five minutes too late." Although I have heard that quotation repeated by others, in many variations, the point remains unchanged. I hope that when I come to the end of my career that I can make the same courageous decision that Francis made. Francis could easily continue to teach and play, this is clear, but the joy of playing a final concert at a very high level with friends, colleagues, and family in attendance was amazing.

Francis made another statement in his speech which explains why he chose to retire at the age of 63. "I implore my students and colleagues to never take their art for granted," he said. Because Francis respects his art, he wanted to stop when he was still at his best, and after 46 years as a professional (yes, he started at age 17), he said that he was tired, not of music, but of the grind of preparation to perform that music at the highest level.

I expect those who read this to take my words with a grain of salt; I know I would. I have noticed over the years that musicians in general, not just horn players, are tending to do just what Francis was afraid of: taking their art for granted. Maybe it was studying with Francis Orval, but I find living in this digital era to be very sterilizing. We enjoy the benefits without taking note of the shortcomings. Perfection is overrated. Now, I would like to make it clear that I am not championing my own shortcomings but philosophizing about the difference between live performance and recordings. I miss more notes than I should, but I know that the public appreciates my music making and sound.



l-r: Bruce Richards, Francis Orval, Nico De Marchi, and Carlo Pettinger – the Hübler Soloists





## Francis Orval

Ideally, we would all like to have the talent and skill of *Monsieurs* Clevenger, Krehbiel, Civil, or Seifert but, of course, we don't. We make do with what we have. I wish I could play high f's regularly on my double horn or have the multiple tonguing of a trumpet player, but I don't. I take too many risks because I want my performance to sound like those gentlemen mentioned above, but my respect for my art (which Francis instilled) does not allow me to play it safe. I would prefer to hear a miss than hear a sterile note-perfect rendition of any solo.

I implore you in Francis Orval's name: Music is an art. Treat it as such.

1. Trittle, Thomas, "A Legacy of Elegance: An Interview with Francis Orval," *The Horn Call*, Volume XXXII, No. 2, February 2002.

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# Technique Tips

## Jeffrey Agrell, Series Editor

# Creative Musical Phrasing

### by Wendell Rider

Phrasing using note grouping is a technique that has contributed to my success with and enjoyment of the horn. Charles Bubb Jr., principal trumpet with the San Francisco Symphony, taught me this technique when he was one of my early teachers.

Horn technique usually means topics like fingerings and embouchures, but note grouping goes deeper into what makes music beautiful and expressive, and that is phrasing, musical interpretation, and expression. Not only will this concept make your playing more musical, but it will make your practicing more efficient, too.

Note grouping is a concept that goes back to the ancient Greeks, but, strangely, little is written on the subject compared with other aspects of technique and style. For a history and discussion of technical aspects of this concept, see *Note Grouping: A Method for Achieving Expression and Style in Musical Performance* by James Morgan Thurmond, a horn player and educator.<sup>1</sup>

Many of you may recognize this concept as part of what was taught by the great oboist of the Philadelphia Orchestra, Marcel Tabuteau. I learned about the Tabuteau connection later in my life, but in the meantime I had refined the concepts I learned from Bubb.

The concept of note grouping relates to the rhythm and flow of phrasing in its most elemental form. It helps us find the inner connection of the notes as they move along and brings rhythmic integrity to our playing as it follows the flow of the phrase. It deals with what we naturally do when we speak, sing, or dance. The natural way we speak in sentences, with implied punctuation, is more expressive than a dull monotone. Singing is similar in its expressiveness, and of course dancing is all about feeling the inner rhythm. Arses, or pick-up notes, bring the element of movement to the phrase. They are like lifting your foot to walk or dance – setting the pace for when your foot will touch down again.

When I was first taught note grouping as a young student, the concept consisted mainly of phrasing from the weak or pick-up notes to the stronger, thesis beats. In a sense, that, and bringing out weaker, faster notes, is all you need to know to get started – I teach this to all of my students, regardless of age, from the very beginning.

We all know that pounding the stronger thesis beats – 1 and 3 in a 4/4 bar, for example – can result in boring and ugly playing, so what do we do about it? Do we just play less on the strong beats, or can we do something more meaningful to find the essence of the phrase?

Let's start with some basic examples of rhythm and see how this works. If we take a measure or group of four equal notes and repeat them, can we phrase them, even if they are all the same pitch? Let's experiment. Play the pattern below with-

out any expression or emphasis. I think most of us would agree that this is pretty static. Now, use the last note in the bar as a pick-up or arsis note to the next downbeat simply by giving it meaningful weight and direction. This is a little more interesting. Then use the last two notes of the measure to do the same thing – feel them phrasing forward to the next downbeat. Is there more or less energy in our phrase now? Finally, use all three of the notes after the downbeat to get to the next measure. I think you will definitely feel the energy and connection this brings to the phrase.



Example 1. Same note repeated, without and with phrasing.

The next example has ties and arrows to show the smaller groups of notes inside the longer notes that lead to the next thesis. The eighth notes can represent slurred notes that are different pitches or one tied note. The strictest use of the arsis/thesis analysis calls for splitting each note down to a level that divides every note in the phrase so you can feel the arsis notes even if they are tied together. A dotted quarter on a thesis beat should be felt as three eighth notes – one thesis and two arsis notes tied together. This is a good concept for learning to feel the inner beat. It helps keep the rhythm steady and accurate and then you are already moving forward into the next arsis note that is leading to the eventual thesis. Thesis notes are not always downbeats, but they represent notes that come to rest within phrases. That is why emphasizing thesis notes can be so deadly if that is all you do.



Example 2. Feeling the inner arsis notes.

Let's take this idea further, to get to expression and interpretation. The style and expressive aspects of composing come mostly from the arsis notes. Harmonic changes are much more common in arsis notes since thesis notes have more to do with resolution and repose. Grace notes and other expressive gestures are arsis notes and arsis notes control phrase flow. Unfortunately, these arses are the parts of the beat or measure that are often neglected. Players also tend to rush through fast arsis notes – especially when tonguing – and drop their air in the process, weakening these notes even more. Concentrating on the arsis notes will bring these “weak” notes to life and show you the way to be expressive in your phrasing.





So not only must we play the arsis notes with equal or greater intensity and importance than the thesis notes, we should use them to set the whole spirit of the phrases and, finally, the whole piece. Is this methodology just phrasing and expression by the numbers? Is it merely an academic exercise of rules and regulations? Fortunately, our musical sense will guide us in applying these concepts. Note grouping is a natural process of communication, be it speaking, singing, or playing an instrument.

Look at these phrases from Mozart's Concerto No. 3 in E. The articulations are taken from the original manuscript found in *Mozart and the Horn* by Hans Pizka.<sup>2</sup> Notice how few articulations Mozart provides. The small arrows give the internal phrasing in what I call mini phrases. These mini phrases can be as few as two notes and then they can be combined into larger parts of a full phrase. The longer arrows represent longer combinations of the smaller mini phrases. If you follow the thesis beats in the longer mini phrases, you start to see where the phrase is heading. Most phrases have more than just one point of repose. Here the first phrase comes to rest in measure two. Then the arsis beats move us along to the next thesis beat in measure three and finally another that ends the second phrase on the C# in measure 4, which is actually a suspension that resolves on an expressive arsis. Mozart's melodic genius doesn't allow him to just plunk down a tonic note to end the phrase.

Practice all of the small mini phrases out of context, one by one, but as close to tempo as you can and be accurate. This means you may be playing only two notes at a time. Hold the last note of each group before you go on. If there are articulations, play them, but in this piece you will need to learn to phrase with subtle emphasis and nice tonguing, only. This is an important lesson about phrasing – it exists without any articulations.

The first mini phrase should have a strong legato note leading forward to start the phrase. Continue to bring out the arsis notes as you play the longer mini phrases. Think of the smaller minis as you do this to keep the inner strength of the rhythm. Note the two small diminuendos that I have added. In Mozart you need to be careful about accenting or stressing the last note in a phrase. If there is a moving note or appoggiatura, don't stress the last note. Appoggiatura literally means to lean on, so go right ahead and do it. Finally, play the whole phrase, keeping in mind what you have learned from playing the mini phrases. This is when you will really feel the flow of the inner rhythm.



Example 3. Phrasing is independent of articulations.

Articulations may or may not coincide with phrasing. Sometimes these words are used interchangeably, but they are not the same. In fact, most composers use the device of setting the articulations against the phrasing as an expressive gesture. There are, then, many ways of articulating a Mozart concerto.

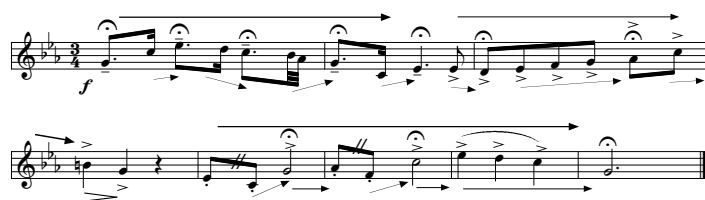
Mozart did not include many articulations in the original scores for the soloist. This was the style of the time and allowed the soloist to bring even more expression to the piece. He did indicate articulations in the orchestra parts, and these are the articulations that have been incorporated into the solo parts of many editions.

Someone good at note grouping and phrasing can make sense of this piece (or any piece) with virtually any articulations or none at all. I am reminded of Alan Civil when he used to give master classes on Mozart concertos at horn symposiums in the afternoon and then play completely different articulations in the evening performance with the orchestra. Was he careless or was he enjoying his mastery of the art of note grouping and doing whatever he felt like at the moment in terms of articulations? Since it was the style of the time and Mozart left the option open, I'm sure Mozart himself would have loved it, as I did.

Once you understand the basic phrasing, try any other articulations you like. See how that enhances or works against the actual phrasing. Enjoy the interplay of the phrasing with the articulations. See how articulations with and against the phrasing add to the expressive energy of the phrases. This is part of the expressiveness of articulations. Try some really outlandish articulations or none at all and see if you can retain the phrasing.

As we learn to apply the arsis/thesis phrasing, it is important to note that not every nuance can be folded into a strict set of rules. Consider the style of the composer, if known, and the melodic or harmonic underpinnings to get the final expressive quality of the phrases. Note grouping gives a good idea of what the underlying rhythm is and it will help you tie the "words" together in each phrase, but other expressive gestures such as articulations, dynamics, rubato, vibrato, and tone quality will burnish the sheen and delight of the phrase. Note grouping actually goes on underneath and in concert with these other qualities, which may or may not indicate the actual phrasing.

Here is the opening of the *Concertpiece* by Saint-Saens as marked for mini phrases in my book, *Real World Horn Playing*.<sup>3</sup> The *Concertpiece* is a good choice to use another practicing technique – playing the rhythm on just one note (I use the opening g), using the mini phrases out of context and then in tempo. This will establish the relationships of the different note values – especially the sixteenth and thirty second notes – without having to worry about hitting the notes or learning the fingerings. It also allows you to get your tone quality where you want it for the dynamics, experience the phrasing, and judge the strength and direction of the arsis notes. You can also add the accents and staccato and legato tonguing. This is important in getting at the overall style and expressive quality of the piece right away.



Example 4. Bringing it all together in your practicing



Play very strong sixteenth notes in exact rhythm that lead to the dotted eighth notes. Notice how using this “one pitch only” mini phrasing system gives you the opportunity to do this right away. Play with as much expression as possible on the one pitch. Now you will have the feel of the piece before worrying about other technical issues.

I often have students read new pieces by doing the mini-phrases first, before reading through. This may seem odd, but doing this gives the student an immediate awareness of the internal phrasing and the importance of the weak beats. When you tie the minis together to play through, slow down so you can do it without “finger glitches.”

By doing the mini phrases out of context, learning the technical things like fingerings is easier, too. Instead of looking at a lot of notes to learn, you are looking at bite sized, easily manageable pieces that can be strung together later. If you do need to “loop” or repeat notes to work on fingerings, use the mini phrases instead of random groups of notes. The method is to get the mini phrases up to speed first and then put them in context at a slower speed – one you can manage as you go from mini phrase to mini phrase. Think of the mini phrases as you play them. This will help you keep from rushing or otherwise distorting the rhythm; you will hear the underlying motion, and, as you go faster, you will want to keep the musical phrasing that you have developed.

This entire process puts the emphasis where it should be, on the musical qualities. Adding them in later is just wasted practice time. Students invariably learn pieces faster and have a clearer concept of musical content using this method. The more you utilize, this approach the more you will focus your attention on bringing the music alive. This is part of becoming a musician – an artist – not just a player. It also plants you firmly in the exact place where you have always wanted to be – making music.

I hope this gives you some ideas for more efficient and effective practice. Remember, it is not how much you practice but how you practice that counts. My current book and DVD touch on this concept, but a forthcoming book and DVD will go into greater depth. As a bonus for this article, a video on my website demonstrates the concepts discussed here.<sup>4</sup>

## Notes:

1. Thurmond, James Morgan, *Note Grouping: A Method for Achieving Expression and Style in Musical Performance*, Meredith Musical Publications, Galesville MD, ©1982.

2. Pizka, Hans, *Mozart and the Horn*. Hans Pizka Edition, Kirchheim bei Munchen, Germany ©1980

3. Rider, Wendell, *Real World Horn Playing*, Wendell Rider Publications, San Jose, California, USA, ©2002

4. [www.wendellworld.com](http://www.wendellworld.com) (Addendum and Extras Page)

Wendell Rider, principal horn with the San José Symphony for 32 years, is the author of *Real World Horn Playing* (book and DVD). He is currently updating and codifying horn pedagogy and pioneering the use of video conferencing to give lessons and master classes around the world. He can be reached at [www.wendellworld.com](http://www.wendellworld.com). *nique as one of my early teachers.*



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# An Interview with Richard King

by Kelly Ferjutz

*A disclaimer: More years ago than I care to recall, I was an aspiring horn player. This gives me an added respect for the capability of Richard King, who has been one of my biggest musical 'heroes' since the first time I heard him play, in 1988. I'm prejudiced in his favor, I know. Imagine yourself as a basketball fanatic being allowed to interview LeBron!*

Richard King is an amiable young man who is one of the best in the world at what he does for a living. That's both awesome and an awesome responsibility, but it doesn't seem to cause him any distress. In fact, it seems rather obvious that he glories in it. All of it. He has the best of all possible worlds, right here in Cleveland. And to think that just twenty years ago, when he first came here in 1988 to audition for the Cleveland Orchestra, he didn't even realize that Cleveland was on a lake! Oh, well. He knows better now! We know him a lot better now, too, because not only did he get the job as associate principal horn then, but subsequently, he was promoted to the post of principal horn in 1997.

It's always interesting to hear how musicians came to their particular instrument. Rich's story is entirely unique, stemming from a summer vacation when he was seven. His step-mother was French, and the family traveled there for two weeks that summer. He loved everything French, so when, two years later, he was leaving elementary school on Long Island to go to middle school, and was asked what orchestral instrument he'd like to study, he promptly replied "French horn!" He doesn't recall if he'd ever heard one or even seen one – no, it was purely the name that captured his attention. An entire panel of experts couldn't have done better at matching him to an instrument on which he could and would excel.

One weekend in mid-May, Rich King stood out in front of his orchestra and performed the Strauss second horn concerto three different times. Conductor was Paavo Järvi, music director of the Cincinnati Symphony Orchestra making his Severance Hall debut. Mr. Järvi attended The Curtis Institute in Philadelphia, as did Rich King. There was a bit of overlap in their years there, even if they didn't become exactly well-acquainted. During a six week period between Opera Cleveland's April 20th opening of *Salome* through The Cleveland Orchestra's final *Der Rosenkavalier* on June 9, area musical afficianados heard a great number of Strauss works: *Don Quixote*, *Til Eulenspiegel*, and others in various venues.

Being naturally curious, I asked Rich the age-old question: "Who's the boss when there's a concerto soloist? The conductor or the soloist?" He responded promptly with a reasonable and diplomatic philosophy. "If I'm going to play something 100 times during my career, they don't all have to be the same. I think that probably every point of view has some validity, and I'm certainly willing to listen to an opinion that differs from



mine. That's the great thing about this orchestra – we're very democratic, especially the horn section." He laughed and added, "Now, chamber music is different. It's always open to debate. Hopefully it gets settled before the battle starts."

From growing up on Long Island, Rich went to the Juilliard School (pre-college division) for one year, before being accepted at Curtis. There, his main teacher was Myron Bloom, former principal horn in the Cleveland Orchestra during the George Szell years. A bond formed between the two horn players, bringing an extra degree of poignancy to the fact that Rich King occupies the George Szell Memorial Chair. The significance is not lost on the younger man. "It's an honor," he says, sincerely. "I just met the family that endowed the chair. They wanted to give to the orchestra, but not in their own name, necessarily, and having been very appreciative of what George Szell did for us, they decided to make their contribution in his name. It's definitely something to live up to."

In addition to his orchestral playing, Rich is a member of the Center City Brass Quintet, along with Steven Witsler of Cleveland, Geoffrey Hardcastle of Buffalo, Craig Knox of Pittsburgh, and Anthony DiLorenzo now of Salt Lake City. Last summer they went to Tokyo where they performed a concerto for brass quintet and orchestra composed for them by DiLorenzo, who is also a fairly well-known film composer. While there, they all gave master classes, another aspect of Rich's life that he especially likes – teaching.

Here, in his hometown, he teaches at Cleveland Institute of Music and at Kent/Blossom Music. "I'm liking it more and more. People who are dedicated are really fun to teach. They work hard and they really get it," he says with a big smile. Of course, he was fortunate to know at a very young age that music would be his career. "I wasn't really into sports, or anything else either, just music."

That isn't quite true any more, however, as he is a faithful runner and competitor in triathlons (the varying length competitions that consist of run, swim and bike). "If not that, then just regular running races. I do between five and ten a year, usually. I'm slow, but I love it!" he adds, laughing. "It's great, because it's not pressure packed or job related. A good stress reliever." He's been known to ride the bicycle between his home in Cleveland Heights and Blossom, but carefully, and always wearing a helmet.

Or, maybe he'll drive his summertime special – a light blue 1965 Chevy Malibu convertible with a white top. "It's a perfect summer car." Although he built the engine from scratch with the help of several orchestra buddies, Rich does not claim to be a mechanic. "Actually, I fix it from working," he says. "We were doing the engine swap the week before our son Charlie was





born four years ago, and I kept checking with my wife, Julie, to see how things were going. I told the guys that if I had to leave they should just go ahead and finish it all up anyway."

Fortunately, Julie's timing was excellent, and Charlie waited for the car to be finished before making his appearance. Last year, Amelia was added to the family. Julie is a cellist in several local orchestras – Akron Symphony, Red {an orchestra}, Cleveland Chamber Symphony, and occasionally, that of Opera Cleveland. Juggling the two children and practice sessions along with playing keeps both parents busy. But happy.

Rich is quick to say that his position in the Cleveland Orchestra has opened doors for him. In addition to the diverse orchestral repertoire experienced here, he is also able to play in summer festivals here and there, and perform the occasional concerto. "Variety is important," he says. "I'm really looking forward to December, when I'll be playing with the Contemporary Youth Orchestra, in a concerto they commissioned for me from a good friend, John Kennedy, who lives in Santa Fe. This is the first time that a horn concerto has been written with me in mind, and it's a great honor."

Liza Grossman, founder and music director of Cleveland's CYO says of King, "Having the opportunity to work with one of the greatest musicians of our time is incredible. Richard King is the type of musician that would be brilliant on any instrument that he chose to play – he has that kind of talent. He premiered a concerto with his wife, Julie King (a cellist) with CYO in 1999 – *From Your Shadow's Eye* by P. Kellach Waddle. He is a close friend and it is exciting to have him back on many obvious levels, but to share the growth of CYO with him both personally and professionally is quite meaningful to me. It is going to be a spectacular life experience. It will also be our 50th world premiere." (This concert will be Saturday, December 15th, 2007 at CSU, Waetjen Auditorium.)

As to his musical accuracy (not so easy on the horn, believe me) Rich says he has "pretty good relative pitch, but not perfect pitch." He hears the note in his head before he plays it and finds the constant transposition necessary for this instrument just comes automatically after all these years. It puzzled him at first, as it does all students of the horn.

While Rich thinks that Mozart was the greatest composer ever, and perhaps the best for the listener, Richard Strauss gets the nod for being the most rewarding for the performer. "It's the most challenging, that's for sure. And not just for the horns. I think every orchestral musician would say the same thing. Strauss just wrote really well for every instrument in the orchestra. You can't do an audition without playing something by him."

He's been practicing this concerto, diligently. "Every day since January, I think I've played through it at least once." He's even had a pianist work with him on it, for a better idea of what it will be like with the full orchestra behind him. "Whatever," he says with a grin, "I'm going to give it everything I've got!" And he did, too!

*Kelly Ferjutz is a Cleveland area writer and editor. She is published in book-length fiction, short stories, non-fiction, and a play. She also conducts writing workshops in northeast Ohio and reviews theater and concert performances for [www.artsleveland.com](http://www.artsleveland.com).*

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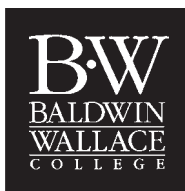
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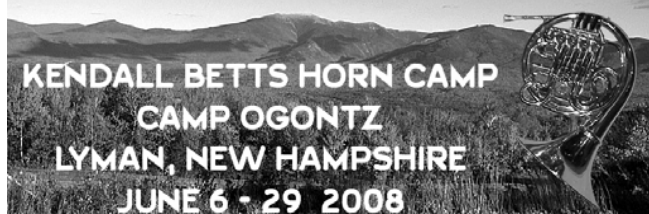
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# An Interview with Richard Perissi

by Paul Neuffer

**O**f the many great Los Angeles freelance horn players of years past, Richard Perissi may not be the most well known, but he is certainly one of the most heard. In a career spanning more than 50 years, Rich has performed on countless movie, television, and commercial recordings with many of the best composers in Hollywood as well as with several of the world's great musicians. He was also very popular as a concert artist, performing on many live radio broadcasts as well as with several chamber and orchestral groups. Rich played with a huge sound, the envy of all who heard it, full of depth and warmth, much like himself. In fact, he had such a huge sound that there was a saying among Los Angeles horn players: if you were doing a job with him, sitting to his right, then you wouldn't hear yourself all day. Having an adventurous spirit, Rich enjoyed hunting, fishing, golfing (which he enjoyed on an almost daily basis), and, as a young man, racing. He is admired by his friends and colleagues for his easy going, friendly, jovial nature (he is always ready for a good laugh) as well as his kindness and sensitivity.

In the early 1900s, Odolindo Perissi immigrated to the United States from Orvieto, Italy, a little town outside of Rome. While playing horn in a pit orchestra in Indianapolis, he met and fell in love with Alice Doll. She was performing the leading soprano role in an opera they were working in. After marrying, they moved to Los Angeles where Odo took a job as fourth horn in the Philharmonic, a position he would hold until his death at 75. Rich was born July 2, 1921, the third of four children. He grew up in a huge 25 room house with his mother and father, maternal grandmother, two maternal uncles, three siblings and the occasional renter. In a house filled with Alice's family, Odo would at times feel a bit outnumbered, particularly if there were an argument brewing. At those times, says Rich, "I would take my dad's side. He was always outnumbered and needed someone to back him up."

As a little boy, around six or seven years old, Rich would "...go up to a horn that was sitting on a chair or sofa, put my lips on it and try to play it. Dad would say 'pucker and spit.'" More formal



training would begin later with his father. "Dad started teaching me when I was about 11 or 12. But he didn't want me to play horn because I didn't take it seriously. He taught me until I was about 14." Then Rich became acquainted with a teacher who seemed to know how to get him to sit down and practice. "William Pierce was a local music teacher who rented a room on the third floor of our house. When I would get home from school, I just wanted to throw my books on the floor and go outside and play. Well, Pierce would quietly be waiting for me. I'd get home and just as I was about ready to take off, he'd say, 'Richie, before you go out, would you mind playing this for me?' (usually something out of the Arban book) I'd just like to hear you do it. So, I'd sit down and get my horn out and play whatever it was. Then I'd play more and more until I actually got in a good day's practice. I credit him for keeping me on track and for much

of my early, young development."

After a couple of good years with Pierce, Odo felt that Rich was ready for lessons with the Los Angeles Philharmonic principal horn, Jim Stagliano. "Stagliano was amazing – he could play anything. He could pick up the horn, cold, and play even the most difficult things easily. I couldn't figure out how he could do what he did. I'd ask him, 'How do you do that?' He'd say, 'Rich, it's a lot easier than you think. It's all in your mental approach.' He played with this puckered embouchure that made it look like he was never using any pressure. He could whisper in on entrances, like the opening of *Oberon*."

Rich studied with Stagliano for about two years. Later, he would take some lessons with the other top horn player in Los Angeles at that time: "I'd go to Al Brain's house to go with him to Fox for a studio job. He'd be out back, pushing a plow on his property. He was a very strong man. Then he would come in from the field and clean up before going to work. I'd play for him while he was getting ready and he would just say, 'That's fine laddie' – everyone was always laddie to him – 'If you play that way laddie, you'll be fine.' He was a very strong player. He never wanted, or needed, an assistant. Sometimes he would even tell the section to lay back if necessary, and he would carry the load. He had a sound that could really carry and sitting out in the audience, listening to him – every note was a pearl. He always had very clear entrances, even when playing soft."

Practicing had now become a more serious endeavor for Rich, and he would even get together with some friends to practice. "I'd go over to Vince DeRosa's house – because I had a car – and we would practice for a couple of hours, then eat some lunch that Vince's mom had made. Then we would practice for a couple more hours. We were always trying to get as







deep a sound as we could. We liked that Anton Horner school, the sound that Jim Chambers and Mason Jones were getting. We didn't like that 'surface' type of sound; guys getting just the surface of the notes. We wanted a deep, full, beautiful sound, and we were always pushing ourselves to achieve that."

It wasn't always all work and no play for the two boyhood friends. "On Friday or Saturday nights, we would drive out to the San Fernando Valley, which was nothing at that time – just pastures, fields, orchards. Several of us would meet for what we called 'Hare and Hound' races. A car with about 20 to 30 sacks of flour would lead off. He would get about a minute head start, then the rest of us would take off. When we would get to the flour sack, we wouldn't know whether to turn left or right, we just had to guess. The next sack would be about 100 yards away and we would keep racing until we got to the lead car. On one of these races, Vince was with me, sitting in the passenger seat. We were going down White Oak when there were these dips and hills, then a raised railroad track. We were going so fast that when we went over the railroad tracks, the car became airborne. I glanced over at Vince real quick, to see if he was OK, and he was laying on the floor, scared to death!!"

Now in his late teens, Rich's professional career was well under way. He was working in several different orchestras and chamber groups and was doing many recording sessions for both movies and commercial records. When WWII broke out, Rich voluntarily enlisted in the Air Force. He was given the rank of Sergeant and his goal was to become a pilot. Rich had been an asthmatic since he was a young boy, a malady that would nag him his whole life. During his Air Force service, his asthma became very serious, so serious in fact, that his attacks started to take a toll on his health, and the Air Force discharged him.

Upon returning to Los Angeles and civilian life, Al Brain contacted Rich. Al wanted him to fill the third horn vacancy in the Philharmonic. His asthma was much better, but Rich had not played horn for a year and a half and expressed his apprehension to Brain. "Al just said, 'You'll be fine laddie' I didn't even audition. I just signed a contract."

Rich was now sitting next to his father, in a situation he surprisingly describes as tough. Odo was highly respected by his friends and colleagues as being a very learned musician, knowing scores and parts as well as, if not better, than some conductors. He took great pride in knowing his own part thoroughly and executing it to the best of his abilities. In short, he took his job seriously and hated making mistakes. Rich recalls an incident between Odo and a very famous Eastern European conductor, known for his ruthless treatment of members of the orchestra: "The conductor had brought his own parts which he had copied and edited himself. At one point in Odo's part, he played a note that had a sharp written before it, which did not fit in with the chord being played. Odo tried to question the conductor in his heavily Italian-accented English. The conductor responded in his heavily Eastern European accented English. Unfortunately, neither one of them could understand the other. Since the two were unable to communicate from a distance, Odo took matters into his own hands. Dad got up and with his horn in one hand and music in the other, walked through the orchestra and right up to the conductor.

'Ees thees-a your-a part-a?' he asked. The conductor replied 'I write thees part.' Pointing to the music, dad said, 'You no-a need-a thees-a sharp. We play-a thees-a note-a sharp.' (The part was in E horn). The conductor said, 'I write out theese part. I puut een theese sharp.' Dad was getting mad. He said again, 'We no-a need-a thees-a sharp. We play-a eet-a sharp-a.' The conductor declared firmly, 'I write theese part. You play theese part.' Dad spun around to walk back to his chair, but before he did, he said, loudly, 'Stupid-o!'"

Rich did not have the serious nature to the same degree as his father. "I had a bit lighter attitude and gravitated toward the guys in the orchestra who had similar attitudes. Vladimir Drucker [principal trumpet], Scamparino [second trumpet] and a couple of the trombone players. Still, working and sitting next to each other for the next two years gave the pair much enjoyment as well as some fond memories. We were doing a symphony that had a very long rest. I lost count, so I leaned over to dad and asked him what the count was. Dad always counted in Italian, so he had to translate the count to English for me. By the time he figured out what the translation was, he had lost count too, and we were both lost!"

In 1948, Paramount studios hired Rich as its principal horn, a position he would keep until 1954. A couple of his favorite movies that he worked on are, *Shane* and *A Place in the Sun*.

"We had good writers and every so often we'd get a score that we would really have our work cut out. But nothing like what Vince had to do at MGM. They were always writing hard stuff for him, all the time. I don't think he ever had an easy day." Rich has done so many soundtracks in his career, that he has lost memory of most of them. "I got a residual check last week and they listed all of the movies on these sheets of paper with the check. There were pages and pages of names of things. There must have been at least six hundred names. I had no idea." [Some of the more well known soundtracks Rich has worked on are: *Magnificent Seven*, *How the West was Won*, *E.T.*, *Star Trek*, *Star Trek II*, *Rocky*, and *Silverado*.]

A question many people ask is why the Conn 8D was so popular in Los Angeles. "Vince started the interest in the 8D. After we heard some of the big time East coast guys playing on them, Vince got hold of one. It was such a good horn. The evenness of tones, intonation, no missing notes or bad notes. And it had that beautiful sound that we liked and wanted. So Vince started showing it around to guys. They liked it and word just spread. My favorite was the H series. The one I played on *Silverado* was the best horn I ever played in my life. Before that, at Paramount, I played on a Horner model Kruspe. It was a great horn – I liked it a lot. But the 8D was more even throughout the horn."

When Rich's contract with Paramount neared expiring, his negotiations with them for a renewal ended unhappily. "I wanted a raise. Not a lot, but what I thought I deserved. They wouldn't budge, wouldn't pay me a dime more. So, I told them I was going to freelance. They thought I was making a big mistake, told me I wouldn't make any money, and that I'd be back in a year asking for my old job back. Well, I showed them. I made almost ten thousand dollars more that year than what they were going to pay me!"



Meanwhile, a serious problem had developed with Odo – he had cancer. Fighting the disease was taking its toll on him and he asked Rich for help. “I’d fill in [at the Philharmonic] for dad whenever he wasn’t feeling well or needed some rest.” As Odo’s condition worsened, Rich filled in for him more and more, until Odo passed away. “After dad died, the Philharmonic sent me a nice letter, thanking me for all of the time I put in subbing for dad and helping them out.”

As influential as Odo had been in Rich’s life, Alice made important contributions, in her way. “I never gave her enough credit, didn’t realize how great a singer she was until I heard her sing in church one Sunday. I was about 17 and we were all sitting [in the pews] and she had a solo. She had this absolutely beautiful tone and sang so beautifully. I thought, ‘What have I been missing all this time?’ I was so dumb. That really opened up my eyes. She was just as good as anyone in the [music] business. She could have had a brilliant career, but she gave it all up for us.”

For the next 30 years, Rich would be one of the busiest and most requested horn players in Los Angeles. The list of conductors, musicians, and composers he worked with reads like a musicians’ who’s who encyclopedia: Bruno Walter, Leopold Stokowski, Otto Klemperer, Arturo Toscanini, Erich Leinsdorf, Zubin Mehta, Franz Waxman, Alfred Newman, Victor Young, Dimitri Tiomkin, Elmer Bernstein, Jerry Goldsmith, John Williams, Bill Conti, David Raksin, Bernard Herrmann, Henry Mancini, David Rose, Nathan Scott, Nelson Riddle, Bruce Broughton, James Horner, Stan Kenton, Ella Fitzgerald, Frank Sinatra, Miles Davis, Mel Tormé, Sarah Vaughan, Frank Zappa, Tower of Power, to name only a few. He was one of the original members of the Los Angeles Horn Club, performing on both of their albums. For many years he was a member of the Academy Awards orchestra.

Having done so much work for so many years has given Rich some memorable stories. Doing a session with composer Bill Conti, Rich recalls, “When I was doing *Rocky*, we had finished a cue and everyone got up and started leaving to go on break. I was thinking, ‘Hey, where’s everybody going?’ I was still sitting in my chair because I still had another piece on my stand to play. I decided to get up and go on break too and Conti said, ‘No, not you Rich.’ I had to stay and record this cue for solo horn all by myself.” Working for some composers though, such as John Williams, could make for a long day. Williams has a reputation for writing very difficult and demanding parts and doing many complete takes of each cue. Recalling what it was like to do a Williams session, “... you knew it was going to be a bloodbath. But Vince actually looked forward to it. He saw it as a challenge. And when running around trying to get to all of his jobs: One time Sinc [Sinclair Lott] and I were on our way to Santa Monica to play the *Fidelio* Overture for a live radio broadcast and we were late. We arrived just as the conductor was walking on stage. We ran on stage and got in our chairs just in time to play the duet.”

In 1985, as Rich was nearing retirement, he worked on a soundtrack that would become one of the hallmarks of his career. “When we did *Silverado*, Bruce Broughton called us the day before just to let us know that he had written some big parts for us and that we had our work cut out for ourselves.

When we got to the session the next day, Henry [Sigismonti] was supposed to play first and I was supposed to be on second. Henry wasn’t feeling well and didn’t know if he should stay for the session. I told him that we had worked before not feeling well and that he should give it a try, but Henry was really not feeling well. So he went up to Broughton and excused himself from the session. We had to figure out what to do, and fast. So Dave Duke, who was going to sit third, and I, went up and talked to Bruce and decided that I would sit first. The rest is movie history. The film was a box-office hit and Broughton’s soundtrack was nominated for an Academy Award. After the sessions were completed, the orchestra showed its appreciation to Broughton by giving him a standing ovation, a very rare occurrence in the Hollywood studios.”

Since retiring, Rich has enjoyed his free time with his wife Anita (“my little butterfly”) as well as watching his children succeed in their lives. But what really gets Rich up and out of bed every day is his real love – golf. “I get up and hit a bucket of balls, play 18 holes – if I can’t get 18 in then I try for 9. I can’t wait to get out on the course.” Which is convenient, since Rich and Anita’s house is right next to his country club.

Drawing from his own past experiences, Rich has some words of wisdom for young horn players about adversity and perseverance: “I failed a lot in my career. I once did a live radio broadcast of the Bach *B Minor Mass* with the Roger Wagner chorale. During my solo [Quoniam] I got lost. I managed to get back on, but when I got home, dad was waiting for me at the door, wanting to know what happened. Another time...I got fired off of a job at Fox. Al Brain was a real cut-up. He knew all these naughty limericks and lyrics to sing along with the standard repertoire, stuff they would do in England. Well, there were two rows of horns and I was sitting first in the second row, right behind Brain. He turned around and told a joke to the section and we all busted up, laughing. Alfred Newman was the leader that day and he was a serious person. He saw and heard us laughing and didn’t like it and yelled, ‘This is not a circus!’ The next day, all four of us in the back row were fired.” Finally, “We’ve all had times when we lay on our beds, staring at the ceiling, wondering what we’re doing. But the next day comes and you pull yourself together and try again.”

When asked by aspiring young hornists how to be a studio horn player: “Be prepared for the worst day of your life on the horn. The demands are so high and you never know what they’re going to throw at you. If it isn’t, then you’ll be pleasantly surprised.”

*Paul Neuffer is a freelance hornist in central California. He graduated from USC, where he studied with Vince DeRosa and attended weekly master classes with Jim Decker. He would like to thank the many who gave their time and encouragement with this article, including Nathan Campbell, Ilene Chanon, Mark Kobayashi, Brian Smith, Diane Honda, Bill Trimble, the horn sections of the Modesto and Stockton Symphonies, the Perissi family, and the Neuffer family.*





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# The Creative Hornist

Jeffrey Agrell, Series Editor

## Recognizing Creative Hornists Among Us

by Kim Rooney

Undoubtedly you who follow the articles in this publication have heard the call to creativity unleashed by some of our imaginative colleagues. Articles in this “The Creative Hornist” series by Jeffrey Agrell have encouraged us to exercise our creative muscles through whatever avenues present themselves, including improvisation, collaborative improvisation, soundpainting, arranging, and composition. Douglas Hill published an article some time ago encouraging hornists to compose, if only for self-exploration and to make us more complete musicians.<sup>1</sup> These articles have been tremendously enlightening and have provided a myriad of tips for those interested in exploring their own creative potential. But all of this attention to exercising creativity invites some interesting questions: how many hornists have actually followed this call? What have they contributed to our repertoire?

Most hornists, if asked, could name a handful of horn performers who have composed for our instrument. Historically, one thinks of Jean-Joseph Rodolphe, Giovanni Punto, Heinrich Domnich, Louis François Dauprat, Giovanni Puzzi, Jacques-François Gallay, Franz Strauss, and Henri-Adrien-Louis Kling. More recently, horn players including Kerry Turner, Paul Basler, Douglas Hill, and Randall Faust probably come to mind. Think a little harder and most hornists will acknowledge Verne Reynolds, Gunther Schuller, Bernhard Krol, Lowell Shaw, Georges Barboteau, Vitaly Buyanovksy, and Jeffrey Agrell. What about Lowell Greer, Jeff Snedeker, and the jazz artists like Tom Bacon, Vincent Chancey, John Clark, Adam Unsworth, and Tom Varner? Some hornists, including Richard Bissill, Randy Gardner, Eric Terwilliger, or Robert Ward, are perhaps best known for their orchestral prowess but have contributed occasionally to our solo repertoire. There are also several artists, including David Amram, Jan Bach, Pamela Marshall, and John Rimmer, who are first and foremost composers, but whose works are nonetheless influenced by experience on the horn. The list goes on and on! As an admirer of the creative folks listed above, I decided to explore the horn solo repertoire for myself to find just how much of the music for our instrument reflects the imagination of horn performers. After all, surely I’m not the first person to look at a new piece of music and scoff, “A horn player would never have written anything so awkward!” Wouldn’t horn performers, with their intimate knowledge of the instrument, be able to construct works that were both musically interesting and idiomatic?

What I found far surpassed my expectations. When I explored a selection of the horn solo repertoire composed between 1970 and 2005, I found nearly two hundred fifty solo horn works that were composed by horn performers. Collectively, these works form a significant body of literature that

ranges from student-level solos to music that incorporates cutting edge ideas and pushes the limits of modern horn technique. These creative hornists were not only creating music to improve themselves as all-around musicians, they were leaving behind a legacy that has hugely impacted our repertoire! And as performers who were closely acquainted with each new idea to surface in the horn repertoire, these hornist-composers also explored new trends and have brought several experimental ideas to the mainstream of horn composition and performance.

Consider, for example, the use of jazz elements in the horn solo repertoire. Today’s hornists cannot avoid learning a thing or two about playing in jazz styles; the prominence of jazz styles in pops orchestras, brass quintet music, or military band repertoire ensures that hornists will encounter jazz at some point in their career. Would our solo repertoire reflect the blossoming of jazz styles in the horn world, however, if not for the contributions of hornist-composers? Perhaps because jazz improvisation and composition have so much in common, several jazz performers have become some of the most prolific composers of solo music for the horn. David Amram composed his *Blues and Variations for Monk*. Douglas Hill contributed the *Jazz Soliloquies*, *Jazz Set*, and *Song Suite in Jazz Style*. Lowell Shaw embraced the jazz language for solo horn in his *Just Desserts – Frivvory Style*. And, as mentioned above, the many hornists who have successfully pursued jazz have contributed their own efforts to make jazz styles part of the solo horn repertoire. *The Jazz Café*, Vol. I collection compiled by Tom Bacon features works by Bacon, John Clark, Vincent Chancey, and Tom Varner. In Germany, a hornist named Markus Rindt composed a collection of *Impressions in Jazz* for horn and piano. Other horn players, such as Jeffrey Agrell, Paul Basler, Bernhard Krol, and Verne Reynolds, have also incorporated aspects of jazz into their compositions for horn.

The resurgence of the natural horn has also provided opportunities for hornists to flex their creative muscles. The last issue of *The Horn Call* featured an article by Jeffrey Snedeker on the contemporary use of the natural horn.<sup>2</sup> Many of the composers who have created new works for this instrument are performers of the horn (and natural horn) themselves. Naturally, composition for an instrument whose performance practice is a mystery to most modern composers would be the task of those who had mastered the instrument’s technique. With a few exceptions, the natural horn’s contemporary repertoire resulted from the creative explorations of natural horn masters including Herman Baumann, Lowell Greer, Bernhard Krol, Francis Orval, and Snedeker himself. These hornists and others capitalize upon the natural horn’s unique timbral qualities to create innovative sounds. A selection of the many solo works by horn performers to arise from this movement includes Hermann Baumann’s *Elegia* for solo natural horn, Vitali





Buyanovskiy's *Ballade* for solo natural horn, Bernhard Krol's *Moment Musical* for solo natural horn, Douglas Hill's *Thoughtful Wanderings* for natural horn and percussion, Lowell Greer's *Het Valkhof* for solo natural horn, Randall Faust's *Dances* for natural horn and percussion, Patterson's *Four Pieces* for solo natural horn, Jeffrey Snedeker's *Goodbye to a Friend* for solo natural horn, Jeffrey Agrell's *September Elegy* for natural horn and piano, and Thomas Hundemer's *Gently Weep* for natural horn with digital delay.

Hornists have also expressed their creativity by pairing the horn with a variety of nontraditional accompaniments. These accompaniments, ranging from prerecorded tape to digital delay and percussion, have further diversified our solo repertoire. Although this body of literature is not exclusively generated by horn performers, hornist-composers have nonetheless contributed significantly to creative advances in this area. Hornists John Rimmer and Randall Faust pioneered the pairing of the solo horn with electronic accompaniments. Since 1970, selected works that include horn and some form of electronic accompaniment include Faust's *Horn Call* for horn and electronic media, *Concertpiece I: Prelude and Dance*, *Concertpiece II: Calls of the Night*, and *Concertpiece III: Sequence*, Rimmer's *Extro-Intro*, *Tides*, and *Tritones*, Paul Basler's *Dance*, *Fool*, *Dance!*, and Thomas Hundemer's *Gently Weep for Natural Horn* with digital delay. Works pairing horn with percussion instruments include Douglas Hill's *Thoughtful Wanderings*, Randall Faust's *Dances*, Jeffrey Agrell's *Night Sonata*, and Verne Reynolds' *Horn Vibes* for horn and vibraphone. Interestingly, the use of percussion is often paired with the use of the natural horn. The primitive percussion underscores the nostalgic qualities of the natural horn.

Hornist-composers can also be credited with composing virtuosic works that have motivated horn performers to accept new challenges and technical demands. Just as Giovanni Punto changed the public's idea of what it was possible to achieve on the horn, contemporary hornists compose works that exploit the full potential of the modern horn. Douglas Hill credits Verne Reynolds' *48 Etudes* as one instance where the work of an adventurous hornist-composer raised the standards of technique for the whole horn community.<sup>3</sup> These etudes, which many believed were unplayable when they were first published in 1961, are now frequently part of a horn student's undergraduate or graduate curriculum. Hill's own *Jazz Set* could be viewed similarly. Over the past two decades, more and more performers have attempted these movements, undoubtedly increasing their own abilities while helping to disseminate this music and the techniques that characterize it. Other hornist-composers have created their own variation of the virtuosic showpiece, including Paul Basler's adventurous *Son of Till* for solo horn.

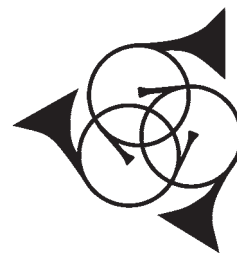
The contributions of horn performers to the solo horn repertoire since 1970 have been vast and significant. Dozens of creative horn players have contributed nearly two hundred fifty solo works that exploit the horn's many capabilities. These artists have also introduced new ideas to the horn repertoire, making previously foreign concepts part of every professional horn player's experience. As we each follow our own creative avenues, let our performances be enriched and our ideas stim-

ulated and inspired by the achievements of our many inventive colleagues!

### Notes:

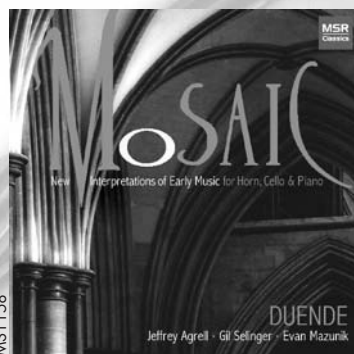
1. Douglas Hill, *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance*, Warner Brothers, Miami, ©2001.
2. Jeffrey Snedeker, "New Wine for Old Bottles: Contemporary Music for the Natural Horn," *The Horn Call*, Volume XXXVIII, No. 1 (October 2007), pp. 61-66.
3. Douglas Hill, interview by author, 12 July 2007.

Kim Rooney is a freelance hornist and horn teacher in the Dallas-Fort Worth area and a candidate for the Doctor of Musical Arts degree in Performance (Horn) from the University of Cincinnati. Her doctoral thesis on horn solo music composed by horn performers, including a catalog of those works composed between 1970 and 2005, will appear in the spring of 2008.



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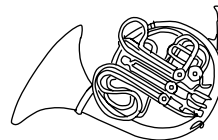
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# Music and Book Reviews

Jeffrey Snedeker, Editor

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**Dennis Brain. DVD of Beethoven Sonata, op. 17, with introduction by Barry Tuckwell.** Hans Pizka Edition, Weidenweg 12, D-85541 Kirchheim, Germany; e-mail orders: [hans@pizka.de](mailto:hans@pizka.de). 2007, 15-17.85 € depending on location, plus shipping, VAT, etc.

The year 2007 saw a number of tributes to Dennis Brain, the legendary British horn player who died tragically in a car accident in 1957 at the age of 36. This DVD from Pizka Editions is a sensitive contribution to these tributes, consisting of pictures and news clippings, a spoken introduction by Barry Tuckwell, a re-issue of the famous BBC program featuring the Beethoven *Sonata*, and some bonus features. Though Hans Pizka is the primary force behind this publication, he got help from Peter Steidle and Tony Catterick for rare (and familiar) pictures and clippings, including his obituary, as well as additional support from Tuckwell and John Wates. Ten percent of the list price will go to Dennis' widow, Yvonne.

Brain's legend was built on the seeming ease with which he played, unprecedented on the horn in the 1940's and 1950's. The BBC program is a wonderful opportunity to observe this almost first-hand. There is a short demonstration of the natural horn as an introduction, and then Brain and pianist Denis Matthews make the whole piece look easy. One can choose to focus on his technique, his embouchure, his fingering choices, his equipment, any number of things that make this recording worth several viewings. Many have seen this program since it came out on videotape years ago (I have a copy!), but having a DVD ensures a little more circulation among musicians, and with that circulation comes further inspiration.

The bonus features are a little odd, but only if you don't know Hans Pizka. The first bonus feature is a live performance of the Weber *Concertino*, performed by Hans with the Bangkok Symphony in 1991, along with an encore of the "Epilogue" to

Benjamin Britten's *Serenade*. The second bonus feature is a recital performance of the Beethoven Sonata and Reinhold Gliere's *Intermezzo*, performed again by Hans at the Shanghai Conservatory in 1994. The final bonus consists of two audio clips of Siegfried's "Short Call" and "Long Call," accompanying pictures of horns designed by Hans. Some may find this presumptuous or just confusing, but what it does is give you more for your money. Knowing Hans, I believe this is a way for him to provide his own tribute to Brain, and put his own signature on this DVD. If you don't like the idea, just enjoy the first five tracks and turn it off. For me, it takes nothing away from a heartfelt tribute that is truly worth having. JS



**River Song: Remembering Dennis Abelson for solo horn, op. 736, by Carson P. Cooman.** Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; [www.classicalmusicnow.com](http://www.classicalmusicnow.com). 2007.

*River Song* is dedicated "in memory of Dennis Abelson and for his many students and friends to remember him." Cooman composed this work in September, immediately upon hearing of Dennis's death. (An obituary for Abelson appears elsewhere in this issue of *The Horn Call*.) The composer's introductory notes are primarily eulogistic, but also include the following information:

This work is founded upon the pitches of D and A, taken from the initial letters of Abelson's names. It is a rhapsodic elaboration of that basic material – as the melodic material is constantly developed and expanded. The "river" of the title refers both to the flowing character of the music's development and to the three rivers of Pittsburgh, the city in which Abelson spent his entire life.

I think the key words in this description are "rhapsodic," "flowing," and "developed." It is still always amazing to me how poetic and meaningful music can evolve out of only two pitches. A striking aspect of the piece is how the melodic motifs almost always rise, climb, and flow upward in such a way that one doesn't notice how the line drops to commence another climb. Only in the climax (and in an earlier secondary one) does the line actually tumble a bit to get back down. The importance of the ascending tritone lends some poignancy. The tempo and style instructions are "Reflective and rhapsodic, unfolding (quarter note = 56)," and the rhythmic activity is in an arch form (slow-fast-slow), with ties and asymmetrical note values and subdivisions that obscure the meter. This contributes to the sense of flow as does the sparse use of silence: there are few





rests, and none of them stop the flow in any significant way. The overall dynamics, as well as the use of the upper range, also support the arch form. There are a number of a''s in the climb, but the b''' appears only at the climax, and the lowest pitch is the g below the treble staff. The duration of the work is about four minutes. It is a beautiful addition to our repertoire of elegies.

Dennis Abelson's daughter Elizabeth premiered *River Song* on her senior recital at West Virginia University in October. In recent years, several of Cooman's works have received very favorable reviews in *The Horn Call*, including another work for solo horn, *Turning Sunwards*, which I reviewed for the February 2007 issue. *Virginia Thompson, West Virginia University (VT)*

**Cynddaredd-Brenddwyd for horn solo by Heinz Holliger.** ISMN M-001-13962-5. Edition Schott, [www.schott-musik.com](http://www.schott-musik.com). COR 16, 2005. Distributed by Hal Leonard (#49028128).

Heinz Holliger is arguably one of the most holistic musicians of our time, vigorously living a multifaceted life as a virtuoso performer, composer, and conductor. As a performer, he recreated oboe playing for the twentieth and twenty-first centuries. As a conductor, he is known for his style and enthusiasm. As a composer, he is passionate about writing very personal ("psychohygienic" is his own word) and truly communicative works that, while deeply rooted in and respectful of centuries of tradition, are genuinely new sounds. *Cynddaredd-Brenddwyd (Fury-Dream)* is just such a composition.

*Cynddaredd-Brenddwyd* is the 6-6½ minute horn solo (revised in 2004 and published in 2005), extracted from the 2000/01 *CONcErto...? Certo! – cOn soli pEr tutti, 20 Soli und kleine Ensemblestücke, 20 grössere Ensemble- und Orchesterstücke*, dedicated to the Chamber Orchestra of Europe on its 20<sup>th</sup> birthday. The forty "pieces" that comprise the *CONcErto...?* feature individual solos, small ensembles, and orchestral tuttis that are selected by the conductor during the performance; thus, the duration of *CONcErto...?* may range from twenty to sixty minutes. The award-winning COE is a very busy and charismatic ensemble. During just the fall of 2007, they gave concerts in Austria, Belgium, England, Germany, Liechtenstein, Luxembourg, and Switzerland, and they have released over 250 recordings. Holliger has collaborated with these musicians for over a decade, and the forty pieces reflect his personal relationships with the COE members.

Considering a number of different aspects, *Cynddaredd-Brenddwyd* is the most demanding work for unaccompanied horn that I have ever seen. A very high percentage of the work features a great variety of extended techniques, the rhythmic notation (unmetered) has a complicated appearance, and there are fast and furious disjunct lines of unpredictable pitches. While the extended techniques include nothing that has not been asked of us before (all elements of right hand technique; lip trills, lip vibrato, and contoured glissandos; slap and flutter tongue; half-valves and unaltered partials; and singing while playing, including gender-specific alternate pitches), the sheer number and pace of them is notable. The rhythmic notation features ever-changing subdivisions, groupings, beamings (including many 32nd notes), fermatas on various note values,

and metric relationships, which is a lot of information for the eye and brain to process, but – with all due respect – does not require the precision implied, because the tempo indication is "*liberamente recitando*: min. eighth = 80, max. = 120." The total range features a very reasonable use of nearly four octaves, but the quick register changes and drastic dynamic changes as well as the range of expression is striking.

Although Holliger "pushes the envelope" with this work, knowing something about the integrity of his artistry, I am confident that his pushing is for the right reasons, and that he successfully communicates with this piece. To test this, I asked some students to listen to the recorded version (Heinz Holliger, *Musiques Suisses Grammont Portrait*, MGB CTS-M 105, 2007) several times, having received very little explanation of what it was, and without having seen the notation. Interestingly, all of them experienced a visceral and slightly uncomfortable reaction that they *liked*. I was similarly surprised and impressed by the reception of Holliger's 1985 orchestral work *Tonscherben*, which he conducted at the opening concert at the conference of the International Musicological Society (IMS) in Zurich last July. *Tonscherben* also features new sounds (i.e., extended techniques) throughout the orchestra, which I did not expect an audience of musicologists to receive as enthusiastically as they did. Perhaps Holliger's ability to organically implement extended techniques originates from the fact that the exploration of extended techniques came to him very early and apparently very naturally. By age fifteen (in 1954), he was already demonstrating a full range of extended techniques for peers at the International Competition in Munich (see André Lardot, "Heinz Holliger," *The Double Reed*, Vol. 24, No. 1 (2002)).

*Cynddaredd-Brenddwyd* was written for and dedicated to Jonathan Williams, the principal horn with COE since 1982, who is also co-principal horn of the BBC Symphony Orchestra and a member of the Gaudier Ensemble and the Baobab International Orchestra, a new ensemble dedicated to combining art music and multi-ethnic music in new ways. He also serves as Artistic Director for *Orchestra Città Aperta* and was recently elected to be the Director of *Scuola Popolare di Musica Pescara*, a new and diverse music school in Italy. After I read about some of Holliger's musical and extra-musical references in *CONcErto...?* I contacted Jonathan about the references in *Cynddaredd-Brenddwyd*. He explained that the Welsh title was a reference to his Welsh-speaking parents and he graciously also shared some anecdotes about the *fury* and *dream* aspects of his character that Holliger "has lived with and suffered over many years"(!) The *dream* represents Jonathan's willingness to sight-read the likes of Berg from concert pitch scores. The *fury* represents the inevitable disagreements that occur between collaborators in the respective positions of conductor and performer. (Isn't it surprising how much perspective can sometimes be lost by an experienced ensemble player who picks up a baton?) The following anecdote from Jonathan represents both *fury* and *dream*:

Once, when recording all of Richard Strauss's wind music for Phillips over ten days, we were making good progress, and I suggested anticipating the following day's recording and try to finish



a day early. Holliger was not in favor but I persuaded him, and he then rehearsed in a tiring manner. Whilst holding a chord for tuning, being tired, I left a rather high note early, and he said, 'But you wanted to do this.' I replied, 'No, not this.' He said, 'Well, what do you suggest?' I said, 'Let's play it once with concentration and if it doesn't come, we will do it again tomorrow.' We did so. It came beautifully, and that went on the record. He came to me after and said he was sorry, that I was right after all!

Although so many of our most treasured compositions were written for specific horn players whose capabilities exceeded the typical of the time, it is a little frightening to know how quickly and easily Jonathan prepared this solo. Because of travel schedules, his first opportunity to look at it was in the rehearsal hall a few hours before the first rehearsal. Just as he was sight-reading it (from a concert pitch score!), Holliger arrived. Jonathan writes, "We worked on it for an hour and then he said, "OK, you understand now."

Thomas Swartman, in his review of *Cynddaredd-Brenddwyd* in the May 2006 edition of *Das Orchester*, wonders if the solo can stand alone, outside of the context of the orchestral work. Although the sparse contributions from the orchestra within the *CONcerto* version are quite interesting, I believe that it can stand alone and look forward to hearing it performed that way.

A composition student once asked me, "Why should composers 'push the envelope' with technical demands?" I think the answer need be, "Why not?" VT



***Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life. Essays by John Haynie, compiled and edited by Anne Hardin.*** University of North Texas Press, P. O. Box 311336, Denton TX 76203-1336. ISBN-13: 978-1-57441-226-0, 2007, \$27.95.

Brass instruments and teachers have many common pedagogical issues, and some concepts and solutions transfer from one instrument to another quite readily. This book is a collection of 61 essays written by retired trumpet professor John James Haynie, who taught at the University of North Texas for many years. His reputation as a teacher extended beyond the trumpet world, and his list of former students includes famous performers and recording artists, established teachers at all levels, directors/conductors, composers, and other musicians. Taken as a whole, this collection of essays shows a person who loved music, performing, and especially teaching, and was loved by his students not only for musical lessons, but life lessons as well. It provides important insight into a very organized and committed teacher.

The essays are short and focused, and are accompanied by testimonials from former students "On the Other Side of the Stand." The topics discussed range from technical issues, especially his "Big Four" (embouchure, breath, tongue, and fin-

gers) to musicianship, intonation, equipment, habits, mental discipline, and several miscellaneous subjects. There is also an autobiographical section where he discusses influential people and events in his life that directed him in one way or another. In all cases, there is consistent evidence of thoughtful consideration and application of life-experience in his words. One cannot deny the results – UNT has a strong reputation for turning out accomplished musicians.

Hornists may wonder why or how this book may apply to their own work, and all I can say is that I found a lot of useful statements and analogies that convey important concepts very efficiently, and there are several essays I want my students to read. These types of books often fall into traps of sentimentality and occasionally attempts at inflating the importance of the individual to whom it is dedicated. I found the balance between pedagogical value and expression of affection to be quite reasonable, mostly because the pedagogical ideas are not offered as reminiscences, but as active pedagogical concepts. I strongly recommend this book for any university library, and it is a worthy resource for brass pedagogy classes. It is clear that John James Haynie had a profound effect on his students. If his teaching was anything like the concepts in this book, one can easily see why. JS

***Also Sprach Arnold Jacobs: A Developmental Guide for Brass Wind Musicians by Bruce Nelson.*** Polymnia Press, Karl De-genhart, Mörikestr.3, 87719 Mindelheim, Germany; www.polymnia-press.de. ISMN 9000010-0-9, 2006, 18 €.

Here is another collection of short essays, offered in similar tribute to another legendary brass player. Bruce Nelson is a trombonist and one of a large number of musicians who benefited from study with Arnold Jacobs throughout his career. The presentation of Jacobs' ideas is different – devoid of testimonials that have appeared in other publications promoting Jacobs' approach to teaching and playing, the attempt here is to provide famous (or at least attributable) statements he made, and then provide explanations, fleshing out the meaning and application of each statement, using Jacobs' own words as much as possible, taken from additional statements made in master-classes, lessons, and other publications. Nelson had 99 lessons himself and consulted over 150 hours of video and audio tapes to cull useful statements and explanations. I admit that I have heard and read many of Jacobs' statements myself and while some are quite clear in themselves, others certainly need at least a context or some more information to understand the point being made. In this aspect alone, this particular book has great value.

To summarize the contents of this book effectively would require significant quoting and cross-referencing with other publications, authors, etc. The chapter titles will have to suffice: "Concepts Fundamental to Development," "Mental Controls," "The Vibrating Embouchure," "Breathing," "Articulating," "Practicing and Performing." Within each chapter there are several sections that address sub-topics; these are crafted well individually, and flow logically within each chapter. I think I appreciate this collection of Jacobs' ideas more than most others because there is an elegant simplicity to the topics/quotes,





the substance of the individual essays, and the overall flow. This book is a lot easier to use directly with students because the chapters and sub-topics are relatively short and to the point, beginning with a famous (or at least profound-sounding) quote, and following through with more explanation, again, mostly in Jacobs' own words. The book ends with two appendices devoted to Jacobs' "Special Studies" and to the various breathing devices he used (excerpted from *Song and Wind* by Brian Frederiksen). Those that know more of Jacobs' work may find things lacking, but, to be honest, this book may be the best place to start in introducing his concepts of teaching and playing to students. I highly recommend it for teachers and music libraries at schools emphasizing brass pedagogy. At worst, it will provoke discussion; at best, it will be a valuable resource in learning how to release one's musicality. JS



**18 Contemporary Etudes for Horn by Richard E. Brown.** RMWilliams Publishing, 2519 Prest Court, Tallahassee FL 32301; www.rmwpublishing.com. 2005.

Richard L. Brown is both a composer and hornist whose training in both was at Florida State University. He lives in Washington State and divides his time between writing and teaching. The etudes in this set are tonal/modal, yet at the same time definitely "contemporary," with quick harmonic shifts and surprises. There is nice metric and rhythmic variety, as well as a range of tempos and characters. The order of presentation is somewhat progressive in complexity and technical demands. The overall range is f to g'', and these are very playable, generally pleasant, and mostly emphasize lyrical playing. As a result, I recommend these very highly as an introduction to contemporary musical vocabulary for good (or bored?) high school players or higher. JS



**Sonata for Horn and Piano by Johann Nepomuk Hummel, adapted and edited by Fred Broer.** Brassworks 4 Publishing, 461 Sunrise Parkway, Farmington, NM 87401; brassworks4.com. BW362, 2006, \$20.00.

J. N. Hummel (1778-1837) was a contemporary of Beethoven and an outstanding pianist. He is probably best known among brass players for his concerto for keyed trumpet and, among horn players, a wonderful Septet (op. 74) for piano, flute, oboe, violin, cello, bass, and horn. This transcription of Hummel's Cello Sonata was an interesting one to receive because, coincidentally, I had also just acquired a recording by Machala (*The Virtuoso Horn*, Polton Twin Recordings PAJ 119) that has a different transcription of the same piece. There are a few differences in how the piece was adapted by Machala and Broer, but those differences are not really the point here. What is important is that this piece has real potential as a horn piece. The most important thing I was struck by was how

nicely this piece fits the horn, and has a wonderful attribute – its tessitura is lower, in a more comfortable range for the horn when transcribed at original pitch. The adaptation by Broer, though different from that of Machala, makes a lot of sense, and the result is something that Hummel never would have heard, even if adventurous valved horn players at the time had experimented with the piece.

As a result of Broer's inspiration, we have a major work in an early Romantic style in three movements, lasting over 22 minutes. I encourage players who want something a little different (and a little lower) than the Beethoven, Ries, De Krufft, or Danzi sonatas to explore this arrangement – lots more to play and long, luscious melodies in which to "bathe." The preface is quite informative, but does provoke one of those little quibbles I have with arrangements – sometimes it is really nice to have more details about how the arrangement compares with the original. I like critical editions that show me details from the original, even if the ink is shaded differently in the same part, at the risk of cluttering things up. This quibble was amplified in this particular case since I had Machala's performance of an equally interesting but different version. So I am left wondering what the original cello part looked like, if only to have options if the original can be managed. Sadly, a cello version was not available to me, but if I or one of my students ever decide to perform this piece, the first order of business will be to find one. This extra task could be avoided if the original was included in some way in this edition, or just indications of what changes were made (and why?) – if anything, it strengthens the integrity of the adaptation. Other cello pieces have been adapted for horn, and this is one worth taking seriously, particularly as an example of early 19th-century style. JS

**Twenty-One Lieder for Horn and Piano by Franz Schubert, in two volumes, transcribed and edited by Kazimierz Machala.** ISMN M-800008-00-9, M-800008-01-6. Capo Tasto Music, www.capotasto.com. 2006.

This edition provides nice, clean versions of some well-known and some not-so-well-known songs by the master of song-writing. Some have already appeared in other collections, but all are wonderful opportunities to work on lyrical playing. This collection, especially both volumes taken together, provides a nice variety, all in comfortable ranges for several levels of player, even junior high in some cases. Most have been transposed to keys more amenable to the horn's "comfort zone;" i.e., on the staff. What is lacking in this edition is important to me, but is made up for in the liner notes of the wonderful recording of the entire collection by Richard King, horn, and Susan Teicher, piano (Albany Records TROY856) – a preface and short descriptions of each of the songs. If you want it all, you will have to buy the CD and these two volumes, but it is a shame the editions themselves have no text at all, not even an introduction. The CD notes summarize a little about each song, but ideally it would be best to have the descriptions with the song texts themselves in the printed editions for full understanding; this assumes the publisher is willing to make room for them. Still, despite the editorial shortcomings, this is music worth having, especially if you get the CD, too!!! JS



**Suite for French Horn and Piano by Karen Griebing.** Published by the composer, Griebing Studio SW, 2200 Maplewood Drive, Conway AR 72032; E-mail [musicallgraphics@musicallgraphics.com](mailto:musicallgraphics@musicallgraphics.com). 2006.

The *Suite for French Horn and Piano* by Karen Griebing was commissioned by (and dedicated to) Robin Dauer, horn professor at Arkansas State University, with assistance from the IHS Meir Rimmon Commissioning Assistance Fund. Robin premiered the work at the Southeast Horn Workshop at the University of Georgia in March 2007 and has performed it in several additional venues since that time, including the International Horn Symposium in Switzerland in July. According to program notes supplied by the composer, Dauer "requested an intermediate level suite for horn and piano with contrasting movements and good melodies that stay mostly in the staff." The result of this request was a well-crafted piece of approximately twenty-two minutes duration – five movements that feature "traditional heroic and hunting characteristics of the horn," plus an exploration of its "color palette through the use of different registers, stopping, and mutes" (i.e., a [preferably metal] straight mute *and* a cup *or* stopping mute).

Pitch and rhythmic motifs, quartal and quintal harmonies, mixed and asymmetrical meters, and the arch structure of the five movements, which contrast in tempo and style, all contribute much interest for both the performers and listeners. I think that this suite offers some of the same appeal as does the 1981 Sonatina for Horn and Piano, Op. 75a by Bertold Hummel, though the number of pitches above the staff (even with a few options for the octave lower) pushes the composition to the higher end of "intermediate," particularly because so many are approached by disjunct motion due to the pitch motifs, which also add reading challenges by mixing accidentals. The demands in the piano part are modest: the overall rhythmic motion very seldom exceeds eighth-notes (although some of those tempos are pretty fast), most of the chords are in closed position, and often there is only one note at a time in each hand, and sometimes even only one hand at a time.

Dr. Griebing has composed a broad range of instrumental and vocal works from solos and chamber pieces to ballet and opera. In addition to her composition activities, she is an active violist as well as a conductor, professor, and administrator at Hendrix College in Conway AR. VT

**Bittersweet for horn and piano by Becky Archibald.** Record of Dreams Publishing, c/o Becky Archibald Studios, P. O. Box 20130, Indianapolis IN 46220; [www.beckyarchibald.com](http://www.beckyarchibald.com). 2005, \$19.95.

Based in Indianapolis, Indiana, pianist and composer Becky Archibald seeks to combine jazz and classical styles in her compositions. She has been featured as a performer and composer all over the US and received numerous favorable reviews for her performances, recordings, and music. *Bittersweet* was commissioned by Kent Leslie and featured on his recent CD *With every leaf a miracle* (Hard Cor Music). Archibald's inspiration for the piece came from a sermon titled "Bittersweet," "where the writer talks about our most meaningful memories being 'not sheer joy, but a mingling of joy and sorrow, a min-

gling of laughter and tears.'" The piece begins with a lyrical theme, proceeds through a folk-like tune, a dance, a more reflective, contrapuntal section, and a return to the opening theme. The piece lasts around five and a half minutes, and does combine jazz harmonies and rhythmic buoyancy with a more classical structure, but in all this is a more classically-oriented piece that has some emotional substance and contrast to it. The range of the horn part is b<sup>b</sup> to b<sup>b</sup>, and the rhythmic activity is not so complicated that a good high school or average college student could handle the technical demands. This could be a nice recital piece for a somewhat lighter but substantive contrast to a heavier, longer work. JS

From PEL Music Publications, W 1761 River Oaks Drive, Marinette WI 54143; [www.pelmusic.com](http://www.pelmusic.com).

**Forest Green for horn and piano by John Jay Hilfiger.** PEL 104-14, 2006, \$8.00.

**Forest Echo for horn and piano by John Jay Hilfiger.** PEL 104-13, 2006, \$8.50.

The original folksong *Forest Green* has been around for a long time and has been adapted for different purposes. The most recognizable use of the tune is as an alternative for "O Little Town of Bethlehem" in some hymn books, but it has been used for other hymns as well. Thus, many will find this tune familiar, and perhaps have multiple uses for it. Hilfiger's adaptation is clearly for a younger player, with a range of a ninth (c'-d'), short duration (two verses and a short interlude), and a comfortable sharing of the melody between horn and piano, giving young hornists opportunities to rest. I can see this being used by all levels as an easy piece for a church gig or as a first recital piece.

In a similar vein, *Forest Echo* is also for younger players, but challenges them a bit more. A 6/8 meter, a wider and higher tessitura (a-g'), and the use of stopped horn, makes this more of a challenge, but at the same time offers a step forward in acquiring technique. As might be expected from the title, short stopped horn phrases create the echo, and these show a bit of Hilfiger's experience – they appear only as echo effects, so the player knows what they sound like and thus only has to match the pitches they just played open. This short piece is more difficult, but still makes for a useful early recital piece. JS

**Renaissance Revisited for solo wind instrument and organ by Sandra Gay.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; [www.wehrs-music-house.com](http://www.wehrs-music-house.com). WM 351, 2006, \$13.00.

This short arrangement borrows three early yet familiar hymn tunes, "Ein Feste Burg," "Toulon," and "Genevan 36," and combines them into a medley that has been adapted for any solo instrument (all parts included). At first glance, it looks easy enough, with the primary tunes in half and whole notes in the solo part, but there are some surprises that cropped up as we read it (more than once!). First, the entire section of "Ein Feste Burg" is unmeasured (despite a typo of 4/2 in the solo parts received), so the whole first tune is in one measure – po-





tentially confusing for some, and creating a few more ensemble/rehearsal problems than expected. Second, the overall tessitura is deceptively high and relatively sustained, creating potential endurance problems. Fortunately, the last tune is in a more congenial range, so it ends well, and I suppose it would not hurt to take some phrases or sections down an octave, especially "Toulon." Lastly, the organ part is clearly for an experienced organist – more open intervals, dissonances, etc. – so it has more progressive elements (perhaps the "revisited" aspect). Though not extremely difficult, the combination of these elements makes *Renaissance Revisited* harder than it looks, but yet also unique. Sandra Gay is an experienced organist who attended the Eastman School of Music, studying organ and composition, and currently lives in Webster NY. JS

*Forgotten Romantic Works for Horn, series researched and annotated by William Melton, Edition Ebenos, Maxstr. 5, D-52070 Aachen, Germany; www.ebenos.de.*

**Drei Gesänge für eine mittlere Stimme, Klavier, und Waldhorn, op. 12, by Ernst Kunsemüller.** ISMN M700196-32-5, ee 205040, 2005, 16.50 €.

Kunsemüller's *Drei Gesänge* (*Three Songs for Middle Voice, Piano and Horn*) has been issued as a part of a series researched and annotated by William Melton entitled *Forgotten Romantic Works for Horn*, and is the only work by Kunsemüller currently in print. We know William Melton as a two-time winner of our Harold Meek Memorial Award, and the author of "Franz Strauss: A Hero's Life," and "Greetings from Heaven, or Demonic Noise?" I think this intriguing series represents an interesting contribution to our repertoire. Melton has used his expertise and passion for his work in musicology to unearth some unusual and appealing historical compositions. In his thorough fashion, he provides extensive and fascinating notes about the life of this essentially unknown composer (he died very young and most of his works have been lost), the dedicatee, the premiere, the author of the song texts (Jens Peter Jacobsen), the music itself, and the horn writing (and its historical context), specific recommendations for the mute and echo indications, as well as his own English translations of the original German texts, and even a photograph of Ernst Kunsemüller.

The songs are "Turmwächterlied" (Song of the Tower Watchman), "Landschaft" (Landscape), and "Genrebild" (Genre Painting), constituting what Melton believes is "a true miniature song cycle" of a total duration of about ten minutes. The lyrical horn writing features a very modest range of two octaves, d to d<sup>♯</sup>. The vocal range is b<sup>♭</sup> to f<sup>♯</sup>, with very little at either extreme. The piano writing, while interesting, is fairly conventional and not especially demanding from a technical standpoint, except that the harmonies are triadic but not functional, so some of the handfuls of accidentals provide some reading challenges as well as aural surprises. The unusual qualities of these Romantic songs may supply an interesting contrast on a recital program, and I look forward to exploring the rest of this series. VT



**Trios for Horn, Flute, and Piano: Hochzeits-Ständchen by Henri Kling; Abendlied, op. 306, by Wilhelm Popp; Nocturne, op. 31, by Rudolf Tillmetz.** ISMN M-700196-34-9, ee 206020, 2006, 15.50 €.

Hornist and scholar William Melton has researched and annotated an excellent set of 19th century romantic trios for horn, flute, and piano. The first is *Hochzeits – Ständchen* (Wedding – Serenade) written by Henri Kling and first issued by Louis Oertel of Hanover ca. 1890. The music is a light-hearted Romantic duet between horn and flute with a relatively simple piano part. Given the paucity of chamber music for flute and horn, this is a welcome addition. Not only would this piece serve well for a light addition to a wind chamber concert, it would be excellent vehicle for teaching students who haven't had a lot of experience playing chamber music. The music is not difficult, the idiom is familiar, yet there are some challenges to performing it, notably, a cadenza duet for the flute and horn, which demands good chamber musician skills from the performers.

The second trio, *Abendlied* by Wilhelm Albrecht Otto Popp, was originally issued ca. 1880 by Leichsenring of Hamburg. Popp, who was known as a virtuoso flutist and pedagogue, wrote over 600 pieces for flute. The *Abendlied* is again a very accessible and playable duet between horn and flute with a relatively easy piano accompaniment. The piece has a lengthy flute cadenza and ends with a rather abrupt *non sequitur allegro* which lasts all of six bars.

The final trio, *Nocturne* by Rudolf Tillmetz, was first published ca. 1900 (Leipzig: Friedrich Kistner) and dedicated to "his friend and colleague Bruno Hoyer." Tillmetz, a flute virtuoso, played solo flute in the Munich *Hoforchester* and performed world premieres of several of Wagner's works. The influence of Wagner and the chromaticism of the late 19th century is evident. While it is a very interesting work, its unusual harmonic progressions are a bit ungainly and of the three works in this collection, it is also the most technically challenging for all of the instruments. *Lydia van Dreel, University of Oregon (LvD)*

**Einleitung und Romanze: Konzertstück, op. 27, for horn (or cello) and piano by Albert Dietrich.** ISMN M-700196-30-1, ee 205020, 2005, 13.50 €.

William Melton has also researched and annotated *Einleitung und Romanze: Konzertstück, op. 27* by Albert Dietrich (1829-1908). This lovely, operatic solo work for horn and piano has tremendous potential for lyrical, romantic expression. While it lacks virtuosic fireworks, the range of the piece is not difficult and there aren't any extremely challenging technical passages, it is a pleasure to play and a very powerful lyrical vehicle for the solo horn. Dietrich was a student of Robert Schumann and a contemporary of Brahms. This *Konzertstück*, Dietrich's only solo work for horn, is dedicated to Ferdinand Westerhausen, a hornist at the time in the Grand-Ducal Oldenburg Court Orchestra.

All of these pieces are published by edition ebenos and William Melton has done an exceptional job of researching and editing these fine forgotten romantic works. *LvD*



***I Know*, trio for clarinet, horn, and piano by Becky Archibald.** Record of Dreams Publishing, c/o Becky Archibald Studios, P. O. Box 20130, Indianapolis IN 46220; [www.beckyarchibald.com](http://www.beckyarchibald.com). 2006, \$19.95.

Along similar stylistic lines to *Bittersweet* for horn and piano described above, *I Know* also seeks to combine jazz and classical elements, and does so successfully in a different way. The piece started its life as a piano solo, but evolved into a duet with clarinet, later arriving at "satisfying" completed state with the addition of a horn part. The title comes from words Archibald sings to herself as she plays this piece because, to her, it sounds like a "'standard' everyone should 'know.'" As a result, the construction is a bit different than *Bittersweet*, less about creating a dramatic arch, and more about a sort of friendly conversation around a single subject. At four minutes long, this piece would make a great contrast to a big work of the same instrumentation; e.g., the Reinecke Trio, or as a fun closer on a shared clarinet/horn recital. The horn part could be easily managed by a high school level player, and the opportunity to play something in a more popular vein might be inspiring. It has a fun, catchy tune that really does sound like a standard you should know... JS

***Three Canzonas* for flute and horn by David Uber.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; [www.wehrs-music-house.com](http://www.wehrs-music-house.com). WM 42A, 2006, \$13.50.

David Uber has had an amazingly rich, multi-faceted career as a musician and, although he has retired from some of his performing and teaching activities, he is still writing lots of new music. In fact, the Robert King Brass Players Guide currently lists over two hundred of his works. Three Canzonas for Flute and Horn feature the characteristics of the instrumental canzonas rooted in the 16th and 17th centuries: "clarity of texture, sectional structure often involving repetition, ...variety of treatment (imitative versus homophonic style, duple versus triple meter)...harmonically conditioned counterpoint,...lively rhythm." (Harvard Dictionary of Music) The horn writing is very satisfyingly busy with lots of sixteenth notes (it reminds me a bit of the Franz horn duets) and the range is fairly modest (D [optional B<sup>b</sup>] to g'' [a''']) but with many large leaps into and out of the low register. These little duets (about two to three minutes each) are a very well-crafted and attractive addition to our meager repertoire for flute and horn, and I think students will enjoy playing them as much as Uber must have enjoyed writing them. VT



***Overture to Nabucco* by Giuseppe Verdi, arranged for ten horns by Peter Damm.** Musik für Horn, Edition Peter Damm, Musikverlag Bruno Uetz, Voigtei 39, D-38820 Halberstadt, Germany; [www.uetz.de/music](http://www.uetz.de/music). BU 1227, 2006, 24.00 €.

I had the distinct pleasure of playing this edition with members of the IHS Advisory Council at the symposium at La

Chaux-de-Fonds last summer, with Peter Damm conducting. In short, this is a well-crafted and straight-forward arrangement of the entire overture. The overall texture is in four parts, with portions judiciously doubled in octaves. The ensemble of 10 needs three players with good high ranges (topping out at b''), three with good low chops (bottoming out at G), and the remaining parts are important, but comfortable. The workload is shared and paced effectively. Horns 9 and 10 need to contend with "old" bass clef notation, but otherwise a good college group, as well as an Advisory Council which has had its fill of meetings, will have a lot of fun with this tuneful overture, especially if they have heard it before. JS



The following publications were sent to announce a new company specializing in music for brass, AK Brass Press. The company features the Synergy Brass Quintet Series, the AKBP Performance Series, and the AKBP Educational Series. For more information and a publication guide, contact AK Brass Press, 411 Green Valley Road, Sinking Spring PA 19608; [www.AKBrassPress.com](http://www.AKBrassPress.com).

***If You Love Me, Keep My Commandments* by Thomas Tallis, arranged for brass quintet by Bobby Thorp.** AKBP 35, 2006, \$10.00.

***The Entertainer* by Scott Joplin, arranged for brass quintet by Andrew Kissling.** AKBP 63 2006, \$12.00.

*If Ye Love Me...* is a four-part vocal antiphon, transcribed for brass quintet by Synergy Brass Quintet member Bobby Thorp. Tallis' original parts are given to two flugelhorn, horn, and trombone and tuba doubled on the bass. The only "arranged" aspect of the piece is a repeat of the refrain. Still, the choice of flugels gives a darker color to the piece that fits the reverence of the original text. The piece itself is quite pretty, enhanced by this arrangement. The total timing is about two minutes, which may cause some to wonder if it is worth \$10, but the quality of the paper and the engraving make it worthwhile. The inclusion of C trumpet parts helps, too. This arrangement could be handled by a relatively young group, even without a tuba, if necessary.

Andrew Kissling (a.k.a. AK) has given us a new arrangement of *The Entertainer* that is different enough from other arrangements of this piece I have seen to give it serious consideration, especially for use by younger groups. Other than perhaps the very first measure of the horn part (entering with the first lick on top of the staff and in unison with the second trumpet), this arrangement is also quite playable, in a comfortable key of (concert) B<sup>b</sup>. What also makes it more attractive is that the workload is distributed a little more evenly, at least to my ears and lips, so a younger group will have a better shot at a satisfying performance. Again, the paper quality, engraving, and inclusion of C trumpet parts contribute to the value of this publication. JS





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QUADRE - The Voice of Four Horns (clockwise from top)  
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# Elliott Carter Horn Concerto Premiere

by Marilyn Bone Kloss

**B**SO Principal Horn James Sommerville said, "It is a rare honor to be able to introduce a new horn concerto to the music world, rarer still to be able to do so with as superlative an ensemble as the Boston Symphony Orchestra." "When the concerto is from Elliott Carter, still energetically productive as he nears his 99th birthday, one feels a sense of privilege that is both humbling and exhilarating." Sommerville and the BSO gave the premiere of Carter's newest work in Boston in November 2007.



*Carter and soloist James Sommerville consulting during BSO rehearsal.*

*Photo courtesy of the BSO.*

Sommerville gives credit for the concerto's genesis to BSO Music Director James Levine: "Jimmy should have the lion's share of the credit for this major addition to the solo horn repertoire. He is a great advocate for Elliott Carter's music. After our premiere of Carter's *Three Illusions for Orchestra* in 2005, Jimmy gave the composer *carte blanche*



*Carter backstage with BSO Music Director James Levine in 2005.*

*Photo courtesy of the BSO.*

to write another work for the BSO. They discussed a number of ideas for a commission, including a concerto." Levine writes in the BSO program book, "Elliott had never written a horn concerto before this, but when I suggested that he write a concerto for one of the BSO's principal players, the horn seemed the right instrument to choose, given the limited number of concertos available to it, and especially considering the extraordinary ability of our principal horn."<sup>1</sup>

## Biography

Carter, born in New York City in December 1908, is one of the most distinguished and honored composers of the 20th century. He has won the Pulitzer Prize twice, was the first composer to be awarded the United States National Medal of Arts, was appointed a member of the American Academy of Arts and Letters, and has been officially recognized by the governments of France, Germany, Monaco, and Italy.

In November 2007, in recognition of his long and prolific career, BSO



*Elliott Carter in 2000.*

*Photo courtesy of*

*Boosey & Hawkes,*

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leaders presented Carter with the Boston Symphony Orchestra Mark M. Horblit Award for distinguished composition by an American composer. Created in 1945, the award recognizes outstanding work in the field of symphonic composition. Carter is the 21st recipient of the award since Aaron Copland won the first prize in 1947.

Carter has a particularly strong relationship with the BSO, which has previously commissioned several pieces from him, including *Three Illusions for Orchestra* and the Boston Concerto. In addition, the 2008 Tanglewood Festival of Contemporary Music will be devoted entirely to the work of Carter, representing the most extensive survey of his work to be presented during his centenary year. Carter will be recognized in a number of concerts throughout the country this year, including a Boston Musica Viva program in November 2007.<sup>2</sup>

Carter's studies included English and music at Harvard University (where his professors included Walter Piston), then in Paris (1932-35) composition at the *Ecole Normale de Musique* and with Nadia Boulanger. He later cited his study and performance of the Bach cantatas as a decisive influence.<sup>3</sup> He taught physics, mathematics, Greek, and music at a college until World War II, when he worked for the Office of War Information. He later taught at the Peabody Conservatory, Columbia University, Queens College (New York), Yale University, Cornell University, and the Juilliard School of Music.

Charles Ives was a friend and mentor and encouraged Carter toward a career in music, taking him to Boston Symphony concerts, critiquing the music they had heard, and playing his own music at the keyboard. Carter noted Ives' use of polyrhythms, of simultaneous streams of music at different tempi, and of notated *rubato*.<sup>4</sup> Stravinsky called some of Carter's works from the 1960's "masterpieces"; Carter has written that Stravinsky's *Rite of Spring* was the work that made him decide to become a composer.<sup>5</sup>

Carter was awarded a Grammy for Best Contemporary Composition in 1994 for his Violin Concerto, and he is one of the most frequently recorded contemporary composers.



*Carter with his wife, Helen. Photo courtesy of Boosey & Hawkes.*



## Style

Carter's early works were influenced by Stravinsky and Hindemith, and are generally described as neoclassical. "The neoclassicism of Carter's early music had an engaging fluency and above all a rhythmic vitality still characteristic of his writing. Looking back today one can see that the Piano Sonata (1945-46) marked a new beginning, a break not only with Carter's own previous work but with other music of his time. The two innovations of the Piano Sonata are a new way of characterizing the harmonic structure of a work and a new conception of meter."<sup>6</sup>

His music after 1950 is typically atonal and rhythmically complex, indicated by the invention of the term “metric modulation” to describe the frequent, precise tempo changes. While Carter’s tonal vocabulary bears a superficial resemblance to that of the serialists, he does not employ their techniques. Rather he independently developed and cataloged all possible collections of pitches (i.e., all possible three-note chords, five-note chords, etc.). Musical theorists like Allan Forte later systematized this data into musical set theory. Typically, the pitch material is segmented between instruments, with a unique set of chords assigned to each instrument or orchestral section. This stratification of material, with individual voices assigned not only their own unique pitch material, but texture and rhythm as well, is a key component of Carter’s style.

Carter's music after 1980 has been termed his late period, and his tonal language has become less systematized and more intuitive but retains the basic characteristics of his earlier works. Many of his late works resolve opposition into unity and dark textures into more luminous ones.<sup>7</sup> Sommerville comments, "We have heard in the many works performed on the Symphony Hall stage over the past few years that same rigorous voice and ferocious intellect, balanced by an uncanny ear for textural beauty and a sly wit."

Carter's use of rhythm can be understood within the concept of stratification. Each instrumental voice is typically assigned its own set of tempos. A structural polyrhythm, where a very slow polyrhythm is used as a formal device, is present in many of Carter's works. This use of rhythm is part of his goal to expand the notion of counterpoint to encompass simultaneous different characters, even entire movements, rather than just individual lines.

Carter's use of rhythm allows a structured fluidity and sense of time unique in classical music. The music also is overtly expressive and dramatic. He has said, "I regard my scores as scenarios, auditory scenarios, for performers to act out with their instruments, dramatizing the players as individuals and participants in the ensemble." He has also talked about his desire to portray a "different form of motion," in which players are not locked in step with the downbeat of every measure. Such steady pulses remind him of soldiers marching or horses trotting, sounds that are not heard anymore in the late 20th century, and he wants his music to capture the sort of continuous acceleration or deceleration experienced in an automobile or an airplane.

In spite of a usually rigorous derivation of all pitch content of a piece from a source chord, or series of chords, Carter never

abandons lyricism. He writes colorful, subtle, transparently clear music, yet almost every pitch in the piece is derived from the content of a single sonority. While Carter seems to set up rigorous systems for deriving the pitch content of a piece, he deviates from them on occasion; not every note can be explained with the same rigor as, for example, in Webern.<sup>8</sup>

## Horn Concerto

Carter first looked into the horn's potential in the 1950's when he was in residence at the American Academy in Rome and got to know a horn player in the Symphony Orchestra of Italian Radio, Domenico Ceccarossi, who had written a horn method book. Carter wrote for horn in his Brass Quintet and Concerto for Orchestra, but it was not until he had listened, at Levine's suggestion, to Sommerville's playing in BSO concerts in Boston and New York that he was prepared to write a horn concerto.

Sommerville describes the process: "During the spring of 2006, every week or two, a rumpled manila envelope would appear in my mailbox, stuffed with pages of handwritten sketches, questions, and requests. By mid-August, far ahead of the deadline, Carter had substantially completed the concerto. In the course of this process, I had the opportunity to drive down to Manhattan and play through the sketches for him in his Chelsea apartment. Carter was gracious and accommodating, and seemed to me, in my somewhat intimidated state, unusually collaborative for such an august figure. He took my timorous suggestions seriously, though his understanding of the limits and strengths of the instrument is extensive and sensitive."

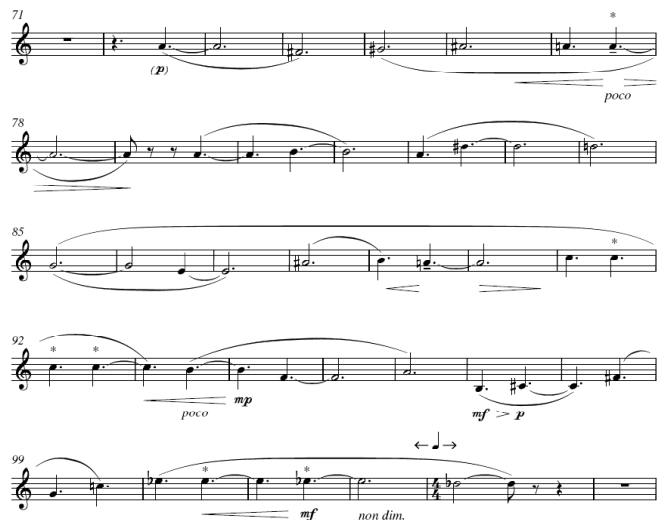
The discussion between Carter and Sommerville was quite technical. “Most of our dialogue dealt with issues around stopped horn versus echo (half-stopped), and how these timbral differences could be exploited effectively. The concerto uses loud stopped notes in the middle range for a *bouché* effect and softer echo horn in the upper range for a floating effect (see Figure 1).



Figure 1. Solo horn stopped, open, and echo horn.



He was also curious as to whether variations in sonority between alternate fingerings could be made audible in a large hall, and used these to great effect in the second episode of the work (see Figure 2). I have chosen to play the premiere on the triple horn, in large part to make these fingering alternations more effective; the sounds available between the two F sides provide a wider palette."



\* Create different timbres using alternate fingerings.

Figure 2. Solo horn using alternate fingerings.

The solo part was completed about a year before the premiere, with the orchestra parts completed shortly thereafter. Boosey & Hawkes has published the score, parts, and piano reduction, all available for rental.

Sommerville characterizes the horn writing: "In many ways, the solo part presents fewer immediate technical challenges than his most difficult orchestral horn parts; these tend to be quite angular and 'jumpy.' The solo, though it certainly has some extremely fast and virtuosic passage-work, is very lyrical and expressive, and exploits the horn's natural strengths even while presenting new challenges to the performer."

Carter stated in a conversation at one of the BSO rehearsals that he liked the sound of the horn, and he liked the fact that the horn has such a wide range of timbres. He said that he is not interested in the natural horn or in the "out-of-tune" partials (the 11th, for example) that seem to enthrall other composers. He did not say why, but although he used stopped and echo horn and muted trumpets and trombones, the concerto does not call for muted horn.

Composer Yehudi Wyner, after hearing the premiere, agrees that Carter displays great technical knowledge of the instrument. "If we composers knew more about the instruments," he says, "we would find equivalents that are easier to play."

Jean Rife, a free-lancer in Boston and professor at MIT and New England Conservatory, comments, "Jamie did a beautiful job of playing this concerto, taking full advantage of Carter's exploration of the horn. It was virtuoso playing without unduly calling attention to the soloist."

She continues, "The concerto is a welcome addition to a repertoire that is noted for only a few wonderful pieces, and not many important recent ones. Besides this new piece by Carter, the György Ligeti, also premiered by Jamie, comes to mind, as does the Oliver Knussen written several years ago for Barry Tuckwell and played by Tuckwell with the BSO. We are very lucky in Boston."

Anne Howarth, who studied at Oberlin Conservatory and New England Conservatory and now free-lances in Boston, says, "I had the great pleasure of listening to the concerto several times during rehearsals and performances. My first impressions were of its wildness and intensity. I found its angularity and quick contrasts to be a startling departure from the rest of our repertoire and its virtuosity intimidating. Even the lyrical passages have a certain energy to them that is unusual. With successive hearings I could better hear the complex interplay of parts. I was moved by the great stillness the piece creates in some of the more gentle sections. Jamie's playing was captivating. He brought out the best in the music, making it soar at times and scurry at others, highlighting his great flexibility both technically and musically. The performances were truly amazing!"

## Instrumentation

Although Carter calls for a large orchestra, the orchestra never overwhelms or covers up the solo horn. The orchestra comprises flute, two piccolos, two oboes, English horn, two clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, three trumpets, three trombones, tuba, percussion, piano, and strings. The percussion requires three players and includes vibraphone, large gong, large almglock, cowbell, temple blocks, bongos, triangle, small maracas, high snare drum, marimba, two tom-toms, medium snare drum, large and small suspended cymbals, woodblocks, very high pipes, tambourine, large maracas, glockenspiel, bass drum, low snare drum, log drum, medium suspended cymbal, wind gong, güiro, and large pipe. The concerto does not include horns in the orchestra.

Jeremy Eichler writes in the *Boston Globe*, "The orchestra part is often spare by Carter's standards, with bright dabs of color flashing up from the strings, woodwinds, or early on, the percussion. Carter gives the soloist a workout in some rapid figurations, but the dominant character of this piece is surprisingly lyrical. ... Carter uses the horn's long solo lines as opportunities for vivid experiments in timbre."<sup>9</sup>

Rife says of the orchestration, "I especially loved the playfulness of the section with percussion, the lyrical lines present in two sections, and the tuba writing." Howarth also appreciated the percussion and tuba writing: "In particular, I enjoyed the conversations between the horn and the percussion section and the horn and the tuba (which has always been one of my favorite instrumental pairings)."

Jerome Cohen, a conductor and composer/arranger who has admired Carter's music since the 1950's, comments, "Stravinsky wrote that the best orchestration was when the listener was unaware of the orchestration. This doesn't work with me, as I have spent most of my career orchestrating things. For me the best orchestration is when all the instruments playing





can be heard clearly. Carter's orchestration in the concerto meets this criterion. I was greatly impressed by the clarity of sound and how the soloist was able to hold his own against such a massive accompaniment. I was also excited by Carter's knowledge of the acoustic properties of the winds and brasses. One of my favorite passages was when the soloist was pitted against pizzicato strings and tuba. Tuba is the logical brass instrument for the horn as they are both conical bore instruments."

Cohen continues, "I was surprised to hear passages that reminded me of his earlier works. Near the beginning, the horn was playing sustained tones against irregularly-spaced interjections by the orchestra. This was almost identical to the opening of the Cello Sonata, which dates from 1948! This demonstrates that Carter's concept of metric modulation is as valid today as it was sixty years ago. Regarding the solo part, I found it interesting that virtuoso passages were few and far between, but still the solo part has much variety."

Wyner also considers the concerto orchestration in the context of Carter's previous output. "I hear a consistency with Carter's recent language, a connected world that always has certain characteristics; for example, punctuating chords over sustained notes and muted brass and strings."

## Form

"The concerto begins with a brief series of sharp chords: successively brass, marimba, woodwinds, piano, strings, then a massive, fortissimo chord (a typically Carterian twelve-note chord) for the whole orchestra. Out of this emerges the soloist's first sustained pitch. Carter describes the soloist's relationship to the orchestra as being a part of the ensemble that gradually separates from the larger group."<sup>10</sup> The concerto is continuous, about 15 minutes long, with seven episodes. The solo and orchestral material are unique for each episode.

Episode	Tempo	Description
1	<i>Allegro</i>	bold solo line with full orchestra
2	<i>Meno mosso</i>	lyrical solo (alternate fingerings) with muted brass
3	<i>Scherzando</i>	stopped, open, and echo horn with unpitched percussion
4	<i>Piu mosso</i>	emphatic solo with sharp orchestral chords
5	<i>Largo</i>	lyrical solo with delicate percussion and strings
6	<i>Presto</i>	rapid figuration, sparse, pointillistic accompaniment
7	<i>Meno mosso</i>	lyrical solo, high point and dramatic leap downwards

In the final measures, the horn again emerges from a big orchestral chord to end the concerto alone.



Figure 3. Final page

## Conclusion

"More impressive than the composer's productivity has been the vitality of the music he has been writing," writes Jeremy Eichler. "The new Horn Concerto is no exception."

Wyner says that he hears in Carter's music a spiritual groping, a transcendent spirit. Wyner also considers Carter's compositions from about 1995 on to be "all one piece, similar to the way many consider Beethoven's works from Opus 121 on to be all one piece. And almost all of them have flashes of fantastic humor."

Rife speaks for many who heard the premiere when she says, "I look forward to hearing this again." The European premiere was performed by the Radio Filharmonisch Orkest and Sommerville in January in Amsterdam. The BSO repeats its performance with Sommerville at the Festival of Contemporary Music at Tanglewood in July 2008.



James Sommerville in the BSO premiere performance, November 15, 2007. Photo courtesy of the BSO.

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1. BSO Program Book, p. 39.
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3. Sadie, *New Grove Dictionary*, p. 201.
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Photos from the Boston Symphony Orchestra, ©2007 Michael J. Lutch

Marilyn Bone Kloss plays in the Concord (MA) community orchestra, publishes the Cornucopia newsletter, and is Assistant Editor of The Horn Call.

## A Review of Elliott Carter's Horn Concerto by Jeffrey Snedeker

Elliott Carter writes complex music – that is obvious. Behind the complexity, however, are some interesting and important intentions. For example, Carter often works with scenarios, a sort of “what would happen if...?” approach. There is more to it, however – he has a professed interest in connecting music to real life. Real life is complicated and involves lots of things going on simultaneously. In that spirit, Carter is fond of creating the effect of things occurring in real time, much like Charles Ives – avoiding predictable or repeated patterns in meter, notes, etc. Carter also professes to be very concerned about the performers of his music, though not overly concerned about his listeners. Given that the music is complicated to begin with, it is unreasonable to assume that the average listener will grasp all of the details or intentions in a single hearing. Thus, his music, in general, becomes an acquired taste – individual pieces often take time to absorb, even if the vocabulary is familiar. With repeated hearings, the music is given the opportunity to become more meaningful and, as the complexity becomes familiar, its expression becomes recognizable. As a result, performers who have become intimately acquainted with his music (because they have to practice it so much!) tend to appreciate his music more than audiences who hear it only once.

Similar to his Violin Concerto (1990), though about half as long, Elliott Carter's Horn Concerto both features a full range of what the horn can do and challenges the soloist constantly. All colors (except mutes), techniques (except multiphonics),

ranges, idiomatic, and even non-idiomatic figures are explored. The work has seven clear sections that unfold at a prosaic pace. There is an inherent symmetry in the sections, each lasting no more than two minutes, yet there is a full range of musical gestures over the course of the piece. The rhythmic activity and range of notes and techniques require a virtuoso performer – it is difficult to believe that the piece will ever be heard in any other setting than with full orchestra (a piano reduction is hard to imagine). The soloist has to cover a range of B<sup>b</sup> to c<sup>'''</sup> and the flexibility required will test even the most accomplished players.

I fully expect that opinions of this piece will be quite varied – that is normal with complex music. Some will love it, others will not. Some will find it too short, with undeveloped ideas, others will find the ideas just long enough. Some will love the complex rhythms and pacing, others will likely find it jumbled and schizophrenic. Some will like the efficiency of the orchestration, others will wonder why the orchestra isn't used more. Some performers will enjoy the challenge, others the range of expression, and still others will have no use for it. I had the good fortune to receive a recording of the three premieres, so I was able to listen to the piece many times in the process of writing this review, and frankly it was a good thing. It confirms what many of us already know – that James Somerville is a virtuoso performer, and he gave an impressive, expressive performance, or rather three of them. It is true that multiple hearings help to make this piece more familiar and more musically coherent to the listener. How this translates to the concert hall will certainly be a topic for audience discussion. I will say this, however – I have had occasion to study many of his works over the years, even use some of them in my history classes. My response is always the same – the more I hear them and the more familiar I become with his specific intentions, the more genuine, heartfelt expression I hear. It may be that the vocabulary he uses to express himself is complex, but it is clearly honest and definitely provocative. That is what has made Elliott Carter a great American composer.

**HORN CONCERTO**

Solo F Horn Elliott Carter

Allegro (♩ = 120)

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2nd Edition, December 2007





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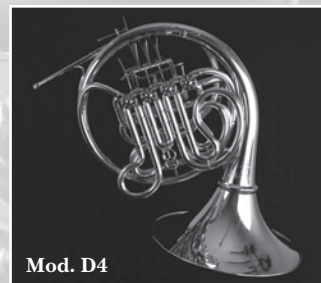
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# Recording Reviews

John Dressler and Calvin Smith

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Producer/Publishers:

[www.albanyrecords.com](http://www.albanyrecords.com)

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Richard Burdick: [www.naturalhorn.com](http://www.naturalhorn.com)

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**Alan Hovhaness: Music for Horn, Voice, and Strings.** Robin Dauer, horn; Suzanne Bannister, soprano; Karen Griebing, viola and conductor; The Hendrix College Chamber Orchestra. Centaur Records CRC-2872. Timing 55:00. Recorded May 2006 at Reynolds Hall for the Performing Arts and Solus Recording Studio, both in Conway AR.

Contents: Works by Alan Hovhaness – “Artik” Concerto for Horn and String Orchestra, Op.78; *Psalm and Fugue No. 2* for Four Horns; Concerto No. 3, *Diran (The Religious Singer)*, Op.94; *Chahagir (Torch Bearer)*, Op. 56, No. 1 for Solo Viola; *Angelic Song, Cantata* for Voice, Horn, and String Orchestra, Op. 19.

First, I enjoy the music of Alan Hovhaness – its modal melodies and harmonies make his music easily recognizable. However, I would much prefer my Hovhaness in smaller doses and that is what I would recommend – listening to this CD in installments. I am sure that creating the recording was an exciting and educational experience for the Hendrix College Chamber Orchestra, but their performance, especially in regard to pitch and tone quality, was not what should be expected from a commercially-released CD. Intonation often interfered with the beauty of the Hovhaness melodies. Dauer was the sole performer, through over-dubbing, for the horn quartet in *Psalm and Fugue No.2* for four horns. Overdubbing is not necessarily something that solves the usual performance challenges of intonation, blend, balance, and good ensemble. In practice, it has been my experience, that the end result is often not as satisfac-

tory as one would hope. Blend and intonation are still difficult goals to achieve. Karen Griebing’s performance of *Chahagir (Torch Bearer)* was emotionally interesting and very well done. CS

**Long Road Home.** William Barnewitz, horn; Ursula Oppens, piano; Carol Anderson, piano; Joyce DiDonato, soprano; Jennifer Holloway, soprano; Anne-Carolyn Bird, soprano; Eglise Gutierrez, soprano; Margaret Butler, oboe; Todd Levy, clarinet; Ted Soluri, bassoon. Avie Records AV-2126. Timing 67:44. Recorded August, 2006 in Stieren Hall, Santa Fe NM and November 2006 at the Milwaukee Youth Arts Center, Milwaukee WI. \$28.50/£12.49

Contents: J.S. Bach, ‘*Mache dich, mein Herze, rein*’ from *St. Matthew Passion*, BWV 244; Conradin Kreutzer, *Das Mühlrad*, op. 72; Richard Strauss, Andante for Horn and Piano, AV86A; and Alphorn, AV29; Franz Schubert, *Auf dem Strom*, D943; W. A. Mozart, Quintet for Piano and Winds, K. 452 and ‘*Lungi da te, mio bene*’ from *Mitridate, Rè di Punto*, K. 87/74a; Johannes Brahms, *Wiegenlied*, op .49, no. 4.

Most of the CDs that I listen to for review are excellent in all respects; very few are lacking in artistic qualities to a degree that listening to them is more chore than pleasure. Then a CD comes along like *Long Road Home* that is of the highest quality I have ever had the pleasure to enjoy. The clarity of sound is excellent, giving the impression of being very close to the performers, and with sufficient reverb and warmth to the sound. The program consists of superb musical works. Some are standards in the horn repertoire and some are lesser-known gems. Barnewitz plays incredibly beautifully and is assisted by first-rate performers. What makes this recording so enjoyable is the wonderful music played with the finest musical expression and sensitivity. Buy this CD for your musical pleasure! Plus, proceeds from *Long Road Home* will be used for Parkinson’s Disease research and education. CS

**Jewels.** David Wakefield, horn; with the American Brass Quintet: Raymond Mase, Kevin Cobb, trumpets; Michael Powell, trombone; John Rojak, bass trombone. Summit Records DCD-484. Timing 60:07. Recorded March 21 & September 22, 2005 and March 31 & April 19, 2006 at the American Academy of Arts and Letters, New York City.

Contents: David Sampson, *Entrance*; Steven Sacco, Quintet; Osvaldo Lacerdo, *Quinteto Concertante*; Clint Needham, Brass Quintet No. 1 “Circus”; Vittorio Rieti, *Incisioni – Five Engravings In Brass*; William Lovelock, *Miniature Suite*.

This CD is perfectly named: *Jewels*. These six works are definitely gem quality. Each has a specific character about it that is crisp, clear, and individual. The only work on this CD that I have performed is Rieti’s *Incisioni*, and that was several years





ago. It was nice to be reminded of it. The contribution of the American Brass Quintet, in its nearly half-century existence, to the brass quintet literature is monumental. These six works need to be placed at, or very near, the top of that listing of accomplishments. *Entrance* was given as a gift to the ABQ by David Sampson "in honor of our fruitful collaborations over these past twenty years." The composer states that the work is suitable for opening or closing a concert (in which case it would be titled *Exit*). Short and to the point, it is concise and spirited.

Each work heard here is one that should be performed more frequently and deserves inclusion into the brass repertoire. The American Brass Quintet is an ensemble of masters. The playing is exceptional with brilliance, warmth, and character. David Wakefield's playing is world class. Repeated hearings have steadily increased my enjoyment of this CD. This may easily turn out to be one of my favorite ABQ recordings. It could easily become one of your favorites too. CS

**Into the 21st Century.** Jeffrey Powers, horn; Vincent De Vries, piano. MSR Classics MS-1212. Timing 79:07. Recorded in January and May, 2006 at Jones Hall in McCrary Music Building at Baylor University, Waco TX.

Contents: Jane Vignery, Sonata for Horn and Piano; Daniel Baldwin, *Appalachian Suite* for Horn and Piano; Neils Viggo Bentzon, Sonata for Horn and Piano, Op. 47; Karl Pilss, *Three Pieces in the Form of a Sonata* for Horn and Piano.

This CD contains four varied works performed with virtuosic flair, emotion, and beauty. Jeffrey Powers is an excellent horn player and musician who plays with apparent ease and abundant expressive skill. He and pianist Vincent DeVries play together beautifully – their ensemble precision is excellent.

While the sonatas by Vignery, Bentzon, and Pilss may not be considered among our finest horn literature, I appreciate their compositional craft – they deserved to be recorded this well by Powers. I especially enjoyed Baldwin's *Appalachian Suite*. Commissioned by Powers, it musically paints pictures in "Maggie Valley Snowfall," "Braving the Storm," "Oceans of Starlight," and "At The Summit." It is colorful, evocative, and has many beautiful moments – you will enjoy this CD. CS

**Dauprat: Duos for Natural Horns**, Op. 13. Richard Burdick, natural horns. CD-18, self-produced. Timing 55:43. Recorded 2007 in the performer's home studio: Regina, Saskatchewan, Canada at A = 432. Contents: Louis Dauprat: Duos, Op. 13, Nos. 3, 5, and 6 in E<sup>b</sup>.

**Dauprat: Grand Music for Horns.** Richard Burdick, natural horns. CD-19, self-produced. Timing 75:55. Recorded 2007 in the performer's home studio: Regina, Saskatchewan, Canada at A = 432. Contents: Louis Dauprat: Grand Trios, Op. 4, Nos. 1-3 and the Grand Sextet, Op. 10.

**Dauprat: Grand Trio, Op. 26.** Richard Burdick, natural horns. CD-19a, self-produced. Timing 20:55. Recorded 2007 in the performer's home studio: Regina, Saskatchewan, Canada at A = 432.

**Classical Gas.** Richard Burdick, horns. CD-20, self-produced. Timing: 3:13. Recorded 2007 in the performer's home studio: Regina, Saskatchewan, Canada.

Richard Burdick has produced another set of discs, most of which feature the natural horn. He has assembled, through over-dubbing, Louis Dauprat's duos, trios, and grand sextet. Over 2.5 hours of 19th-century French music for hand horn has been captured on these discs to educate and preserve pre-valve horn ensemble music. Burdick employed a lower pitch level considered "authentic" by scholars. The challenges on the players in Dauprat music are well-documented in this recording.

A fourth three-minute disc is "now for something completely different." It is a fun horn ensemble version of a tune popular in the late 1960s and early 1970s. Especially those listeners who recall this theme will enjoy this arrangement for valved horns. JD

**Holiday Lights.** Chicago Classic Brass. Self-produced. Timing 59:27. Recorded in 1996.

Contents: Purcell: *Fanfare in D*; Mozart: *Ave Verum Corpus*; Bizet: "Farandole" from *L'Arlesienne*; Tchaikovsky: Suite from *The Nutcracker*; Praetorius: *Lo, How a Rose e'er Blooming*; Brahms: *Lo, How a Rose e'er Blooming*; Banchieri: *Sinfonia*. In addition the following other holiday titles: "Ding, Dong Merrily on High," "I Saw Three Ships," "Carol of the Bells," "March of the Toys," "Greensleeves," "Sussex Carol," "Jingle Bells," "Parade of the Wooden Soldiers," "Rudolph the Red-Nosed Reindeer," "Let it Snow," "Up on the Housetop," "Sleigh Ride," "We Wish You a Merry Christmas," "O Hanukkah," "Sinoo Shemeu," and "Hanukkah Begins Tonight."

**Holiday Lights II.** Chicago Classic Brass: William Camp, John Schreckengost, Robert Gloppen, Jeff Biancalava, Michael Joyce, Edgar Campos. Self-produced. Timing: 63:21. Recorded in Christ Church, Oakbrook IL, 2002.

Contents: Praetorius: *Four Christmas Carols*; Corelli: *Concerto Grosso No. 9*; Handel: "Sound an Alarm" (*Judas Maccabeus*); Basler: *Harambee*; Bach, J.S.: "My Spirit be Joyful"; Handel: Suite from *The Messiah*; Mussorgsky: *Hopak*; Rodgers/Hammerstein: "My Favorite Things"; Tchaikovsky: Overture from *The Nutcracker*; Guaraldi: "Christmas Time is Here" (Charlie Brown). In addition the following other holiday titles: "Wassail!" "Angels We Have Heard on High," "The Holly and the Ivy," "Go Tell it on the Mountain," "God Rest Ye Merry, Gentlemen," "Winter Wonderland," "Silver Bells," "Jingle Bell Rock," "We Wish you a Merry Christmas," "Ma'oz Tsur," "In the Window," and "Dreidel Song."

I am sorry these two discs did not arrive in time for our October issue as there are some terrific arrangements on them suitable for the holiday season. However, do not let this dissuade you from buying them as soon as possible to, at the least, get a jump on next year. The two CDs (available separately) feature a relatively complete group of holiday favorites for brass ensemble. Arrangers include Snell, Rutter, MacKinnon, John-



son, Frackenpohl, Niven, Baldwin, Schreckengost, Henderson, and Holcombe.

Some of the versions are in a more jazzy, popular vein; others are placed in a more traditional setting. Hence, there is something for everyone on these discs – there are works for all moods. The variations on their original settings provide challenges to all the instruments while remaining idiomatic. Both sets are suitable for shopping mall performances, church services, and concerts in academic venues – the sacred and the secular find their way across both discs. In the absence of any liner notes I assume many, if not all, of these arrangements are available in print. The Chicago Classic Brass performs with excellent intonation, phrasing, articulation, and dynamics. The microphone placement is quite fine and demonstrates a superb balance among the voices. *JD*

**Thomas Sleeper: Concerto for Horn and Orchestra.** Stefan (de Leval) Jerzierski, horn. University of Miami Symphony Orchestra with the composer conducting. Albany Records Troy-590. Recorded in 2006.

This 21-minute work was premiered in September 2000 in Miami. The composer is the director of orchestral activities at the University of Miami; the soloist is currently a member of the Berlin Philharmonic and is a graduate of the North Carolina School of the Arts. On first hearing, the concerto displays a mix of styles resembling the horn works of Bernhard Heiden and Othmar Schoeck, in particular, in terms of melodic design and phrasing. It immediately captures both the performer and audience. At times the hornist might also be reminded of the Gordon Jacob's concerto, with its dotted rhythm. Some of the harmonies display a Prokofiev-esque nature to them as well.

This being said, the work is not derivative – it has many unique qualities within its late-Romantic/early 20th-century language. There is nothing ugly here – fine tonal musical reasoning and splendor are all rendered beautifully by Jerzierski and the University of Miami Orchestra. I was captivated by the tender theme in the center of the first movement – it rivals the best of recent film music in its ability to evoke sensitivity of thought and feeling. This tune, however, soon dissolves into a more aggressive theme of heightened emotion. The brass and percussion add to the frenzied string passage.

Adjectives that describe the second movement include calm, reflective, lyrical, and elegiac. The warmth of the strings adds an excellent background to the almost Mahler-like horn melodies. The finale has an unrelenting pulse throughout with alternating duple and triple rhythmic groupings. It is both an orchestral showcase, where the brass and percussion are pitted against the woodwinds, and an opportunity for the horn to exhibit a wide spectrum of timbre, interval sets, and rhythmic punch. *JD*



**Celebration: Horn Music of Randall Faust.** Andrew Pelletier, horn. MSR Classics MS-1168. Timing 69:26. Recorded 11-12 May 2006 at Western Illinois University; 14-15 May 2006 at St Mark's Episcopal Church, Toledo OH.

Contents: All works by Randall Faust: *Horn Call* (with electronic media), *Concerto for Horn and Wind Ensemble* (piano reduction), and *Call & Response* (horn alone). For horn and piano: *Three English Folk Songs* and *Rondo*. For horn and harpsichord: *Declamation*. For horn and organ: *Meditation, Celebration, Fantasy on 'Von Himmel hoch,' Sesquicentennial Prelude, and Festive Processional*.

An eclectic set of works by one of our former IHS presidents has recently been released on MSR Classics. It documents representative works for our instrument over 30 years of the composer's creative output in a variety of media. *Horn Call* employs hand-stopping and electronic processing. The latter is used in a few ways that include delaying the hornist's sound for three seconds resulting in a canon between horn and its echo, and "ring modulation" where the echo combines the resultant tones of the horn. While I was looking forward to hearing Faust's *Concerto* in its original form (with winds), I was at the same time pleased to realize it is available in piano reduction. It is a rewarding work for both performer and audience with its quartal harmonies, jocular rondo finale (be attentive for a short homage to Mozart) and creative cadenza in the middle movement. It sounds so fresh and lively it belies its twenty years of age. Reminder: keep your high c''' handy for the climax of the work.

The unaccompanied *Call & Response*, again in quartal guise, is a welcome tonal introduction to the horn-alone medium. It is challenging but idiomatic – a terrific piece to include on a recital of sonatas, concerti, and the like. Are multiphonics among your skills? If so, you will find a nice place to this technique it at the end.

The *Three English Folk Songs* arrangements add to a smaller subdivision of the horn repertoire: middle-register melodic-based tonal studies on 18th and 19th-century music of England collected and published by Cecil Sharpe. Once again, Faust gives us a delightful rollicking rondo for the final song in the set.

If you have ever performed the E<sup>b</sup> woodwind-quintet of Reicha, you will appreciate (and enjoy more thoroughly) the 1997 *Rondo for Horn and Piano* Faust assembled for Western Illinois University's retiring horn professor, Roger Collins, when the former joined the faculty that year. My hint should suffice as you listen (and play).

My only problem with the *Declamation* is one of projection in the hall of the harpsichord. As a live-performance work the horn can easily over power the keyboard instrument at hand. Amplification on the instrument in recording can mask the disparity; however, it is an issue to consider when programming the work. It is a unique pairing of timbres and is a welcome addition to the repertoire showcasing strengths of each instrument. Again it is the rollicking 6/8 meter that captures the listener's attention after a more-or-less improvisatory-sound-





ing opening. Have your flutter-tongue and stopped sound ready.

While the more heroic *Celebration* is perhaps better-known, Faust's *Meditation* is a beautiful slow moving, expressive work displaying a multitude of registration for the organ as much as the horn's lyric nature. The overall level of success of both these works (often performed back to back) depends on the organ, itself. The varying ranks available make all the difference. The disc concludes with a work fitting for weddings and other ceremonial festivities. Expect the dotted-eighth-sixteenth groupings to abound for the right amount of pomp. There is also a version of it available for brass and percussion.

Fine performances all around by Andrew Pelletier and friends, especially on the *Three English Folk Songs* commissioned by Pelletier in 2006. He performs exclusively on Alexander and Paxman equipment. If especially some of our international readers are unfamiliar with Faust's horn literature, this is a terrific opportunity to visit his website for complete details on obtaining discs and music. *JD*

**Windscape: Dvorak for Winds.** David Jolley, hornist, with Windscape (woodwind quintet); pianist Jeremy Denk; violinist Daniel Phillips. MSR Classics MS-1175. Timing 78:48. Recorded 6 January 2006 in the Aaron Copland School of Music, Queens, New York City.

Contents: Works of Antonin Dvorak: Piano Quintet in A Major, Op. 81; *Romance* for Violin and Orchestra, Op. 11; String Quartet in E<sup>b</sup>, Op. 51.

This is a remarkable recording of gorgeous music recast for woodwind quintet and friends from the string originals. Windscape is an "artists-in-residence" ensemble at the Manhattan School of Music. It is unclear from the liner notes if all these transcriptions are published – the Op. 51 Quartet may be obtained by contacting TrevCo Music Publishers.

The slow introduction to the Op. 81 Piano Quintet features horn solo with piano followed, at the *Allegro* exposition, by the full ensemble. It is a convincing transcription, skillfully achieving a fine balance, and with all nuances captured in a truly masterful manner. The work's frequent changes of mood and key makes it a perfect candidate for this medium, displaying idiomatic writing for the variety of colors available in a woodwind quintet. While the flute, oboe, and clarinet predominantly serve as violins and viola, the distribution of horn and bassoon in alternation on the bass line is noteworthy. My favorite is the *Scherzo* which fully displays the group's playfulness and sparkle.

The Op. 11 *Romance* seems a bit hurried at the outset but settles in spirit on the entrance of the violin. It is a beautifully restful work with both lush and brilliant moments. The Op. 51 Quartet has a darker, rounder hue when scored for winds and compared to its original setting. Again, the individual voices are heard clearly and joy abounds in its finale – the Czech folk-song flavor transports the listener to 19th-century Eastern Europe! *JD*



**The Art of the Posthorn.** Douglas Hedwig, natural post horn, valved post horn, tone-holed post horn, postal trumpet, and cavalry trumpet; Jorge Parodi, piano. MSR Classics, MS1184. Timing 42:59. Recorded January and February, 2006 at Bugler's Holiday Studio, Patterson NY.

Contents: Grenser, *Alla Polaca*; Spohr, *Polaca*; Mozart, *Menuetto II*; Michael Haydn, *Menuetto, Marcia*; Taylor, *The Postillion Waltz*; Schubert, *Die Post*; Kreutzer, *Hark! The Posthorn Sounds*; Schaeffer, *Die Post Im Walde*; plus numerous and assorted post horn calls.

This CD should be of historic interest since the post horn played an important part in the lives of the majority of the European population since the 17th century when it was used, particularly in Germany, to announce the arrival of the mail. Since then composers such as Michael Haydn, W.A. Mozart, and Louis (Ludwig) Spohr integrated the post horn into concert music either by composing for the instrument or imitating its sound and style with other instruments. While this CD is well-recorded both in the performances and sound quality, it is likely that it will be purchased more as a valuable historical resource. The CD includes a booklet about the history of the instrument.

As an interesting footnote, Hedwig contributed a brief article that appeared in the June 2007 *Reader's Digest*. It a well-written, nostalgic piece about the summer journeys that he and his then young son, Marcus, took around the United States and Canada, performing the respective national anthems before numerous minor and major league baseball games – the father on cornet and son on euphonium. CS

**Serengeti: Brass Arts Quintet & Friends.** Greg Danner, horn. Mark Masters 6798-MCD. Timing 60:06. Recorded May 10-12, 2006 in Derryberry Hall, Tennessee Technological University, Cookeville TN.

Contents: Joshua Hauser, *Road Rage*; G. Verdi/arr. Charles Decker, *Caro Nome*; CM von Weber/arr. Gail Robertson, *Andante e Rondo ungarese*, Op. 35; Fisher Tull, *Concerto da Camera*; Greg Danner, *Serengeti*; Bill Holcombe, *Blues Concerto*; Chris McCormick, *Bouncin' Brass*; Tommy Dorsey/arr. Joshua Hauser, *Trombonology*; Charlie Parker, James F. Hanley & Ballard MacDonald/arr. Chris McCormick *Donnaleeana*.

On this CD the Brass Arts Quintet is heard as a virtuosic ensemble that dazzles with a great variety of music, from sonic fireworks, to *molto espressivo* playing, and then they can "swing."

*Serengeti* by Greg Danner is the title work and is, by far, the composition with the most depth and musical substance. It features percussionist Eric Willie with the Quintet. Danner is Professor of Theory and Composition at Tennessee Tech and the hornist with the Brass Arts Quintet. He has created an excellent and very interesting new work for brass and percussion. The three movements, "Endless Plains," "Twilight," and "Great Migration" each describe a scene or event associated with the African Serengeti. It is a very well-crafted work that should receive many performances.



Other guests on this CD are Tennessee Tech saxophone professor Phillip Barham, who delivers a virtuosic performance on Tull's *Concerto da Camera* and again on Holcombe's *Blues Concerto*. Tennessee Tech alumnus and a current member of the United States Navy Band, Bryce Edwards displays abundant lyricism and fiery technique on *Andante e Rondo ungarese* by von Weber. Quintet members Joshua Hauser, Charles Decker, and

Chris McCormick also contribute original works or arrangements to the CD's menu.

This CD is an excellent group effort in composition, arranging, and performing. It is very well recorded with clarity and a full warm sound. Not every work here is a masterpiece, but the CD is to be recommended because of the fine performances by the quintet and their guests. CS

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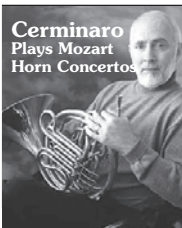
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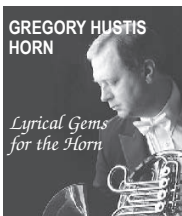
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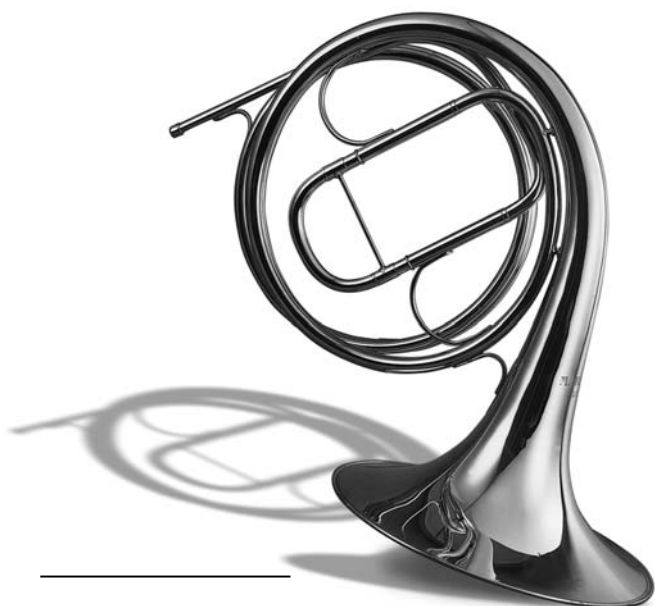


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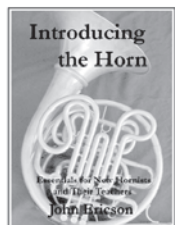
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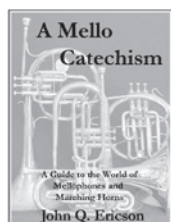
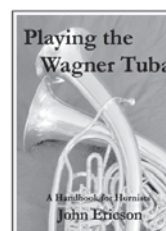
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# Your Valeriy Polekh: Part III

translated by David Gladen

*Editor's note: this installment continues the autobiography of Valeriy Polekh from the May 2007 Horn Call.*

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

Here's another incident. Our orchestra traveled to one of the military units in order to demonstrate excellent marching. The commander of the regiment had suspended training because he was dissatisfied with the military preparation of the regiment. The regimental commander appealed to our brigade commander to show the regiment real preparation. We demonstrated real preparation. Playing a march, our orchestra demonstrated all possible military exercises, and it must be said, performed everything smartly. The commander was very pleased with our exercises and expressed his appreciation to all of us. To his own regiment, he said, "That is the way it's done. Watch and learn!"

You can just imagine the colossal amount of work, and how much effort was expended to attain something like that. They drove us terribly.

Another time, Chernetskiy drove over to our barracks. He was in a good mood – even jolly. He invited us soldiers over to the grand piano, and said, "Listen, such a new march I have composed!" He began to play. "Well? How about it? How's that for a march? Eh?"

Of course, we were praising the march, shouting, "Wonderful!" Actually, the march was really good. We were asking the brigade commander to play this march again, and we even were beginning to join in singing the melody. The brigade commander was pleased, worked with us a little, and left for home. It is true, he first took with him the arranger, Zyamu Binkin, with whom he worked on the new march at home.

Once, we were rehearsing a technical piece. Semen Aleksandrovich himself was conducting. In the music, while the orchestra was repeating the technical passage several times, at that time I had a rest. As a lover of all passages, I very quietly was playing along with the hardest of passages that the orchestra had. However, I made a mistake – I played an extra passage.

Suddenly, the brigade commander said loudly, "Polekh, stand up!"

I was very scared, but quickly stood up. It turned out that I had played the technical passage three times instead of two, and the brigade commander had heard it.

"Devil take it! What are you doing? Testing me? Did you think I was not going to hear your stunt going on? Shame on you! Or did you want to show what technique you have? I heard your technique at the audition. Please be so kind as to play what the author has written and keep your technical stunts to yourself! Devil take it! Do I sit you in a cell? What do you have to say for yourself?"

In a plaintive voice, I said, "Excuse me."

"I forgive you. Sit down."

We were standing in a horse riding arena. ("We" meaning a combined orchestra of a thousand military musicians.) They were drilling us there – marching, marching, marching. The Brigade Commander himself, very importantly, was giving the commands in front of the formation and making remarks about our movement and what was wrong. He guided us to the edge. The brigade commander turned the column around and wanted to give the command "Forward. March!" but did not succeed. A major ran up to him and reported, "Comrade Brigade Commander, Marshall of the Soviet Union Budenniy has arrived."

Goodness, where did the arrogance go? The Brigade Commander became very nervous, began to get his equipment in order, but all the same did not forget to say his "Devil take it!" Marshal Budenniy came into view. The Brigade Commander hurried to report, but he did not take into account that in the arena there was no asphalt – only some sawdust. The poor fellow tripped and fell. With quick steps, Budenniy hurried over to the fallen man and helped him rise. "Calm down! Calm down, Brigade Commander," said the Marshal. "You have gotten yourself upset."

The brigade commander got up and was preparing to make his report, but Budenniy with laughter said, "No need to report. No need. It will be better to come with me. I will show you my new mare. It's not a horse, but fire," They withdrew.

We soldiers were surprised at how, before the eyes of a whole formation, a man could change from an important grandee into a lowly clerk. All the same, we were sorry for the old man, because he was a good guy.

As soon as the war started, Brigade commander Chernetskiy brought the famous Knushevitskiy Jazz Band under his command. The jazz musicians became military men, and the Jazz Band served as a military unit. The enemy approached Moscow. The Jazz Band was sent to the front, to serve the forward units coming from battle. The Jazz Band performed a great service, encouraging the troops, helping them hold back the enemy. When our units retreated, the Jazz Band gave concerts for the populace. The famous Vinogradov sang his beloved song, A Mother Bids Farewell to her Young Son. Listeners cried, hugged and kissed the beloved singer. Near Vyazma the Jazz Band became encircled. For many days and nights, the artists of the Jazz Band walked to escape the encirclement. I remember how, by fives and sixes, they came to us at the orchestra, lice-ridden and starving, but in their hands they held their instruments. In such fashion, they all returned. The famous singer Georghiy Vinogradov also returned, and he was holding a machine gun in his hand, saying in extreme circumstances it was necessary to use this weapon for defense. For a long time, the jazz musicians were recalling the terrible days and nights they spent in the forests and countryside.

Georghiy Pavlovich and I were great friends. The war brought us together. When he came from the encirclement, so thin and pale, I wanted so much to do something to help him.



Georghiy Vinogradov was a wonderful singer. He had perfect pitch and could read the notes from sheet music with complete freedom. They were having concerts in the Great Hall at the Conservatory. Once Vinogradov was getting ready to go to a concert. He was enrolled at the Home Hall as a student and did not have any suitable shoes. He had to ask me to lend him leather boots – fortunately they were well shined. I remember



*Georghiy Pavlovich Vinogradov*

Vinogradov struggled to pull my boots on this feet.

Georghiy Vinogradov did a phonograph recording of P. Tchaikovsky's opera *Romeo and Juliet* with Valeria Vladimirovna Barsova and it turned out to be a wonderful recording. When he served in the Red Banner Ensemble of A. V. Aleksandrov, he had special success. He never left the stage without singing four or five songs as encores. There was an incident at a concert for the diplomatic corps. Vinogradov sang three songs and went backstage. As always, they called a long time for him to come back out. General Aleksandrov asked to send backstage in order that Vinogradov would come out. All the same, Georghiy Vinogradov did not come out. It was a scandal. After this, the public organizations of the Ensemble decided to teach Vinogradov a lesson. They organized an open gathering, invited Vinogradov, and he came. It just so happened that Aleksandr Vasilievich Aleksandrov came among those gathered. He asked the chairman, "What is going on here? Why are we gathering?"

"Yes, well. It was decided to wear out Vinogradov singing."

"Stop the execution this instant! You only have to understand," remarked Aleksandr Vasilievich, "that Vinogradov is with us in the SOBINOV Ensemble. Immediately, break it off! Do you hear?"

I already wrote about the Red Banner Ensemble requiring French horn players. I wanted so very much to transfer to the service of the Ensemble, but before me was an insuperable barrier – actually two. The first was the fact that A. V. Aleksandrov was not in tune with S. A. Chernetskiy. Plainly speaking, they could not stand each other. The second barrier – would it happen for me? It was absolutely essential that I request a release from Brigade commander Chernetskiy, but he could refuse to let me go. After all, I was preparing to transfer to a man that the brigade commander hated. A few days before, Chernetskiy had received the rank of general. Aleksandrov was a colonel. General Chernetskiy would specially wait for the moment when Colonel Aleksandrov emerged from his home, and when General Chernetskiy passed by, Colonel Aleksandrov was forced by military law to greet General Chernetskiy. Well, that was the anecdote.



*Outdoor Concert*

I counseled with Georghiy Vinogradov about what to do. Vinogradov advised me to go to Chernetskiy at home and request to be released. To go to General Chernetskiy would be terrifying! Would a soldier approach a general with a request, and in his quarters? Such a thing just was not done! He could be sacked, and rightly so. Subordination in the army is essential. I decided to go. I went! I approached his home. (At that time, the general lived on Big Kaluzhskaya Street.) My legs were shaking. I went up the steps. My legs would not move. I stood on the landing at the top of the steps and took a deep breath. I wanted to approach, but nothing happened. Well, what was I going to do? Go home? No, once I decided to go, that meant it was up to fate. I rang the bell. Sofia Pavlovna, the wife of Semen Aleksandrovich, opened the door.

"Oho! Polekh, I can't believe my own eyes. What's with you?" It was evident she wanted to say, "What's with you? Have you gone out of your mind?" Sofia Pavlovna uncertainly said, "Come in."

I went into the entryway. My boots were shiny and clean. All the same, I wiped my boots on the door mat.

"On what matter have you come? What brings you to us? It is obviously something you cannot put off. You know Semen Aleksandrov very well – he does not like jokes. How is it you are not afraid? You are as brave as ten men. Take off your wraps and come in quietly. Himself, evidently, is asleep. What is the matter? Tell me about it."

I related the heart of the matter to her. Sofia Pavlovna attentively listened to me and said, "In such a matter I cannot be of assistance. You know very well the relationship of Semen Aleksandrovich toward Aleksandrov, gently put, it is poor. At just one reminder of the name, Aleksandrov, and he may fly into a rage."

I began to think my case was in a bad way; in other words, this was a failure. I was already preparing to leave, and would have left if at that moment the door would not have opened and Semen Aleksandrovich appeared.

"Well! I never! Is that you I see, Polekh? And where? As a guest of Chernetskiy himself," But, to himself he was probably saying, "I know I did not call for him," As they say: a miracle in a sieve. "Sit down. Sit down. I see that something is bothering you. Calm down. Devil take it!"





I was silent. I could not speak a single word. Chernetskiy stood up from the chair, paced around the room and said, "Either speak or leave."

Somehow, I immediately came to my senses, and with a shaky voice uttered, "I have come to you as to my own father."

"It is nice to see my sonny boy put in an appearance."

"It is a very serious matter for you."

"Report. I am all attention."

Semen Aleksandrovich sat. I continued to stand. He did not offer that I should sit down.

"General sir, I feel that I am losing my specialty, and I am not strong enough or in a position to help myself. I am often starving, I cannot practice, and I barely have the strength to carry out the duties placed upon me by the Service. The family is at home, and a small baby, and conditions there are also precarious. So, I came to you for help. You have treated me so well."

"But, excuse me, what can I do for you, eh?"

"The Red Banner Ensemble has advertised the audition for a French horn vacancy. The conditions are very good. So, I have come to you to request that you release me to the Ensemble."

"Devil take it! You have given me a problem. Believe me, I sympathize with you whole heartedly, but I cannot help you. I need you myself, besides which, with what kind of status must I release you to some kind of ensemble. What would they give you? What kind of benefits?"



*Concert on the Front Lines (by the Red Banner Ensemble)*

I reported. Semen Aleksandrovich from time to time scratched the back of his head.

"Yes, such conditions I could not give you. I could install you in the Institute of Military Conductors. You could teach there."

"I thank you greatly, General, Sir, but serving in the Ensemble, I could be working and live at home with the family. In such a case, I could return to my former liveliness and my famous cantilena."

"Devil take it! I cannot release you, and yes, I do not want to."

"General, Sir, I was so hoping in your kindness – you love us so – and in your staunch support of us musicians. Help me and my family."

Then I noticed, at the last moment, Sofia Pavlovna made a barely noticeable sort of signal with her gray head, and in her eyes it was as though there were just a hint of tears. Evidently, I had touched a woman's heart. The general stood up from his chair and said, "Devil take it! Alright, it will be as you asked. Go to your Ensemble, but do not say a word about it to anyone. Tell only the Sergeant Major so that he can prepare your transfer. That's all. Go."

I, in some kind of daze, quickly approached the general and kissed his hand. From the unexpectedness, he wanted to say something, but quickly left the room. Tears poured from my eyes. I kissed both Sofia Pavlovna's hands, said, "You are the kindest woman!" and ran out of the house.

On the street, I caught my breath and silently walked along Kaluzhskaya Street – along the street where I was born. Remembering, I stopped and bowed to the house in which lived an amazing and most kind man. Then I bowed to my own home, where I was headed now with such wonderful news.

Here is another incident which I happened to witness. We were rehearsing marches. Captain Zabezanskiy was conducting the orchestra. Suddenly, General [Chernetskiy] arrived. He was so jolly and so happy. "Brothers," he addressed the orchestra, I don't know what to do, I'm so happy! I have just been awarded the Red Star Medal. That's why I am so happy."

A baritone player stood up, and addressed the general, "If you don't know what you should do, I know. Throw yourself headfirst out the window, and there you go!"

The general turned white. He was not the sort of man to forgive such an impudent joke. The General shouted, "To the front, scoundrel! To the front!"

The joke cost the baritone player dearly. The following day, the baritone player was sent to the front. The General was infuriated to allow himself such [a response].

Quite some time passed, and I was serving with the Red Banner Ensemble already. In that time, we had traveled all over many fronts. Well, being on the Western Front, we were serving our fighting units that were beating the enemy. Suddenly, I saw a familiar soldier, who was going with his mess kit, obviously, getting ready to eat. I approached closer to the soldier. Good Lord! It was our baritone player that had been sent off to the Front! The look of the baritone player, I tell you straight out, was not very good – thin, pale, and not looking like himself at all. A machine gun was hanging sort of awkwardly on his shoulder. His aspect was not at all that of a fighting man. Andrei, that was our baritone player's name, knew me immediately. His hands began to tremble so that he almost spilled his food, and he began to cry.

"Valeriy," he addressed himself to me, "if you only knew. Here it is not very sweet for me; it's even very hard to bear! I am suffering for offending such a good man. It's hard for me. Very hard. He always stands before me insulted. I am so worthless!"

Listening to Andrei, I was thinking, "All the same, Andrei is not a bad person." (*to be continued...*)



# IHS SCHOLARSHIPS AND CONTESTS

The Advisory Council of the International Horn Society has long acknowledged that the health and future of the IHS depends on its younger members. Seeking funding for scholarships and contests has been a goal since the inception of the Society. The IHS encourages students and their teachers to take advantage of the programs outlined below! Applications for IHS scholarships and contests are available at [www.hornsociety.org](http://www.hornsociety.org) (About the IHS>Scholarships). All materials should be sent to: **Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City HI 96763-0158 USA** (phone/fax: 1-808-565-7273). Mailed applications must be sent by a postal service (not private carrier). Applicants should allow extra time for mail to reach Hawaii by the deadlines indicated.

The International Horn Society reserves the right to cancel these competitions or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

## Barry Tuckwell Scholarship

The Barry Tuckwell Scholarship is designed to encourage and support worthy horn students to pursue education and performance by attending and participating in masterclasses and workshops throughout the world. This scholarship is funded from the Barry Tuckwell Scholarship Fund, established in 1997 to honor the IHS Founding President and his contributions as performer, conductor, teacher, and author.

**Award:** One award of up to \$500 to be used toward the costs of tuition/registration, room, meals, and travel to attend any masterclass/symposium/workshop in which the applicant will study with a master hornist and perform. The award must be used in the year it is awarded. The winner will also receive a one-year IHS membership.

**Age Requirements:** Applicants must be aged 18-24 (on January 1, 2008).

**Application Requirements:** A complete application includes:

- 1.) A completed Tuckwell Scholarship application (available at [www.hornsociety.org](http://www.hornsociety.org) or from the Executive Secretary (above))
- 2.) Three copies of two brief essays (one outlining the applicant's experience; the other concerning the applicant's plan to study and perform at a specific event).
- 3.) Three copies of a CD-format recording of one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.
- 4.) Two letters of recommendation including an assessment of financial need. (Sent separately.)

The English language must be used for the application and all supporting materials.

**Judging:** Three judges, appointed by the IHS Scholarship Chairs, will judge the applications on a combination of ability, character, motivation, goals, and opportunities available at the selected venue.

**Deadlines:** Applications should be submitted to the IHS Executive Secretary (address above) and must be received by April 1, 2008. Applicants will receive notice of the awards by April 30, 2008.

Please note that this award is payable directly to the workshop or masterclass or to the winner upon submission of receipts for expenses.

## IHS Solo Contest

The purpose of this program is to encourage attendance of deserving horn students at the annual IHS international symposium, where they can be exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources. This contest is supported by the Jon Hawkins Memorial Fund, the Philip Farkas Fund, the Vince DeRosa Fund, and by generous annual donations from Runa Hawkins.

### Awards:

1st Prize - The Jon Hawkins Memorial Award\* - \$1000 cash award; plus up to \$500 for registration, travel, housing, and meal expenses to attend this year's IHS international symposium; a lesson with an Advisory Council member; and a three-year IHS membership.

2nd Prize - \$500 cash award; plus up to \$500 for registration, travel, housing, and meal expenses to attend this year's IHS international symposium; a lesson with an Advisory Council member; and a three-year IHS membership.

Finalists - up to \$500 for registration, travel, housing, and meal expenses to attend this year's IHS international symposium; a lesson with an Advisory Council member; and a three-year IHS membership.

**Age Requirements:** Hornists who have not yet reached their 25th birthday by the first day of the conference.

**Application Requirements:** Applications must be submitted to the IHS Executive Secretary on the IHS Solo Contest Application Form, either on paper or by e-mail. Forms are available from the address above or on-line at [www.hornsociety.org](http://www.hornsociety.org). Applicants must also submit either an mp3 file by e-mail or *five copies of an unmarked CD* by post, containing performances of the required repertoire. *Do not mark the CDs!* – to insure anonymity the discs will be numbered by the Executive Secretary before being sent to the judges.

### Repertoire Requirements:

- First mvt. of a concerto (Nos. 1-4) by W. A. Mozart (with piano)
- An unaccompanied solo work from the 20th or 21st century
- One of the following works (with piano):
  - Dukas - *Villanelle*
  - Schumann - *Adagio and Allegro*

**Judging:** A committee of five judges chosen by the IHS Scholarship Chairs will judge applications on the quality of the recorded performances. The committee will select five finalists to compete at this year's IHS international symposium.

Finalists will perform the Mozart mvt. plus the Dukas or Schumann that was on their submitted recording. A half-hour rehearsal with a staff accompanist will be scheduled for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performances. The panel of judges will select first and second place cash prize winners. The winners will be announced at the IHS annual business meeting during the symposium.

**Deadlines:** Applications must be received by April 1, 2008 and must include both an application form and the *5 unmarked CDs* or, if submitted by e-mail (preferred), one copy of each mp3 file. Application materials (forms, recordings) will not be returned to the





applicants. Applicants will receive notice of the finalist awards by April 30, 2008.

Please note that finalists will be expected to pay their own expenses and will be reimbursed up to \$500 for expenses upon submission of receipts to the Executive Secretary at the symposium.

## Dorothy Frizelle Mock Audition Contest

Dorothy (Dotty) Frizelle was a member of the IHS – her biography appears on page 124 of the April 1989 issue of *The Horn Call* and on the IHS website. The Dorothy Frizelle Memorial Fund was established in her memory to support the study of orchestral horn playing at IHS Symposia.

**Award:** Four winners will be chosen to receive an orchestral coaching session during the IHS international symposium with four professional orchestral hornists selected from workshop artists and Advisory Council members. Winners will also receive a one-year IHS membership.

**Age Requirements:** Full-time students under 25 years of age on the first day of the International Symposium.

**Application Requirements:** Applicants can sign up on-line at the IHS website or by contacting the IHS Executive Secretary (information above). If space is still available, applicants can sign up at the registration desk at the beginning of the Symposium. At the contest, applicants must show proof of full-time enrollment as a student and Symposium registration.

Applications will be accepted in the order they are received. The contest is limited to the first 40 applicants. After 40 applications are received, a waiting list will be started and “no-shows” will be replaced from the waiting list.

**Repertoire Requirements:** Applicants will perform selected *high and low horn excerpts* from the lists below and are responsible for securing the music in advance of the audition.

L. v. Beethoven, Symphony No. 3, 2nd horn, 3rd mvt., Trio, mm. 171-203

L. v. Beethoven, Symphony No. 7, 1st horn, 1st mvt., mm. 89-101

L. v. Beethoven, Symphony No. 9, 4th horn, 3rd mvt., mm. 82-99

J. Brahms, Symphony No. 2, 1st horn, 2nd mvt., mm. 17-31

M. Ravel, *Pavane for a Dead Princess*, 1st horn, mm. 1-11

D. Shostakovich, Symphony No. 5, 1st mvt., 2 mm. after Rehearsal 17-21 (section *tutti*)

R. Strauss, *Don Quixote*, 2nd horn, Variations 7 & 8 – play all of *both* variations

R. Strauss, *Ein Heldenleben*, 1st horn, mm. 1-17

R. Strauss, *Till Eulenspiegel*, 1st horn: mm. 6-20, 3rd horn: 19 mm. after Rehearsal 28-1 m. before Rehearsal 30

P. Tchaikovsky, Symphony No. 5, 1st horn, 2nd mvt., mm. 8-28

R. Wagner, Prelude to *Das Rheingold*, 8th horn, m. 17-down-beat of m. 59

**Judging:** A committee appointed by the IHS Scholarship Chairs will evaluate performances. Judges will select both high and low horn excerpts from the list above at the time of the contest. All participants will receive written evaluations by the judges.

Details regarding locations, times and procedures for the contest will be posted in the Symposium registration area.

## Paul Mansur Scholarship

Named for Paul Mansur, longtime Editor of *The Horn Call*, Dean Emeritus, and IHS Honorary Member, this award provides the opportunity for full-time students attending the IHS international symposium to receive a lesson from a world-renowned artist/teacher.

**Award:** Private lesson with a featured artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

**Age Requirements:** One award for full-time students 18 years or younger at the time of the symposium. One award for full-time student 19-26 years at the time of the symposium.

**Application Requirements:** Applications must be submitted to the IHS Executive Secretary on the Paul Mansur Scholarship application form, either on paper or by e-mail. Forms are available on-line at [www.hornsociety.org](http://www.hornsociety.org) or from Heidi Vogel. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium. The application form includes an essay on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

Applicants whose native language is not English may submit applications in their native language, with an English translation. Applicants may seek and receive outside assistance for the translation – versions in *both* languages must be submitted.

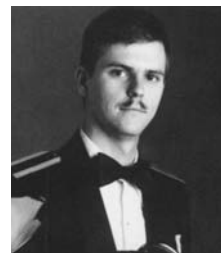
**Judging:** A committee appointed by the IHS President will evaluate the applications. Essays will be evaluated for both content and grammar – time and care in preparation is encouraged.

**Deadlines:** Applications must be received by May 1, 2008. E-mail submission is encouraged ([exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org)). Applicants will receive notice of the awards by May 30, 2008.

Please note that this award does not include any financial assistance to attend the symposium.

These programs are funded by the following IHS accounts (listed alphabetically): the Vincent DeRosa Scholarship Fund, the Philip Farkas Scholarship Fund, the Dorothy Frizelle Memorial Fund, the Jon Hawkins Memorial Fund, the Paul Mansur Scholarship Fund, the Barry Tuckwell Scholarship Fund, the Corporate Sponsors' Fund, the IHS General Scholarship Fund, and from generous donations from IHS members. Donations can be made to any of these funds either on-line or by sending them to the Executive Secretary – Heidi Vogel (contact information above).

\*The Jon Hawkins Memorial Scholarship Fund was established by his parents, Neil and Runa Hawkins, as a memorial to their son. Jon Hawkins was a Life Member of the IHS, just starting his career as a professional musician when he met his death in a traffic accident. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.



Jon Hawkins (1965-1991)

# International Horn Society Manuscript Press

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	Quantity	Price	Total
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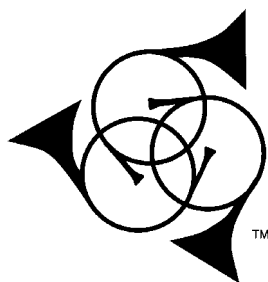
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## Join The International Horn Society!

If you seek to be a horn artist or simply an informed amateur, membership in the IHS should be a top priority: the IHS wants to help you become the hornist you want to be!

One-year membership*:	\$35
Student membership:	\$25**
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Three-year membership:	\$90
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Join at [www.hornsociety.org](http://www.hornsociety.org) or send your name and dues, with a permanent mailing address, to:

**Heidi Vogel**

**IHS Executive Secretary**

**P.O. Box 630158**

**Lanai City, HI 96763-0158**

**phone/fax: 808-565-7273**

**e-mail: [exec-secretary@hornsociety.org](mailto:exec-secretary@hornsociety.org)**

\*Ask for the reduced "club membership" rate when 8 or more join!

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# Out the Bell: The (Politically) Correct Way to Rehearse

by Amy Ryan Stokes

## These are things every horn player should know:

1. Show up to a rehearsal semi-early, but not early enough to appear desperate. (This does not apply to colleagues who get to rehearsals an entire day early. Some things just cannot be fixed.)

2. Always show up to rehearsal with your mute and point at anyone who does not have one, chuckling about how unprepared they are. Spend the next five minutes going through the music to coordinate mute sharing, deciding who needs it most and when.

3. The fourth horn player must always give up his/her mute to the forgetful principal player who certainly needs it more. The fourth player must then play all muted passages with the worst tone possible in order to blend.

4. Look around the group to see if you recognize anyone. If you do, make a note to rush over to them at the break to catch up on old times and to immediately organize a new group which will start rehearsals next week.

5. When the rehearsal begins, laugh at the new conductor's nervous jokes to make him feel better. Immediately decide whether he is good or not. It does not matter if no music has been conducted yet.

6. After he conducts the first phrase, turn to your neighbor and give "the eyes" of approval or disapproval.

7. Always raise your leg (or waggle your foot – this is different from region to region in North America) for a solo played well by a stranger. If you are new in the section, raise your leg for anything the principal plays. If you are the new principal, raise your leg for anything the section plays even if it is only half-way decent. If you are good friends with your section, raise your leg for any and everything, especially the awful moments. Do not follow this rule, however, if you have a very testy friend or someone who screws up a lot. You are only encouraging them and giving them false hope.

8. Immediately talk to your neighbor when the conductor gives instructions. They are probably not for the horns anyway. Your conversation with your neighbor may be about one of two things: 1) the music; or, 2) nothing whatsoever to do with the music, making certain to be extremely goofy and sarcastic. The latter is much more common.

9. When the group tunes, play the tuning note, ceremonially adjust your slide 0.3542%, then proceed to any notes you want to play, hitting a pedal note extra loudly as your final pitch. Hope everyone around heard your amazing tone in the low range.

10. Never be first to play the tuning note unless you want everyone to hear you miss it. If you are first, have a lot of confidence because you probably won't be in tune and everyone will look your way and blame you later when your section's big soli is out of tune.

11. If there is a march on your stand, complain to your neighbor about the upbeats. The first time through, play every single one of them in order to feel like a hero. The second time through, feel free to change octaves and skip around in the harmonic series. If you improvise any more than that, you had better have practiced that skill beforehand in order to not look like the moron who doesn't understand chord progressions. The third and subsequent times, don't bother to play but only half the notes – save it for the concert.

12. If you are out of tune with your neighbor, assume it's yourself first because it probably is and you might as well get

used to it. If you know for a fact it is your neighbor who is 30 cents askew, furrow your brow and act like Sherlock Holmes trying to solve a mystery. Ask a lot of questions but dance around the point. You must say something like, "Am I flat? There is something wrong there, but I don't know who's right." If you are the passive aggressive type, you might say, "I'm sure you play with a tuner all the time, so I'll go ahead and adjust. You just stay where you are." You could also try the tactic of only pretending to play for a few bars. If it was you, everything will now sound much better. If it was not you, your neighbor will now stick out and soon realize the problem.

13. If someone is not playing with good rhythm, at the first pause, mutter the music to yourself while leaning into the music with your glasses halfway down your nose and patting your leg. Likely, they will learn to count subconsciously through your efforts. During the break, stay at your seat and play the section loudly and ridiculously over-subdivided.

14. If you miss something stupid, yell at yourself silently by writing expletives on the music. Make a huge deal out of the error[s] and apologize to everyone for your mistake[s]...you pretty much ruined the last half hour of rehearsal anyway.

15. If the brass is asked to play softer, the horns should automatically ignore this and take the opportunity to play even louder since the rest of the brass is now out of the way. Horns must be heard at all times.

16. If the conductor says something funny, whether he meant to or not, immediately write this in the music and draw a related caricature if you are artistically inclined.

17. If instructions are not directed your way, be prepared to occupy the idle time by drawing outlandish portraits of each member in your section, then pass your superior artwork around for all to see.

18. If something really moves you in the music, it deserves a smiley face penciled in over it so you can look forward to the moment each time you play it... and so that the next player who uses the part will look forward to it, too.

19. Acquire your neighbor's part when they aren't looking, find a quiet moment (preferably an exposed solo), and write "unload!" over it.

20. During the break or after rehearsal, bring all of your mistakes to everyone's attention. Make fun of yourself, and then make fun of others when their mistakes are admitted. A good time for everyone! After this, talk about your students and shake your head with a sigh at the kids these days. Ask your neighbor how they teach tone. Do they have a secret you don't know about? Then tell your wildest teaching story of the week.

21. Never ever ask a question in rehearsal when you can figure out the problem yourself. If it seems like a wrong note and you're not playing Schoenberg (or Ives), it is a wrong note. Figure out what it should be and change it. Yes, that should be slurred the 5th time around, too. Yes, it is a misprint. There are lots of those.

22. Never assume the composer is dead or not in the room. He's there... and he's watching your part in the score. If he's behind you, show him how fast you can put your mute in. He'll be impressed but then realize he's an idiot for writing a mute change without any rests.

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