



225 JAHRE

1782 - 2007

## UNLEASH YOUR POTENTIAL

At Gebr. Alexander our brass instruments are tools for professionals, created by musicians for musicians. These instruments open up new vistas of expression and often serve their owners for a lifetime.

Many technical advances have been made over the years, but it is our unrivalled tradition that Alexander players have come to trust: 200 years of experience – handed down from generation to generation, award-winning, highly skilled craftsmanship, and a consuming passion for getting the details just right.

*Brass instruments by Gebr. Alexander – each one a work of art.*

Model 103

GEBR. ALEXANDER · Rhein Musikinstrumentenfabrik GmbH  
www.Gebr-Alexander.com · mail@Gebr-Alexander.com · phone +49 (0) 61 31/28 80 80 · fax +49 (0) 61 31/22 42 48

May 2008

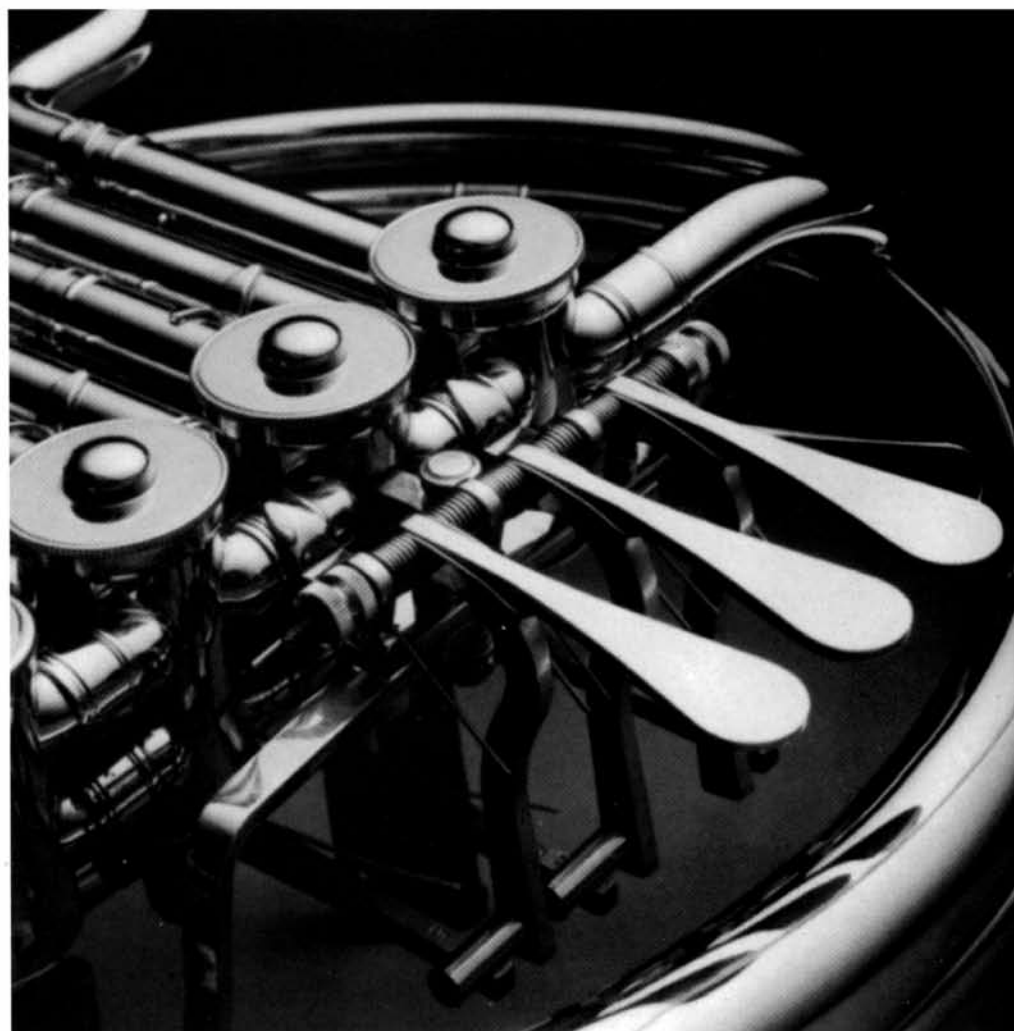
# The Horn Call

The Horn Call

Journal of the  
 國際圓号協会  
 l'Association internationale du cor  
 Internationale Hornogesellschaft  
 La società internazionale del Corno  
 国際ホルン協会  
 국제호른협회  
 Sociedad internacional des Trompa  
 International Horn Society

Vol. XXXVIII No. 3





# S.W. LEWIS

Orchestral Horns • Chicago

Maker of the  
finest handcrafted  
custom horns

*Established 1977*

1770 West Berteau Avenue  
Chicago, Illinois 60613 U.S.A.  
Telefax 773-348-1182, Telephone 773-348-1112

You have to try  
the new LDX5  
www.lewis-duerk.com

## HAND CRAFTED MUTES for the discerning professional



Patterned after the famous "DePolis" mute, the #5 sounds especially good in the upper register. The #4, made for narrow bore horns, is a slightly smaller version of the #5.



#4 & #5  
\$10 5.00

Simply the best practice mute available, the Stealth is a must for hotel rooms and late night practicing. Pitch and articulation are excellent. The Stealth comes in two sizes: the #5 and the slightly smaller #4.



Stealth #4 & #5  
\$10 5.00

While having a shape and feel similar to a "Rittich" style mute, the #45 retains the warm sound associated with a TrumCor mute. **The #45T is a tunable mute with an adjustable chimney.**



#45 & #45T  
\$10 5.00 / \$1 30.00

With a relatively open muted sound, the #44 is capable of tremendous dynamic contrasts. Exceptionally responsive in all registers, the #44 comes with two differently sized wooden "donuts" for aperture control.



#44  
\$10 5.00

Designed and shaped for large bore horns, especially the Conn 8-D, the #24 is in essence an elongated #5.



#24  
\$10 5.00

A remarkably versatile stopping mute that plays well in tune with a great sound, the Tri-Stop comes with three interchangeable bell flares, each uniquely sized to accommodate tone color, register and volume needs.



Tri-Stop  
\$1 30.00

available online at  
**<http://www.trumcor.com>**  
e-mail: [trumcor@sbcglobal.net](mailto:trumcor@sbcglobal.net)  
phone/fax: 214-321-0606

# *The Horn Call*

Journal of the International Horn Society

Volume XXXVIII, No. 3, May 2008

William Scharnberg, Editor

ISSN 0046-7928

©2008 by The International Horn Society. All rights reserved.  
Printed by Buchanan Visual Communications  
Dallas, Texas, USA

*on the cover: tulips or two lips?*

# The International Horn Society

## Officers

### President

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

### Vice President

Bruno Schneider  
Hirzbodenweg 110  
CH-4052 Basel  
Switzerland  
brubru@swissonline.ch  
Tel/Fax: 41-61-311-6674

### Secretary/Treasurer

Nancy Jordan Fako  
337 Ridge Avenue  
Elmhurst, IL 60126  
njfhorn@aol.com  
Tel: 630-279-6244

### Executive-Secretary

Heidi Vogel  
P. O. Box 630158  
Lanai City, HI 96763-0158 USA  
Tel/Fax: 808-565-7273  
exec-secretary@hornsociety.org

## Past Presidents

Paul Anderson  
Nancy Cochran  
Randall Faust  
Douglas Hill  
Mason Jones  
Frank Lloyd  
Johnny Pherigo  
William Scharnberg  
Virginia Thompson  
Barry Tuckwell  
Frøydis Ree Wekre  
James Winter

## Honorary Members

Paul Anderson, USA  
Hermann Baumann, Germany  
Bernhard Bruechle, Germany  
Kaoru Chiba, Japan  
Peter Damm, Germany  
James Decker, USA  
Vincent DeRosa, USA  
Mason Jones, USA  
Michael Hatfield, USA  
Ib Lanzky-Otto, Sweden  
Christopher Leuba, USA  
Paul Mansur, USA  
Erich Penzel, Germany  
Hans Pizka, Austria  
Verne Reynolds, USA  
William C. Robinson, USA  
Willie Ruff, USA  
Gunther Schuller, USA  
Norman Schweikert, USA  
Barry Tuckwell, Australia  
Frøydis Ree Wekre, Norway

## 2007-2008 Advisory Council

Jeffrey Agrell, University of Iowa  
John Q. Ericson, Arizona State University  
Nancy Jordan Fako, freelance performer and teacher, Chicago IL  
Peter Hoefs, Musikhochschule Stuttgart, Tübinger Musikschule, Germany  
Shirley Hopkins-Civil, freelance performer and teacher, London  
Heather Pettit-Johnson, educator, Switzerland  
Nancy Joy, New Mexico State University  
Pasi Pihlaja, Tapiola Sinfonietta, Finland  
Nozomu Segawa, Nippon Sport Science University, Japan  
Bruno Schneider, Stadtliche Musikhochschule, Freiburg and Geneva Conservatory  
Jeffrey Snedeker, Central Washington University  
Michelle Stebleton, Florida State University  
Peter Steidle, Radio Symphony Orchestra, Frankfurt am Main, Germany  
Jonathan Stoneman, journalist, consultant, freelance performer, Devon UK  
David Thompson, Barcelona Symphony Orchestra, Escuela Superior de Música de Cataluña, Spain

## Deceased Honorary Members

Jerome Ashby, USA  
Georges Barboteu, France  
John Barrows, USA  
Vitaliy Buyanovskiy, Russia  
Domenico Ceccarossi, Italy  
James Chambers, USA  
Alan Civil, England  
Philip F. Farkas, USA  
Holger Fransman, Finland  
Carl Geyer, USA  
Max Hess, USA  
Herbert Holtz, USA  
Anton Horner, USA  
Wendell Hoss, USA  
Marvin Howe, USA  
Fritz Huth, German  
Antonio Iervolino, Argentina  
Ifor James, UK  
Kurt Janetzky, German  
Walter Lawson, USA  
Edmond Leloir, Switzerland  
Harold Meek, USA  
Ingbert Michelsen, Denmark  
Richard Moore, USA  
Reginald Morley-Pegge, England  
Wilhelm Lanzky-Otto, Sweden  
Valeriy Polekh, Russia  
Max Pottag, USA  
Lorenzo Sansone, USA  
James Stagliano, USA  
Louis Stout, USA  
Lucien Thévet, France  
Willem A. Valkenier, USA  
James Winter, USA

## IHS Project/Program Coordinators

Nancy Joy *International Symposium Coordinator*  
Marcia Spence *Editor/Coordinator, IHS Manuscript Press*  
Brent Shires *Regional Workshop Coordinator*  
Heidi Vogel, *Scholarship Coordinator*  
Paul Basler *Coordinator, IHS Composition Contest*  
Kristin Thelander *Coordinator, IHS Thesis Lending Library*

## Membership Coordinators and Area Reps

Asia	Soichiro Ohno, <i>Coordinator</i>
Europe	Peter Hoefs, <i>Coordinator</i>
Austria	Lars Stransky
Belgium	Jeroen Billiet
Bulgaria	Vladislav Grigorov
Czech Republic	Zdenek Divoký
Denmark	Thomas Elbro
England	Hugh Seenan
Finland	Pasi Pihlaja
France	Michel Garcin-Marrou
Germany	Peter Steidle
Hungary	Szabolcs Zempléni
Iceland	Joseph Ognibene
Israel	Yoel Abbadi
Luxembourg	Carlo Pettinger
Netherlands	Hans Dullaert
Norway	Frøydis Ree Wekre
Poland	T. Tomaszewski
Portugal	Bohdan Sebestik
Russia	Vladimir Mokshin
South Africa	Erik Albertyn
Spain	Javier Bonet
Sweden	Hans-Erik Holgersson
Switzerland	Stefan Ruf
Canada:	John Kowalchuk, <i>Coordinator</i>
	Ontario: John Kowalchuk
	Western Canada: John Brisbin
	Atlantic Canada: Kjellrun Hestekin
USA	Alan Mattingly, <i>Coordinator</i>

AK	Dan Heynen	NC	Jack Masarie
AL	Dorrie Nutt	ND	OPEN
AR	Brent Shires	NE	Jacqueline Mattingly
AZ	Barbara Chinworth	NH	Leigh Alexander
CA	(Northern) Daniel Wood	NJ	Larry Kursar
CA	(Southern) OPEN	NM	Nancy Joy
CO	Devon Park	NV	Bill Bernatis
CT	OPEN	NY	OPEN
DE	Joe Naff	NYC	Tony Cecere
DC	Tobi Cisin	NYC	Jeffrey Lang
FL	OPEN	NYC	Katherine Canfield
GA	Jean Martin-Williams	OH	OPEN
HI	Michiko Singh	OK	Eldon Matlick
IA	OPEN	OR	Lydia Van Drael
ID	Robert Dickow	PA	Lisa Bontrager
IL	Paul Navarro	PR	Benito Diaz
IN	Fred Ehnes	RI	OPEN
KS	Jacqueline Fassler-Kerstetter	SC	OPEN
KY	David Elliott	SD	Gary L. Reeves
LA	Kristine Coreil	TN	Linda Patterson
MA	Marilyn Bone Kloss	TX	Peggy DeMers
MD	Shawn Hagen	UT	Larry Lowe
ME	Barbara Burt	VA	Patrick Smith
MI	Lin Foulk	VT	Alan Parshley
MN	OPEN	WA	Jennifer Scriggins Brummett
MO	Gary Moege	WI	Patrick Miles
MS	Valerie Fuller	WV	OPEN
MT	Robert Green	WY	Lucinda Schmid

*The Horn Call* (ISSN 0046-7928) is published tri-annually in October, February, and May. Subscription to the journal is included with IHS membership. Annual IHS individual membership is \$35 (US), library membership \$75, student membership \$25, three-year membership \$90, and life membership \$750. Horn clubs of eight or more may become "club members" at a rate of \$30 per member per year. Forward payment with a permanent address to the IHS Executive Secretary. Payment must be by US check, international money order in US funds, or by Visa/Mastercard. If moving, at least 45 days before the address change takes effect, send a change-of-address to: **Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City, HI 96763-0158.**

©2008 The International Horn Society. All rights reserved. Nothing in this publication may be duplicated or reprinted without advance written permission from the Editor. Statements or opinions expressed on these pages are not necessarily those of the IHS or *The Horn Call* staff.

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]



## Contents

The International Horn Society .....	2
The Horn Call Staff and IHS Website Message by Bill Scharnberg .....	4
President's Message by Jeffrey Snedeker .....	5
Correspondence .....	6
IHS News and Reports, Heather Pettit-Johnson, Editor .....	22
<b>Tributes</b>	
Jerome Ashby (1956-2007) .....	36
Caswell Neal (1923-2007) by Dennis Houghton .....	40
<b>Articles</b>	
The Horn in Iceland by Joseph Ognibene .....	30
Polishing It by Bill Klingelhoffer .....	32
Thoughts from the North: Horn playing and the Inevitable Aging by Frøydis Ree Wekre .....	33
Cor mixte: An Introduction by Eric Brummitt .....	41
Negotiations – Making Our Business “Our Business” by John Cox .....	47
Horn Recital Preparation and Performance: An Interview Project by Bruce Atwell .....	49
A Tribute to James Decker by Paul Neuffer .....	65
Recording Recollections by Paul Capehart .....	83
A Device for Holding the Horn by Pasi Pihlaja .....	85
Staying in Shape ... and a Lot More! by Lyle Atkinson .....	94
Your Valeriy Polekh: Part IV translated by David Gladen .....	98
<b>Columns</b>	
The Creative Hornist, Jeffrey Agrell, Series Editor. Finding Your Voice by Todd Sheldrick .....	69
Medical Issues, Glenn V. Dalrymple, MD, Editor, Transmissible Diseases and the Horn, Susan Swindells M.BBS .....	71
Technique Tips, Jeffrey Agrell, Series Editor, Developing Better Sight-Reading Skills by Patrick Miles .....	92
<b>Reviews</b>	
Music and Book Reviews, Jeffrey Snedeker, Editor .....	75
Recording Reviews, John Dressler and Calvin Smith, Editors .....	89
<b>IHS Business</b>	
2007 IHS Composition Contest by Paul Basler, Coordinator .....	102
Recent IHS Donors .....	106
Index of Advertisers .....	107
Out the Bell: Flanders and Swann Revisited by Jacqueline Shannon .....	108





## The Horn Call

### Editor

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

### Assistant Editor

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

### Proofreading Assistant

Ed Glick

### www.hornsociety.org

Website Manager: Dan Phillips  
manager@hornsociety.org

### Contributing Editors

#### News Editor

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

#### Music and Book Reviews

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

#### Recording Reviews

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

#### Column Editors

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

### Advertising Agent

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

# From the Editor

**Bill Scharnberg**

I assume many of you noticed the typo on the Advisory Council ballot – yes it should have been mailed by April 2008, not April 2007. You may find other errors in *The Horn Call* – one is listed below and, on page six, there is letter pointing out several errors in the February *Horn Call* article concerning the Brahms Trio. I admit to reading this article for its grammar, not content, and thank Don Gilmore for both reading the article carefully and submitting a list of corrections.

To the left of this column you will see “Proofreading Assistant: Ed Glick.” In the fall of 2006 (at age 80), Ed began taking horn lessons after a 25 years hiatus, while pursuing an academic career in radio, television, and film. We are fortunate to now have his editing experience, added to the topnotch skills of Assistant Editor Marilyn Bone Kloss, to help me muddle through my responsibilities as “Publications Editor.” I thank both Marilyn and Ed for their help in providing you with a fine journal!

Some articles that come to me are aimed at a small percentage of our membership. We now have a great vehicle for these – our website! Bruce Bonnell’s *Prolongation Analysis for the Natural Horn Player* is an example of an article perhaps better-suited to the website, and that is where you will find it.

I predict the Symposium in Denver will set an attendance record – be sure to register and reserve your housing early! This is will be the international place meet old and new friends, and check out horns, mouthpieces, music, and other horn-related items! Non-US members can take advantage of the weak US dollar to travel to one of our most scenic areas – the Rocky Mountains. To your horn adventure, you might plan to add some hiking, biking, fishing, rafting, gold panning, or other outdoor excursions. Remember to bring your camera and plan to send me photographs for both the October *Horn Call* and the website!

*Bill*

**Errata** (from Virginia Thompson): in the February 2008 *Horn Call* article about Elliott Carter’s horn concerto (pp. 83-87), Jean Rife is quoted as saying that James Sommerville premiered the Ligeti horn concerto. It is true that Sommerville gave the US premiere but the world premiere was performed by Marie-Luise Neunecker (to whom it was dedicated) in Hamburg. The London premiere (also before the US premiere) was performed by Michael Thompson.

### 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, email 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 11, and Adobe Acrobat 7 are employed in the process. It is preferred that articles be submitted electronically attached to an email 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 email 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

## Why I Am Going To Denver...

I ask my youngest child, a boy who will be eight years old by the time you read this, what he is most interested in. The list at this moment includes: basketball, football, biking, riding his scooter, sleeping, reading adventure/fantasy books(!), sleeping (he really likes sleeping), eating fun foods, and playing *Game-boy*. "What about music?" I ask. "Drums, marimba," he replies, beginning to pound out a pattern on his leg. He had an affinity for the trombone when he was three – do you still like the trombone, I ask. "Oh, yeah, I like to play it loud!" he says. Do you like anything about the horn, I ask, somewhat uncomfortable now. He thinks for a minute, digging through his memory (you need to know that while he has been to hundreds of concerts, he sleeps through almost all of them), and finally offers: "I like it when you take it apart. Oh, and when you play jazz, especially that one where you sing and play at the same time," immediately launching into the bass line for Paul Desmond's *Take Five*, as arranged by Arkady Schkloper. Hoping to salvage my ego a bit, I decide to take it up with his older brother.

My soon-to-be-11-year-old keeps it simple. "I like math," he says, "because you can do so many things with it." Mind you, I started my college career as a math major, so you might think I understood this...well, I changed to music because I didn't know what I could do with math – a career in music seemed much more tangible. Anything else, I ask. "Reading, especially *Harry Potter*," comes the reply. What about music, I ask, to a boy who can now play piano (thanks to his mother) better than I ever could at any time in my life. "It's okay," he says, "I guess I like the flashy stuff." What about the horn, I ask, beginning to wince involuntarily. "I like the shape," he says, "It's pretty cool. And I like it when you play jazz, especially *Take Five*." (Methinks they have heard that one too many times.)

Remember the workshop in Switzerland last year, I ask them both. We had made a family event of that trip, and they went to a number of symposium concerts, but they also did other things. "Putt-putt! Fondue! The mammoth in Neuchatel!" they shout. Any of the horn stuff? "We loved all the alphorns," they say, almost in unison, "especially the guy who played two at once, and, oh yeah, Stimmhorn!!!" Following this statement, they break into a long fit of yodeling, attempts at throat-singing, and other noises that are somewhat unfamiliar in their source. I go and sit in a darkened room for awhile...

So, it seems the President of the IHS, the society's head cheerleader, can't quite get his own kids to fall in love with the horn... I prefer to think that as they get older, one of them might get a hankering for it – perhaps the younger one will see the connection to athletics that I do, seeing performances as similar to sporting events in preparation and mindset. Maybe

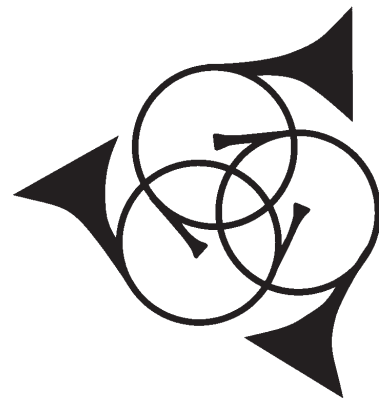
the older one will become enamored of the problem-solving, like I did, discovering the joy of solving a phrase that so resembles the joy in solving a math problem. Perhaps when they get older, they'll go to a workshop and discover the variety of individual sounds and musical styles that I find so amazing. Maybe they'll make friends as I have, such that the joy of seeing old friends becomes equal to, if not more than, the excitement of hearing new music, old music, solo music, ensemble music, all of it played by real people, some of the greatest artists, teachers, people in the world, in person.

This is why I go to workshops, to feel the joy that my kids do in the things that interest them, and to bring them or my own students along in hopes they will catch some of the passion and excitement I feel each time I go. I know that the best chance I have of making that happen is for them to come with me. Sadly, my kids can't come to Denver, but most of my horn students will, and I am really happy for them, as much as I am for myself, because they will get to hear what I hear. In person. Cool.

I look forward to seeing you all there – it'll really be great. And if this is my last President's Message, I want you to know how grateful I am to the AC for giving me the opportunity to serve the society in this way. I hope I leave things better than when I started.

And I will always wish you good chops.

J.S.







My thanks to Professor Silberman for his insightful article about the special effects in hand horn writing (Peter Silberman, "Brahms's Use of the Hand Horn in the Trio, Op. 40," *The Horn Call* 38/2 (2008): 49-53). Unfortunately there are a number of errors that detract from this otherwise informative article:

1. Examples 1 and 2 are both printed one octave too high. Brahms' E<sup>b</sup> horn sounds a sixth lower in concert pitch, not a minor third higher, than the notes written for Horn in E<sup>b</sup>.

2. Inexplicably he writes (page 49, paragraph 6): "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." Actually, all the horn parts in the article are printed as originally written for Horn in E<sup>b</sup>. The violin and piano parts are, of course, written in concert pitch.

3. The label of Example 3 incorrectly implies that these are the concert pitches sounded by the E<sup>b</sup> horn. It is actually the harmonic series, following the laws of physics for an open tube of vibrating air, for *any* natural horn *written in the key of that horn*. This harmonic series determines the "open" notes on the natural horn. The concert pitch that actually sounds is defined by the key of the particular horn used (as indicated by the composer). It would have been useful, and perhaps is what was intended, if Example 3 were labeled the harmonic series, i.e., the "open notes," *written for a horn in E<sup>b</sup>*. A reader unfamiliar with the hand horn could then refer to this example to identify the "open" notes in subsequent Trio examples.

4. On page 51, referring to Example 8, the text erroneously states that in "measures 221-227, the horn and violin continue the piano part in unison...." This perpetuates the misunderstanding discussed in #1 above. The horn sounds an octave lower than the violin.

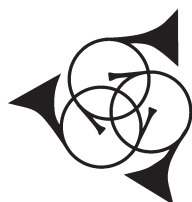
5. It is confusing when he does not distinguish whether the horn part is discussed in concert pitch (where the note actually sounds) or the written pitch for Horn in E<sup>b</sup>. In the first full paragraph of page 51, referring to measures 224-226, the B<sup>b</sup> and C<sup>b</sup> he refers to are *concert* pitches while two sentences later, the F natural and E<sup>b</sup> are the *written* pitches for horn in E<sup>b</sup>.

6. There is a mistake in the footnoting. Superscripts #1-5 are correct, but the Asher Treat reference on page 49 labeled #7 clearly refers to #6 in the "Notes" section. Each subsequent superscript is actually one number too high.

Again, these may be small but nonetheless important points that require clarification.

Sincerely,

Don Milmore, M.D., M.A.



### 2008 Barry Tuckwell Institute

At the BTI, your days are filled with a range of activities – master classes, discussions, chamber music and performances – all in a supportive and stimulating environment.

Open to horn players of all levels.

#### Now offered in 2 sessions!

Mesa State College  
Grand Junction, CO  
June 23-28, 2008

Gettysburg College  
Gettysburg, PA  
July 6-10, 2008

*"This was an excellent institute. I love that I was able to perform and play in so many things. Thanks."*

*~ comment from a 2007 participant*

For complete details:  
**BarryTuckwellInstitute.com**



[www.hornclass.cz](http://www.hornclass.cz)

# 17<sup>th</sup> HORNCLASS 2008

**Nove Straseci**  
Czech Republic

**August 2<sup>nd</sup> - 10<sup>th</sup>**

**Peter Damm** *Germany*

**Joel Arias** *Venezuela*

**Jindrich Kolar** *Czech Republic*

**Jindrich Petras** *Czech Republic*

**Zdenek Divoky** *Czech Republic*

**Jiri Havlik** *Czech Republic*

**HORN MUSIC AGENCY**  
Mezipoli 1092 / 6, CZ-141 00 Praha 4  
[hornclass@email.cz](mailto:hornclass@email.cz)



## PATTERSON HORNWORKS

HORNS YOU'VE HEARD AT THE MOVIES  
AND IN CONCERT HALLS  
... NOW EXPERIENCE ONE OF YOUR OWN!

• CUSTOM HORNS •

ONE OF THE FINEST CUSTOM HORNS AVAILABLE



• CUSTOM HYBRID HORNS •

THESE HORNS WILL SURPRISE YOU!

CUSTOM CRAFTSMANSHIP COMBINED WITH FACTORY PRODUCTION



• HANS HOYER HORNS •

WITH A TOUCH OF PATTERSON...

ADJUSTED, OPTIMIZED, AND WARRANTIED BY US



• CUSTOM PRODUCTS •

TUNE UP YOUR HORN WITH A PATTERSON LEADPIPE,  
MOUTHPIECE, ANNEALED SLIDES OR MAGIC DISK.

CONTACT US ON THE WEB OR AT  
OUR NEW LOCATION IN THE SOUTHWEST:

3380 THURMOND RD. • LAS CRUCES, NM 88012

505 373-0789 (SHOP) • 866 559-HORN (TOLL FREE)

WWW.HORNWORKS.COM • INFO@HORNWORKS.COM



# FEARLESS

Audition Training  
for Hornists  
with JEFF NELSEN

July 31-August 4, 2008

Fearlessness is a concept fundamentally based in a trust of all things, present and future. Jeff believes we all basked in this trusting state of mind as children and that we can train ourselves, as adults, to reclaim this trust and bring it with us into any performance situation.

For more information:  
musicsp@indiana.edu | (812) 855-6025  
music.indiana.edu/special\_programs/fearless/



**Ψ**  
JACOBS SCHOOL  
OF MUSIC  
INDIANA UNIVERSITY  
Bloomington  
music.indiana.edu

## HARMONICS AT YOUR FINGERTIPS!

*Have you ever played the wrong note with the right fingering?  
Have you played the right note with the wrong fingering?*

With the flick of a finger, you can:

- See alternate fingerings with their harmonics
- Devise easier fingerings for fast musical passages
- Understand close harmonics and your embouchure
- Find easier fingering for valve trills

\$6.00 plus tax from Horn Harmonics Enterprises  
PO Box 172, Villa Grande, CA 95486  
www.hornharmonics.com  
HornHarmonics@aol.com



## 6th Lugano Horn Workshop

Come Play Horn in  
**Beautiful Switzerland**  
This Summer



Join David Johnson, Frank Lloyd, and Kazimierz Machala for an intensive week of lessons, ensembles, IVASI, and concerts.

Application available at [www.hornquartet.com](http://www.hornquartet.com)  
or contact Heather Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com)  
Application deadline: June 1, 2008

**July 6-12, 2008**

Conservatorio della Svizzera Italiana  
Lugano, Switzerland



A man with a goatee and short dark hair, smiling, wearing a white trench coat over a white shirt and a striped tie. He is holding a large, polished brass French horn. The background is a blurred autumn scene with trees.

YHR  
667VS

## JEFF NELSEN DEPENDS ON YAMAHA.

"For the realistic and unrealistic  
demands of a modern day hornist  
- my Yamaha 667VS can do it all!"

-Jeff Nelsen, Horn  
Canadian Brass  
Indiana University  
Jacobs School of Music



QUALITY • SUPPORT • PROFESSIONALISM • VALUE

©2008 Yamaha Corporation of America. All rights reserved.



# •PAXMAN•

England's Finest





**Simply the Best...**  
...way to hold your horn.

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

visit our website ↗

P.O. Box 20603  
Cleveland, OH 44120  
USA

216-295-0504

info@clebschstrap.com

**\$45.00 + (\$5.00 s&h)**

**CLEBSCH STRAP**  
PAT. PEND. <sup>tm</sup>

...Ergonomic Leather  
Support/Grip for Horn



**Brass  
Arts**  
*Unlimited*

- Ricco Kühn horns
- Marcus Bonna cases
- Hetman lubricants
- Sheet music
- Mutes
- Mouthpieces
- Repairs

...and much, much more!

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

**SIEGFRIED'S CALL**



Siegfried's Call imports newly hand-crafted,  
high-performance brass instruments from Germany.  
We are dedicated to treating you with the highest level  
of service, making us the first place you should visit  
before investing in your next horn.

Siegfried's Call exclusively represents:

**Cornford**  
**Dieter Otto Horns**  
**DürkHorns**  
**Lewis & Dürk**  
**Robert Worischek**

and is an authorized representative of  
**Meister Hans Hoyer Horns.**

Siegfried's Call offers a no-risk, hassle-free,  
1-week trial period, and currently stocks  
several new models for testing.\*

**SIEGFRIED'S CALL**

Scott & Andrea Bacon

28 Melio Bettina Place

Beacon, NY 12508

Phone/Fax: (845) 765 2275

Email: [info@SiegfriedsCall.com](mailto:info@SiegfriedsCall.com)

**[WWW.SIEGFRIEDSCALL.COM](http://WWW.SIEGFRIEDSCALL.COM)**

Please visit our website for news, blogs, pics, videos,  
links, and important information about our horns.

\*Our inventory is subject to change, please contact Siegfried's Call for availability.





**Emerson Horn Editions**

## **Horn Ensembles**

by

**Christopher D. Wiggins**

Second Horn Quartet, Op. 121	\$14.00
Conclusions for Horn Sextet, Op. 80	\$12.00
Suite #2 for Eight Horns, Op. 75	\$20.00
Introduction & Allegro for 12 Horns	\$23.00

**P.O. Box 101466  
Denver, CO 80250 USA  
[emersonhorneditions.com](http://emersonhorneditions.com)**

## **Rimskys-Horns**

*The most reliable address for  
your new or used French horn:  
Alexander, Jungwirth, Paxman,  
Yamaha a.o.*

- First-class service
- Ample, continuous exchanging offers
- Skilled service engineers
- Advice by measure
- Excellent price-quality rate



Eric Borninkhof  
Diependaalselaan 133  
1214 KA Hilversum  
The Netherlands  
Tel.: +31 35 6220221  
+31 6 51278301

[www.rimskys-horns.com](http://www.rimskys-horns.com)

*Arriving Summer 2008...*

*A new creation from the pro shop of*

**C.G. Conn®**

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

*We make legends.* Conn-Selmer, Inc., A division of Steinway Musical Instruments, Inc., P.O. Box 310, Elkhart, IN 46515 [www.conn-selmer.com](http://www.conn-selmer.com)

P R O F E S S O R

**RICHARD TODD**

University of Southern California , Recording Artist

**AND HIS**

**MEISTER**

**HANS HOYER**

**HERITAGE HORN**

**F/Bb Double Horn 6802**

bore: 11,9mm (0.468") | bell diameter: 310mm (12.205")  
large-throated nickel silver bell | adjustable thumb lever  
string mechanism



[www.hans-hoyer.de](http://www.hans-hoyer.de)

Distribution:

JA Musik USA, 400 Pine Creek Ct.

Elkhart, IN 46516, Phone: +1 866 594 8664

[www.ja-musik.com](http://www.ja-musik.com)





# Superior Talent. Superior Mouthpieces and Mutes.



Jon Hurrell plays  
a gold plated  
Denis Wick 7  
French Horn  
mouthpiece and  
all Denis Wick  
mutes

When you perform almost 300 concerts per year in front of thousands of people in hundreds of cities across the country, you need equipment that will help deliver the goods...every time, all the time. That's why Jon Hurrell of Synergy Brass uses Denis Wick mouthpieces and mutes. Sound. Feel. Response. Consistency. Everything he requires. Superior talent requires superior mouthpieces and mutes.



DANSR North American importer • 818 E. Evergreen Ave., Chicago, IL 60622 • 888-707-4455 • [www.deniswickusca.com](http://www.deniswickusca.com)



**Western U.S. Horn Symposium**  
**University of Nevada, Las Vegas**  
**Come Play in Las Vegas, Again!**

## **Next Symposium: January 15-18, 2009**

- Performances, master classes, lectures by acclaimed professional players including Roger Kaza and Greg Miller
- Composers in-residence will present and discuss five new works for horn
- Exhibits by leading manufacturers, suppliers and publishers



**For detailed information and registration, contact:**

**Website — [www.unlv.edu/faculty/unlvhorns](http://www.unlv.edu/faculty/unlvhorns)**

**E-mail: [horn.symposium@unlv.edu](mailto:horn.symposium@unlv.edu)**

**Telephone: 702-895-5431**



HOUGHTON



HORNS

**Authorized  
Sales & Service**

- ✦ Englebert Schmid
- ✦ Meister Hans Hoyer
- ✦ Cases by Marcus Bonna
- ✦ Custom Modifications

888-749-0210 | 817-431-8072 | [www.HoughtonHornsLLC.com](http://www.HoughtonHornsLLC.com)

## **WIND MUSIC PUBLICATIONS**

### **General Musical Interest**

An Orchestra Musician's Odyssey - Milan Yancich	\$28.00
The Art of Brass Playing - Philip Farkas	\$15.00
The Art of Musicianship - Philip Farkas	\$12.00

### **French Horn Methods**

A Practical Guide to French Horn Playing - Yancich	\$20.00
Method for French Horn Playing, Volume I - Yancich	\$ 6.00
Method for French Horn Playing, Volume II - Yancich	\$ 6.00
Grand Theoretical & Pract. Method for Valve Horn-Schantl	\$15.00
Kling Horn-Schule	\$15.00
Illustrated Advance Method for Horn - Robinson/Farkas	\$ 6.00
Photo Study of 40 Horn Players' Embouchures - Farkas	\$10.00

### **French Horn Solos and Duets**

4 Mozart Horn Concertos w/simplified piano	\$20.00
J. S. Bach Six Suites for Cello - Yancich	\$20.00
15 Solos for Fr Horn w/Piano - Yancich	\$15.00
Sonate for Horn and Piano - Fritz Spindler <b>Now!</b>	\$15.00
Suite Royale for Solo Horn - Yancich	\$ 5.00
Grand Duets for Horns - J. Blanc	\$10.00
Thirty Duets for Horns - J. J. Kenn	\$10.00
Six Duets for Two Horns - H. Kohler	\$ 4.00

### **Chamber Music**

Trio in E-Flat for Oboe, Bssn. and French Horn - Haydn	\$10.00
8 Artistic Brass Sextets - Philip Palmer, Edited by Farkas	\$15.00
3 Trios for Piano, Horn and Bssn/Oboe/Clarinet - Molbe	\$10.00

### **French Horn Etudes**

90 Etudes for Horn - Complete Kopprasch	\$15.00
120 Melodic Pieces w/o acc. - J. Schantl	\$15.00
Etudes for Modern Valve Horn - de Grave	\$15.00
Thirty Etudes for Horn - by A. Cugnot	\$10.00
Etudes for Natural Horn and Hand Horn Exercises by Schantl & Yancich	\$10.00

### **Orchestral Repertoire**

The Complete First Horn Parts;	
Brahms' Orchestral Works	\$15.00
Tchaikowsky's Orchestral Works	\$15.00
Strauss' Tone Poems	\$15.00
Mahler's Symphonies 1 - 6	\$15.00
Bruckner Symphonies 1-9 French Horn and Tuba Excerpts	\$15.00

### **Recordings**

A Practical Guide to French Horn Playing 2-CD Set narrated by Milan Yancich	\$23.00
15 Solos for French Horn - Yancich CD	\$15.00
Trios with Horn Galore! Yancich 2-CD set	\$20.00

Use your Visa/MasterCard or check payable to:

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

974 Berkshire Rd. NE  
 Atlanta, GA 30324 USA  
 (404) 874-7662 (Phone or Fax)

**Prices Subject To Change** US Postage: \$3.00 for first item, plus \$.50 per additional item. Foreign orders: contact for shipping costs



# 40th International Horn Symposium

**July 22-27, 2008**

Susan McCullough and Jesse McCormick, hosts  
University of Denver  
Lamont School of Music  
2344 E. Iliff Ave.  
Denver, Colorado 80208  
[www.ihs40.com](http://www.ihs40.com)



## play at new heights

*The 180,000 square-foot Robert and Judi Newman Center for the Performing Arts, with its three performance halls, will be the site of the 2008 International Horn Symposium. Home to the University of Denver's Lamont School of Music, the building also houses a magnificent music library with keyboard/computer lab, a professional recording studio, spacious practice rooms, "smart-to-the-seat" classrooms and acoustically sophisticated rehearsal spaces.*

**Featuring some of the world's leading performers and teachers of horn:**

Lisa Ford, Randy Gardner, Lowell Greer, Sören Hermansson, Douglas Hill,  
Frank Lloyd, Jennifer Montone, Brian O'Connor, Bruno Schneider, Bernhard Scully,  
Adam Unsworth, Gail Williams





**Registration Form**  
**40<sup>th</sup> International Horn Symposium**  
**July 22-27, 2008**  
**University of Denver, Lamont School of Music**

(Please complete one form for each person)

Mail this form with a check or money order made payable to The University of Denver.

Send to:

Susan McCullough, Host  
IHS Symposium 2008, Lamont School of Music  
2344 E. Iliff Ave.  
Denver, CO 80208

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip/Mail Code \_\_\_\_\_ Country \_\_\_\_\_

Telephone \_\_\_\_\_ email \_\_\_\_\_

Professional \_\_\_\_\_ Teacher \_\_\_\_\_ Student \_\_\_\_\_ Amateur \_\_\_\_\_ Non-playing Enthusiast \_\_\_\_\_

I am: an IHS member \_\_\_\_\_ a non-member \_\_\_\_\_

**Registration, Housing, and Meal Plan Fees**

**Registration – Entire Week:**

**Early Registration (on or before March 31<sup>st</sup>)**

\_\_\_\_ \$280 IHS member \_\_\_\_ \$340 Non-IHS member \_\_\_\_ \$225 Student IHS member with current ID

\_\_\_\_ \$275 Student (Non-IHS member) with current ID

\_\_\_\_ \$140 Auditor (Non-horn-playing spouse or parents only)

**Late Registration (after March 31<sup>st</sup>)**

\_\_\_\_ \$305 IHS member \_\_\_\_ \$365 Non-IHS member \_\_\_\_ \$250 Student IHS member with current ID

\_\_\_\_ \$300 Student (Non-IHS member) with current ID

\_\_\_\_ \$165 Auditor (Non-horn-playing spouse or parents only)

**Registration – Per Day:**

\_\_\_\_ \$60 – please list the days attending: \_\_\_\_\_

\_\_\_\_ **Total Registration Fee**

**Dormitory Housing and Meal Plans (based on 7 nights – arriving July 21 and departing July 28):**

\_\_\_\_ \$283.50 or \$199.50\* per person for a single room

\_\_\_\_ \$213.50 or \$150.50\* per person based on double occupancy

\_\_\_\_ \$143 Meal Plan A: July 22-28, 3 meals per day, ending with breakfast on July 28

\_\_\_\_ \$104 Meal Plan B: July 22-28, breakfast and dinner only, ending with breakfast on July 28

\_\_\_\_ \$6 Administrative Fee for using either the dorm and/or meal service

\_\_\_\_ **Total Housing and Meal Plan Fee**

\_\_\_\_ **Total Remitted (a check or money order payable to The University of Denver)**

\*Lower cost rooms are not air-conditioned and a 15-minute walk to the School of Music; higher cost rooms have air-conditioning and are a 5-minute walk to the School of Music.

**Cancellation Policy:** Registrations cancelled on or before June 10 will receive a full refund (minus a \$50 handling charge).  
After June 10 there will be no refund (family emergencies excepted).

**Questions?** – Please visit [www.ihs40.com](http://www.ihs40.com) or contact Susan McCullough at [ihs40help@gmail.com](mailto:ihs40help@gmail.com)





# hornsAplenty

## Absent Soloists - orchestral accompaniment CDs

**We provide the orchestra,  
...YOU play the solo part!**

A full orchestra at your fingertips - whenever and wherever you want it? That's right - **Absent Soloists** CDs are an exciting, new solution to your playing needs.

All **Absent Soloists** CDs contain full orchestral concerto accompaniments, at two pitches (modern & classical for hand-horn) and at three different tempos, but **WITHOUT** the solo part. Learn, practice, play, improve, enjoy - all in the comfort of your own home or studio...



Issues 1-5: **Mozart Horn Concertos 1-4** and **Haydn's First Horn Concerto** - on sale now...

Take a look at  
[www.absentsoloists.com](http://www.absentsoloists.com) - now!



*"Absolutely fantastic! A great help for students and professionals alike."*

Frank Lloyd -  
International horn soloist,  
Professor of Horn  
(Folkwang Hochschule,  
Essen, Germany),  
President, International  
Horn Society

## ToneBlobs - French horn performance enhancers

Do you want: A bigger, fatter, warmer sound, better control, greater security and 'notchiness,' a much greater dynamic range with *superb control at extreme dynamics?*



You need a **ToneBlob**  
- the original and best!  
Developed by Anthony Halstead  
- one of the world's best-known  
horn virtuosi and teachers.



Curious? You should be...Take a look at [www.hornsaplenty.com](http://www.hornsaplenty.com) - now!

# The place for used, professional-quality French horns



## What is hornsAplenty.com?

hornsAplenty is an established internet business run by Alan Wiltshire. We supply used professional horns to customers in all 4 corners of the globe. Business is good and we always need to source more instruments.

## Will you sell my horn for me?

Yes! That's why we've placed this advert - we want to sell your horn for you. And furthermore - we'll sell it free of charge. I'll say it again: hornsAplenty will sell your horn for you - **ABSOLUTELY FREE OF CHARGE!** And we'll recondition it for you - free of charge! **AND** - we'll collect it from you, wherever you are in the world, also absolutely **FREE OF CHARGE!**

## Wow! How does it work?

It's simple: if you have a horn you want to sell, just contact Alan Wiltshire (phone, fax or email). He will discuss the instrument with you and agree a price which you will be paid in full when your horn sells - there is no commission to pay, and no deductions are made. He will also arrange collection of the instrument via

executive courier (wherever you are in the world) and supply you with a receipt - all entirely free of charge. Your horn will be advertised - again free of charge - on our website. Go and take a look now. It won't be there for long...

## Are there any catches?

Yes! We only deal in professional-quality used instruments: Paxman, Alexander, Conn, Yamaha, Holton and Schmid - and the occasional, high quality natural horn. And if you choose to withdraw your horn from sale before we've sold it but after we've reconditioned it, we'll need to charge you for the reconditioning. But otherwise there are no catches. And your horn will be fully insured (at our expense) and kept in our secure, alarmed showroom until it sells.

## Can I buy a horn from you?

By all means! All our horns are fully reconditioned, professional quality instruments with a full 3-year guarantee. They come to their proud, new owners in tip-top playing order, wrapped up like babies and delivered via executive courier - wherever you are in the world.

## Sell (or buy) that horn (or Absent Soloists CD or Toneblob!) - Now!



Alan Wiltshire  
Managing Director

All products are available mailorder by online credit card purchase from our websites and from Paxmans and John Packers of Taunton.

Direct line: **+44 (0) 1452 536264**

Direct fax: **+44 (0) 1452 548278**

Snailmail: **9 Reservoir Road Gloucester GL4 6RW UK**

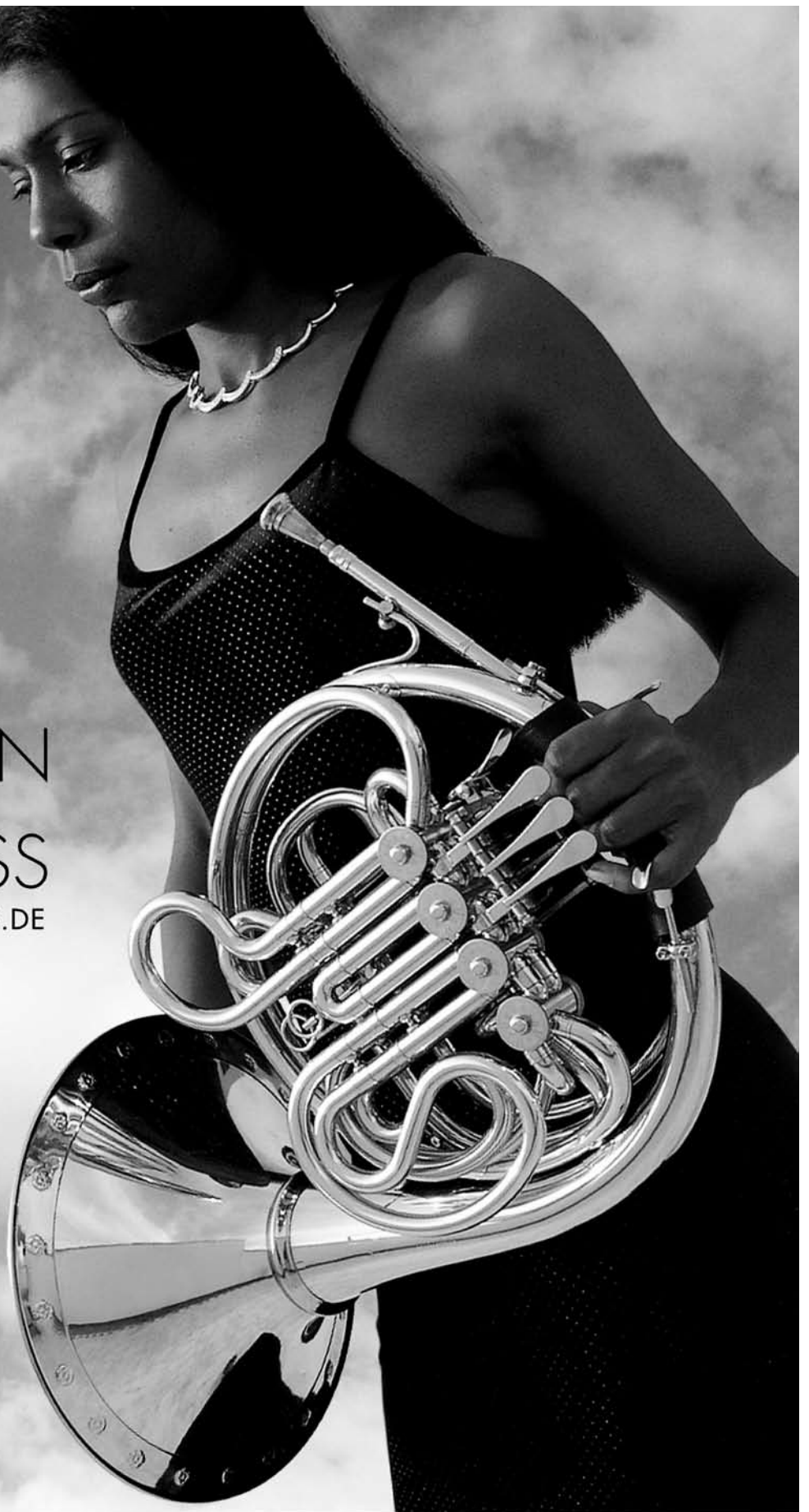
Email: **alan@hornsaplenty.com**

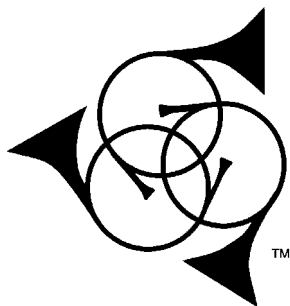
Website: **www.hornsaplenty.com**





TRADITION  
WITH  
PROGRESS  
[WWW.FINKEHORNS.DE](http://WWW.FINKEHORNS.DE)





## 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**
Library membership:	\$75
Three-year membership:	\$90
Life membership:	\$750

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!

\*\*Through age 26 with proof of birthdate

CHOP-STICKS™

CHOP-STICKS.COM



Use of these lip weights & exercises for only 15 minutes a day resulted in reported increases in range, endurance and control! Also great to use when injured or traveling. See our great comments online from teachers and pros.

**Chop-Butter™**

**Deep Conditioning, Never Sticky or Waxy, All Natural Lip Balm.**

### Maximizing Your Studio's Potential™ Advanced Book Series

Evaluate skills, manage progress, motivate practice, and increase productivity in the high school through college-level studio! See the great reviews from The Horn Call and others, plus see sample pages online! All materials tested at the University of Arizona.

**Liemar Technologies, LLC PO BOX 68883  
Tucson, AZ 85737 520-575-6660  
[WWW.LIEMARTECH.COM](http://WWW.LIEMARTECH.COM)**

## Daytona Beach Workshop



### Play with the American Horn Quartet in sunny Florida

Join the American Horn Quartet for an exciting week of horn playing and fun with lessons, ensembles, masterclasses, and concerts. The 2008 faculty includes David Johnson, Charles Putnam, Kerry Turner, and Geoffrey Winter.

Application available at [www.hornquartet.com](http://www.hornquartet.com)  
or contact Heather Johnson at [hphorn@yahoo.com](mailto:hphorn@yahoo.com)

Application deadline: June 30, 2008

**July 28-August 3, 2008**

**Daytona Beach College  
Daytona Beach, Florida**



Uncompromising quality=Superior sound

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

**Burbank California**



# IHS News and Reports

**Heather Pettit-Johnson, Editor**

## Address Corrections and Lost Sheep

Address corrections can now be made on-line at [www.hornsociety.org](http://www.hornsociety.org). Simply login to the site and click on "My Profile" and "Edit." Address corrections can also still be made by sending directly to IHS Secretary Heidi Vogel. Memberships are updated one month before each mailing. The following are "lost sheep" (current IHS members who have not submitted address corrections and are not receiving IHS mailings): Kenji Aiba, Tracy Blizman, Dr. Jeanne Bonar, Sue Butler, Laila Dommel, Melissa Fultz, Nancy J. Johnsen, Furuno Jun, Edward Leferink, Cathy Miller, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, Roberto Rivera, Hyun-seok Shin, A. L. Simon, Alexander Steinitz, and Sachiko Ueda.

## News Deadline

The next deadline for news submissions is August 1, 2008. If using email, send the text of your message in the body of the email, not as an attachment. If you send a photo (only one), include a caption in the email and attach the photo as a 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 Rimón Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of 22 new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The fund has designated \$3500 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the projects.

Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ 85287-0405 US, Phone: 480-965-4152, Fax: 480-965-2659, [john.ericson@asu.edu](mailto:john.ericson@asu.edu).

## Job Information Site

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

## Member News

**Stewart Rose** will perform as soloist with the Orpheus Chamber Orchestra at Carnegie Hall in the world premiere of the solo horn part in Charles Wuorinen's *Synaxis* on May 10. The work features one soloist in each of four movements; contrabass (Donald Palma), horn, oboe (Robert Ingliss) and clarinet (Alan Kay), accompanied by strings and timpani. The concert will be broadcast live and available for a limited time on the Internet at NPR.org.

**Jeff Nelsen** performed (in February) the Schubert Octet and the *Till Eulenspiegel - Einmal Anders* quintet in Cincinnati and Bloomington with Principals of the Cincinnati Symphony and Concertgebouw Orchestra; Strauss's Concerto #1 with Bloomington's Camerata Orchestra; a recital/master class in Interlochen MI; and a Canadian Brass concert in Kalamazoo MI. In April he and his wife, mezzo-soprano Nina Nelsen, performed chamber music concerts in Calgary, Canada. Their program included the Brahms Trio and Schubert's *Auf dem Strom*, with premieres of pieces for horn, mezzo-soprano, violin, and piano commissioned from composers Joshua Rosenblum and Scott Michal. Other appearances for Jeff will be in Europe in July at the 1st International Belgian Brass Festival as a soloist and with Canadian Brass, then continuing across Europe with the quintet and on to American summer festivals with the Eastman Wind Ensemble. Jeff will conduct his second annual "Fearless Audition Training for Hornists" at Indiana University - Bloomington from July 31 to August 4.



*The Canadian Brass in Kalamazoo MI*

**Michelle Stebleton** and **Lisa Bontrager** joined orchestra members **Wilfredo Medina** and **William Mateo Cruz** of the *Orquesta Sinfonica Nacional* in Santo Domingo, Dominican Republic for a benefit concert of all Tchaikovsky in February.

*Quadre-The Voice of Four Horns* (**Lydia Van Dreel, Jessica Valeri, Nathan Pawelek, Daniel Wood**) celebrated its tenth anniversary in March collaborating with percussionist Jim Kassiss



for programs in San Francisco and Mountain View CA. The concerts, titled *Feel The Beat*, featured new works by Nathan and Daniel for horn quartet and percussion, freely improvised music featuring Daniel on alphorn, and Hindemith's Sonata. In April, *Quadre* gave a series of programs in the Sioux Falls SD area. Dr. Gary Reeves, professor of horn at the University of South Dakota, joined the ensemble on natural horn for Richard Goldfaden's five-horn arrangement of Mozart's Horn Concerto #1. The group will perform at the IHS symposium in Colorado in July. See [www.quadre.org](http://www.quadre.org).



**Tomoko Kanamaru**, IHS amateur/enthusiast, card-carrying member, performed Tchaikovsky's Piano Concerto No. 1 with the Toledo Symphony Orchestra, and was vastly impressed with its fine horn section. She looks forward to returning to Japan for the Akita Horn Club's 30th Anniversary Gala Concert this spring and will be accompanying at the 2008 IHS symposium in Denver.

The **Columbus Horn Group** and the **Favorable Winds Woodwind Quintet** performed at the Ohio Wesleyan University's NOW Music Festival in February. The Columbus Horn Group performed **Kerry Turner's** *The Casbah of Tetouan* while the Favorable Winds performed the world premiere of Adriana Verdie de Vas Romero's *Celebrations* and Paquito D'Rivera's *Aires Tropicales*. The compositions have all been written since 1970.



Back row (Favorable Winds) (l-r): Emily Butterfield, Brad Walsh, Jeremy O'Dette, Melinda O'Dette, and Nancy Gamso. Front row (Columbus Horn Group): Jennifer Kirby, Travis Damicone, Tiffany Rice-Damicone, Heidi Wick, and Jed Hacker

**David Johnson** renewed his acquaintance with the National Orchestra of Malta – last year he coached the wind section and in February he served on the jury for auditions. In May David will visit the Sibelius Academy in Finland on a teaching exchange as part of the Erasmus program. He will coach and hold master classes for the students of **Erja Joukamo-Ampuja**. In July David will host the 6th Lugano Horn Workshop and then join the rest of the American Horn Quartet for the 2nd Annual AHQ Summer Workshop at Daytona Beach FL.

**Steven Gross** is on sabbatical from his positions as Professor of Horn at the University of California Santa Barbara and Principal Horn of the Cincinnati Chamber Orchestra. He is currently Visiting Professor at the National Taiwan University for Arts, teaching horn and brass chamber music and performing concerts. During June, he will record his fourth solo CD with the Camerata Filharmonica Bohemia in Prague. The orchestra will be conducted by Jiri Havlick of the Czech Philharmonic, and the recording will feature the premiere of Jiri's Concerto for Horn along with works by Rosetti and Punto. Concerts with Steve as soloist will be sponsored by the Hornforum - Czech Horn Association of J.V. Stich-Punto.



Steven Gross with horn students at the National University for Arts in Taiwan

A new CD of **Kenneth Fuchs** music was recorded by the London Symphony Orchestra and released by Naxos. The disc includes the horn concerto, *Canticle to the Sun*, composed for and recorded by LSO Principal Timothy Jones, along with woodwind and brass quintets that feature the horn as a solo instrument, also recorded by **Tim Jones**.

**Jeroen Billiet** will present the results of his seven-year postgraduate study, *200 Years of Belgian Horn School-a Comprehensive Study about Hornplaying in Belgium 1789-1960*, on June 19th at the Orpheus Instituut in Ghent. See [www.orpheusinstituut.be](http://www.orpheusinstituut.be) and [www.corecole.be](http://www.corecole.be).

**Bert Vanderhoeft**, horn player with *La Monnaie*, has released a new CD with his ensemble *Frescamente*, including chamber music by Alec Wilder, Francis Poulenc, and Jeroen D'Hoe. See [www.frescamente.be](http://www.frescamente.be).

**Bob Watt** was profiled in the *Los Angeles Times* on January 20, 2008 on the occasion of his retirement from the Los Angeles Philharmonic after 37 years as Assistant Principal.





The Memphis Symphony Orchestra, under the baton of David Loebel, performed Bruckner's Seventh Symphony in January at the Cannon Center for the Performing Arts on the banks of the Mississippi River in downtown Memphis TN and again in Germantown TN.



Horns and tuben after the performance, Germantown, clockwise from left rear: **Ion Balu** (4th), **Caroline Kinsey** (3rd), **Robert Patterson** (2nd), **Sam Compton** (Principal), **Dan Vidican** (asst.), horns; **Cynthia Carr** (2nd F), **Stephen Hanrahan** (1st F), **Mike Harcrow** (2nd B<sup>b</sup>), and **David Renfro** (1st B<sup>b</sup>) tuben

Flemish Hornday in Deinze, East Flanders drew over a hundred young horn players. Among the sessions were a natural horn workshop, an exhibition of historical instruments from private collections, a concert with the **Liège Horn Quartet** and ensemble work. Guest artists included **Rik Vercruysse**, **Frank Clarysse**, **Bart Indevuyt**, **Johan van Neste**, **Bruno Melckebeke**, **Machteld Brepoels**, **Mieke Ailliet**, **Kaat Chiers**, **Paul Mertens**, **Michiel Van der Linden**, **Anthony Devriendt**, and **Simon Haspeslagh**. Pictures and sound clips can be found on [www.hoorndag.be](http://www.hoorndag.be).

The Illinois State University Horn Choir performed in March in an *Evening of Brass*. The program included Hardin's *Hornissimo*, Martinet's arrangement of *Libera Me* from Faure's *Requiem*, and Rudolf Mayer's *Festmusik* for eight horns. The Horn Choir members include **Janie Berg**, **Emily Mullin**, **Alexander Carlson**, **Krista Reese**, **Danielle Fisher**, **Lindsay Schultz**, **Elise Funk**, **David Shewan**, **Susan Funk**, **Nathan VanDam**, **Seth Hare**, **Amy Vassel**, **Barbara Hutchins**, **Joshua Wagner**, **Kayla Jahnke**, **Martha Warfel**, **Katrina Lynn**, **Jaclyn Wessol**, **Brekke Eastburn-Mallory**, **Samantha Yablon**, **Casey McCormick**, and **Joe Neisler**, Director.

**Stefan Dohr** performed the world premiere of Herbert Willi's new horn concerto, *Aeon*, in Vienna's *Musikverein* in March. *Aeon* is the fourth and last part of Willi's concert cycle *Montafon*. From the trumpet concerto *eirene*, to the flute/oboe concerto *...geraume Zeit...* and the clarinet concerto *ego eimi*, the final movement for horn reflects the composer's personal experiences in his native Austrian montane country. *Aeon* is dedicated to Stefan Dohr. The Japanese premiere of *Aeon* is scheduled on July 18th, 2008 in Tokyo.

**Lowell Shaw** is trying to give away money! Well, to people he owes royalties to. If anyone knows **Robert C. Walshe**, formerly of El Paso TX, **Charles Deschamps**, formerly of Granby, Quebec, or **James A. Lee**, formerly of Los Angeles CA, please contact Lowell at [lowell.shaw@roadrunner.com](mailto:lowell.shaw@roadrunner.com). And for those *Fripperies* fans, Lowell reports that Volume 10 is now available.

The Western Illinois University Horn Quartet, **Colin Brien**, **Robert Palmer**, **Amber Dean**, and **John Reem**, was selected in the annual concerto competition to perform the *Konzertstück* of Robert Schumann with the WIU Symphony Orchestra on April 18. John Reem also performed the *Concertino* for Horn and Strings by Lars-Erik Larsson in February.



Western Illinois Horn Quartet (l-r): **Colin Brien**, **Robert Palmer**, **Amber Dean**, and **John Reem**

American composer Daniel Black has composed a new *Concertino* for horn. In two movements, "Pastorale" and "Waltz" and originally scored for horn and organ, *Concertino* was commissioned in 2003 by **Lin Foulk**, professor of horn at Western Michigan University. The orchestral version was selected as a finalist in the Fifth International Prokofiev Competition. The premier of the *Concertino* was on April 11 in St. Petersburg, Russia. Black's compositional style can be described as neo-Romantic, and the difficulty of the solo part is appropriate for advanced high school students and up. *Concertino* is not commercially published but the score and parts (and a piano reduction) can be obtained from the composer at [everydaydano@yahoo.com](mailto:everydaydano@yahoo.com).

**Lisa Bontrager** hosted Penn State Horn Day at Penn State's University Park Campus in January with guest artists **Michelle Stebleton** from Florida State University and **John Gerber** on natural horn.

**Joan Watson** presented an International Horn Day Concert in Toronto in February. Students, amateurs, and professionals from the area performed in mass horn choirs.

**Karl Kramer-Johansen** hosted Rowan Horn Day at Rowan (NJ) University in February with featured artists **Jennifer Montone**, **Jeff Lang**, **John Clark**, and **Liz Pfaffle**.

**Jed Hacker** hosted Columbus Horn Day in April at Ohio State University School of Music featuring small ensemble master classes with Prof. **Bruce Henniss** and others.

*Le Concours International de Cor de Ville d'Avray* took place on March 16, 2008. The winner of both the first prize, *Prix du Conseil Général des Hauts de Seine*, and the *Prix du Public at the Le Concours International de Cor de Ville d'Avray* was **Kevin Rivard** from Colorado. The second prize, *Prix de la Commune de Ville d'Avray*, went to **Mathieu Romand** from France. **Anna Magdalena** from Allemagne was awarded special mention.

**Geoff Winter** attended the hornsAplenty Christmas event in December and performed for 84 fellow horn players and an audience of hundreds in Appleton WI. He presented a master



class to student from the Fox Valley Horn studio of **Don Krause**. A massed choir rehearsal of 84 horns was followed by a recital by Geoff of two selections by Haydn and Saint-Saen's *Morceau de Concert*, accompanied by Nancy Krause. The next hornsAplenty Christmas event will be held December 20, 2008.



*hornsAplenty Christmas*

**Jeffrey Agrell** will be teaching at the University of Iowa May 16 - June 13, the Kendall Betts Horn Camp June 14-29, the 2nd Annual Horn Improvisation Workshop July 11-13, the IHS 40th Symposium July 22-27 in Denver, and leading a Horn Week at Shell Lake (WI) Arts Center August 10-15 ([www.shelllakeartscenter.org/horn\\_workshop](http://www.shelllakeartscenter.org/horn_workshop)).

**Michael Thornton**, Principal Horn of the Colorado Symphony and on the faculty of the University of Colorado at Boulder, gave performances and master classes in the Boston area at Osmun Music, Boston Conservatory, New England Conservatory, and Boston University in February. He was joined by Michael Dunn, tuba, William Stanley, trombone, and Margaret McDonald, piano as part of an outreach program from the university.



*Michael Dunn, Margaret McDonald, and Michael Thornton at Osmun Music*

**Douglas Hill**, professor at the University of Wisconsin in Madison, has arranged for visits by a number of alumni from UW for his contemporary horn students. Presenters include: **Bernhard Scully**, Principal Horn in the St. Paul Chamber Orchestra; **Adam Unsworth**, Professor of Horn at the University

of Michigan; **Lin Foulk**, Professor of Horn at Western Michigan University; **Lydia Van Dreel**, member of the Quadre Quartet and Professor of Horn at the University of Oregon; **Ricardo Almeida**, member of the NFB Horn Quartet and past second horn/Wagner tubist in the Koln Symphony Orchestra; **Jeffrey Agrell**, Professor of Horn at the University of Iowa and author of *Improvisation Games for Classical Musicians*; and **Amanda Skidmore Farasat**, who has established herself as an Aston-Patterning Practitioner.



*Current horn students from the University of Wisconsin in Madison*

**Phil Myers, Alan Spanjer, Erik Ralske, Howard Wall, and Thomas Jöstlein** toured Asia with the New York Philharmonic. The tour culminated in Pyongyang in a concert broadcast throughout North Korea, then broadcast in the US on PBS's *Great Performances* series.

**John Boden, R.J. Kelley, Paul Avril, and Richard Seraphinoff**, comprising the *Universal Piston Horn Quartet*, performed popular late Romantic salon music in a program called *Piston à la Carte* at the University of Maine-Gorham in March, playing both natural and early valve horns.



*Universal Piston Horn Quartet (l-r): Rick Seraphinoff, Paul Avril, John Boden, and RJ Kelley*



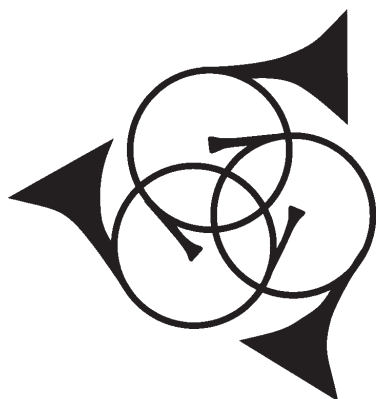


On February 14 and 16, 2008 **John Cerminaro** performed the world premiere of Samuel Jones' Horn Concerto. Music Director, Gerard Schwarz conducted the Seattle Symphony Orchestra in these concerts. The concerto was commissioned by the Seattle Commissioning Club, a group of ten music lovers, dedicated to new music. Samuel Jones, the SSO's Composer in Residence, says that Cerminaro is "a consummate artist who has lavished a rare focus and dedication to this piece." Jones describes the piece as "a kind of musical metaphor for climbing a mountain. The first half of the final of movement is gradually ascending; when the peak is attained, there is a blazing, full-throated chorale, and the soloist is exulting, sending out horn calls with almost an alpine feeling. He listens and hears answering echoes from two horns positioned offstage. Reaching the base of the mountain again, there is a quotation from 'A Balm in Gilead,' with the echo horns returning onstage to join in."



*Samuel Jones, John Cerminaro, and Gerard Schwarz following the world premiere of Jones' Horn Concerto*

This year (2008) marks the fiftieth anniversary of the death of Dennis Brain OP. To celebrate the life of this remarkable musician, a concert took place in the Wathen Hall, St. Paul's School, on Sunday 9th March 2008. The concert was led by **Richard Watkins** OP, one of the most distinguished horn players in Europe and holder of the Dennis Brain Chair of Horn Playing at the Royal Academy of Music. The program was performed by horn players of all ages, and included works by Britten, Dukas, and Strauss, as well a three-movement work composed for the occasion by the current music teachers at St. Paul's School, **Ben Parry**, **Peter Gritton**, and **Robin Wedderburn**.



## Obituaries

### Hermann Ganter reported by Hans Pizka

Hermann Ganter, one of the last classic horn and trumpet makers, who could build an instrument completely by himself, died on December 15th, 2007 after a long and severe illness. He was just two months past his 74th birthday. Ganter lost his fight against cancer after undergoing four rounds of chemotherapy. He was still making plans but could not complete them. One was a book about brass instrument making, describing his techniques. Unfortunately, this book will remain unfinished.

### Kap Ho Park reported by Peter Arnold

On August 19, 2007, we lost our young Korean Horn playing friend, Kap Ho Park. He died of a sudden heart attack at the



*Kap Ho Park*

age of 24. Kap Ho studied with Prof. Peter Arnold at Mannheim University of Music and Performing Arts. He had extraordinary talent as a horn player and was a rising soloist. We will miss Kap Ho's friendly character as well his sunny smile. We have lost a good friend.

## Competitions

The 69th *Orchestre symphonique de Montréal (OSM) Standard Life Competition* is dedicated to woodwinds, brass, and voice. This competition is open to young Canadian musicians or landed immigrants and offers cash prizes, scholarships, tuition, and accommodation at Canada's leading summer academies, concert and recital opportunities, and the privilege of playing with the OSM. The semi-finals and finals will take place at McGill University. Candidates' recordings must be postmarked by September 30, 2008. See [www.osm.ca](http://www.osm.ca) or write to OSM Standard Life Competition 2008, 260 de Maisonneuve Blvd. West, 2nd floor, Montreal PQ H2X 1Y9 Canada, Tel: 514 840-7413, Fax: 514 842-0728, [concoursosm@osm.ca](mailto:concoursosm@osm.ca).

The University of Louisville School of Music and Brass-ChamberMusic.com will host an International Brass Chamber Music Festival, October 11-14, 2008. Guest artists will include the Spanish Brass, Proteus 7, Sonus Brass, Øystein Baadsvik, and the Louisville Brass Ensemble. The festival includes a com-



petition for brass quintets, a competition for brass ensembles, and a competition for composers (brass quintet). See [brasschambermusic.com](http://brasschambermusic.com).

## Coming Events

**Blackforest Horndays** 2008 will be held May 22–25, 2008 in Staufen im Breisgau, Germany. Hosts are Prof. **Peter Arnold** and the BDB Akademie Staufen. Instructors and performers include **Hermann Baumann**, **Erich Penzel**, **Rolf Schweizer**, **Wolfgang Wipfler**, **Christian Lampert**, **Stephan Rinklin**, **Stefan Ruf**, **Heiner Krause**, **Laurance Mahady**, **Philipp Ahner**, **Hagen Bleeck**, the *Palatina Hornensemble*, and the *Mithrasoktett* from the German Radiophilharmonie. The workshop is open to all hornists. See [www.hornstage.com](http://www.hornstage.com).

The annual **Kendall Betts Horn Camp** will be held 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 **Kendall 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**, and **Kevin Welch**. Enrollment is limited. Participants may attend any or all weeks at reasonable cost. See [www.horncamp.org](http://www.horncamp.org) or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-823-7482, [HORNCAMP@aol.com](mailto:HORNCAMP@aol.com).

The **Nordic Horn Seminar**, hosted by **Joseph Ognibene** and the Icelandic Horn Club, will be held in Reykjavik, Iceland on June 18–22, 2008. Featured artists include **Ib Lanzky-Otto** and **Annamia Larsson** from Sweden; **Froydis Wekre** from Norway; **Jakob Keiding** and **David Palmquist** from Denmark; **Jukka Harju**, **Esa Tapani**, and **Markus Maskuniitty** from Finland; and **Páll Solstein** from the Faroe Islands. Highlights include the Reykjavik Chamber Orchestra and the Iceland Symphony Orchestra featuring special guest **Radovan Vlatkovic**. Post-symposium tours feature such local attractions as the Blue Lagoon, Gullfoss Waterfalls, the Great Geyser, Thingvellir National Park, and Skálholt Church. See [www.nordhornfest2008.com](http://www.nordhornfest2008.com).

The 2008 **Barry Tuckwell Institute** will be presented in both Grand Junction CO and Gettysburg PA. Working in partnership with both Mesa State College and Gettysburg College, the BTI will be in residence at Grand Junction June 23–28 and in Gettysburg July 6–10. Appealing to players of all levels, the institute offers close interaction with Barry Tuckwell and the BTI faculty; sessions cover a broad range of relevant topics and performance opportunities. In addition to **Barry Tuckwell**, Grand Junction faculty includes **Mary Bisson**, **Kristin Jurkscheit**, **David Krehbiel**, and **Jean Rife**; the Gettysburg faculty includes **Mary Bisson**, **Bob Lauver**, **Jean Rife**, and **Karen Schneider**. Pianist **Tomoko Kanamaru** will collaborate with participants in

solo performances for both sessions. See [www.BarryTuckwellInstitute.com](http://www.BarryTuckwellInstitute.com) or call Karen Swanson at 410-207-1706.

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.horncamps.com](http://www.horncamps.com), [www.hornquartet.com](http://www.hornquartet.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com) for further information.

The 1st **International Belgian Brass Academy** will be presented by Belgian Brass in co-operation with the Basilica Festival van Vlaanderen and the City of Tongeren on July 6–12, 2008 in the medieval town of Tongeren. The event will include lessons, master classes, recitals, and concerts with Michel Becquet, **Jeff Nelsen**, Reinhold Friedrich, Roger Webster, Stef Pillaert, and Fred Mills, and ensembles German Brass, Canadian Brass, Belgian Brass, Spanish Brass Luur Metalls, Epsilon Brass, and Festival Brassband. See [ibba.belgianbrass.be/en](http://ibba.belgianbrass.be/en).

The second Horn Improvisation Workshop will be held July 11–13 (location TBA) under the direction of **John Clark** and **Jeffrey Agrell**. John Clark, a New York jazz and studio horn player and author of *Exercises for Jazz Horn* will teach the jazz sessions, which alternate with non-jazz sections led by Jeff Agrell, horn professor at the University of Iowa and author of *Improvisation Games for Classical Musicians*. No improvisation experience is necessary. See [www.hmmusic.com](http://www.hmmusic.com) or email [john@hmmusic.com](mailto:john@hmmusic.com) or [jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu).

**Howe to Play the Horn Workshop** will be hosted by **Randall Faust** on July 14–16 at Western Illinois University. The workshop surveys the legendary Marvin Howe's teaching philosophy, materials, methods, techniques, and music. Coupled with Howe's teaching career was his prolific writing of horn studies, horn method books, and music for horn ensembles. Some of these have been standards since 1950; others, in manuscript at the time he passed away in 1994, will be made public for the first time at this seminar. Participants of all levels are urged to bring their horns! Contact Randall E. Faust, Professor of Horn, Western Illinois University, Macomb IL 61455, [RE-Faust@wiu.edu](mailto:RE-Faust@wiu.edu); seminar graduate credit is available; see [www.wiu.edu/music](http://www.wiu.edu/music).

**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 the Festival of Contemporary Music, which this year is devoted entirely to Carter in the year of his 100th birthday. See [www.bso.org](http://www.bso.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 hopes to encourage 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, group lessons, participate in ensembles and perform in concerts with the AHQ at Daytona Beach Community College and around town. The workshop is open to all hornists. Ensembles will be formed based on experience and individual abilities. Instructors are **David Johnson, Charles Putnam, Kerry Turner, and Geoffrey Winter**; other instructors may be added. See [www.horn-camps.com](http://www.horn-camps.com), [www.hornquartet.com](http://www.hornquartet.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

The **Academie de Cor in La Chaux de Fonds** will hold its annual workshop July 18-24 in La Chaux de Fonds, Switzerland. Participants will attend master classes, lectures, and concert all capped off with a traditional Swiss cheese fondue. Artists include **Christian Lampert, Thomas Müller, Christian Holenstein, and Bruno Schneider**. See [www.academiedecor.ch](http://www.academiedecor.ch).

The **Western U.S. Horn Symposium** will be held January 15-18, 2009 at the University of Nevada-La Vegas, where host **Bill Bernatis** is Associate Professor of Horn. **Roger Kaza** and **Greg Miller** will be the principal guest artists. Works by **Jose Luis Hurtado, Pedro Malpica, Mauricio Pauly, and Jorge Grossman** will be premiered, with composers present to discuss their compositions. Contact [horn.symposium@unlv.edu](mailto:horn.symposium@unlv.edu) or 702-895-5431 or see [www.unlv.edu/faculty/unlvhorns](http://www.unlv.edu/faculty/unlvhorns).

The **Northeast Horn Workshop** will be held in March 2009 at Ithaca College (host **Alexander Shuhan**), in 2010 in conjunction with the **Southeast Horn Workshop** at the University of Delaware (host **John David Smith**), and in 2011 at the University of New Hampshire (host **Kendall Betts**). See [NortheastHornWorkshop.org](http://NortheastHornWorkshop.org).

The **Montana Big Horn Rendezvous** will occur June 27-29 on the campus of Montana State University in Bozeman. The guest artists are **Jeff Snedeker** and **Bill Scharnberg**. There will be recitals, masterclasses, lectures, and alphorn and parforce horn playing together with a mass horn choir. Contact Robert Green ([bobbycorno@peoplepc.com](mailto:bobbycorno@peoplepc.com)) for information.

## Reports

### Hunting Horn Group Veneria Royal Palace, Turin, Italy reported by Martin Mayes

Vivaldi's writing for horn indicates that there was a strong hunting horn tradition in Italy in the 17th and 18th centuries. Unfortunately this tradition and its repertoire have been lost. The *Equipaggio di Veneria*, which has been working to remedy this, calls on a pool of 16 players in the Piedmont area in north-west Italy and is moving into new quarters in the recently restored *La Reale Veneria*, one of the Savoy hunting palaces outside Turin whose grandeur inspired Louis XIV to build Ver-

sailles. Veneria Reale has been declared a World Heritage site by UNESCO.

The *Equipaggio* performs throughout the year in many locations, from the launch of the Olympic flame relay for the Torino 2006 Paralympic Winter Games to a recent ceremony in a medieval church outside Turin to celebrate the restoration of important frescos.

To recreate a feasible repertoire, the *Equipaggio* has collaborated with **Pierre Marc Malhet** of *Les Echos de Franchard*, the trompe de chasse group from Fontainebleau, France. The *Equipaggio* and *Les Echos* joined forces last October as one of the featured performers at the reopening of *La Reale Veneria* to the public.

The latest event for the *Equipaggio* was a concert with orchestra in February at the Saint Uberto Chapel of the Veneria Royal Palace. The program included Jean-Joseph Mouret's *Symphonie de Chasse* (1729) and Telemann's *Alster Ouverture* (1725). The soloists in the Telemann were special guest Thomas Müller and local hornists **Natalino Ricciardo, Alessandro Denabian, and Pierluigi Filagna**.



*The Equipaggio at the inauguration of frescoes at the Saint Maurizio chapel (outside Turin) in November 2007*

### Western Michigan University Horn Day reported by Aimee Wallace



*Western Michigan Horn Day Mass Choir performance*

The fifth annual **Horn Day** took place in January at Western Michigan University's Dalton Center. Over thirty hornists traveled to the campus despite horrible weather conditions! Artists included Dr. **Lin Foulk**, professor of horn at Western Michigan University, and **Karl Pituch**, Principal Horn of the Detroit Symphony Orchestra. A concert featured WMU students **Corey Tarbell, Jack Levoska, Kelsey Anthon, Dan Spencer, Cecilia Kozlowski, Jason Gridley-Waters**, with the WMU Horn Choir performing Glinka's *Ruslan and Ludmilla Overture* for a finale. **Paul Clifton** of Howell MI (a student of **Melanie Hellick**) was the winner of the solo competition with the Saint-Saens *Morceau de Concert*. Paul performed in a master class with Pituch, along with WMU students **Jack Levoska,**



**Megan DeRubeis, Mike Petterson, and Jason Gridley-Waters.** The evening concert featured Lin Foulk, Karl Pituch, the WMU Horn Choir's performance of Kerry Turner's *Farewell to Red Castle*, and the mass horn choir playing Beethoven's *Egmont Overture*. For more information about Horn Day 2008 (and Horn Day 2009), see [homepages.wmich.edu/~lfoulk](http://homepages.wmich.edu/~lfoulk).

### **Black Forest Horn Days 2007 reported by Georg Bruder translated by Katherina Blumenfeld**



*Fabienne Arnold and Stephan  
Rinklin at Black Forest  
Horn Days*

One hundred participants studied the horn over four days led by Professor **Peter Arnold** and the team of the BDB-Music Academy in Staufen. The event began with the premier of *Staufener Hornsuite*, a composition by conductor and music teacher Professor **Rolf Schweizer** from Emmendingen. All participants performed at Faust High School in Staufen; a highlight was the appearance of the solo hornists Peter Arnold and **Christian Lampert** accompanied by the South-West German Broadcasting Soloists.

Staufen's mayor, Michael Benitz, declared, "Black Forest Horn Days" as unique in

Germany and it attracts many enthusiasts of classical music from all regions." The Union of German brass-band organizations (BDB) hosted the Horn Days for the second time, and he recommended this be continued. "The conditions for our festival have been excellent and we have decided to hold our annual meetings here," announced Peter Arnold.

Music students as well as amateurs studied in master classes, rehearsal preparations, and horn ensemble. The amateurs took center-stage with a team of 25 instructors including six university professors.

The next Horn Days will be held May 22-25, 2008 at the BDB-Music in Staufen.

### **2008 Northeast Horn Workshop reported by Alan Parshley**

The 2008 **Northeast Horn Workshop** was held in March at Skidmore College in Saratoga Springs NY. Host **Patrice Malatestinic** did an excellent job bringing together master classes, concerts, and presentations. The large number of artists who gave presentations are too numerous to list, but special mention should be made of **Peter Kurau**, **Eli Epstein**, and **Alex Shuhan**, who gave memorable performances and presentations. Kurau and **Julie Landsman** gave informative master classes.

**David Amram** was joined by **John Clark** in a spirited session on improvisation. **Morris Kliphuis** was a hit with his after-hours jazz performances at *Chez Sophie* in downtown Saratoga Springs. Regional artists (**Rebecca Webster-Dodson**, **Susan La Fever**, **Lydia Busler-Blais**, **Christine Mortensen**, **Alan Parshley**, **Patrick Smith**, and **Alex Shuhan**) presented a program of music by living composers. Honoring two people who have dedicated their lives to the horn, NHW Lifetime Achievement Awards were given to **Ginger Culpepper** (teaching) and **Brooks Tillotson** (performance).

In the solo competitions, **Cheryl Hadeka** (Eastman School) won the university division, while **Jordan James** (Kansas City) won the high school division. Horn choir performances were given by the **Ithaca Horn Choir**, the **Skidmore Horn Choir**, the **Green Mountain Horn Club**, and the **Purchase Horn Studio**. The horn choirs also took part in local church services on Sunday morning.

### **Graduate Assistantships**

The **University of Louisiana, Lafayette School of Music** announces a graduate assistantship in horn beginning Fall 2008. The assistantship includes tuition waiver and a stipend of \$7,500.00 per year. Contact **Catherine Roche-Wallace** at [cmr3877@louisiana.edu](mailto:cmr3877@louisiana.edu) or 337-482-5208. See [gradschool.louisiana.edu](http://gradschool.louisiana.edu) for information about the graduate program. Undergraduate scholarships are also available. For more information on scholarship requirements for out-of-state students, see [admissions.louisiana.edu/scholarships/out\\_of\\_state.shtml](http://admissions.louisiana.edu/scholarships/out_of_state.shtml).

**Western Michigan University** announces a Graduate Assistantship opening in horn for the 2008-09 academic year. Duties include performing in the Graduate Brass Quintet or Graduate Wind Quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. The award, which is renewable for a second year, is valued to \$10,662 salary/stipend plus up to \$7,301 tuition remission. Contact Dr. **Lin Foulk** at 269-387-4692 or [lin.foulk@wmich.edu](mailto:lin.foulk@wmich.edu) and visit the studio webpage at [homepages.wmich.edu/~lfoulk](http://homepages.wmich.edu/~lfoulk). Additional information about the graduate program is available at [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 may be based upon qualifications and interests. The annual stipend for a .50 GTA is \$9398 for a nine-month appointment. 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. Personal, 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.



# The Horn in Iceland

by Joseph Ognibene

Iceland is best known for its amazing geology. It lies on the Mid-Atlantic Ridge, a tectonic plate boundary, and just below the Arctic Circle between Scotland and Greenland. Geologic features include the Blue Lagoon, the Geyser, volcanos, hot springs, and water falls. Iceland's history of western settlement is long, beginning before 1000 AD and including Irish monks, colonial rule by Norway and Denmark, famous sagas, conversion to Christianity, and finally the founding of the Republic of Iceland in 1944. The population recently passed the 300,000 mark. The economy has traditionally depended on farming and fishing. Instrumental music has come late in this history.

In the beginning of the 1900s, Iceland was one of Europe's poorest countries, emerging from centuries of colonial neglect and a series of devastating natural disasters. As elsewhere in Europe, a romantic national awakening of identity was reflected not only politically, but also in the arts. Music-making in this isolated corner of the western world had been mostly limited to the vocal tradition, since the purchase of musical instruments was a luxury not many people could afford. This of course instilled a joy of singing in the Icelanders, which remains to this day and is evidenced by a plethora of choirs, rock groups, opera divas, and even a national opera company comprising mostly native talent.

By 1921, a couple of brass bands and a small ad-hoc orchestra were formed in Reykjavik – amateurs from all walks of life who had acquired the first wave of assorted instruments ever to be seen or heard in the country. Any serious musician emerging from this environment would naturally have to make his career elsewhere, and so it was that Jon Leifs, composer, conductor, and musical pioneer, settled in Germany after completing his studies there between the two World Wars. There he became well known and well connected, and it was through his initiative that the first professional horn player, Otto Böttcher, was sent to Iceland to teach horn and other brass instruments in the local bands.

Böttcher arrived in 1922 and stayed only for two years, nevertheless leaving behind two disciples, Óskar Jónsson and Eggert Jóhannesson, the first two Icelandic horn players ever. They were influenced not only by Böttcher's presence in Iceland but also by a visit in 1926 by the Hamburg Symphony Orchestra, conducted by Jon Leifs. This was the first time that a symphony orchestra was ever heard in Iceland and more importantly, their principal horn, Albert Döschler, was featured as a soloist in Mozart's Concerto No. 3. The visiting Germans were impressed by young Eggert's playing and encouraged him to pursue studies in Europe, but he wasn't able to finance the effort. With the advent of World War II, musical development in Iceland was once again an up-hill struggle. Eggert became disillusioned playing afterbeats in the band and, sadly, died in 1940 before ever really making any sort of career.

In 1945 the Lanzky-Otto family moved to Iceland from war-torn Denmark. Wilhelm spent the next six years teaching

both horn and piano in Reykjavik. His students included Jon Sigurðsson, who was later to become the first professional Icelandic horn player, a member of the Iceland Symphony Orchestra from 1950-1982. Another pupil of Wilhelm's was the young Pétur Eggertsson (son of Eggert Jóhannesson) who is said to have been a Wunderkind phenomenon. His promising career was cut short tragically at age 20 by a fatal car crash.

Wilhelm Lanzky-Otto's time in Iceland is remembered for numerous solo recitals and live recordings (still available) at the Icelandic Radio and for the historical fact that he was the first principal horn of the Iceland Symphony Orchestra, founded in 1950. He played a single B<sup>7</sup> horn with a very large mouthpiece and had a wonderful, noble sound and dazzling technique.

Wilhelm's son Ib grew up in Reykjavik as a child and still has a fundamental command of the Icelandic language (just ask him!). The family moved to Sweden in 1951 where Wilhelm (and later Ib) assumed the position of principal horn of the Royal Stockholm Philharmonic Orchestra.

The founding of the Iceland Symphony Orchestra was a catalyst for professional horn playing in the country. With only two capable horn players available (Wilhelm Lanzky-Otto and Jon Sigurðsson), hornists were imported from abroad. Over the next decade or so a long list of European hornplayers came and went: Alois Spach, Jörgen Jensen, Wolfgang Münchs, Friedrich Gabler, Vincenzo Zarzo, Rolf Bengtson, and many others. In 1952 Herbert Hrieberscheck Ágústsson arrived from Austria and assumed the position of first horn. He settled in Iceland, remaining in the orchestra for 43 years.

Between 1950 and 1967, all of the horn players of the ISO except Jon Sigurðsson were of foreign origin. Viðar Alfreðsson and Stefán Stephensen were the first Icelanders to join the horn section; both trained in the UK. The next generation includes present-day section members Thorkell Jóelsson, Lilja Valdimarsdóttir, and Joseph Ognibene who has been playing principal horn since 1981.

Originally from California, Joseph came to the orchestra on the recommendation of his teacher, Hermann Baumann, to help out on a 10-day tour to Europe, but ended up staying in Iceland, acquiring citizenship in 1991. He has taught at the Reykjavik College of Music for over 25 years, where he has produced the most recent recruits to the ISO horn section: co-associate-principals Emil Friðfinnsson and Stefán Jón Bernharðsson as well as several other young players who fill out the section when necessary. Foremost among them are Anna Sigurbjörnsdóttir, Sturlaugur Björnsson, and Ella Vala Ármannsdóttir.

The ISO players and their extra players also staff the horn section of the Icelandic Opera Orchestra on a freelance basis, and they all participate in the surprisingly flourishing chamber music scene around Reykjavik. Another orchestra has been founded in the north of Iceland, based in Akureyri. The principal horn there is László Czenek (originally from Hungary), and



his section members include Helgi Svavarsson, Kjartan Ólafsson, and Jóhann B. Aevarsson.

The focus of horn activity in Iceland is the Icelandic Horn Club (HornIs), which was founded in 1995. The core of the club is the horn section of the Iceland Symphony Orchestra, but its members include all professional, amateur, and student players of the horn in Iceland. Its opening charter states that club membership is open to all who have an interest in horn playing and/or horn players. This broad definition has led to an impressively consistent membership of between 20 and 30. The horn club cordially invites everyone to the Nordic Horn Seminar in June.

#### Resources:

The Icelandic Horn Club hosts the 2008 Nordic Horn Seminar, June 18-22, 2008. Visit [www.nordhornfest2008.com](http://www.nordhornfest2008.com).

The Iceland Symphony Orchestra website is [www.sinfonia.is](http://www.sinfonia.is).

On Thursday evenings (19:30 GMT), internet broadcasts of ISO concerts can be heard either live or on-demand at [dagskra.ruv.is/streaming/ras1/live/](http://dagskra.ruv.is/streaming/ras1/live/).

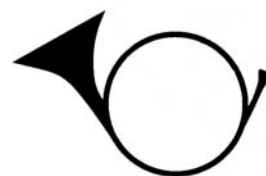
#### Reference:

*Látum hornin gjalla* by Bjarki Bjarnasson

*Joseph Ognibene is principal horn in the Iceland Symphony Orchestra*



*Iceland Symphony Orchestra horn section (l-r): Joseph Ognibene, Lilja Valdimarsdóttir, Stefán Jón Bernharðsson, Anna Sigurbjörnsdóttir, Emil Friðfinnsson, Thorkell Jólsson*



**We could talk alot about our mutes... the Sound, the Projection, the Quality of construction, the Beauty; but, we prefer to let our customers speak for themselves. Check it all out on our website.**

*Balu Mutes - "Only the Sound Surpasses the Beauty."*



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

Balu Mutes 1568 Sawmill Creek Lane, Cordova, TN 32016 USA phone: 901-517-7226 e-mail: [sales@ionbalu.com](mailto:sales@ionbalu.com)



# Polishing It

by Bill Klingelhofer

In the ballet *Giselle* (1841) by the French composer Adolphe Adam, near the end of Act I, the entire orchestra stops and there is a horn solo and on the page it looks like this:



Simple, right? Easy, right? Kind of a dumb little solo, right? I am playing Principal Horn for the San Francisco Ballet this year. I can't see the stage and got no direction for this solo from the conductor other than to make a *crescendo* and *diminuendo* on the long note. I played the rehearsals and everything was fine. Then I played the first performance and felt the entire audience of 3000 people concentrating intently in the theatrical moment in the absolute dead silence before the solo. I played the solo correctly and followed the conductor exactly, but it sounded weak and tentative and did not feel right. Something dropped to the floor onstage in the silence after I played and startled me and then the music continued furiously on to the end of the act. It went OK, I got no complaints, but I felt frustrated and disconnected. There was another week of eight performances left to play. What was wrong? How could I fix it without making a big deal out of it with the conductor and letting him know I was uneasy about such a simple thing?

Adolphe Adam (1803-1856) wrote 39 operas, 14 ballets, masses, cantatas, motets, choruses, and songs, but the only compositions of his performed anymore are *Giselle* and the Christmas Carol *O Holy Night*. The music for *Giselle* was composed in eight days. The story, originally conceived by Theophile Gautier is as follows:

Act I

Count Albrecht is in love with Giselle, a peasant girl. When he comes from his castle to court her, he leaves the cloak and sword that might reveal his true identity, in a cottage. Giselle believes him to be only a villager named Loys.

Berthe, Giselle's mother, hopes that her daughter will marry a local forester, Hilarion, who is deeply in love with Giselle. Hilarion and Berthe warn Giselle not to trust Loys, but she is sure of his devotion and joins happily in the celebrations that mark the end of the grape harvest.

The Duke of Courland and his daughter Bathilde, Albrecht's future bride, arrive in the village with a hunting party. (lots of duet horn calls in the music – WK) Bathilde is charmed by Giselle's dancing and gives her a necklace. Hilarion discovers the hidden cloak and sword and just after Giselle is crowned as Queen of the Vintage, he unmasks Loys. Giselle cannot believe that Loys is actually Count Albrecht and that he is engaged to Bathilde. The shock is too much for her and after a wild dance, she dies of a broken heart. (plot synopsis from [www.dancedirectory.co.za/content/articles/articles](http://www.dancedirectory.co.za/content/articles/articles))

Hmmm....nothing in there about a solo horn call. So I asked my friend Adrienne, sitting in the violin section next to the outside wall, if she had been watching the stage and if she could tell me what was going on.

"Oh, it's a big deal!" she said. "Hilarion has been upset with this fraud Albrecht all along and he sees this horn hanging on the wall with the family crest on it, so he knows that it belongs to Albrecht. He picks it up and blows into it and everybody comes running in and he exposes the guy as a fake in front of his fiancé!"

"What about the *crescendo-diminuendo* on the long note?" I asked.

"Oh, he kind of lifts the horn up and lowers it as he is pretending to play," she said.

"Then he's mad!" I was surprised. "It says piano. It shouldn't sound quiet, but strong! He wants to tell everybody and call them in there! What's that noise when something drops and hits the floor?"

“Albrecht realizes he’s caught and he drops his sword. It’s a real ‘Oh, s\*\*\*’ moment,” she laughed.

So before the next performance I played it over a few times. When we got to that spot in the show, this is how it came out:

(Dead silence. The conductor waited for the dancer to raise the horn to his lips. He gave the downbeat...)



(Clunk! The sword dropped.) This time it felt right and fit the mood of the upcoming music.

At intermission I asked Adrienne how it looked. She said, "It's better. It seems more together. It was a good excuse to watch the stage, anyway." She smiled.

"Thanks Adrienne!" I said. "You were a big help!"

I joined the musicians' poker game with a clear conscience. The show sold well and we'll probably do it again next year. The story is timeless – people will always flock to see a misbehaving rich guy and a poor girl dying of a broken heart.

In Act II, Giselle, now dead, joins the Wilis, the spirits of other dead girls who were jilted by their lovers. The Wilis all wear white tutus and dance around together. One night the Wilis haunt Albrecht and want to kill him, but Giselle intercedes, forgives him, hands him a flower, lets him go, the sun rises, and we all feel better. Act II also contains the world's longest viola solo, but nobody onstage ever pretends to play the viola ...

*Bill Klingelhöffer is Co-Principal Horn of the San Francisco Opera and 4th Horn and Acting Principal of the San Francisco Ballet.*

# Thoughts from the North: Horn playing and the Inevitable Aging

by Frøydis Ree Wekre

I have to admit it – as I am getting older I am always looking more eagerly for the new voodoo of horn playing, stuff that will make my performance better, my tone more centered, stable and brilliant, my low range more rich sounding, my high range easier, my staccato more effortless (where can I find that one?), my intonation impeccable, and my rhythm completely perfect (this would be wonderful.)

What else – oh yes, a light weight horn that is easy to hold, combined with some extra weight on the valves and on the mouthpiece to avoid cracking up in *fortissimo*, the new stick arrangement to hold the horn up while playing so my arms can stay relaxed all the time, combined with frequent visits to the health club to strengthen my arms, a little practice device that encourages less pressure on the upper lip, another one which will give me the “Super Power Embouchure,” and plenty of stuff for enhancing my breathing capacity and speed of air and thus the projection.

My mother used to say – when confronted with the wishes for new clothes from her teenage daughter – youth decorates itself! Only now am I beginning to understand fully what she meant. The costs of fixing the hair, and of getting more cover-up-and-take-the-attention-away-kind-of-clothes-and-accessories seem to be increasing with age, and for good reasons.

As a brass player at this point of my life – I am a model 41 – I wonder why I still have the urge to perform – and therefore to practice? When I first started in the Oslo Philharmonic at the age of 20, my older colleagues were incredibly generous in moving down from their seats to let me progress rapidly from fourth horn (which was written in my contract, but I never played it, except in Beethoven's 9th) to third and soon on to the first and the hottest seat. I thought this had to do with their age (they were around 45) and that this was a logical development in every horn player's life. After 40, not to mention 45, you must expect to play less good, and therefore please get out of the hot seats, the sooner the better. Make life easier on yourself, don't practice on weekends, take it as it comes. Let the young people sweat!

Is, or was, this a European attitude? Or a Scandinavian one? Somehow, this kind of attitude never did sink in on me. Maybe I spent too much time in North America – over there, where there is no obligatory retirement age, I met so many unbelievably inspiring colleagues of high age. Tuba player Arnold Jacobs, at age 74, fixed up my breathing when I myself was already 40 years old – that gave me another 20 years of progress right there. Bud Herseth produced excellent solo trumpet playing in the Chicago Symphony way up into his seventies,



Stephen Maxym (Principal Bassoon in the Metropolitan Opera for 40 years) celebrated his 75th birthday performing the Ligeti *Bagatellen* in Banff, Canada, after three intense teaching weeks. And so forth and so on.

It is not uncommon to discuss the differences between the lives of brass players and string players. I think it could be compared with buying a house – or renting one – for the rest of your life. When you buy a house (or decide to become a string player) you have to invest a lot in the beginning. Lots of money (hours and hours of practice) for the interest and the principal of the loans. As

time goes by, the monthly costs of living in this house (playing this string instrument) normally will decrease. Maybe you even get to the point where you are close to debt-free – the point where you can go away for a week or two without your instrument and still be okay on it when you come back....

When you decide to become a brass player (or rent a place to live) the initial investment is not as large as that of the string players (or the house buyers). If you practice more than four intense hours a day you might just get bruised up and destroyed, instead of becoming a better player. However – *warning* – the rent always goes up with time! Try going away without your instrument for a couple of weeks and come back to whichever solo – and not just your self confidence might be at risk, but your job as well. This might be a key to understanding my old colleagues. They practiced what they always had done before, not more, and maybe not less, but they felt less and less comfortable being exposed on the job.

Another factor, I think, is the art of breathing. They followed the old rule, by which I was also brought up: breathe with your diaphragm and never raise your shoulders. If you are young, you have a somewhat large torso from nature, and maybe you are male as well, then this rule might not be a hindrance, for a good many years. But one day it will feel different. Your ribs have stiffened up, you seem to never have enough air, those conductors always want more volume, and the next thing you know, the self confidence is decreasing....

I already mentioned tuba player and breathing guru Arnold Jacobs from Chicago. It was really eye-opening and liberating for me to hear this authority recommend taking and spending such large quantities of air that it might lead to the shoulders being raised. This kind of breathing might very well break somebody's old rule. However, for people with a small torso from nature, for women, and for people age 40 and up, who all want to keep at it in their chosen profession, this is simply a smart way to get the most out of one's physical capacity.

Being already into the department for advice, I might as well also mention the other physical factor which has helped





## Horn Playing and Aging

me to last longer; the conscious use of support. For the most part, support is encouraged strongly by brass players in Europe. In opposition to this, the general rule in Chicago is: stay loose, relax in the diaphragm, let the air do the job by itself, use only "song and wind"! The old middle-European school of support leads to unnecessary tension and sometimes even cramps.

For myself, this controversy between Europe and US was very confusing. It did not get better being involved in a pedagogical study in Norway where nine teachers (three flute, three horn, and three vocal) at college or university level were asked to explain their philosophy on breathing. One of the questions concerning this was: How do you explain the term "support"? The answers were surprisingly different. Here are some quotes:

Flute:

- a) Support is like an inner force that strikes outwards.
- b) Support is kept constant by exhaling.
- c) Support goes out and down, and it is flexible and active.

Singing:

- a) The stomach goes outwards by inhaling and inwards by exhaling.
- b) The support is a muscular work which goes into function in order to secure the best possible quality of the sound. This muscular activity is very complex and depends on posture and breathing.
- c) Imagine having sour milk in the stomach.

Horn:

- a) I speak as little as possible about support – it is not necessary to use it.
- b) I use support to avoid a scratchy sound. It feels like pushing on a balloon, and the tension varies with different tasks.
- c) Support happens low in the body. The stomach goes outwards and the tension is always the same.

Fortunately, Maxym (the Met bassoonist) cleared up the issue for me: depending upon what kind of sound one wants, and what kind of muscular help one's embouchure needs, the use of a flexible support can be a life-(and music) saving trick. The fact that the larger muscles in the body can help the smaller ones may translate into a kind of co-work between a certain muscular action in the lower abdominal area and the muscular activity around the mouthpiece in the face. A prime example of an occasion where this kind of help could come in handy – at least for some of us – would be the soft solo in the Principal Horn part in the first movement of Shostakovich Symphony No. 5.

Back to the voodoo of horn playing – the best one is probably to get smarter at practicing and, I am sorry to report, do more of it – rather than less – as the years go by. That is, according to my experience, if you really want to stay in your best playing shape! Maybe other horn players from my generation who are still performing have different experiences or additional advice?

*Froydis Ree Wekre is Professor of Horn and Chamber Music at the Norwegian Academy of Music, an international soloist, and past president and Honorary Member of the IHS.*



## Bags

HAND-CRAFTED IN SPAIN

**Innovative European Design  
for optimum comfort & protection**

**Only the Finest Quality  
materials & craftsmanship**

Featuring a durable yet lightweight  
laminated plywood hard outer shell  
and padded movable straps for  
shoulder or backpack transport

**Now available in the U.S.**

Brought to you exclusively by the  
makers of **The B.E.R.P.**  
and participating music retailers

See the complete line of cases at

**[www.berp.com/bags](http://www.berp.com/bags)**  
or call 1.888.927.2448



# spiorad

Bryan G. Rowe, piano  
Phil Munos, French horn

The captivating new album from  
the Baltimore composer and pianist,  
Bryan Rowe, and the principal horn  
of the Baltimore Symphony  
Orchestra, Phil Munos

Available at:

**[www.spioradmusic.com](http://www.spioradmusic.com)**

# l'olifant PARIS

## SCREW RIM MOUTHPIECES SERIES

Maker of horn Mouthpieces

1789.

F.ORVAL

P.POIGT

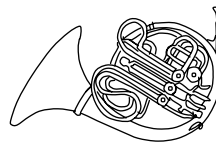


[www.lolifantparis.fr](http://www.lolifantparis.fr)

## BECK BRASS WORKS

REPAIR • RESTORATION • FABRICATION • SALES

**SERVING AMATEURS, PROFESSIONALS AND  
MAKERS WORLD WIDE**



- » **CLEANING**
- » **MINOR AND MAJOR DENT WORK**
- » **CUT BELL CONVERSION**
- » **VALVE REBUILDING**
- » **TOTAL RESTORATION**
- » **FABRICATION AND INSTALLATION OF PARTS**
- » **CUSTOM WORK**

**McLean, Virginia U.S.A.**

**(703) 827-2790**

**[www.beckbrassworks.com](http://www.beckbrassworks.com)**

*Treat yourself to an*

### ***Original Engelbert Schmid Horn***

- *which has an especially noble sound,*
- *which entices you to play magically,*
- *with optimal intonation and response*
- *unique patented valves, permitting smoother curves of the tubing, with quicker action, better slurs, and a practically unlimited service lifetime,*
- *can be tuned a half step higher or lower,*
- *and, and, and...all that, and it looks fantastic!*

*Engelbert Schmid, with 14 years of experience as a horn player in the best German orchestras, is a master craftsman you can trust completely!*

#### **Engelbert Schmid GmbH**

Bellerweg 3, DE-86513 Mindelzell

Phone: ++49-(0)8282-890412

Fax: ++49-(0)8282-890512

[Engelbert-Schmid-Horns@t-online.de](mailto:Engelbert-Schmid-Horns@t-online.de)

<http://www.french-horn.com/schmid>



*Full double horn Bb/F, with A-stopping valve*



*Full triple horn Bb/F/f-alto*



# Tributes

## Jerome Ashby (1956-2007)

Jerome (Jerry) A. Ashby died on December 26, 2007 after a long struggle with prostate cancer. Jerry was known as a member of the New York Philharmonic but revered even more as a teacher, mentor, and human being.

Jerry began his tenure with the New York Philharmonic as Associate Principal Horn in July of 1979 at the invitation of Zubin Mehta and made his Philharmonic solo debut in April 1982. A native of Charleston SC, Jerry began his studies in the New York City Public Schools. After graduating from the High School of Performing Arts, he attended Juilliard, where he was a student of former Philharmonic Principal Horn James Chambers. An active recitalist and chamber musician, Jerry appeared at music festivals around the world. He performed with the Chamber Music Society of Lincoln Center and New York Philharmonic ensembles. He was a faculty member of the Juilliard and Manhattan Schools of Music, Curtis Institute, and the Aspen Music Festival School. Jerry was elected an Honorary Member of the IHS in 2007.

In 1989, Jerry played the fourth horn solo in Beethoven's Ninth Symphony when Leonard Bernstein conducted members of the New York and Berlin Philharmonics in a historic broadcast to celebrate the fall of the Berlin Wall.

Jerry is survived by his mother, Miriam Ashby; wife, Patricia Cantu Ashby; children Elizabeth, Juanita, Violeta, and Melody; and a grandchild, Jerome Ashby.

Donations in his memory may be sent to Zion Lutheran School, 64 First Avenue, Westwood NJ 07675.

## A Tribute to an American Hero

In 1956, in the United States, African-American classical musicians left our shores to pursue careers in Europe and South America. Opportunities were unavailable because of our national culture of widespread segregation in the arts, sports, and many other arenas. Few people managed to break through the wall of exclusion, particularly in the field of classical music.

Jerome Ashby came along with his own version of Jericho, and the walls "came tumbling down" for him. He was a man who realized the rank of "first" in many of his endeavors and professional achievements. He was the first and only child in his family. He was the first in his family to pursue music on a professional level. He was a first place winner in many competitive arenas, including the New York High School of Performing Arts and the Juilliard School. He was the first African-American Principal Horn in a Mexican symphony or-

chestra (UNAM). He was the first African-American hornist in the New York Philharmonic, attaining the positions of Associate Principal Horn and Principal Wagner Tuba. He was the first African-American horn instructor at Aspen, Juilliard, Manhattan School of Music, and Curtis Institute. Jerome was a trailblazer in his time, especially in the world of classical music. As early as 1979, he was invited by Maestro Zubin Mehta to join the New York Philharmonic. And throughout his career, he was a sought-after international chamber musician and soloist. In

Mexico, he achieved "star" status and was referred to as "Jeronimo."

My earliest experiences with Jerome date back to 1964, when I was 10 and we were both at Goldie's House (family day care). He was younger than I, but for two years, we were buddies, played sports together, got into mischief, and ultimately became blood brothers – for life. Ten years later, I ran into Jerome walking near Lincoln Center. We noticed each other immediately because our horn cases attracted each other's attention, especially as African-Americans with French horns. We greeted each other and very quickly realized that we had known each other many years before. We had an instant bond – blood brothers for life. Soon after we had reconnected, Jerome was invited to join the UNAM Orchestra in Mexico City. When he returned to New York on his summer break, he roomed with me and another horn player (Bill Warnick) for several months while he contemplated remain-

ing in New York or returning to Mexico. During this time of living in the same apartment, we spent numerous hours talking horn (equipment, recordings, performers, and whatever else). We also formed an all-black horn quartet (Greg Williams, Bill Warnick, Jerome, and me). Jerome always talked about his dream of playing in the New York Philharmonic.

We three roommates would also reflect on the times in which we lived when African-Americans were not received as equals, particularly in orchestras or in classical music in general. This was a time when the only black horn player in a major symphony orchestra in the United States was Robert Watt in Los Angeles. These conversations stoked our dreams to continue our pursuit of orchestra careers.

Jerome ultimately returned to Mexico, where he met the love of his life. He quickly learned Spanish and Spanish traditions, which served him quite well, as he later won his dear wife, Patricia. The next time he came to the US was to audition for the New York Philharmonic. I had moved to Boston and followed his progress through our former roommates and friends. I remember that he completed all of the rounds of auditions with all of us supporting him throughout. When he was invited to join the New York Philharmonic, he resigned his position in Mexico, returned to New York with his new wife and began his





new career. We were all extremely proud, and in the horn tradition, toasted in the new era.

Jerome Ashby was my inspiration, my support toward being the best horn player I could be, my role model, my motivation, and my closest friend.

He was a real family man – four daughters and a grandson (named Jerome, of course!). He loved his family life – and it was profoundly mutual. I even tried to keep his pace, with two daughters of my own. At my wedding, he and his family shared in the celebration where many horn players were also in attendance including my teachers, Osbourne McConathy and Tom Newell. Jerome generously shared his beautiful and memorable horn playing of the Bach/Gounod Ave Maria, accompanied by the Boston Opera Horn Quartet.

I felt about him as many others did, that he lifted us all to better places, demonstrated his humility, generously shared his talents and discipline, while understanding our individual challenges and struggles. He loved life and it was contagious. We had greater pride in being horn players because of Jerome's love of music and love of people. Maybe he was not aware of it, but because of his high standards for excellence and his first class achievements, he opened many professional doors for other African-American horn players. I can now walk into an audition or a professional engagement knowing that I stand on the shoulders of the excellence that Jerome Ashby personified. When Jerome Ashby played, there was no sound more elegant, rich, and soul-connected. And, when he smiled and laughed, the world was a happier place!

*- W. Marshall Sealy is a professional hornist in New York City*

I first met Jerome in 1974, on the fifth floor of Juilliard, near the elevators. He was a tall, skinny kid from the Bronx; I, a short Jewish girl from Westchester. Although we came from such different backgrounds, we instantly connected as we spoke about our mutual teacher, Jimmy Chambers, and of the beauty of the sound of the horn. A few years later, Jerome and I became college roommates at the infamous 808 West End Avenue apartment building. This was the place to live, long before there were any official dorms at Juilliard. Our community on 99th and West End was filled with horn players, thus leading to many late-night impromptu horn-quartet sessions with our colleagues. Profound friendships were forged during those colorful years, and music and sound concepts were solidified.

After we graduated from Juilliard, Jerome moved to Mexico to follow his dream of becoming a first-horn player. He was also following his love, Patricia Cantu, who eventually became his wife and the mother of his four beautiful daughters. I remember our tearful parting as he left New York, lamenting my feeling that we would never again live in the same city and simultaneously pursue our career paths to become Principal Horn players.

Fast-forward 20 years, and we find Jerome working for the New York Philharmonic, and I am playing at the Metropolitan Opera. Amazingly, New York was a big enough town to support both of our dreams!

As he has passed on, I know that one of the most painful times for me without Jerome will be the auditions at school.

During these adjudications, I always made a point of sitting as close to Jerome as possible. His deep connection to the music was audible as he breathed with every phrase as each candidate played. It was as if he became the player himself, and this remarkable ability on his part enabled me to appreciate those exceptional players who eventually became our students at Juilliard. Our endless discussions about our students were invaluable to both of us. We shared a deep mutual concern for our students – a love, really, as they became our children – and I treasure the memories of these times with him.

At Jerome's funeral service on December 29, Phil Myers, the leader of Jerome's horn section at the Philharmonic, commented on how uncomfortable Jerome was with expressing his emotions to the people he loved. Perhaps this is why his music making was so deeply personal. He channeled his feelings of love and joy through his horn playing, his unique sound, and his teaching.

By the time Jerome received his cancer diagnosis, the disease had become very advanced. Devastated by the news, I asked him how I could be there for him. His answer revealed to me that there was very little that he asked of his friends. His plan was to stay close to home, to his wife, his children and grandson, and to his mother. He intended to pray for a miracle. He only asked for my assistance with his students, who surely would need extra support in his absence.

At the funeral service, I was struck by the fact that almost everyone there referred to Jerome as "my best friend." The number of "best friends" Jerome had is a sure testament to his generous heart.

You might wonder what kind of satisfaction he achieved in his final months. In a recent conversation I had with Jerome, he told me that this past year had been the best year of his life. The closeness with his family, which he so desired, flourished, and remarkably, he was even able to return to teaching at Juilliard and to performing with his other family, the New York Philharmonic.

The strongest evidence to me of this deep spiritual change in Jerome was how, in the last year of his life, he and I began to say "I love you" every time we parted. Our very last words were just that.

And Jerome, we will miss you.

*- Julie Landsman is Principal Horn at the Metropolitan Opera and on the faculty of Juilliard.*

The best word I can think of to describe Jerome Ashby as a teacher and musician is honest. In a way he was old-fashioned, with lessons starting and ending precisely on time, insisting his students call him Mr. Ashby, and believing there really is such a thing as right and wrong in music. He would signal approval while you were playing with a thumbs-up, and disapproval with a slight tilt of his head as if to ask, "Why did you do that?" He emphasized a rich, perfectly even sound (best exemplified by himself) and clear, uncomplicated phrasing, or "singing your song" as he would say.

Jerome had a way of making you feel like you had finally gotten a handle on playing the horn one second and then bring you crashing down to earth the next. He knew details of etudes





so well and had his own special way of making sure you did also. He would sit on the couch across the room and listen, giving his signature thumbs-up or head tilt, then ask what dynamic is marked on the third line, fourth measure. By the time you found the place on the page you would realize that he knew it was marked *p* and that you should have known better than to play *mf*!

Jerome was a fantastic chamber music coach and I had wonderful coachings of the Brahms Trio, Hindemith Altohorn Sonata and Horn Sonata, among others. And I will never forget hearing him play, especially Britten's *War Requiem* and the solo horn aria from Mozart's *Mitridate* with the New York Philharmonic, and the fourth horn solo from Beethoven's 9th on the video recording of the Berlin Celebration Concert in 1989.

Jerome was an inspirational teacher and mentor to me, and I am saddened for the generation of horn players and concertgoers who will miss hearing a great musician and knowing a special man. I will be forever grateful for Jerome's guidance and miss him dearly.

*-Brad Gemeinhardt is a member of the Metropolitan Opera Orchestra*

I joined Jerry at Juilliard in 1974 when we were still teenagers, and we have been very close ever since. We also freelanced together and then went to Mexico together in 1976.

We returned later that year, but then he went back to Mexico until he got the job with the New York Philharmonic in 1979. I joined the orchestra in 1985, and the we were together a great deal until his death.

Jerry was the most generous, giving, understanding, compassionate person I have ever known. Even to think about this loss is very difficult.

I remember first hearing Jerry at Juilliard and wondering what makes some people just play horn and some play "music" on the horn. Over the years, I learned to understand that from him. I can't imagine how many hours we spent sitting together on stage, not only in the orchestra but also in so much chamber music.

When we were in school, Jerry was so committed to the horn. We would listen to Szell and Bernstein records for hours, and he worked as an usher at Avery Fisher Hall, then Philharmonic Hall, so he could hear as many concerts as possible. He loved the horn, and the music, the people he played with, and the people he played for. He always was looking for it to be better, never willing to settle for what happened to be the best at any given moment.

Jerry was completely committed to teaching and his students. Once we were talking about how busy he was with teaching so much, and he said to me, "That's what it's all about, isn't it."

His last two years were truly miraculous in his personal transformation. His understanding of his love of his family got stronger and stronger, as did his understanding and development of personal religious beliefs that totally transformed his life.

*- Alan Spanjer is second horn in the New York Philharmonic*

When I first met Jerome in the mid 1970's, I had just arrived at Juilliard and he had just left to begin his professional career. This was in spite of the fact that we were less than two years apart in age. He was simply that good already. His name was already legendary at Juilliard – students were still talking about a performance he did of Strauss' *Symphonia Domestica* for all of its gutsiness and flawless, screaming high e's. Little did I expect to be good enough or lucky enough to be his friend and colleague with the New York Philharmonic years later.

Jerome taught me a lot about the horn and about life over these last 15 years – sometimes by example, sometimes with concise, but gentle words, and often with his humor. His ardent love of music and the horn remained a constant inspiration, and he was unfazed by the trials of professional life. He maintained the highest regard for colleagues and always gave people the benefit of the doubt. He understood that in the end, what we did professionally was not as important as who we are as human beings.

All of this seemed distilled during his courageous two-year battle with prostate cancer. Over the years, we spent countless hours hanging out at work – bonding, laughing, sharing stories and life – either in the brass players' dressing room or for weeks at a time on tour. I came to realize that many of us were lucky enough to enjoy this warmth and friendship, which Jerome extended to all. It was no surprise therefore that literally hundreds of people came to visit him during a week-long hospital stay in January 2007. Thanks to a liberal hospital visitation policy and an extra large room, sometimes 40-50 people were in his room at a time. I'm just glad that he lived long enough to see that outpouring of emotion come back at him, because it was just a tiny fraction of the love he left behind.

Jerome's contributions as a player and teacher are legendary – from the famous "Freiheit" concert at the Berlin Wall at Leonard Bernstein's invitation to the hundreds of students he helped to become professionals in orchestras around the world. All of this is only more remarkable, knowing that he started out life as a poor kid who grew up in Harlem. He always said he felt lucky in life, and as one who was fortunate enough to know him, I feel so incredibly lucky to have been his friend and colleague all of these years.

*- Erik Ralske is third horn in the New York Philharmonic*

I met Jerry Ashby later than most of my colleagues. Although I knew him over the years, I really didn't get to know him well until I joined the Philharmonic in 1994.

He was a most wonderful colleague. You could ask him how he was doing, but he always wanted to turn the conversation back to you. He was always more interested in knowing about you or somebody else than talking about himself. This was true even at the end, when he was sick.

His interest in people knew no bounds. Most people, when they are on an orchestra tour, tend to spend their time with a particular group of people, but when you spoke to Jerome, he would tell you about how he had been talking to this person or that person and how cool or together they were.

I will, of course, miss his great playing. One of the things I loved most about his playing was his beautiful slurs. He was



one of the hardest-working horn players I know. He once told me about his 24 hour rule, which meant he didn't feel like he should ever take off more than 24 hours at a time from playing the horn.

I also had an opportunity to coach a couple of his students, and they were so well taught that I had very little to say to them.

I regret that I didn't know him earlier in my life, but am grateful that I got to know him at all.

*- Howard Wall is fourth horn in the New York Philharmonic*

Jerry looked good when Marshall Sealy and I visited him in April 2007. He was stronger, his hair was growing back, and we were so happy that he was beating prostate cancer. Thus it was a shock when he died on Dec. 26th.

I met Jerry after he had become a member of the New York Philharmonic. We talked for many hours, played together in the orchestra building, and became fast friends. I learned that I had been Jerry's idol when he was growing up. At the time, I was the only black horn player - and one of the very few blacks - in any major orchestra. Unfortunately, with Jerry's death and my retirement last January, the only black horn player that I know of in any professional orchestra is Nicole Cash in Dallas TX. And black players on any instrument are few and far between.

Jerry and I played together in the Gateway Festival at Eastman, a gathering of black musicians. One time we played the Brandenburg, and about 16 local horn students and players came to hear us and cheered the performance. Another time we played the Beethoven 9th, also to great acclaim.

Jerry had a hard time believing some of the difficulties I endured by showing up in a city like Los Angeles when I did in 1970, as a black horn player in a major orchestra. He couldn't understand because his experience was totally different, because he came on the scene at a later time. I had already "broken the ice," so to speak, for black horn players in symphony orchestras. I was glad that he had a different experience.

Jerry was a fantastic player, a caring teacher, and a wonderful friend. I'm devastated at his death and will miss him.

*-Robert (Bob) Watt retired from the Los Angeles Philharmonic after 37 years as Assistant Principal Horn*

The passing of Jerome Ashby has been an event of profound sadness for all who knew him, and many words have been written and spoken about the astounding life he lived. Though I think it would be redundant to attempt to do the same, I do feel the need to comment on the valuable lessons that a life lived to the fullest provide for all of us who remain.

I was a friend and colleague for over twenty years and learned much from Jerome. His example taught us to live life with a constant faith in God, and to joyfully love our family, friends, colleagues, and students. He was a constant reminder that playing the horn was about making music and singing through the instrument. Jerome aspired not so much to be a great horn player, but to be a great artist.

Perhaps his most important legacy was his faith, grace, and bravery in the face of extraordinarily difficult physical and emotional challenges.

I add myself to the extremely long list of people who loved Jerome Ashby, and I will miss him dearly.

*-Dave Smith is a free-lance hornist in New York*

I first met Jerome Ashby in 1997. I was a sophomore in high school and called him to set up a lesson. For three years, I commuted by railroad and subway to study with him. That first lesson changed everything for me and probably for countless other horn students. He accepted a teenager who desperately needed direction, opening his world of music and his love of the horn to me. I went to Curtis in 1999 and in 2000 had the extraordinary fortune to study with him once again after he joined the faculty. His passion for music was contagious. I wanted to be him. I admired and loved him so much. He was my teacher, my mentor, and my friend. In the world of music he was one of a kind, a humble man, and I, like many others, was privileged to have known him.

I visited my friend Jerome at his home in New Jersey in August. Much to my surprise, he was planning a return to the Philharmonic. I am so glad that we had those hours together. He was happy, content, and fearless. We spent the time playing duets and enjoying the moment. The morning of his funeral service the chapel was packed. People were standing. I have never seen so many horn players in one room. They were all there to celebrate the life and career of a remarkable man.

It was his love of music, his desire to perform, and his personal determination that enabled him to return to the Avery Fisher Hall stage to play with the New York Philharmonic this season. He will be missed by his students, his colleagues, his audiences and of course, by his loving family.

*- Adam Krauthamer is a free-lance hornist in New York*

How I cried when I heard this news. I knew that Jerry was sick but thought that he would recover. For heaven's sake, he got his Philharmonic job while ill! I had thought he could overcome anything.

Jerry was extremely kind to me. He in fact encouraged me to move to Manhattan because I would "get lots of work there," a silly thing to suggest adding someone to the hopeless competition. But know what? He was right!

Jerry let me borrow his funny natural horn for years. He said, "Here - you know how to play this thing!" and handed it to me clanking around unceremoniously in a plastic grocery bag, crooks and corpus and all. Crazy! I returned it to him in a partitioned cordura bag that I made. I just couldn't hand it back to him in the grocery bag!

And he fought, absolutely unexpectedly and unabashedly fought for me once when he thought a situation was unfair. He was to the point, he was funny, he talked about his family often (I felt like I knew them though we never met), he gave me rides when I was running late, and the list goes on.





I've been back to New York less frequently lately, though I somehow thought I'd see Jerry again. But I missed him and will miss him.

*-Lydia Busler-Blais is a teacher, performer, and composer in Montpelier VT*

Jerry had a magical way of teaching. It surprised me in the end to hear myself. In 1981 I studied horn at the Manhattan School of Music with Joel Winter. Joel was known as the "routine man." I worked on my routine two-three hours a day. When I began my junior year, I decided I was pretty good at the mechanics of horn playing, a horn playing robot. Now I needed help making music. Joel sent me to Jerry.

The day I met Jerry Ashby changed my life as a horn player forever. I met him in the locker room of the New York Philharmonic and had all of my lessons there. I was a struggling student. He charged me only \$25 per hour lesson. Jerry had a heart of gold. We worked on Strauss 1 for an entire year. It was as if he was teaching me how to climb a mountain. We talked about what it meant to move from the first note to the next, which "rock" was an important one to aim for and why. Even though there were so many little stones along the way, not all of them meant the same thing. They were just "stepping stones" to the next landing. He explained music in a way that I could understand, and it was exciting.

I was exhausted after each lesson, as if I had actually been climbing a mountain. He was always supportive. No matter how tired my chops felt, or how overwhelmed I was feeling, he pushed me through with a firm but gentle voice, "Do *not* give up!" He opened my mind to the colors, textures, adventures, and stories that will always allow me to turn stones into music. He will be deeply missed.

*- Nancy-Lee (Wildowsky) Mauger plays horn in the Boston area*

I am deeply saddened on hearing about the loss of Jerome Ashby. I first became aware of his talent when he played with the Johnstown (PA) Symphony Orchestra, in the late '80's (I was still living my "dual" life as a hornist and cellist at the time). It was so wonderful to be right there in the cello section and experience his rendition of Strauss 1, up close!

I was excited to see him on broadcasts with the New York Philharmonic, and know that I had the rare opportunity to perform with such a fine performer and person.

*- Terrisa Ziek is Horn Instructor at Emporia (KS) State University*

### **Caswell Neal (1923-2007)** by Dennis Houghton

Last December we lost a genuine musician and true student of the horn. Caswell Neal earned Bachelor's and Master's degrees from Stanford University, not in Music but in Electrical Engineering. The horn was a lifelong passion and avocation for this brilliant man. My wife Karen and I were fortunate to meet him in 1978, while rehearsing with the Downey Symphony (CA). One of Karen's first memories is of the Principal Horn

player reaching over to adjust her music stand – she wanted it up but Cas wanted it down – this guy really had the nerve! At one point during that rehearsal, Karen reached for her pencil to mark the music – Cas told her: "don't write it - just remember it!" Needless to say, things didn't start off smoothly, but we soon came to admire this man's marvelous control and musicianship.

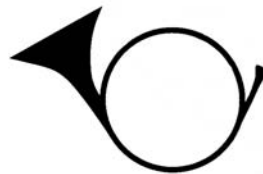
Cas received his basic musical training in the San Francisco Bay area. His first teacher was Herman Trutner, then solo hornist of the San Francisco Symphony. In turn, Trutner had been a student of Anton Horner, solo horn of the Philadelphia Orchestra and founder of the "German-American" school of horn playing. Later, Neal studied with other former Horner students, including Wendell Hoss, Gale Robinson, Sinclair Lott, and Attilio De Palma. De Palma had preceded Trutner as Principal Horn in San Francisco and was famed for his *cantilena* style of solo playing, popularized by Enrico Caruso.

Neal pursued musical studies at Stanford University under Sandor Salgo, violinist and conductor. During this time he served as Principal Horn of the Oakland and San Jose Symphonies, and played extra horn with the San Francisco Opera and the San Francisco Symphony, under Pierre Monteux.

His academic studies were just as successful as his musical pursuits. At Stanford, Cas developed an equation that significantly simplified difficult calculations – today a plaque with his name can be seen outside the Mathematics building.

He married Elizabeth DiCarlo (a pianist and school teacher) and started a family in the early fifties, while still in school. To help cover the rent, he worked the night shift in a mental hospital and a day job in a shoe store. Upon completing the Master's degree, new job opportunities led him to Southern California. In 1960 the family, now with five daughters, moved to Los Angeles. At this time he also began work at USC toward a Doctoral degree in Electrical Engineering.

The Cold War was in full swing in the early sixties and created strong demand for scientists. Cas used his math prowess to win a job with Hughes Aircraft where he pioneered an improved "artificial horizon" for military aircraft, and helped to develop other avionics technology. In the world of aerospace engineering, contracts were won and lost with regularity, and his engineering talent followed the industry. Cas was employed, at various times, by Boeing, Lockheed, and finally North American Rockwell. In the 1970s he was the head design engineer for the top-secret low-level radar system on the B-1



# Cor mixte: An Introduction

by Eric Brummitt

**C**or mixte was a method, a technique, what one might even call a “school” of playing the horn that arose in France near the end of the 18th century and continued into the 19th century. *Cor mixte* died out after a relatively short existence, but the impact it had on music for the horn, especially in the orchestra, is significant. It is not entirely certain how or why *cor mixte* came into use. Nor is it possible to discern the number of horn players that engaged in the practice. It is possible, however, to examine the playing and compositional style associated with *cor mixte*, the reactions of contemporaries to the practice and its legacy. This article outlines the basic principles of *cor mixte* in order that the reader may gain a better understanding of the practice and its impact by examining some of the best evidence: music written for the horn.

## Horn Playing As It Was

Throughout the 18th century, orchestral and solo horn players typically specialized in one range of the instrument and were called accordingly either a *cor alto* or a *cor basse*.<sup>1</sup> The large range of the horn and the separate and specialized techniques associated with *cor alto* and *cor basse* necessitated that horn players during the Baroque and Classic eras specialize in one of the two species. They chose different types of mouthpieces and practiced different kinds of exercises in order to hone their specific techniques.<sup>2</sup> A common bond they shared (besides being horn players) was that they learned to play horns in all of the keys, from the lowest, B<sup>b</sup> basso, to the highest, C alto.

Initially, horn players were limited to playing only those notes obtainable by exploiting the natural physical and acoustical properties of the instrument. These notes are often referred to as the open tones of the horns. The open tones available within the horn’s basic range are given below.<sup>3</sup>



Example 1: Three octave harmonic series

*Cor alto* players developed the ability to play in the upper register of the instrument. Example 2 shows the range of *cor alto* as it was understood around 1800 and Example 3, from J. S. Bach’s *Christmas Oratorio*, BWV 248 (1734/5), shows the kind of writing typical for *cor alto*.



Example 2: Cor alto range<sup>4</sup>



Example 3: J. S. Bach, *Christmas Oratorio*, BWV 248, first horn in F, mm. 89-96

Because they played in the upper reaches of the horn’s range, *cor alto* players were able to play melodic passages incorporating intervals of a whole step or half step. The notes of the extreme upper register were considered a particular specialty of *cor alto* players.



Example 4: Notes of the extreme upper register of the horn

*Cor basse* players spent their time playing the notes in the lower register of the horn. The open tones get progressively farther apart as one descends, so *cor basse* players cultivated a different technique from the *cor alto* players.



Example 5: Cor basse range

The following examples, from Beethoven’s *Sextet for Two Horns and String Quartet*, Op. 81b (1794/5), are typical of *cor basse* writing.



Example 6: Beethoven, *Sextet*, Op. 81b, second horn in E<sup>b</sup> (I. Allegro con brio, mm. 16 & 17)



Example 7: Beethoven, *Sextet*, Op. 81b, second horn in E<sup>b</sup> (III. Rondo, mm. 196-200)

Example 7 utilizes a technique called *false alto*: the horn player uses the muscles of the embouchure to bend the pitch down to notes outside the harmonic series.

After the mid 18th century, a technique developed in Bohemia circulated through the horn community.<sup>5</sup> It involved placing a hand into the bell of the instrument in order to make it possible to play notes that lie between the pitches of the harmonic series in the middle register.<sup>6</sup> This technique is often referred to as *stopping*, or *hand-stopping*. The following example shows of the kind of music achievable with the hand stopping technique.





Example 8: W. A. Mozart, *Concerto for Horn in E<sup>b</sup>*, KV 417, mm. 25-28.

In the next example the “stopped” notes are indicated with plus signs.<sup>7</sup>



Example 9

The stopping technique can be used on horns of all keys. However, it is most successfully applied to the keys in the middle of the range: D, E<sup>b</sup>, E, F and G. These keys became the most common used in solo works for the horn and thus were the keys in which soloists specialized. A testament to this fact is the creation around 1780 of a horn called the *cor solo* by Joseph Raoux (ca. 1725-1800). It came only with enough crooks to put it in these keys.<sup>8</sup>

## A New Approach (ca. 1800)

Near the beginning of the 19th century some musicians were playing the horn in a new and different manner. They came to be called players of *cor mixte* because their technique was a mixture of elements from the *cor alto* and *cor basse* traditions. *Cor mixte* players avoided the extreme ranges of the instrument and the specialized techniques associated with them. Instead, they specialized in playing lyrical melodies in the horn’s middle register (diatonic and chromatic), used a range that encompassed roughly one and a half octaves and concentrated on achieving purity and evenness of tone with both open and stopped notes.<sup>ix</sup> The example below shows the range associated with *cor mixte* around 1800, as found in orchestration treatises and method books.<sup>10</sup>



Example 10: *Cor mixte* range

In addition to playing within this limited range, *cor mixte* players also limited the keys in which they played to those used by soloists. Eventually *cor mixte* players almost exclusively used the horn in F.<sup>11</sup> The actual number of horn players that engaged in the practice is indeterminable, but the most famous proponent of *cor mixte* was Frederic Nicholas Duvernoy.<sup>12</sup>

In order to further illuminate why *cor mixte* was a radical development, let us compare two contemporary compositions for solo horn. Beethoven’s *Sonata for piano and horn*, Op. 17 (Vienna, 1800) and Luigi Cherubini’s *Sonata No. 2 for horn and strings* (Paris, ca. 1804) will serve as our examples. Beethoven’s sonata was written for Giovanni Punto, perhaps the most renowned soloist of his time and a *cor basse* hornist. The story of Beethoven (1770-1827) composing the sonata and its first performance is well known and documented. Since the work was

written for a *cor basse*, it contains many features exemplary of *cor basse* writing. The history of Cherubini’s sonata for horn is shrouded in mystery, but there are some good clues in the piece that can help discern the hornist he had in mind during composition.

Luigi Cherubini (1760-1842), Italian by birth, spent most of his working years in Paris. He was closely connected to the Paris Conservatory and served as its director from 1822 to 1842. His *Sonata No. 2* for horn and strings was composed around the time he was beginning his long relationship with the Paris Conservatory.<sup>13</sup> At the same time Cherubini was beginning his association with the Conservatory, Duvernoy was teaching there and serving as solo horn at the Opéra. At the Opéra Duvernoy was obligated to play all major solo passages and given liberty to choose the other parts he wished to play.<sup>14</sup> Cherubini’s opera-ballet *Anacréon, ou L’amour fugitif* was given its premier at the Opéra on 4 October 1804. Cherubini puts great emphasis on orchestration in *Anacréon*, which contains a lengthy solo for horn. The solo is for horn in F, lyrical, requires a high degree of hand-stopping technique, and encompasses a relatively small tessitura.<sup>15</sup> Cherubini’s *Sonata No. 2* for horn and strings has much in common with the solo from *Anacréon*.

The Cherubini and Beethoven sonatas are both for horn in F but, while they happen to be written in the same key, their technical styles are quite different. The following passage is from the first movement of Beethoven’s sonata:



Example 11: Beethoven, *Sonata for horn and piano*, Op. 17 (mm. 176-180)

This passage is in the tonic and thus playable entirely on the open tones of the instrument. It is clearly a product of the *cor basse* tradition. Cherubini’s sonata contains a passage (mm. 74-76) that is similar to Beethoven’s but only on the surface. The Cherubini passage is in the dominant and requires the hornist possess a deft stopping technique. The closed notes are marked in the example:



Example 12: Cherubini, *Sonata no. 2 for horn and strings* (mm. 74-76)

Beethoven, writing a piece for *cor basse*, also includes in his sonata passages like the following, which require the use of falsetto:



Example 13: Beethoven *Sonata*, Op. 17, mm. 161-163 (I. *Allegro moderato*)



The Cherubini sonata, on the other hand, is devoid of any such passages, and its overall range avoids the highest and lowest notes of the instrument. The range of Cherubini's sonata resembles that of *cor mixte*.



Example 14: Horn's range in Cherubini, Sonata no. 2

Example 15: Horn's range in Beethoven, Sonata for piano and horn, Op. 17



Two further aspects of Cherubini's sonata distinguish it from Beethoven's: chromaticism and lyricism. Beethoven requires a good deal of chromaticism from the horn, but he usually does so to obtain a passing or some other decorative tone and resolves immediately.<sup>16</sup> There is nothing in his sonata resembling the following passage by Cherubini:



Example 16: Cherubini, Sonata no 2 for horn and strings (mm. 101-103)

As for lyricism, Cherubini's sonata is flush with passages like this:



Example 17: Cherubini, Sonata no 2 for horn and strings (mm. 22-29)

The limited range of Cherubini's Sonata no. 2 for horn and strings, its high degree of chromaticism and its lack of characteristic *cor alto* or *cor basse* writing combine to create enough evidence to consider the work a part of the *cor mixte* tradition. This fact, coupled with the documented professional association of Cherubini and Duvernoy, provides a strong argument to consider Duvernoy the likely artist for whom Cherubini composed the Sonata No. 2 for horn and strings.

Duvernoy, like Punto, was a soloist. It would be expected that he would possess a dazzling hand-stopping technique. What about the musicians employed as members of the horn section in the orchestras? In stark contrast to the technical demands of solo music, Classic Era orchestral horn parts (both for the stage and concert hall) exploit the open tones of the instrument, so the ability of average horn players to hand-stop would have been much less advanced than that of the soloists. In the orchestral parts of Mozart, Haydn, Gluck, Beethoven, and their contemporaries, one finds few passages that would have required a horn player with more than a basic knowledge of right hand technique. A major advancement in the number of orchestral horn players who were using hand-stopping technique occurred because of *cor mixte*.

Orchestral horn players who limited themselves to playing only on the crooks associated with *cor mixte* quickly ran into a problem: they couldn't play all the tones that were supposed to be open as open tones. Lacking the correct crook for many pieces (because they showed up to the gig with only a few crooks, or just one, as may have been the case) they resorted to transposing parts from their original keys. The example below is from the *Sanctus* of Mozart's *Mass in C minor* (1782/3). It is written for horns in C basso and is to be played loudly.



Example 18: Mozart, Mass in C minor, K. 427 (*Sanctus* mm. 1-2)

A *cor mixte* player would have executed this passage using a horn in F. The result might be a drastically different sound than the one Mozart would have expected to hear. For example, if the passage is played as written on the C basso horn it is bold, sonorous and all the notes are open tones. If played on the F horn it sounds very different because notes that would normally have been played "open" must be played as stopped notes. Transposing this passage into F results in the following:



Example 19: Mozart *Sanctus* transposed for horn in F

The stopped notes in this passage for horn in F are difficult to play loudly, with a strong tone and tuned correctly. On the horn in C basso, these notes would have easily sounded loudly and fully, which is arguably the effect Mozart desired.

Heinrich Domnich (1767-1844), another horn teacher at the Paris Conservatory, greatly derided this practice in his *Méthode de premier et de second cor* (Paris, 1808). He wrote,

Now if a composer has to render a brilliant design ... to express, for example the noise of war, the glory of victory, the pomp of triumph, he arranges the horns in such a manner that they are able to do all without the aid of the hand in the bell. But the *Cors mixtes* being obliged to transpose as in this operation, the sonorous notes are transformed often to stopped notes and the brilliant to dark and lugubrious accents, the prestige of the illusion vanishes, and with the illusion is destroyed all effect.<sup>17</sup>

Domnich also comments on the particular practices of those playing the low horn parts. Their practice of transposition required at times that they play an octave higher than the composer had written, thus changing the inversion of the harmony. Playing the horn in this manner may have hindered musicians' ability to produce the sounds composers expected, but it had one very fortunate side effect: orchestral horn players who adopted *cor mixte* became more proficient with hand-stop-





ping because of their transposition practices.<sup>18</sup> This meant that hand-stopping was no longer limited to the virtuosi.<sup>19</sup>

*Cor mixte* did not survive for a number of reasons. Probably the most influential reason was the prevailing opinion of the teachers at the Paris Conservatory who came after Duvernoy. Heinrich Domnich and later Louis-Francois Dauprat both published important methods and taught many students at the conservatory. Their methods for the horn adhere to the distinctions of *cor alto* and *cor basse* while contributing to the spread of advanced hand-stopping technique. Another likely contributor to the demise of *cor mixte* is the advent of the valve, which made hand-stopping obsolete.

Despite the loss of the practice of *cor mixte*, the benefits of its influence can be seen in the orchestral horn parts of Cherubini, Spontini and many others who wrote for the stages and concert halls of Paris during the time. Their music in turn influenced many others as it spread across Europe. The enduring legacy of *cor mixte* is that the horn left its place as a supportive instrument in the orchestra to become one of the most important solo instruments in the orchestra.

## Endnotes

1. A review of tutors and methods for horn dating from the 18th and 19th centuries shows that the two species of horn were considered exclusive of each other. Many tutors from this period recommend that students choose early in their studies whether to be a *cor alto* or a *cor basse* and to focus their attention on those techniques specific to their chosen career. The actual terms *cor alto* and *cor basse* were coined by Louis-Francois Dauprat in his famous tutor, *Méthode de cor alto et cor basse*, published in 1824. See Robinson, Margaret Ann, *The History, Use and Influence of Cor Mixte* (Margaret Ann Robinson: 1998), p. 9.

2. Examples of mouthpieces and descriptions of the differences between those for *cor alto* and *cor basse* can be found in several methods from the period. See for example those by Heinrich Domnich, Frédéric Duvernoy, or Louis Francois Dauprat. A graphic comparison of the three aforementioned hornists's descriptions of mouthpieces can be found in Morley-Pegge, Reginald, *The French Horn*, 2nd ed. (London: Ernest Benn Ltd.: 1973), p. 102.

3. Example 1 shows the harmonic series minus the fundamental, which is one octave below the lowest note given.

4. The example ranges given for each species combine the highest and lowest available notes of the keys, or crooks. The highest notes written are playable on the longer crooks (i.e. the lower keys), and the lowest notes are more easily playable on shorter crooks (i.e. the higher keys). The examples are derived from Coar, Birchard, *A Critical Study of Nineteenth Century Horn Virtuosi in France* (DeKalb IL: 1952), pp. 33. Coar's examples are derived from the writings of Heinrich Domnich.

5. The technique is credited to Anton Joseph Hampel (ca. 1710-1771) who served at the court of Dresden. Evidence suggests that it was used to some degree by various horn players during the first half of the 18th century and may not be entirely the brainchild of Hampel. See Fitzpatrick, Horace, *The Horn and Horn-Playing and the Austro-Bohemian Tradition from 1680 to 1830* (London, 1970), pp. 84ff. Also see Ericson, John "The Natural Horn and Its Technique" [www.public.asu.edu/~jericson/natural\\_horn.htm](http://www.public.asu.edu/~jericson/natural_horn.htm).

6. No standard existed as to which hand the horn player was to utilize in the bell of the instrument. A comprehensive discussion of hand usage with regard to left-handed horn technique can be found in Martz, Richard, "Reversed Chirality in Horns, or Is Left Right? The Horn, on the Other Hand" in *Historic Brass Society Journal* (15:2003), p. 173-232.

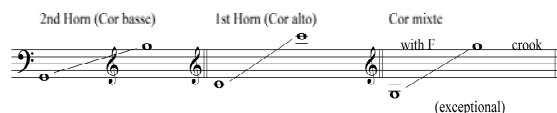
7. The degree to which one covers the bell varies for each sign so that correct intonation can be achieved. In order to simplify the discussion, a "universal" plus note is used in the examples rather than trying to indicate each hand position individually. For a comparison of hand-stopping technique as laid out in important 19th century tutors, see Morley-Pegge, p. 99.

8. For a complete description of the *cor solo*, see. Morley-Pegge, p. 22 and Plate IV.

9. Robinson, pp. 14ff.

10. See Othon Joseph Vandenbroek's (1758-1832) *Traité général de tous les instruments à vent à l'usage de compositeurs* (Paris, ca. 1794) and *Méthode nouvelle et raisonnée pour apprendre à donner de cor* (Paris, ca. 1789). Both are discussed by Coar, pp. 49-58, and Morley-Pegge, pp. 94-96. Morley-Pegge gives the ranges of the three species as follows (p. 96):

11. See Morley-Pegge, pp. 95ff, and also Robinson, pp.



12. Two others, Luigi Belloli (1770-1817) in Italy and Giovanni Puzzi (1792-1876) in England are cited as the only important adherents of *cor mixte*. Belloli was the first teacher of horn at the Conservatory of Milan and solo horn of the orchestra at La Scala. Puzzi, likely a pupil of Belloli, settled in England after working for a short time in Paris. He served as solo horn of various orchestras in London and was the most famous horn soloist in England during his lifetime. See Morley-Pegge, p. 103, pp. 160-162 and p. 172, and Strauchen, Elizabeth Bradley, "Giovanni Puzzi" ed. L. Macy (Accessed 14 November 2007), [www.grovemusic.com.proxy.lib.umich.edu](http://www.grovemusic.com.proxy.lib.umich.edu).

13. Fend, Michael, "Luigi (Carlo Zanobi Salvatore Maria) Cherubini" ed. L. Macy (Accessed 14 November 2007), [www.grovemusic.com.proxy.lib.umich.edu](http://www.grovemusic.com.proxy.lib.umich.edu).

14. Morley-Pegge, Reginald, Horace Fitzpatrick, and Jeffrey L. Snedeker. "Frédéric Nicholas Duvernoy" ed. L. Macy (Accessed 14 November 2007), [www.grovemusic.com.proxy.lib.umich.edu](http://www.grovemusic.com.proxy.lib.umich.edu).

15. The solo is reproduced in Coar, p. 62.

16. The development of the first movement of Beethoven's sonata (mm. 76-111) contains many chromatic notes that require deft hand technique which do not fit the model just described (for example, arpeggios of chords well outside of the tonic), but the passage shows Beethoven's careful study of the music of Mozart. Mozart includes a passage in the development of the first movement of his Concerto for Horn, KV 447 (mm. 103-111) which is an example Beethoven could have considered.

17. As quoted by Coar, p. 27.

18. See Coar's chapter on Domnich, Duvernoy, Kenn and Vandenbroek, and also his summary of the period 1895-1820, pp. 59-65.

19. Perhaps equally as influential in the advancement of horn technique were the efforts of the Paris Conservatory. An important activity of the Conservatory was the publication of pedagogical materials such as the methods by Domnich and Duvernoy. These methods, particularly Duvernoy's, made it possible for even amateur hornists to become familiar with hand-stopping. See. Morley-Pegge pp. 96-97.

*Eric Brummitt holds a Doctor of Musical Arts degree in Horn Performance from the University of Michigan. He also holds degrees from Wichita State University and the University of Oregon.*

*Dr. Brummitt's dissertation focuses on music for the horn written by Italian composers, especially during the 19th century. He has played with the Kirov Orchestra and was formerly Assistant Principal Horn of the Wichita Symphony Orchestra. Dr. Brummitt's teachers include Ellen Campbell, Douglas Campbell, Amy Jo Rhine, Nicholas Smith, Sören Hermansson, and Bryan Kennedy. He lives in Connecticut with his wife, two year old daughter, and two Chihuahuas.*

## Also Sprach Arnold Jacobs

by Bruce Nelson - Mr. Jacobs undoubtedly was the most influential brass teacher of the 20th century. This is an attempt to put these common ideas from which so many musicians benefited - 22.95

## Arnold Jacobs: Song and Wind

by Brian Frederiksen - 29.95

*Legacy of a Master* by M Dee Stewart - 18.00

*Portrait of an Artist* - Arnold Jacobs CD - 16.98

*Teaching Brass* by Kristian Steenstrup - 22.95

**Phil Farkas** - *Art of Brass Playing* - 15.00, *Art of Musicianship* - 12.00, *Photo Study of 40 Virtuoso Horn Players Embouchures* - 10.00

**Phil Farkas & His Horn** by Nancy Jordan Fako - 29.95

*New York Brass Quintet 50th Anniversary CD* - 19.98

*Breathing Gym* Book - 29.00, DVD - 35.00

*Breathing Devices* - Inspiron® - 16.95, Breath

Builder - 18.95, Voldyne® - 17.50, Tri-Flo - 19.50,

Air Bags: 5 L - 24.95, 6 L - 37.95, Brass Horn Rims - 28.00;

Delrin Horn Buzz Aids - 12.50

All prices in U.S. Dollars. 5% sales tax for Illinois, Indiana, and Ohio. Compact Disc prices include postage in the U.S. Shipping to the United States and Canada \$6. International orders will be charged exact shipping costs. Money Order, MasterCard or American Express accepted. Only U.S. dollars for orders outside the United States

Visit [WindSongPress.com](http://WindSongPress.com) for Music and CDs from our partners!

**WindSong Press Limited**

**P.O. Box 146 - Gurnee, IL 60031**

**Phone 847-223-4586 Fax 847-223-4580**

**[www.WindSongPress.com](http://www.WindSongPress.com)**

## Manufacture of high-quality brasswind instruments



- French Horns
- Double Horns
- Triple Horns
- Wagnertuba
- Trumpets

phone: +49 (0) 3 72 92 / 41 95 • [info@ricco-kuehn.de](mailto:info@ricco-kuehn.de) • [www.ricco-kuehn.de](http://www.ricco-kuehn.de)

## BRASS INSTRUMENT RESTORATION

# CHUCK WARD

SPECIALIZING IN  
**BRASS INSTRUMENT RESTORATION**  
& CUSTOM MODIFICATIONS  
FOR HORN PLAYERS

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

### GUARANTEED TURNAROUND TIME TO FIT YOUR SCHEDULE

**1 DAY** FOR SCREWBELL CONVERSION

**2 DAYS** FOR VALVE REBUILDS

**CUSTOM MODIFICATIONS,  
OVERHAULS, & ANY OTHER WORK**

**ALL MAKES OF HORNS**



### OVER 25 YEARS EXPERIENCE

Chuck is Former Manager Of Engineering,  
Design Engineering & Quality Control  
For The C.G. Conn, King & Benge Companies.

You Can Contact Him Directly At:

**440.286.5612**

or email: [bwardbrass@aol.com](mailto:bwardbrass@aol.com)

11 2094 CLARK RD., CHARDON, OH 44024



# Steven Gross

## Masterpieces for Horn & Strings

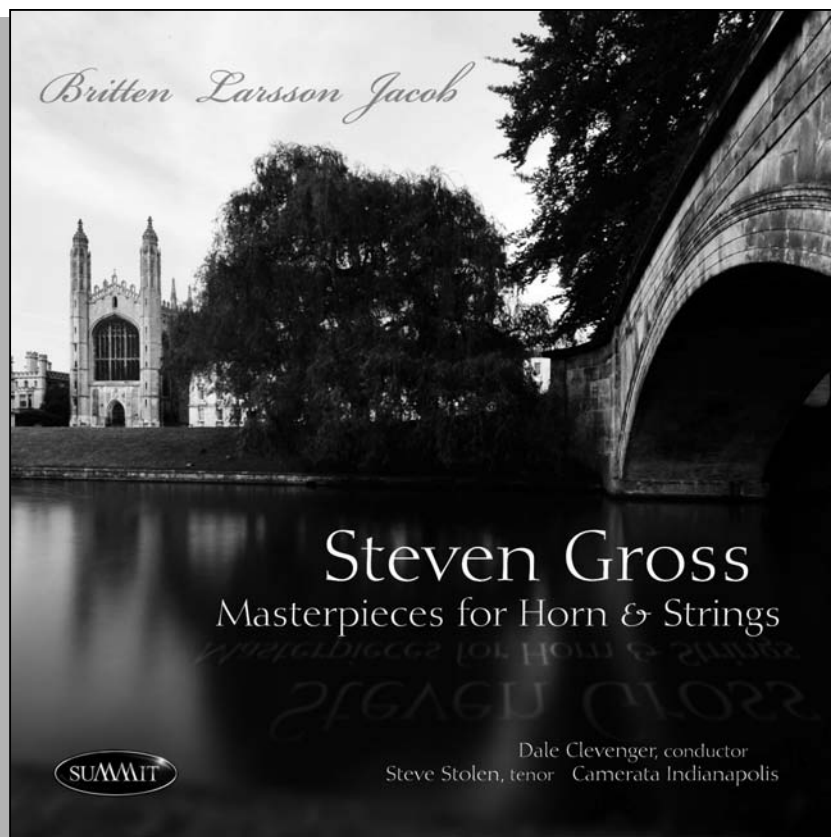
Steven Gross, horn

Dale Clevenger, conductor  
Camerata Indianapolis

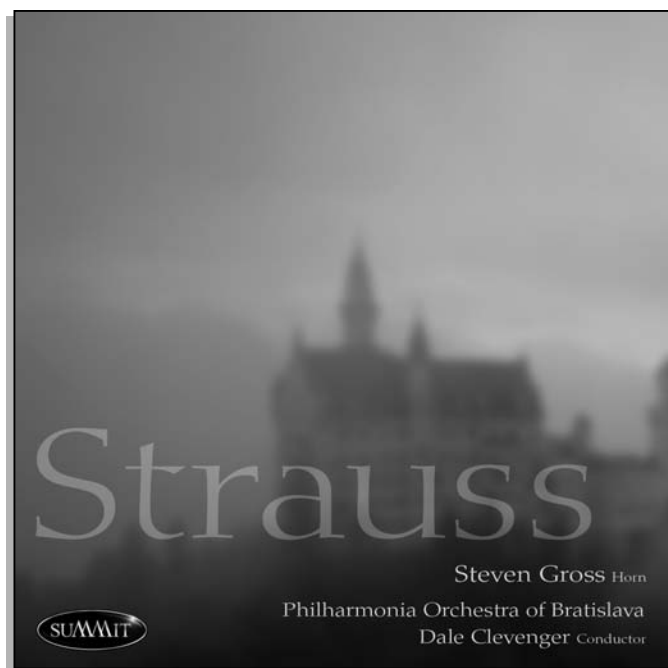
Steven Stolen, tenor

*"...an excellent tone and the ability  
and temperament to play heroically..."*  
— American Record Guide

*Steven Gross has made a name for  
himself. Here, he presents the leading  
works for his instrument and  
string orchestra.*



Summit Records [SMT-490]



Summit Records [SMT-441]

## Strauss

Steven Gross, horn

Dale Clevenger, conductor  
Philharmonia Orchestra of Bratislava

*"Outstanding, striking the right balance between thought-  
fulness and verve, planning and spontaneity...an excellent  
tone and the ability and temperament to play heroically."*

— American Record Guide

### LOWELL GREER

(Formerly University of Michigan, Cincinnati & Detroit Symphonies)

*"All of the concerti recorded are superbly done. Natural, unaffected, and  
poetic approach to every phrase, regardless of the difficulty."*

### SCOTT BRUBAKER

(Metropolitan Opera Orchestra)

*"Very clean playing with wonderful tone and musicianship through-  
out, and Dale does a terrific job with the orchestra."*

### CHRISTOPHER LEUBA

(Former Principal horn, Chicago Symphony & Minnesota Orchestra)

*"It possesses a velvety legato, and crisp articulation. The interpretation  
is direct, and thankfully, devoid of any clichés of interpretation."*



AVAILABLE AT FINE RETAIL AND E-MAIL OR DIRECTLY FROM  
**SUMMITRECORDS.COM** OR **1-800-543-5156**  
North American distribution by Allegro Corporation

# Negotiations – Making Our Business “Our Business”

by John Cox

## Selecting a Negotiation Team, Polling the Group, Preparing the Group

*Editor's note: this is the second in a series of articles by John Cox on the subject of orchestra negotiations.*

“Negotiation:” a conferring, discussing, or bargaining to reach agreement (From *Webster's New World Dictionary Second College Edition* 1970)

Now that the preliminary shock has come and gone about impending negotiations, it is time to start the process for your group. One of the first tasks is selecting a Negotiating Team.

Selecting the right personnel for a Negotiation Team is a good start to the successful outcome of negotiations. This is the team you will be rooting for, betting on, and supporting. At least, that's what the poor neophyte is hearing from veteran colleagues. Stories will be recounted of how back in '76 (when we really had the spirit!) ‘Bully’ Bushwacker and Mildred Mud-slinger led the charge, rallied the troops, and ‘whumped’ management good. There may also be remembrances of the team that led the group into a strike, or lockout, or some other form of paycheck disruption limbo, and this led to an unsatisfactory contract which split the group into political factions from which it has never recovered.

And while the personalities are important, it is also important to look at your current political/economic climate. How friendly or hostile is your area to unions? How strong are your group dynamics to hold itself together during a protracted negotiation? How are the finances of your organization? Will the talent pool available in the group match the perceived circumstances of the times? These are all conversations your colleagues will be having in the lounge, at the coffee shop, or quietly in rehearsal while the conductor is expounding on musical esotericism (that generally translates into the horns being too loud at letter B).

Many groups have a partial makeup of their Negotiation Team in their Bylaws or Collective Bargaining Agreement (hereafter referred to as the CBA). There will be variations which may include a representative from the orchestra committee, the teachers governing committee, or other representative body that oversees the CBA and interprets it with the other signatory party (management, school district, Board of Regents, etc. and hereafter referred to as the “other side”) to protect your rights during the life of the CBA. In many orchestras the ICSOM (International Conference of Symphony and Opera Musicians) or ROPA (Regional Orchestra Player's Association) delegate will also be on the team. Other participating personnel may be mandated by your bylaws, CBA, etc., and will be a part of your team. The union local will also be a part of the team, as most CBA's are actually between the union (your group) and “other side.”

A moment of soapbox supporting the union on *your* side. There are many collective labor laws that protect you as an individual and they have been put in place on your behalf by the work and strength of unions over many years. And as many folks around the country know, there is the mass of help the union brings when your group is in a labor stoppage situation and you are facing bills with no paycheck. The union and its nationwide membership will provide moral and political support, and just as necessary, monetary help to pay the bills such as cash for COBRA'd medical insurance when the “other side” cuts off your group insurance payments as a negotiation tactic.

Now that the obligatory personnel are in place, there is usually room for “at large” members on your team. (Notice that word ‘team’ to describe your negotiating body. Teams are proven over the long haul to almost always outperform individuals. This is important to remember in selecting your “at large” members.) Generally, nominations from the group are made, with some behind the scenes arm twisting, and then an election is held to determine the “winners.” Depending on how your last negotiations went, you may find that nobody wants to be nominated. In our orchestra we had several contracts in which the orchestra felt we had, to put it mildly, lost ground. We had an awful time finding enough people to fill the minimum number of positions available. Then, after two relatively successful negotiations on our part, it seemed like half the orchestra wanted to get in on the action. Regardless of the pool, it is essential that your team consist of *people who will do their best to represent you in the selling of your time and talent*. Remember, when your team “takes the field” against the ‘other side’ you want to root for them, support them, and you expect them to “win.” If they win, you win. You are playing for keeps.

The best people for your team may not be the popular people that normally get elected for your other committees. You may not need Mrs. Congeniality, Best Buddy Bob, or Glamorous Goodheart. What should be considered is either prior positive experience on a team of this type, or the willingness to learn the process in depth. You need people:

- With the diligence to see a job through to the end.
- With the tenacity of a teenager demanding your car and wallet for Saturday night.
- Who will be selfless in negotiating for the group, and not for, nor against individuals.
- That represent, as best possible, all the age and experience levels in your group.
- That will work for you, and work with, but not for, the “other side,” and do so with thoroughness, competence and respect for the process and the individuals involved.

It is very important that you have trust in your team to do the last. As much as you would like to see the “other side” light





sabered into oblivion from time to time, your “CBA to be” will ultimately result in people dealing with people. The ‘other side’ will have some hard working and dedicated folks amongst them – not all of them graduated summa cum laude from Lex Luther U. (or the old American Symphony Orchestra League – ASOL). These people will rightly be representing their own side’s interests (and hopefully the institution’s best interests!), and they will generally be people who, individually or collectively, you will work with for the duration of your CBA.

Now that your team is built, the team will need to find out who it is representing, what they want individually and collectively, and the strength of the constituency’s desire on issues. Barring the ability to tap your local DMV or library records, the best way to do this is by polling the group.

There are several methods to accomplish this. There is the group meeting or town hall method, the written broad topic survey method (essay), the written in-depth survey which usually has a yes/no or either/or question style with degrees of feeling about that question, and then there is individual listening to the individuals in the group. Each method has its strengths and weaknesses. The large group meeting method has the advantage of getting the group together as a body. By the percentage of the attending total, the Negotiation Team can determine how many folks really care about the process, and gauge their strength of support. On the other hand, often these meetings can be overlong. A few individuals tend to dominate the agenda and conversation, and many folks who have needs or ideas are just too shy to speak up because of a PEF (Personal Embarrassment Factor), which is often apparently missing from the aforementioned few individuals.

A fun survey method our Negotiation Team hit upon is a blending of the town hall style meeting with “Speed Dating.” In this we invite the group to a potluck dinner held at our stunningly decorated Union Hall. People are free to sit with whomever they like for dinner, and no more than six to eight can fit at any one table. (Curiously we have found that couples tend to split up and be at different tables.) After the dinner the Negotiation Team, which has assigned each member with a main topic such as compensation, working conditions, auditions, health and welfare, etc. circulates from table to table. Each team member has 15 minutes at a table for their topic, and any and all table members may speak to that topic at that time. This serves several purposes – it keeps any one person or small group from monopolizing the floor, it encourages shy members to speak within the confines of their friends and not in front of the entire group, and more ground can get covered when everyone knows their turn will come on every topic. Surprising insights will also come that had not been considered before. It helps insure that *every* constituent (and team member) feels fully engaged in the process. And by doing this, we found we have accomplished more than twelve hours of conversation in less than two.

The Team is then reassembled to go over the conversations and use this to help draft a written in-depth survey. In a new collaboration effort to link the *The Horn Call* with the IHS website, sample surveys and returns and other future pertinent documents will appear on the website for members. Linked on the website with this article is a sample Broad Topic Survey. There

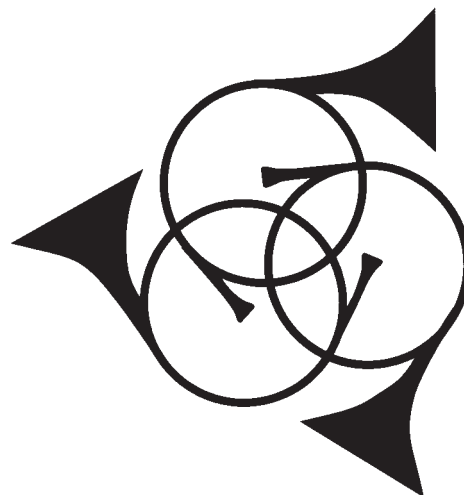
is also a sample In-Depth Survey. Future postings will include a returned In-Depth Survey compilation example that will list priorities and relative strengths both pro and con for issues, with explanations. In knowing the strengths pro and con, a Negotiation Team can determine how far the group wants its Team to push and how far the Team will be backed by the group. This is very important when facing the “other side” – how many, how big, and how prepared are the weapons you have to negotiate with, and how supportive is the “army” behind you.

It is also important during this time for the team to prepare the group for the coming negotiations. An important task is to regularly keep in touch with the group at large. This can be done one on one by individual team members and by group meetings from time to time. Thanks to the computers and the Internet it is also possible to post frequent progress updates on the groups’ website (if it has one) in an internal section, password protected of course. Our team has even posted non-sensitive updates on our bulletin board at work. (This tends to get the attention of the “other side” and let them know the team is working and *unifying* the group by keeping it informed.)

By now a team and group will understand that negotiations are a lot of work. Future articles will explore these topics: getting along as a negotiation team and communication/interaction, preparation and research, formal exchanges and meetings with representatives from the “other side,” getting to “yes,” signing and the aftermath, and preparations for the next round of negotiations

It is impossible to call a negotiation “fun,” but by proper preparation and work, it can be very rewarding. Putting together a team, coalescing a group, and sharing the experience can be a positive group building process that can rival the best of rehearsals in creating community cooperation, spirit, and comradery.

*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.*



# Horn Recital Preparation and Performance: An Interview Project

by Bruce Atwell

One of the most interesting aspects of horn playing is the relatively small number of truly great recital players. Most horn players focus their energy and attention on orchestral literature, since this is how we make our living. String players and pianists begin playing solo recitals at a very early age, usually much earlier than many hornists have even started playing the horn. By the time string players and pianists have graduated from high school, they have played many recitals, often in a very nurturing and supportive environment (for family and friends). Their preparation for these recitals often takes place over the course of a year, and the pieces are most often memorized.

In contrast to this, the average hornist does not play in a solo setting until the first or second year of high school. Most often this first experience comes at Solo and Ensemble Festival. Since this is only one of many duties for high school band directors, it does not always receive the attention it deserves. Many times the music is learned, not over months with a private teacher, but over a few weeks with an occasional coaching from the band director. The performances are rarely polished and almost never prepared to the point of memorization. Of course, there are exceptions to this: students who start studying with a private teacher early on and spend a great deal of time preparing their solos – but in my experience this is the exception.

At the college level, this lack of early preparation and performance experience often leads to less than positive experiences at juries and at the junior and senior recitals. While the pianists and string players have a whole childhood of positive performance memories to help them along, the average hornist does not.

Once we become professionals, most hornists are so busy with learning upcoming literature, studying scores, and listening to recordings, that the time to develop these high level recital skills falls away. Amazingly, they are still a number of very successful horn recitalists. I was fascinated by this topic, and decided to ask some of the best how they do it.

From February to May 2007, I interviewed six hornists whom I have admired over the course of my career. Obviously, there are many more than six great recital players in the world. My choices centered on players who shaped my view of horn sound and style. Each represents a very different style of playing and approach to the horn, but each has made an impact on the history of the instrument and on current playing and teaching techniques.

I asked each a set of questions about how they prepare for and perform solo recitals. I found their answers enlightening and inspiring, and I hope you will as well. I would like to thank all who agreed to share their thoughts for this article and who gave so generously of their time and talent: John Cerminaro, Frøydis Ree Wekre, Eric Ruske, David Ohanian, William VerMeulen, and Gail Williams.

John Cerminaro (JC) has served as Principal Horn of the New York and LA Philharmonics; guest Principal Horn of Houston, Dallas, Milwaukee, and Seattle Symphony Orchestras; and Principal Horn Aspen Festival Orchestra. He has had solo engagements at with Bernstein, Boulez, Leinsdorf, Mehta, Giulini, Schwarz, Spano, been on the faculty of the Juilliard School, California Institute of the Art, and Aspen Music School, and was Landsdowne Lecturer at Victoria College in 1991. He has recorded with Crystal Records, Deutsche Grammophon, and Angel EMI and has been Principal Horn of the Seattle Symphony Orchestra since 1995.

Frøydis Ree Wekre (FRW) served in several positions with the Oslo Philharmonic Orchestra and is now Professor at the Norwegian Academy of Music. She is a renowned teacher with worldwide appearances, performing frequently as a soloist, chamber musician, and recording artist, giving master classes and lectures and adjudicating international competitions. She is also a past president and an Honorary Member of the IHS.

Eric Ruske (ER) graduated from Northwestern University. Previously a member of Cleveland Orchestra and Empire Brass, he is currently a horn soloist and faculty member of Boston University. He has soloed with Cleveland Orchestra, Baltimore, Indianapolis, and Milwaukee Symphonies and recorded the Strauss and Glière Horn Concerti, transcriptions for horn and piano, solo horn repertoire (all on the Albany Records label) and the Mozart concerti for Telarc.

David Ohanian (DO) has been a member of Boston Symphony Orchestra, Boston Pops Orchestra, Empire Brass, Canadian Brass, and TransAtlantic Horn Quartet. He has been on the faculty of the New England Conservatory, Boston University, and University of South Florida and is currently on the faculty of the Boston Conservatory. He has soloed with Mostly Mozart, Boston Pops, Toho Gakkuen Orchestra and appeared with the Saito-Kinen Orchestra, Super World Orchestra, and Grand Teton Festival. He has recorded for Phillips, BMG, Sony, Columbia, and others.

William (Bill) VerMeulen (BV) enjoys equal success as soloist, master teacher, chamber musician, and orchestral Principal Horn. He is currently Professor of Horn at Rice University's Shepherd School of Music and Principal Horn of the Houston Symphony.

Gail Williams (GW) was a member of the Chicago Symphony Orchestra and Principal horn of the Lyric Opera of Chicago and the Grand Teton Music Festival Orchestra. She is a founding member of Chicago Chamber Musicians and Summit Brass. She is currently a faculty member of Northwestern University and Swiss Brass Week. Ithaca College has awarded her an Honorary Doctor of Fine Arts degree.

## How do you select recital repertoire?

**FRW:** Location is a consideration. Is it a master class and/or recital at a university? What would be interesting to that audi-





ence? You could play standard repertoire, but I like to play things they wouldn't hear all the time. If you commission a piece, if you want it to be heard, you'll have to play it yourself enough times so that enough people will have heard it. People may get the sheet music of the composition in their hands, but it's more powerful to actually hear it. Live performance is more powerful than a recording. I like to present new things.

If a recital is given in my home, I may pick a piece I've never performed before. I think it's very important for the teacher to have performed most of the pieces they are teaching. Start with one piece and build from there.

You may consider music of one nationality: all French music, for example, or geographic considerations: a musical tour of Europe, or time-ordered. You could start with Haydn, then a Romantic piece, then Modern, then some dessert at the end. Normally I'm so tired by the end, I prefer to do whistling as an encore. I can whistle two notes at once.

I also like music with a sense of humor. And I take endurance into consideration, at least when it comes to hard music. I like to use at least one physically difficult piece, and then I need to be particular about performance order.

**ER:** First of all, I look at the series on which I'm playing, then at the particular venue, and finally I have to take into account the audience. If I'm playing for a horn conference, I can pick more music that's geared toward academics and horn purists. If I'm going to be playing at a community concert series, I have to go a little heavier on the Mendez tunes, Carnival of Venice, Mozart Sonatas, shorter accessible works that the audience will enjoy. If it's a little more serious, like a formal recital in New York, then I keep the fluff to a minimum...perhaps one Mendez-type piece or maybe a virtuoso showpiece at the end of the recital, but I try to stick to real meat and potatoes compositions. Because we do have a rather limited recital repertoire, though, I still will include transcriptions.

When I put together a recital program, I make a conscious choice between the two different kinds of programs: a symphony paced program or a traditional recital program. A symphony program typically begins with the overture, then a concerto and then the larger symphony (more serious works) on the second half. The traditional recital program usually has the more substantial Beethoven, Mozart, Brahms sonatas on the first half, and the lighter stuff on the second half – Kreisler, Paganini, and other pieces of that genre.

**JC:** For recitals, the key things are: where, what are the acoustics, what is the situation? How big is the hall, how many people are going to be there and who are they? Are they all horn players?

Of course I haven't played a recital in years, but I play pieces I know and love and I play them all by memory, so for me it's a little bit difficult to take on something new and complex and commit it to memory.

When I was younger, I used to like to dazzle an audience with all kinds of flashy, powerful stuff. Now, I think it's also like sound: when you're young it's all about power and overwhelming people and you want your sound to be piercing. When you get to be older, you want it to be more of a glow and

you want to warm people. You will probably notice a big difference in my outlook from, say, Jeff Nelson, who's half my age. He's back where I used to be. Or Bill (VerMeulen) who still likes to do something flashy. There's nothing wrong with that. People tend to come to expect certain things from you.

But with recitals, a lot of it depends on what music you like to play and in what order you like to play it. There is no player that can do everything one hundred per cent. Nothing is more agonizing for me than listening to a player trying to prove a point by playing a piece that's really not there, struggling with a piece that's too high because they need to prove that they can play in the high range, because then it sounds labored. So I see nothing wrong with arranging your recital around the kinds of styles that best suit you.

**DO:** First I want to say, I choose pieces that I like. If I'm working on pieces that I like, it's easier to spend time on them and prepare them. As long as I'm not being influenced externally, I tend to program the pieces that I like to play.

I think that as a sort of a general comment that you want to have the usual pieces representing different periods. I am not adverse to transcriptions. My background as a player would tend to make me look like a hypocrite if I'm too much of a purist. By and large, I've found that if it's good music, it will transcribe well. This is true of most composers except I've found that Mozart tended to write so much for the sound of the instrument that he was writing for, that sometimes it doesn't translate well.

**GW:** It depends on whom I'm playing for. I do a recital every year here. Sometimes it depends on what the kids need to hear, what repertoire has and hasn't been played by students; if it's some standard piece that they should be hearing and they haven't. If I have three students playing Hindemith, I won't play Hindemith. And over the years, this has changed. I don't have a pattern. It just depends on, if there is a piece I really want to play and I can develop a program around that.

For example, I'm going to Denver in 2008 for the horn workshop. So I try to think about what hasn't been played at a workshop recently, that's what I look at. I bet I know a piece that people should know and they don't know and I probably will play that piece. I also premiered a piece at this last recital (at Northwestern) from Doug Hill that needs to be done. That's how this recital became an all chamber music recital, but it was with different instruments. Doug's was with clarinet, percussion, and bass, kind of jazzy.

**BV:** I have a formula that I use. I want to use something as my opening piece that is going to command the audience's attention and make them excited about what the evening is going to be. In addition to that, I prefer the piece to be something I'm comfortable with so that I don't have to worry about an added pressure of something that's just so new or so difficult that it's freaking me out before I get my stage legs. After that, I want a substantial piece. A serious, piece that makes the audience think a little bit, not just about the horn, but the music, and leaves them something to talk about during the intermission. Then you bring them back and you get them going again for the second half. I want something on the beginning of the sec-



ond half that again commands attention. Similar to the first half opening piece. Then I usually program something quieter and more introspective as a break in the middle. Unless I'm doing a recital that's supposed to be all Romantic or all Classical, I like mixing up music styles. And then, I end with a bang, a big impressive work, almost always.

I generally try to include only two, maybe three, new (for me) pieces on a recital. I don't like to do the whole recital with all new works. It's just a little too overwhelming for me. I am always in search of new and exciting works to play in recital. Since I'm on the road over a quarter of the year concertizing above and beyond my duties here at Rice and with the Houston Symphony, I stop in a music store everywhere I go. New York, Europe, anywhere – I'm looking for music stores and I browse the stacks. And if you come over here you'll see (pointing out in office) that's all solo repertoire. I've got probably 800 solo pieces that I've collected in 35 years. Anything that looks interesting to me by sight, I just buy. And then when I go to choose a recital, I come in here on an afternoon, and pick a program based on the basic template of what I want to do. I know the kind of recitals I like to play.

## What are your recommendations for college-level recital repertoire?

**FRW:** For master's level students, about the same as for me, but for bachelor's students it's more like what are you able to play quite well? Of course we do work on the standard repertoire; some concertos or pieces are better for some students than others.

Sometimes when they are from another country, they like to play something from their home land. At this school, after two years in the bachelor program, they have to play 30 minutes for a jury. At the bachelor's level they should be able to play in a variety of styles, baroque, Romantic, etc. But at the master's level, they are very free to focus on one aspect or country, etc.

**ER:** When my students play non-required recitals, they may program anything they wish. Chamber music, concerti... it doesn't matter to me, because it is strictly for their own benefit and the experience of a public concert. For senior recitals and any graduate recitals (the degree-required recitals at BU), I will not allow concerti or chamber music. One would never hear someone come out and play a Tchaikovsky violin concerto on a professional recital. I prefer that they memorize as much as possible, but obviously one wouldn't have to memorize a sonata, because sonatas are duos.

I require an unaccompanied piece, and it has to be done from memory. I require 20th/21st century music, and suggest that they play music from as many different periods as they possibly can. Very often students finish their senior or graduate student recitals and never play another full solo recital again, so I feel it should be a real event and represent the depth and breadth of their musical and technical skills. The opportunity to stand out there and play only music for horn and piano or horn alone is something that I think that every student should have during their college career.

**JC:** It's interesting because a recital is like an elongated version of an audition. You have to play contrasting repertoire and you have to play it very accurately and very in tempo. So it's interesting because the preparation is just a little different, endurance-wise. But you have to look at similar concepts.

I used to want a student to try to play a piece that was a little beyond them to get them to it and to expand them a little bit. But these days the recital tends to be a little bit like the audition, it turns out to be important. They're getting graded, or they're being watched by potential employers. So it seems like it's so important that the recital go well, that I no longer ask them to do something that's going to be a close call. On the contrary, it's always better to do an easy piece well, than a really hard piece not so well. I think that's the best strategy: to play the pieces you know, really know well. If I wake you up at one morning, you should be able to hop out of bed and play a certain piece that's yours. You know it so well, you don't even have to be warmed up. That's the one you're going to start the recital with. So I've become a lot more conservative in my outlook there.

**DO:** I like to get them to play something that they've played for a long time so they have a certain comfort level. I also ask them to play something new to them that will challenge them. It is a requirement from the school that they include diversity in terms of style periods. Also, it is a requirement for them to include a chamber music piece.

**GW:** It just depends on the student, where they are physically and musically. Because I was brought up with my teachers saying there are enough sonata materials that you shouldn't have to play concertos on your recitals, I'm kind of bending the other way a little bit now. I'm finding these kids aren't actually ever having a chance to play concertos, and I feel they need to do this, but I don't really like that part. So I kind of bend a little bit here and there.

Most of my seniors do two full recitals, one in the fall if they're going to go on and do something. So they're doing Mozart and Strauss, and then in the spring we do another recital with more contemporary works.

In this school there's only one required recital; that's not going to happen. So freshman year I require them to do a recital together as a freshman class, just for them to get the idea of getting up, performing, getting all the paperwork that they need to do.

Sophomore year I like them to sweat a recital, so they usually do one with someone in one of their brass quintets or woodwind quintets or horn quartet or something like that. I like them to get into a Hindemith Sonata or a sonata plus another piece, and then their chamber music piece. Junior year they usually end up doing a full recital and senior year I have a list of pieces. They don't always get through them all.

**BV:** They should have a good mix of genres. You should probably have a classical, romantic, and contemporary piece. I suggest those three genres, and perhaps even a solo horn piece. That's important because it's very easy in college to lose one's proactive playing skills. In fact, what college essentially is





doing, is taking someone who has been largely proactive when they are a young player and teaching them to be good re-active players. Pre-college they are playing by themselves, mostly practicing and performing for solo and ensemble competitions and when they get to college and they are told – you need to develop your reactive playing skills. Listen to your colleagues around you, watch the conductor. Fit in, fit in somehow by reacting to your environment around you. That includes when you're playing with a pianist. It's a comfortable place to be and you get ingrained doing reactive playing when you're in college.

The problem with that on a real-life basis is that you only have to stand up and be proactive two times: at your junior and senior recitals. Sadly, when you go to audition for an orchestra you have to be fully proactive, but you have spent four years being taught basically how to not be that. So, I like having students become more proactive somehow, and will often ask them to program a solo horn piece on their recital. I also think that they should prepare the major pieces from memory. Certainly if they have a Sonata or standard Concerto, all of my students have to play at least one piece on the recital from memory. Just last week a student had her master's recital and she played the whole Verne Reynolds *Partita* from memory. That's a pretty good thing to memorize

### **Can you describe the role of mental preparation and focus and your preparation timeline when you have a recital coming up?**

**FRW:** Nowadays, I do meditate; I've done that for more than 20 years. When you meditate, your pulse goes down, you breathe less often, you come into a resting mode. When you come out, you are refreshed, just another way of getting to that point where you are completely relaxed. I was looking for something like that because I had a busy and maybe somewhat stressful life. I don't tell all my students to learn it; I wish I would, but they have to find out on their own. The other side of mental preparation is about the music and focusing on developing and following a good artistic plan. This is very helpful.

A friend who played Principal Horn once had an assistant whose job was to measure exactly how much time the Principal Horn actually was supposed to play in a particular piece. For example, in the 5th symphony by Tchaikovsky, it came out to be 17 minutes out of 40 minutes. So I got the idea to time myself: actual physical playing time in a day, until it added up to three hours a day, morning till night. Of course on the test day I had no family obligations; I spread it out throughout the day. Three hours to get strong. It took a lot of time, the whole day! For my last recording I got a six-week sabbatical from school so I could practice kind of like this, and it was very good. But how long in advance would I practice? It really depends on the pieces. If you have to learn new stuff you will be building up strength to be strong the day of the concert.

**ER:** Mental preparation is everything. I tell kids who are playing their first recital or concerto to imagine what it's like to walk out on stage and take a bow, shake the hand of the concertmaster, shake the hand of the conductor, and at that point, look out into a sea of faces and experience absolute quiet. Then take

a breath, play, and really fill up a big space. They really need to imagine the whole process, and that can be quite difficult, especially for someone who's not been on stage that much. It can be a hard place for them to visit mentally when they're in the practice room, but they need to imagine and live the concert before the concert. Of course, the more that one has been on stage, the easier it is to conjure up those mental images and recreate that mindset.

My preparation is a little different now compared to what I had to do earlier in my career. I've played a lot of the recital repertoire for a long time now, and I kind of tend to keep it all relatively in shape. As a teacher, I also have the opportunity to do teach lessons and work with students on a lot of the same repertoire. It's not like I have to learn an entire recital program of completely new music. For the physical aspect of the recital, I tell my students that I think it's very similar to training for a marathon. Marathon runners begin training months before the race and then the last two weeks before the marathon, they start training down; they don't continue to run eighty miles a week the week before the race. In that way, they are rested mentally and physically for the event. The physical element is a big issue for a lot of players when they're playing recitals. I have also found that if I can't play the music from memory a month before the concert, I haven't prepared well enough. I may get through the concert, but I'm not going to enjoy it.

**JC:** I can tell you that I prepare very differently than when I actually perform. It's very important that you have your accuracy and endurance at a really good level. So playing all the pieces back to back without giving yourself much rest, that's how you're practicing. But then, when the recital comes, you're much more poised about it. Give the audience a chance to enjoy themselves and you can speak to them at times, talk about the music. All of that is good for them, but it's also good for you. It gives you a chance rest up a little here and there.

I probably do a lot more preparation than most people for something like that. For example, I have to premiere a new concerto next season, deep in the season, somewhere in March. I'm going to devote the entire summer to it and do nothing else. It's going to be handed to me tomorrow; I really think I need that kind of time. I need the time to break it up, segment it, figure out all the little parts, and find the absolute fingerings. You might think that that's not such an issue, but it is for me. To find key fingerings on my triple horn, patterns – things that I think will be best for certain phrases. I need a lot of time to work all that out. I also prefer a lot of rehearsal time with the pianist. I have to get some mock-ups beforehand and I need to be extremely comfortable with the piece. The same goes for a recital; a lot of rehearsal time, a lot of practice, a lot of mock-up time, and play-through time, at least once or more in the hall itself to find out what's going on. So I'm kind of a fanatic about that.

**DO:** I think my answer to that question is to a great extent tied up with what I said before. My mental state when I'm going into a recital is a function of how well I know the music, how prepared I am, and how confident I am that I can do a good job. Beyond that, you try to convince yourself of something. I



know there are people who do meditation a couple of days before the recital, and that may work for them, but I have no experience with that. I try not to get metaphysical about it. I know I can affect my performance more by how well I prepare than in the way I think about it.

I guess the building block approach is the best analogy I can think of. First of all, you have to be able to play the pieces individually. I don't think you need to be 100% on everything before you start putting the recital together as a whole. You need to be able to get your head around the whole program.

At some point, two or three months before the recital, you should sit down and play through it, hopefully with piano. That adds a new element to it. Intonation that you may not think of as taking energy to correct when playing with the piano and rhythm issues as well need to be dealt with. It gives you something else to think about when you have the other instrument you have to mesh with. That makes a different part of your brain work, or it takes attention away from what you want to be thinking about. When you run through the entire recital, you can soon get a feeling for when you are getting tired and gauge what kind of shape you are in and know when the difficult points are in the recital and when you can take it easy. That dynamic, or effort curve, has to be something that you are well aware of so that you don't get surprised when you are in the recital.

**GW:** Mental preparation is very important; absolutely everybody should do a little bit of it. My first time playing a solo was with the CSO, *Konzertstück*, 1988, a long time ago. I was playing for Herseth. Visualization was a new thing, and I said to him, "You don't ever visualize do you?" and he said, "Every single day, I pick up the trumpet and the first note I play, I have 3,000 people looking at me – yes I visualize!" I figured back then, if it worked for him, maybe I'd better start thinking about it, and that's something I always tell students. Walking out, taking that first breath, what does it feel like? Singing through the whole program before you play a note, exactly how you're going to play it. It may change, but you have a plan.

Every single piece I have a metronomic mark on it, that's a starting point. So at least I have a start and I try to get my students to know what is 72, what is 92? What is that tempo? If they can feel it so they know exactly what it is, it helps with the pianist, too.

Sometimes I'll play games with myself. I'll sing it, buzz it, and then I'll play it. Just so it's really set. I do listen if there are recordings of very different styles. I will listen and get new ideas. I also exercise, because if I don't, my breathing's not really ready to go.

**BV:** I think mental focus is a large percentage. Without it, you won't be convincing. And you'll be asking questions rather than making statements. Here's a good example. Look at my key chain. It says...Attitude is everything. I mean, look around you. I have obscenely annoying neon posters, dozens of them, all over the walls, with what we call the holy words. Most of this stuff is positive mental programming. It's all about how you think. Actually, that is the key to the way I teach the horn too. It's a lot about the philosophy of how we're going about this. There's a lot of good information about the "how." You

have to think in the "now," not the "how" in order to get to the "wow."

As for my recital preparation, if it's a series recital, hopefully I'm incredibly well prepared long before, and certainly learned the notes. I'm not the kind of guy who practices by repetition thousands and thousands of times. I know there are horn players like that, but I prefer to push myself crazily in my foundation work, my nuts and bolts. It gives me the vocabulary I need to evolve as an artist, so that pretty much all of my recital stuff is not a technical issue. Learning notes is not that big a deal. It's more a matter of whether the piece has marinated with me long enough so that I have a really convincing musical plan. I would say my preparation is a little different than some players, because the technical issues don't start out as the main focus. It's more a matter of how I need to put the thing together and be ready for that night. Recitals aren't stressful occasions for me. They are fun! Frankly, it's a lot more fun for me to do that than just a normal night. I'd rather be doing that. I'm serious! It's fun for me to get out there and play, especially recital stuff.

## What do you think about memorization?

**FRW:** Oh, I think it's good, I think everybody should. When I played piano and later violin, my teachers would assign something and I would have to memorize for the next week. So on horn, I memorized on my own. When I got to Russia to study, they all memorized everything. They didn't want to be worse or lower level than string players, pianists, or singers. Winds were really working hard to be acknowledged on that level. I even wrote an article about memorization in *The Horn Call* many years ago. I think it should be done more frequently by wind players.

**ER:** This is another part of our training that really frustrates me. I listen and watch my wife chew through huge chunks of repertoire – the Sibelius, Tchaikovsky, Berg, Mendelssohn, Brahms, Beethoven violin concerti, all of them – all memorized, and I wonder why we don't do that. There is a guy who's on the violin faculty here at BU, and he performed the complete Bach Sonatas and Partitas for Solo Violin in one night – all of them – without music. Theoretically, we're the same animal, in that we're both human beings with the same relative abilities. Our recital repertoire is ridiculously easy – simple might be a better word than easy – but it is relatively simple compared to the recital repertoire for violin, cello, piano, etc. I get on my kids about this all the time, because while memorization comes easier for some people than others, it is still basically an acquired skill like sight reading or transposition. As long as you're practicing memorization on your etudes or excerpts, it will happen more quickly and it will become easier. I'm a huge proponent of memorization. I feel that it just makes us all smarter, better, and more capable players.

**JC:** It doesn't have to be by memory. Certainly – if you're doing sonatas or the Brahms Trio, or something like that, it's all right and probably advisable to use the music. But for the usual solo





repertoire, I think it's better to play without the music, if you are able. It gives the audience a good feeling.

**DO:** I'm probably not the best person to ask about that because I've always had the ability to memorize easily. I just do it because I don't really have to work at it, and I know some people do. I think in the context of a recital it's probably a good idea to have the music stand up there. I think when you're playing a concerto; it's probably a different story. You're a performer in both cases, but I think it's probably more important to the audience that you don't have music when playing a concerto. You can engage in communication and body language with the audience that you can't when you have music.

There is also the dynamic that the music stand acts as a barrier to the audience, and that can work for you in a way. When you take the music stand away you can feel completely vulnerable. Some people like that, I particularly like that. The other thing is when you don't have the music stand, you tend to look at the audience. People start to squirm, they're not there to be looked at, they're there to look at you.

I will teach my students, if they are playing from memory, to look at the exit signs, which are usually at the back of the hall, so they have something to look at without staring at the audience. It's almost like a mantra for the eyes, if you want to see the notes going by, that's probably what you're going to see.

**GW:** I think it's great when you can. I've had too many years of sitting there with music in front of my nose. There's just a little bit more angst in front of me when I don't have my music there even though I can play a lot of pieces without it. Some students do it. I don't force students to do things that I can't do. I encourage them to do it. I really wish I did do a lot more memorization.

**BV:** Pianists and violinists do it. We should try as well. I try to memorize everything except for contemporary concertos and pieces that are really atonal. If I can't sing it I usually don't bother memorizing it. Otherwise, I usually memorize. If it is not too much to ask a string player or a pianist to memorize this stuff, and they have a lot more notes than we do, it is really not too much for us. I have to compete for the same subscription weeks for whatever orchestra I solo with as Sarah Chang and Josh Bell. We're in a similar market. If you watch a great violinist on a recital, they'll only use music for the major chamber sonatas.

### How do you bring a higher percentage of what you do in the practice room to the stage?

**FRW:** I think that maybe 80% is about what you end up bringing to the stage, so you have to practice 120%. And one needs to play for people a lot before the real playing for people.

Focus on the storytelling, giving rather than getting, not getting good reviews or bad reviews or getting the job. If you are a good storyteller, they will be positively shocked of the beauty of it all and the atmosphere and what you created.

It often comes down to treating yourself well in the practice room and pre-performances, so that your nerves don't take off.

You've got to count on nerves; you will be nervous. People blame that 20% reduction on their nerves. You need to make yourself get nervous before, so you get used to it and can deliver according to your plan anyway.

**ER:** For me it's just a consistent solid practice routine and then being able to have the opportunity to get out on stage and perform often. Basically, in my mind, what keeps us from being able to duplicate what we do in the practice room is fear, fear of failure and sometimes even the fear of success. I try to get myself to exceed what I was able to do in the practice room, and I believe adrenaline is what helps to make that possible. In order to perform comfortably, I can't be afraid of the adrenaline.

I also have to accept that fear is a natural reaction to a performance situation. The hardest thing for me to do is to walk out on stage and admit and acknowledge that it's never going to be perfect. I think that we all agree on that in principle and yet, it's a very hard thing for us as performers to accept our mistakes on stage and not become mired in negative thinking. The most important component concerning stage performance is reorienting my expectations. Instead of striving for an immaculate technical performance, I need to constantly remind myself to concentrate on making music and communicating with my audience. I need to remember that any one particular concert will neither be my best performance nor my worst. Of course, as with all things artistic, it's progress, not perfection.

**JC:** That's an interesting question – and it's an important one. Farkas used to tell me that doing a lot of performances was the key to not feeling as nervous, and that's the starting place. Now I play almost 200 concerts a year and the stage is a very familiar place for me. When I was a soloist and only a soloist and only had to play a dozen concerts a year, that was a big issue and I had to think about that quite a bit.

The first thing for me is what makes me feel really good: I have to feel and believe that I am really going to play incredibly accurately, and I work towards that.

Usually a player has a big weapon of some kind, and that gives him confidence. It's like a fighter, a boxer: you have to have something you're really good at like you have a tremendous hook or you have endless endurance, something that makes you feel especially like you have a weapon. I used to be really proud that I could play five octaves and it made me feel very good about playing three. Accuracy and stamina are the two wings of the ego. You're accurate, that's one wing, and you have plenty of stamina to burn, that's the other. So that gives you confidence.

Now the other thing is, if there's a piece of music that has something in it that's particularly hard for you, that you feel is not virtually 100% certain you're going to get it; that alone can ruin the whole thing. Maybe it's that slur in the Adagio and Allegro, maybe not having enough air. I take whatever that problem is and make a federal case out of it in my practice; I have to master that thing, because if I don't feel that thing's solid, it's going to eat at me in a way that'll take away my confidence.

Also, if you're going to use Inderol, you have to have your meds all figured out. You have to know exactly what you need



and exactly what the timing is. I advise my students to be realistic. How much do you need? When? Where? How many hours before? They've got to be very consistent and honest with themselves.

I've never found anything that couldn't be beaten – any piece of music. You might think there's something you can't play, but there isn't. With enough work, the right equipment, the right mouthpiece, whatever it is you need, you can find a way. Then you're ready to find the nuances; all the little things you're going to do. If you listen to almost anything Dennis Brain played, he's making something special of practically every note. Our duty is to find those moments, constantly be on the lookout for them. I don't know if anybody can do it like he did, but you can get close.

**DO:** I think the path for that is doing it. By that I mean, you can practice and practice and when you go into play the recital, it's a very different experience. You should practice the recital. Set a time, and get half a dozen friends together or one or two and say I'm going to play through this piece for you on Thursday at 4:00. That gives you the experience of having to get it out at the appointed hour. Then you can roll off of that – play two pieces for those people. You are practicing giving the recital, not just practicing the pieces. I know I made that mistake when I was a student at NEC; my senior recital was the first recital I had ever played. I didn't take the opportunity to play for people before I played that recital. So I believe in practicing in a practice room, and I also believe practicing playing in for people is an important part of the whole preparation.

**GW:** That comes up all the time with my students, that's why I have them start doing little recitals their freshman year. Some people have no problem and some people do. You have to figure out different techniques for everybody. I think to be really prepared helps. I treat it as a running race. You can slam your face in so much in the practice room that you have nothing left the day of the recital and you need to taper. It may not be a two week taper like a marathon, but it could be a two or three day taper. I think students think they have to keep practicing and keep practicing and they practice themselves so fatigued that they make themselves stiff and then they can't do all the subtle stuff on stage because nerves take over.

I encourage student to read the Don Green book [*The Inner Game of Music*], I think it's very valuable. I think there are all kinds of sports-related, sport psychology books that they should all read, but sometimes that doesn't help. I get them to do yoga breathing or some biofeedback – take Alexander Technique lessons and it still doesn't help.

I just feel that they finally need to accept the fact that they're going to be nervous, and let it ride, because if you try to squelch it, it makes it worse. Some players love to perform and some don't, that's just the way the world goes around. They may be the best second horn player in the whole wide world and we need those people. Learning to put a program together and learning what it takes physically to get through a program, I think it will help no matter what they do.

The one thing I think they have to understand is, if they can play through the recital twice through about a week or a week

and a half prior to the recital, then they're going to be fine. If they try to do that four or five days before, they're not going to make it through. You just have to look at a running book and you see the tapering affect and that really does seem to help some of them. They understand, or they panic and they don't understand and they get hurt.

**BV:** Last night was a really good example of taking something where I know I wasn't as prepared I wanted to be (recital at Rice). The choice then could've been – wow, I'm really freaked out by that – but it was quite the opposite. It felt very comfortable up there. It's a matter of perspective.

The way I approach all of what I do is corporate. Here is the analogy I use. I am CEO of my "company," *VerMeulen Horn, Inc.* I'm the visionary guy who sits in his 35th floor office tower in his swivel chair looking out at his vast empire. And my job is to dream the big dream about the company. Where the company is going, cool things I want the company to do. I have a product to sell. My product obviously is music made on my horn. That is a viable product and this is a business.

Now underneath me I have a whole working staff. My absolute right hand man is a guy name Mr. Air. He's in charge of my production line. And underneath Mr. Air is a phalanx of people, all the way down to the delivery truck driver, Mr. Tongue, who's a royal pain and I have to threaten to fire him a lot. All right?

Now that's the production aspect of the company, but it's only one aspect. You can have a great product and Mr. Air can be running his side of it well. I can be dreaming the big dream about what I want the product to do, but if you have a poor sales department, when you get out there to go to a sales convention, it doesn't matter, right? And what you're talking about is sales. So the fact is, I knew I hadn't memorized all of the stats on my product last night. I didn't have the time. I crammed. But I went out there with an attitude of "Who cares?" I've got to sell this thing. That was my job last night. To sell the music at the recital.

And so, when you go to perform, it's not time to be a guy down on the production floor, tinkering with the item. Stop and think: if you're selling a vacuum cleaner, you're not worried about exactly how the engine is turning at how many rpms. You just think, I have to convince people this thing can suck up a bowling ball. That's all you care about. So at that point of the game, I'm no longer a production guy. In fact, I try to be a production guy as little as possible. I leave people I trust to do that. Mr. Air and Mr. Lungs and Mr. Diaphragm and Intercostal Muscles do their job, and if there's a problem, when I get my division report – me as the CEO – then I'll tweak it a little bit.

So, by in large, I just want to sit up in my 35th floor and dream the big dreams, and let the sales guy do his thing, let the research and development people continue to try to make it better and better. Let my data acquisition team, where I'm stealing ideas from everyone else, do their thing and we run the fabulous corporation. It keeps getting better and better.

And it's a publicly held corporation. I always remember that. It's not just my investment. I have parents who invested in me and friends who sat around and listened to me dream and students who look up to me and people like yourself that have





flown all the way to Houston with an idea of who I am and what I'm supposed to represent as a hornist. And all of you guys, in some small way, are invested in my corporation. So, it's my duty as Chairman of the Board and CEO, to try and make my stock worth more tomorrow. And when I go to bed at night, I have to ask myself – have I done everything I can do to make sure my stock is worth more tomorrow? And if I can't, then I better stay up a little later, because my fear of playing poorly is greater than my need for sleep.

### How do you achieve a high level of accuracy in performance?

**FRW:** Well, by having a high level of accuracy in the practice room, obviously. I believe in planning breathing; I feel safer. It is also important how you deal with yourself and your mistakes in the practice room. Getting more control and staying cool, rather than getting mad or angry.

Have a checklist: did you use enough air, did you use support, did you aim properly, are you too tired? Be nice about it, but at the same time don't make excuses; if you're that tired, take a break. So I think it's a question of teaching yourself to have high expectations.

**ER:** Practice, practice, practice. This brings me to one of my pet peeves – intonation. I never hear my wife walk off stage and talk about how she nailed all the notes. She remarks that she was unhappy with her intonation on this passage or that passage and never talks about accuracy. Horn players and brass players in general have this thing about just missing notes. If we're trying to play in tune, then our accuracy will naturally improve. When have I ever heard a horn player complain about playing out of tune? Very rarely. That is something I almost never hear (or say) after a concert. I'll never have great intonation during my playing career, but because I've spent a lot of time working on my pitch problems, I can listen to the Juilliard String Quartet or the Brentano Quartet, or the St. Lawrence String Quartet and appreciate what great pitch sounds like and the sacrifice that it took to create. Likewise, I'll never be able to manipulate rhythm like Glenn Gould, but because I work with a metronome all the time, I can appreciate his recordings for the art that they are.

**JC:** I frequently say to my students – accuracy first. I'm always harping on, clean it up, and think about centering the note. It's a matter of a perfect feel. It's very important to be accurate and also at ease with playing if you're playing a recital. You're going to communicate something to an audience when you walk out. You should be poised, relaxed, and happy to be there.

I used to make a little joke that you have to walk out like Kirk, not like Picard. Picard is stiff, he walks across the room and his hands are by his side. Kirk has a loose, relaxed manner about him. You have to teach yourself these kinds of extras because it's all a matter of setting an audience at ease.

The first thing you play also has to be something so profoundly yours that it's going to roll right out no matter how you feel. I wouldn't think about breaking in a new piece on a recital unless I've had some real chances to play for family or friends.

**DO:** I would have to say that that is a function of the real work that you do in the practice, and not how you think about it or what comes after the practice room. Accuracy is a function of understanding the intervals that you have to deal with on the stage. When I tape myself in the practice room, I find that I tend to miss in the same places over and over. If you can recognize patterns when you miss notes, or a particular interval that you are not hearing well or not setting for, you can focus on that and reduce your error percentage a great deal.

**GW:** I think if you start trying to play accurately, you start not breathing properly. If you start thinking accuracy, your tongue gets a little stiff. That's when you just tighten up instead of letting go. Watch really good tennis players who can do it under pressure, what they do. They just let loose and let go. Or you see they're not going to make this shot because it's totally all over their face.

**BV:** If it's in your ear, it's out of the bell – pretty simple. Everything about being great on the horn is incredibly simple. And we'll talk more about this – but I do believe the horn is stupidly, ridiculously, and magnificently easy. I am convinced of that. Maybe that's just my mental training telling me that, but who cares? I do believe that. The only time I want to have anyone to think it's difficult is when I walk in to ask for a raise at the Houston Symphony. And I'll gladly take *The Guinness Book of World Records* in and say, "See, it's the hardest instrument; pay me more!"

### Do you experience performance anxiety and, if so, how do you deal with it?

**FRW:** Good question, great question. Yes I do. When I was a violin player, I would memorize everything. Normally I got a little nervous and normally fingers started to sweat until the whole thing felt like a lake! Instead of four strings it felt like swimming in the lake!

I'm just saying this because then when I performed for the first time solo on the horn, I had already played quite okay in the orchestra, and then as a soloist I got the dry mouth in the concert. I was in shock, I'd never had it, I was expecting wet fingers. So I remember that as a bit uncomfortable, and I was told then that I should play for people more often. Anyway, it went okay. I don't think I've been more nervous than that ever since, I even think it's gotten better in the later years. If so, I get a little dry mouth. For the most part, I'm able to just focus on the music and it goes away. And remember the breathing helps me a lot, quality and quantity breathing.

**ER:** Always – every time I play I'm uptight – but I prefer to call it excited. I remember when I played in the orchestra and sometimes I would walk out on stage, play the concert, get into my car and not remember what piece I had just played. Now, keep in mind that I was not playing Principal Horn and the majority of my job was to play relatively simple concerto accompaniments, but still, that's not the performance experience for which I trained. When I go on stage, I truly need to feel that rush of anxiety, excitement, abandon, etc. If I don't get out on



the stage and feel anxious, then there is something wrong with me. I feel that people are always trying to come to grips with performance anxiety and eradicate it. I think if you just accept it, it will give you more adrenaline and greater powers; it's the whole fight or flight syndrome. That whole concept of beta blockers goes against everything that I feel defines music. Music is all about the emotions of life, the highs and the lows. The more that I try to even everything out and control the situation or performance, the more I feel that I'm doing both myself and the music a disservice.

**JC:** I never met anybody who didn't. There's an old saying: if you're going to play the horn, you have to have the devotion of a priest of God and the nerves of a cat burglar. It's so true.

There's a feeling when the nerves creep in. What I like to do is try to understand what it is that causes that. If you can find that thing or things that is causing it, like quite often there's something in the music, if there's anything in there that's a close call, you mustn't push that into your illusion system. You can't be delusional about it and just imagine that it's not there. For me, I always have to feel that I'm in good form. It seems like that's the key. If I'm in good form and not rusty, and I haven't been away from the stage too long, those seem to be the keys.

Itzhak Perlman told me that he likes to ham it up, get some laughter going, tell jokes and make things light-hearted and try to carry that onto the stage. Especially if the first pieces you are playing are not dark, serious works, but are lighthearted, it helps to bring that atmosphere with you, if you can combat your nerves. Nerves will be combated with another strong emotion; humor, or anger, for example. You can fight off fear with anger.

**DO:** I did later in my career more than earlier. Without going too deeply into why that might be is that, when you are young, you are kind of fearless and you have no standard to uphold other than the one you are trying to create. When you get older and you have a track record, you are always trying to equal what you've done in the past. I happen to be also a believer in beta blockers. I look at it as, if I had a head ache, I take an aspirin. If I know that I'm going to have performance anxiety, even if it acts as a placebo, that's fine. You've probably read the article that says that this drug Propranolol is about ten times safer than aspirin. So I see no physical problem with taking the drug. I think it's a very successful solution to public speaking and performing that we have today that they didn't have twenty-five years ago. It's not something that you want to tell your students, but they'll discover it on their own, and you shouldn't discourage them.

The main thing is the repetition of this. If you are playing these pieces for the first time, you'll probably be pretty apprehensive about it. If you've performed the recital a half dozen times before the money one, then you'll just be that much more acclimated to it. The proper preparation can have the same effect, maybe a better effect, than taking a pill.

**GW:** I think we all do. And accepting it is what you have to do. I do yoga breathing, I do biofeedback, focus, Don Green. If I've

done all my basics all the time and I'm really in shape, and I'm going to make it through, chop wise, I have nothing to worry about. When I'm playing with a pianist that I'm not comfortable with, that's the hardest. That's like a second horn player; it can make you or break you. That's the hardest.

**BV:** Sure! I'm constantly having to remind myself that I can, I will, I must, I do. I will, without question, let myself muse back on other successful performances to remind myself that I've done it before, successfully, many times. But we're human. And you're walking on stage and no one in the audience cares that you've just had a disagreement with your wife, or that your kids did something that took all of your attention up until the time you are there. No one is aware of any aspect of your life other than the fact that you have to nail it. And you have to deal with that pressure. You have to continue to remind yourself what a privilege it is to do what we do. That it's not brain surgery, just an opportunity for you to share. Last night I didn't care if I missed notes, I knew I was going to miss some notes. I just wanted to go out there and make the best music I could. And as a result, I probably missed fewer notes than if I'd gone out there really sweating it. I just wanted to stay in the music, stay in the music.

## Where do you position yourself on stage for recitals?

**FRW:** Oh, this is a good question. From a visual point of view, I prefer that the horn player somehow has more than 50% of his face directed towards the audience, from a communication point of view, that is, meaning that I don't like a complete profile in either direction. The other visual thing is whether to be in the wing of the piano, like most singers, or on the side like a violin player. However, in many halls or in many cases, if you're not so tall, then your sound will go into the piano lid and you will sound more harsh and direct. So I guess I tend to more on the violin side, myself.

**ER:** That's a great one, and in fact, these are all great questions. As a horn soloist, one has two choices as far as I'm concerned. I tend to assess each situation on an individual basis and make up my mind based on a few different factors – the size of the hall, how wet it is (reverb factor), and the proximity of the audience to me. These are all issues that affect my decision, and they change from concert to concert. Sometimes, I will stand in the crook of the piano, play into the piano, (always leaving the lid raised and on full stick) and use the piano as a reflective surface.

If the hall is quite reverberant, very large, or really dry, then I will align myself with the pianist and point my bell out into the audience. I've found that I like playing in this violinist stance more and more often. My bell is now facing out in very much the same way that a violinist would have the F holes of the violin directed towards the audience. This accomplishes many things. First of all, in terms of articulation and presence of sound, it's so much more interesting and variable. When I stand in the crook of the piano, put my hand in the bell and point the bell away from the audience, all that they hear is re-





flected sound and second-hand articulations. If I stand where a violinist does, I have to work much less hard on clarity of articulation and it's usually a much cleaner sound. Oftentimes a pianist prefers to have me in the "violin position" because the bell isn't pointed directly into their face. Both positions are useful and both are usable.

**JC:** I do stand. I used to sit, but again, it has to do more with the presentation, the look and the acoustics, so I stand when I play. When I was younger and I was doing a lot of the recitals for Juilliard, I did most of them seated and then changed later. More and more, I started standing and stayed with it. When I would go into a hall and the stage manager would ask me where I would like my music stand or chair and what am I going to need, I always wanted to say that I don't need anything.

**DO:** I like Richard Watkins' idea. I stand basically looking in the same direction as the pianist abeam of the keyboard rather than in the crook of the piano. It gives a bit of a more direct approach of the horn sound to the audience, and I like that.

**GW:** I always stand in the crook of the piano, for a couple of reasons. I like the communication that I can get this way, I like getting my sound to go out at the same time as the piano. **Q:** Do you stand close? **A:** Sometimes very close. It depends on the hall and if I need the clarity and the articulation. And I'd rather have that clear articulation than this whooshy sound. Also a lot of the repertoire I play, you have to be close because you've got to play into the piano.

**BV:** Ultimately, it depends on the acoustics of the hall but ideally I like to have contact with my audience and my accompanist. There are a lot of people that will stand where a fiddle player does. Instead of the horn being in the crook of the piano, they'll stand off to the left of the piano as you look on stage. I find that I don't have good contact with my accompanist that way. I also can't use the lid of the piano as a baffle. I prefer slightly angled, almost straight on with the audience so that you have the contact with them so that when the horn is not on your face, you can easily look at them and embrace them, smile at them. But in the meantime, you still have a little contact with your accompanist.

### How does playing a recital differ from playing in an orchestra – do you think one is more difficult?

**FRW:** I think it differs in that the conductor of the orchestra has to be in control, whereas your influence as a Principal Horn is relatively small. You contribute a little bit with your tastes and your sound and the little things that you can do without being told, but generally, it's less responsibility in a way. But of course, you're responsible for your part, although you are not alone; at a recital, you are much more in control. I like to follow, but I love to lead also. I love the feeling of knowing exactly what's going on. If you like to play and you are in shape, the recital is more satisfying in a way.

**ER:** That's a great question too. I always stand in awe of my teacher, Dale Clevenger, because he's been Principal Horn of the Chicago Symphony Orchestra for over forty years. That translates into forty years worth of concerts and recordings – all of the Strauss tone poems, all the Bruckner, Brahms, Beethoven, Tchaikovsky, Mahler symphonies, etc. Most of them he has recorded multiple times. A career of that longevity and accomplishment is just inconceivable to me. How does somebody continue to play at a benchmark level for that amount of time, week in and week out?

In answer to your question, though, it's a bit like comparing runners and races. How does one compare a marathon to a 100 yard dash? If one is truly going to perform at the highest level possible, both events are difficult and challenging, if for slightly different reasons. Physical endurance and mental toughness are essential for both players, and usually a person that can do one can also do the other. The longer I play, the more I find that everyone has specific and very unique gifts. When I see someone work wonders with a room of preschool or elementary music kids, that can be more impressive than a well-played Brahms symphony. I had a student at Boston University who could work magic with little kids. She gets them to sing, dance, improvise, and compose – all of this from preschoolers. I've done a ton of residency work over the years, and the best that I can do is to entertain the wee ones for thirty or forty-five minutes. This woman had a working educational relationship with these kids – needless to say, it is incredibly inspiring.

**JC:** I think most people would consider a recital more of a long distance run. Whereas, playing in an orchestra is more about short dashes here and there – sort of like the difference between running a marathon and, say, a fifty yard dash. Recitals are more soloistic and exposed and they require more page-long endurance; solos in an orchestra are a matter of playing dynamically, but briefly and accurately, also, usually, considerably louder and more exaggerated than normal.

**DO:** Recital playing is much harder. You are in the spotlight all the time in a recital. In an orchestra you get breaks, sometimes big breaks. If you are Principal Horn you get fewer breaks than the third horn, but when you are third horn and you have to play the solos, you have to act like the Principal Horn. That's why they say when you're third horn you're either bored to death or scared to death.

Recital playing is useful because it makes you be a hundred percent all the time. You can't just sit back and count bars. It is very different from orchestral playing – the only thing in common is that you are playing the same instrument.

**GW:** No. They're just so totally different. I think if you can play chamber music in your recitals and in the orchestra, you can keep them closer. If you can approach it that way, so you're always in contact or having a conversation with the pianist or whatever. That's the one way I approach it that helps me keep it kind of connected so I do feel like it's so different because I don't do it now except for seven to eight weeks a year in the orchestra.



Playing in an orchestra is dynamically harder on your face. You think you can practice playing loud and then you get in an orchestra and it's not even close! On the other hand, you can challenge whoever you play with because you've been playing chamber music and recitals. You play softer, so they have to play softer. I think if you take the mental game that you have to have to do a successful recital into an orchestra, it makes the orchestra pretty easy.

**BV:** For me, recital playing is much freer. In the orchestra there are many more parameters and you have to fit into those parameters. In a recital with a good accompanist, you can do whatever you want. That's what's really free. That's what's fun. You make music more on your terms, play around with the time, put in Viennese off beats, and explore the soft sides.

## What problems are there in terms of when playing with piano as opposed to playing in an orchestra?

**FRW:** When you play with piano, the piano is tempered. I think the horn player needs to take that into consideration. Whether you clash with the piano or are completely together, or play notes that are in a chord, it's important that you be there with the piano, the piano rules. When you play in an orchestra, you have not so much tempered intonation around you. You have to take the chord business into consideration. If you play Principal Horn you can influence maybe a little bit more and use some melodic intonation as well. In an orchestra, there are maybe forty string players, and very often in good orchestras they agree on intonation! So do not argue with that.

Also, inside the orchestra the conductor is responsible for the overall interpretation, choices of tempi, etc. As a recital player you are much more responsible for the way the music comes out.

**ER:** The piano is immovable and, even though mean temperament is not possible for the pianist, at least the pitch never varies. So, as long as it's been tuned well, it's a constant. You never have orchestras playing with mean temperament or even a truly consistent pitch center. You might have specific chords where people are conscious of their role or function, but with a hundred players, it just can't exist. The string quartet is truly a benchmark for the manipulation of pitch and that is why listening regularly to great quartets is so important for us. With I play a concerto with an orchestra, I just get a bigger "intonation yard" to play in. When I play with a piano, it's just me and the piano and, if the piano is in tune, then the only pitch problems are going to be mine.

**JC:** It is very important for me to get to that piano pretty fast and find out where it is, what the pitch is going to be like. It's really critical to be fabulously in tune and to know where the piano is. Sometimes you have a piano that's lower than A440 or is in bad shape, so it can be an issue. In orchestras, everybody says you take the "A" and that you tune from the root of the chord. Everybody says all those things, but that doesn't really happen. What really happens in orchestras is that you make

hairpin, quick adjustments to whoever has the solo. Then you have the solo and people make quick adjustments to you, and it's more a matter of a kind of relative pitch and making those adjustments. But, when you're dealing with a piano, you're dealing with a fixed thing – it depends on how well it's been tuned and also what sort of piano. Is it a concert grand, baby grand? What are you playing with, lid up, lid off? What is your repertoire?

**DO:** In both cases your pitch center is very important. I've heard students often that play through piece after piece their pitch center is not with the piano. So recognizing where your pitch center is and adjusting the length of the horn to match the piano is probably more critical than in the orchestra. In the orchestra, if you are playing with the winds, the pitch tends to go up. With the strings the pitch tends to go down because the more you stretch the string the more it goes lower. There is greater latitude when playing in the orchestra than when playing with piano. The most critical thing is getting the slide in the right position. After that you're on internal intonation and if that's bad that will show even if your pitch center is correct, but if your pitch center is correct at least you have a chance.

**GW:** The more you practice with piano, the more you just start to adjust. When you know that you're on the third, you may just ask them to voice it out. I can't play piano like I wish I could but I go over and try to block out chords just so they get the idea of where they have to fit that note in and how they're going to hear it. You have to know your own instrument. What note on your horn has a tendency to do what?

**BV:** The intonation approach is slightly different because in the orchestra I use "just" intonation. And the piano is tuned with some temperament but it's not exactly the same temperament as "just" intonation.

So, once again, we have to remember we play in tune from here (pointing to his ear) and that even though I know all of the harmonic rules about where to put things, all that information is just that – information. When you get up to play, you play in tune. Just play in tune.

## What do you think separates a great player from the average professional player?

**FRW:** Oh, that's a nasty question, right up my alley. A practical example to answer your question on a more general level, I will say: The artistic dimension, whatever that means. It is concrete enough because it consists of elements of sounds and articulations etc. etc, and then on how you put it all together. Of course, there's an element of charisma. I used to say in great horn playing there are the three C's: continuity, connection (with the music, audience and other people you are playing with), and charisma.

**ER:** The luxury of having enough time to practice is what separates a good player from a great player. In my mind, everyone could accomplish great feats on their instruments if they just had the time to devote to practicing them. I hear hornists of all ages, and there are so many great players today. What I





have to say musically is not so incredibly special, and there are certainly many people who play the horn better than I. The secret to my career as a musician is just that I've been fortunate to have so many opportunities, and I've had the time to develop them. When I listen to other players, I know that they could easily be doing what I'm doing, but throughout my life, I just happened to have been in the right place at the right time.

Perhaps the most important trait that separates a good player from a great player is just simple commitment. I have completely committed to playing the horn as well as I can. One of the reasons that I am able to do what I do is that I have limited myself to playing and teaching the horn. There are lots of Renaissance people out there that have non-musical careers and they have never played the horn as a vocation, but they love to make music. There are others who are professional musicians, but they have developed particular hobbies, play other instruments, paint, build houses, etc. I'm just not one of them. I don't think about conducting or developing a cure for cancer or composing music. I just play the horn, teach, and hang out with my family.

**JC:** The difference between a great player and a routine professional is a much more complex question. In my opinion, there have only been three truly great horn players within recorded history. What they have been able to accomplish was/is original, special. Each has a unique voice, artistically, is uniquely, instantly recognizable, and completely one-of-a-kind technically and musically. It is one of those things that you just know when you hear it. There are many pretenders to greatness in horn playing, many who believe they have accomplished something lasting.

But history, ultimately, will not bear this out. History has a wonderful way of clarifying such things, like with great fiction writers. The giants are Shakespeare and the Russians (Tolstoy, Dostoyevsky, etc.), then Conrad, Hemingway, Faulkner, Joyce, and a few great playwrights. After these, it just starts to get very thin very quickly; soon, you're down to a lot of one-book writers; after that, it trickles down to the popular authors; and then, finally fades to a slew of professional journalists just trying to make a buck. It's the same in every field, every endeavor, including horn playing.

To compete for a place in history, you have to be willing to go up against the greatest of all time, to find your own unique voice and to leave a body of work that can compete with the best that ever picked up a horn. That is a tall order. Most prefer to make a decent living and provide for their families, which is a normal and worthwhile goal. You have to be a little bit nuts to want to horn your way into the world's top three players (even top ten)! And, at the end of the day, history will decide if you deserve a place there at all. You probably won't live to find out for sure if you made it, either. Like I said, it's kind of nuts! – but, for some of us, it's the only way to live – what can I tell you?

**DO:** That's a tough question. In a way, the answer is kind of like pornography, you can't really define it, but you know it when you see it. I guess I'm impressed with technique but I'm more impressed with music. I know when I listen to Jamie Som-

merville here in Boston, he likes to take chances. He has a lot of music in him and the technique is taken for granted, his command of the instrument. He'll take chances with rubato, volume, and with nuance that make you follow him. When that happens, I'm impressed. I have judged competitions, even with different players on different instruments competing against each other, and it's pretty clear when there's a really great player.

**GW:** Musicianship, the ability to turn on that song and you are just riveted. Is it their sound? Is it their musicianship? Sometimes it's not the sound, it's just the ability to keep singing and keep you listening instead of your mind going somewhere else. For me, that's the main thing. Are they really drawing me in musically? Not, how many notes can they play, but what are they doing in between the notes.

**BV:** Personality and musical intent. How convincing you are. You can have something that's just on a very superficial level and hear it as horn playing, and respect it as horn playing, but when someone makes you forget that it's a horn, or when someone makes you want to play that instrument. Like if you're listening to a cello recital, and you have a fleeting thought that Wow, I'd love to have played cello sometime, or then it even gets beyond that – it becomes not just an instrument at all and it you feel – "Wow, that phrase just spoke to me." That's what creates the greats.

**Can you think of anything else that readers of *The Horn Call* might want you to talk about?**

**FRW:** Encourage creative programming. Look out for pieces that aren't necessarily in the mainstream. Of course, there are times when you're young and you need to do the standard repertoire. You get older and then you feel that you may have to play the hardest pieces to prove that you have a high c''' or c#''' or more! So that's that part. But really, a "normal" audience does not think that way.

I like to talk and communicate also that way. Of course, there's a fine line between giving a lecture where everybody's bored and wants you to play. I think if classical music is to survive, you need to not compromise on quality, including good communication. Be aware of your inner reasons for playing. I mentioned this before, about giving and getting. Encourage composers to write some new music for you. For every ten pieces, maybe one comes along that is really strong, but you don't know which it will be, so you have to do the other nine along the road. Also, you don't have to be so macho that you have to try to do everything yourself. Let the pianist play a piece, invite a friend to come in and play a duet or quartet, not just horn and piano. You can have some solo pieces in there; break it up for the audience, maybe guitar, a singer, or string player, a little something different.

**ER:** I try to tell my students that there are very specific demands placed on us by the horn. To enjoy playing and to play well, one has to have that commitment. I've never been one who can take a week off and then go out and play a concerto.



That is just not something that brass players can do. I explain to my kids that I play every day – rain, shine, travel days, sick days, holidays, and birthdays. I play every day and the payoff is magnificent. The payoff is that when I walk on stage, I feel relaxed and prepared.

I remember reading an interview with the Juilliard String Quartet. They described their rehearsal backstage before the concert and how, when it was time for the concert, they just moved out onto the stage. They just gathered up their music and continued to play on stage. There is no difference between a rehearsal and a concert, because the same level of concentration and commitment is there for both. If I can train myself to play at a performance level every time I play, whether I'm in the practice room, or in a rehearsal, or in a concert, then all musical events have just become equally important. If all of them are equally important, then I shouldn't have to worry any more or any less about a particular piece, concert, or recording. At that point, I have become much more relaxed and I notice a marked absence of stress. Because I am thinking about all of the notes, all of the time, I become a better player, and I am free to concentrate on the music and ideas that I want to share on stage as opposed to the notes that I play on the horn. In the end, I feel that my goal is to serve the music and not my ego. As they say, it is by self-forgetting that one finds.

**JC:** It's a discouraging time to be a horn player, and I wouldn't recommend it to anyone except the fanatics who must do it or perish. I have an old saying that I love chess more than Bobby Fischer, and he loves music more than I do. You can certainly kill a thing with professionalism and you can enjoy it much more in an amateur sense. In a way, I smuggled through an amateur's heart and I have kept that and protected a little piece of it always in there and I'm enjoying playing even against a very professional atmosphere of dried up, tired, mean people that are just bitter and hate their lives. I'm in there and I'm still an eleven year old kid with my horn; I can't wait to play. Perhaps that makes a difference.

**DO:** Having now quit the horn and having not played for over a year, I can look back over my career and the careers of other players in a way that maybe you can't when you're in it. While it's true that we all want to play musically and beautifully, and while it's also true that if you're not playing most of the right notes nobody wants to really hear much more about the musical aspect, it still is the thing you come away with. The musical content, the emotional content is what people will come away with. We've all heard recitals, not just on horn, but other instruments as well, when someone plays note perfect and you come away feeling that it was an empty experience. At the same time I've heard a lot of players that put a lot of emotional content into the music that they play and that's what makes a great experience, as long as they can play most of the notes right. I'd always rather hear someone really go for something and miss than to be too careful. It's like the baseball analogy, the home runner hitters strike out the most. So you have to go for it if you're going to hit the home run.

**GW:** Play music that suits you, not just because someone else wants you to play it. Play the music that you love to play. We sometimes think we have to play something that maybe doesn't fit. You don't do it the best so don't do it. You may need to do it for yourself at home, but if you're going out – like at a conference – play music that you love so you can show people, that's what I really like doing. We've given a couple of concerts that we play with students. We did the E<sup>b</sup> Serenade of Mozart and my students have said they've probably learned more in those few rehearsals than they did in many lessons. Play music that you are convinced is really great.

**BV:** They should not be scared of giving recitals. I think it's the most comfortable, freest thing we do as horn players. You are at your leisure. You have an accompanist whose job it is to follow you. You have music that you've chosen.

The other thing that I would say is that when you are choosing a recital, this is important – choose pieces you really love. That's how I approach it when I sit nostalgically among my numerous drawers of solo and chamber music pieces and find works that excite me. Sometimes I'll bring my students in with me and we'll play horn octets or a quartet as a part of my recital. I'll include chamber music with horn if I want to play with my friends. And as I showed last night, that was one of my pieces on a recital. So, I've got seven drawers of just personally owned material to choose from. I've got to be able to come up with six pieces or so that I just think are really cool and would be lots of fun to play. And the fun factor is paramount.

You find pieces that really interest you, that speak to you. And then pour your whole self into that. And then with joy – and remembering that what we do as artists is to share. We are entrusted to recreate a composer's intent. And if you stop and think, re-create is recreate (with a short e sound). So we are basically being asked to get out there and recreate. Play! It's all play and you're being given an environment that's intimate. Not this huge divide between the back of the stage and people way in the distance. There is an audience right there in your lap that wants to be there. They've come there to hear you. It's just a blast! There couldn't be a more fitting, comfortable environment than when you do that kind of thing. See it as literally chamber music. Even if you're doing a solo horn piece, you're still in a small chamber. And in a sense, you are feeding off of your audience and it's much easier to get their intent as well. In the end it is all about fun, sharing, respect (for the composer's intent, your audience) and ultimately love. Music is love in search of a word.

*Bruce Atwell is an Associate Professor of Music at the University of Wisconsin Oshkosh. Dr. Atwell holds Principal Horn positions with the Milwaukee Ballet Orchestra, Green Bay Symphony, Fox Valley Symphony, and Oshkosh Symphony. He has performed with the Florida Symphony, Hong Kong Philharmonic, and as acting fourth horn with the Philadelphia Orchestra. Atwell is also on the faculty at the Lutheran Summer Music Academy where he plays with the Praetorius Brass and Movere Wind Quintet. He has recently completed a recording of music for horn and voice by British composers with tenor Frank Hoffmeister and pianist Timothy Lovelace.*



Single Horns, Double Horns, Triple Horns, Natural Horns, Wagner Tubas

Tradition Experience Quality

Our  
french horns  
are all  
personally  
handmade by  
master craftsmen  
Dieter Otto  
and Martin Ecker



Well known  
horn players  
in famous  
orchestras  
throughout  
the world play  
Dieter Otto  
French Horns

**Dieter Otto**  
Handcrafted french horns



Teisinger Berg 15 · D-84494 Neumarkt-St. Veit  
Tel. +49 (0) 86 39 / 15 64 · Fax +49 (0) 86 39 / 56 44  
otto.horn@t-online.de · www.otto-horn.de

## Horn Issues?

**Chuck Ward Brass Instrument Restoration**

- **FACT:** Approximately 75% of all horn players who think they need a new lead pipe, actually need a valve rebuild.
- **FACT:** Some "mass-produced" horns need tighter valves when they leave the factory
- **FACT:** Symptoms that show you may need a valve rebuild include weak high and low ranges, weak endurance and articulation, and great slurs

To diagnose the problem, call

**440.286.5612** or log onto

**www.ChuckWardBrass.com:**

**You may need a  
valve rebuild, not a  
new lead pipe!**

**Why not make  
your horn more  
efficient before  
considering a new  
leadpipe or horn?**

**Chuck Ward is the former Manager of Engineering, Design Engineering and  
Quality Control for C.G. Conn, King Musical Instruments & The Benge Trumpet companies**

*Huffing & Puffing?*  
**An**  
**ACOUSTICOIL\***

can make it easier for just  
\$35.00

**Really, or your money back!**

(Less than 2% get returned)

\*A unique power insert to the bore that can  
enhance resonance, response, range,  
articulation, endurance, and pitch.

"Still the most effective, efficient, and economical  
improvement for brass and wind instruments"

Don Novy, Owner/Inventor

For more information, secure on-line ordering, visit::

**[www.dmamusic.org/acousticoils](http://www.dmamusic.org/acousticoils)**

e-mail: [aairrwr@hotmail.com](mailto:aairrwr@hotmail.com)

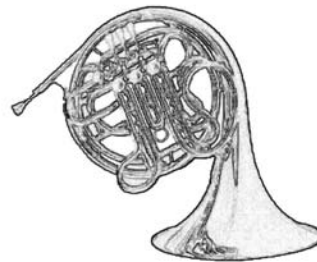
AAIIRR<<Power AcoustiCoils

1234 S. Quince Wy., Denver, CO 80231 USA

++1-(303) 751-0673

**BALTIMORE BRASS COMPANY**

DAVID T. FEDDERLY



For all your horn needs.....  
....at down to earth prices

Call our horn specialist: Albert Houde

99 Mellor Avenue • Catonsville, MD 21228

Phone: (410) 744-1722

Cell: (410) 258-2542

Fax: (410) 744-0683

Website: <http://members.aol.com/BBCTUBA>

CONN \* HANS HOYER

NEW \* USED \* TRADE

Call for other brands

**Subscribe to other**

**Brass Journals:**

**International Trumpet Guild Journal**

[www.trumpetguild.org](http://www.trumpetguild.org)

**International Trombone**

**Association Journal**

[membership@trombone.net](mailto:membership@trombone.net)

**International Tuba/Euphonium**

**Association Journal**

[www.iteaonline.org](http://www.iteaonline.org)

**Historic Brass Society Journal**

[www.historicbrass.org](http://www.historicbrass.org)

■ ■ ■

*Need Horn Stuff?*  
*visit*  
[www.HornStuff.com](http://www.HornStuff.com)

**Hornstuff**

Horns  
Mouthpieces  
Accessories





**Music Surrounds Us.**  
The Rudi E. Scheidt School of Music  
at the University of Memphis.

[music.memphis.edu](http://music.memphis.edu)

THE UNIVERSITY OF  
**MEMPHIS**

## AUDITION PREPARATION

Strauss

iVasi

Wagner

### The Video Conductor

BY JAMES DECKER – LEGENDARY STUDIO HORNIST

Mendelssohn

**An interactive video approach to mastering  
the standard orchestral repertoire –  
learn the masterpieces in enjoyable  
surroundings with colleagues (or alone)**

Tchaikovsky

Shostakovich

*"iVasi is the perfect tool for real-time practice  
of orchestral excerpts."*

Mahler

*"The next best thing to playing  
with an orchestra."*

Stravinsky

[www.ivasi.org](http://www.ivasi.org)

[MYSPACE.COM/VIDEO\\_CONDUCTOR](http://MYSPACE.COM/VIDEO_CONDUCTOR)

Brahms

Beethoven

## l'olifant PARIS

**NEW AND USED HORNS - ACCESSORIES**

Sole representative in France

GEBR. ALEXANDER

MARCUS BONNA

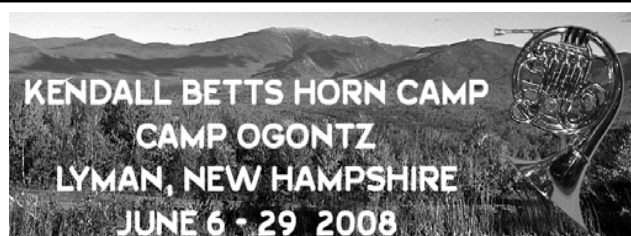
ANDREAS JUNGWIRTH

PAXMAN

ENGELBERT SCHMID



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



**KENDALL BETTS HORN CAMP  
CAMP OGONTZ  
LYMAN, NEW HAMPSHIRE  
JUNE 6 - 29 2008**

**STUDY, PERFORM and HAVE FUN  
for ONE, TWO or THREE WEEKS  
IN the BEAUTIFUL WHITE MOUNTAINS  
of NEW HAMPSHIRE!**

**WORLD CLASS FACULTY**

**+**

**INTENSE DAILY SCHEDULE**

**=**

**GUARANTEED IMPROVEMENT!**

[www.horncamp.org](http://www.horncamp.org)

under the auspices of

**CORMONT MUSIC**

A New Hampshire Non Profit Corporation

# A Tribute to James Decker

by Paul Neuffer

James Decker has had a great adventure as one of America's premier horn players. For more than 50 years Jim was one of the top freelance musicians in Los Angeles, performing on countless movie soundtracks, TV shows, radio programs, and live concerts. He is also a master organizer, creating (with the help of some friends) several ensembles and founding music festivals which exist to this day. Wearing a charming smile to complement his friendly personality and his gift of gab (he loves telling a good story – and he has many), he possesses the tools he needed to negotiate his many ventures.

Whether he is organizing groups, performing with some of the world's great musicians, or creating an innovative teaching tool, Jim always brings the same passion, conviction, and professionalism to everything he does.

Jim was born on November 23, 1921 in Venice CA to Benjamin and Margaret Decker, the third of three children. Benjamin was a bowling alley manager and Jim worked for him as a pin-setter through school. Margaret was a singer who performed radio broadcasts with Inglewood Parks Concerts on Sunday nights, under the stage name Miss Maggie Soprano.

Before Jim's musical career had a chance to begin, an ominous situation occurred. "After a bout with measles, I had an infection in my [right] ear and had a radical mastoid operation when I was 9 years old. They had to take the entire inner ear out. It was a major operation – it was terrible. Of course I became deaf in that ear. Years later when I was at Columbia pictures [1950s], I heard about an operation that could restore the hearing in that ear. It turned out to be a nine-hour operation. The doctor was great. He attached the drum and stirrup to the bone. I developed about 35% hearing in that ear."

When Jim was in 11th grade, about 16 years old, the school orchestra director asked him to switch from cornet to horn, giving him an old Alexander that was sitting in the bin. Jim admits that he was "...mystified by the instrument. I would get to school at 7:00 AM and sit in the practice room for an hour trying to find middle c". To try to get some idea of how a horn should be played, he attended Long Beach Community Band concerts which at that time were led by Herbert L. Clarke. Jim recalls that Clarke would not face the band when conducting, but rather the audience, because the audience came to see him!

In 1939, Jim got his professional start as a member of Leopold Stokowski's National Youth Administration Orchestra, along with friends and future Los Angeles studio hornists, Richard Perissi and Gale Robinson – getting paid \$40 per week. He also gained valuable experience as a member of the Long Beach community orchestra and Peter Merembloom's youth orchestra.

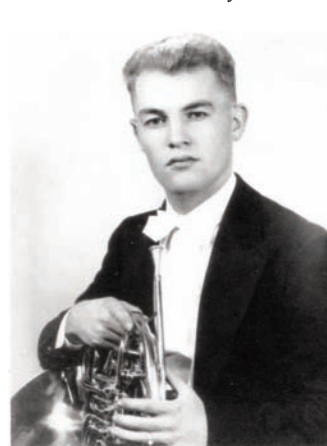
Eventually Jim decided he needed a good teacher and went to the Hollywood Bowl to hear a Philharmonic concert. Afterward, he approached the Principal Hornist, the 26-year-old Jim



Stagliano. Lessons were given at Stagliano's home or at the Bowl after rehearsals for \$5 per lesson. "He was so relaxed at lessons that sometimes he would give lessons in his bathrobe – usually because he forgot he was supposed to be giving a lesson. He wouldn't yell at me but he would demonstrate and play along with me. I listened to every word he said and I tried to absorb everything. It was all mind-boggling to me how great he was – he really was a fantastic teacher."

Around this time Jim received a phone call from Gabriel Bartold, who had known him when they were both members of the Merembloom orchestra. Gabriel was first Trumpet in the National Symphony Orchestra in Washington, DC and the orchestra had a horn vacancy. Jim hopped on a train to DC and, without an audition, signed a contract to play Assistant Principal Horn. After that season, as luck would have it, the second horn position in the Los Angeles Philharmonic opened and Principal Horn Al Brain asked Jim to fill the seat. Jim gladly accepted and again, without an audition, signed the contract. To be safe, newly appointed conductor Alfred Wallenstein asked Jim to "... play a few notes for me. So I did the [Mendelssohn] *Nocturne* or something, and that was it."

At around 1943, Al Brain became unhappy with conductor Wallenstein, so he returned to Fox studios at Alfred Newman's request and took Jim along with him as his second horn. Jim stayed there until, again, his friend Gabe Bartold called him, this time from Kansas City where he was Principal Trumpet. There was a Principal Horn vacancy and Gabe wanted Jim to come out to fill it. Jim needed permission to be released from



his contract at Fox, so he approached Alfred Newman and explained the situation. Newman in turn went to Fox studio head Darryl Zanuck who released Jim from his contract. So Jim and his wife Mary (now married 64 years) packed up and moved to Kansas City. They stayed there for only one season but Jim remembers it as being one of fine music-making. "One of the wonderful events – I can still see it now – Rubenstein doing the Rachmaninoff Variations [*Rhapsody on a Theme of Paganini*]. When he got to [variation 18], I tell you, I just became mesmerized – I had chills running down my spine the way he played. I forgot to count measures and everything, it was so beautiful."

Returning to Los Angeles from Kansas City, Jim fell into another opportunity – Columbia studios was looking for a Principal Horn. He "auditioned" by recording a soundtrack for them and was offered the job. "They paid me over scale – Dave





Klein, who was Manny Klein's brother, was the big shot contractor in town at that time – he did all the radio shows and orchestra management things – knew what the other studios were paying their Principal Horn players. And every year I got another raise. I got to double scale within four years. He was a wonderful man – I never had to ask for it, he just gave it to me. I had some wonderful friends."

One of Jim's friends, former teacher Stagliano, gave him a very important job. "Otto Klemperer was going to conduct Tchaikovsky's 5th Symphony, Stravinsky was going to conduct the *Firebird Suite*, and there would be a world premier of a cantata by Prokofiev – *Alexander Nevsky*. Stagliano didn't want to do it, so he asked me to play Principal Horn. So I went to rehearsal and Klemperer, who was a huge man – he was 6'6" you know, huge big arms – stood up to look around the orchestra, walked over to the contractor, Phil Kahgan, and said, 'Where's my Principal Horn?' Kahgan said, 'Oh, he couldn't make this concert. Give the boy a chance.' So he stood up to rehearse the Tchaikovsky 5th symphony and I gotta tell ya, I practically lost all my hair that week. I was absolutely scared to death. Shrine auditorium, big concert like this. Then Stravinsky came in to do the *Firebird Suite* – there are some moments in that thing ya know! I remember when he [Klemperer] stood up there to give me the upbeat [Jim makes a big swooping motion with his right arm] – picked me right up out of my chair! What can you do? You just play your heart out. But I remember at the beginning of that thing I said, 'I've worried enough, I'm not going to worry any more,' and I just relaxed the whole thing. I wasn't worried any more...phew, I can sense it now. From that point on I was Kahgan's main horn player. He hired me for all the Stravinsky and Bruno Walter dates."

Being a contracted studio musician, there were times of days or weeks without any work. To fill the free time, Jim, together with some friends, organized chamber groups and an orchestra to play through the standard repertoire. "Don Christlieb took care of the bassoons, Gleghorn took care of the flutes, Ralph Schafer took care of the fiddles, and I got an orchestra together...especially because I got Franz Waxman to conduct, and they all wanted to meet Franz Waxman, because he ran the jobs! Also, André Previn, John Green, Bernard Hermann, Stravinsky – in fact, we had the first reading of the Symphony for Winds." This orchestra eventually developed into the Glendale Symphony with the backing of Glendale Federal Savings and Loan owner, Joe Hoeft. Hoeft wanted to attract more attention to his small company and what better way to do so than by sponsoring a large symphony orchestra. Negotiations with Jim and Don Christlieb ensued and terms and conditions were, for the most part, agreed upon. The one sticking point was the conductor. Jim wanted to continue using Waxman, Hermann, and some of the other conductors that had led the orchestra in past events. Hoeft wanted a name that had more public recognition. An agreement was finally made and the Glendale Symphony opened its season at the Los Angeles Music Center under its leader, Carmen Dragon.

During this time, while contracted to a studio with the possibility of days or even weeks void of any work, several horn players expressed the desire to get together to read through horn music for their own enjoyment. "The L.A. Horn Club was

started through an idea from Wendell Hoss. We'd go up to his house to play quartets – he had a place in Glendale – Art Franz, Wendell, myself, and someone else. Art Franz said that we should have a regular thing set up so that a lot of the other guys could join in. So we started the Horn Club then – about 1951 or 1952. We started having meetings, an annual banquet, and Professor Schmutzig things – Wendell started that whole thing. We did a lot of concerts – Pomona College, Bakersfield, and Long Beach. At McNamara College, we were doing a concert for the nuns and Bob Myers, who was an A&R guy for Capitol Records, heard us and came backstage and said to us, 'We've had a lot of records sold for the French horn, and we wondered, if a record of one horn can sell that well, if a record of a group of horns would sell well too. Would you like to do a record for us?' We all said 'Yes!' and that's when we got in touch with Russ Garcia and David Raksin – Huntington Burdick made a lot of the other transcriptions we used, George Hyde wrote his *Color Contrasts*, so we put it together. "

The one dark spot on an otherwise fine career was the infamous strike during the mid 1950's. Then AFM president James Petrillo began battling with the larger unions, especially the Los Angeles local 47, as its members were particularly affected by his abuses of power. "Petrillo wanted to tax the studios that were making television shows. He wanted 5% of the gross cost of that picture to go into the trust fund. Not of the music budget, but of the whole budget. Everything started going overseas, so we had to go on strike. We thought that was gross negligence – he didn't ask us about it. So, Cecil Read started the Guild. Lloyd Ulyate, Vince [DeRosa], and Ted Nash were on the board – we started that Guild and 100 of us bolted from the union. And then they wanted to kick us all out. Fortunately, in the international trade, they could keep us from doing local things like concerts and things like that, but they couldn't keep us from doing things that were sold over state lines – radio stuff, records, and things like that. But the television stuff went overseas. Sinclair [Lott, longtime Los Angeles Philharmonic Principal Horn] was in the symphony, but he couldn't play in the symphony – the union board pulled him out. Bruno Walter was doing a concert and I got a call to play Principal Horn at the symphony and I said 'no way.' That strike lasted for nine months – and it taught all the movie producers to get their stuff done overseas." Many musicians were preparing for drastic career changes. "I took a technical writing course. Vince was planning to move to London. What else are you going to do? You couldn't work. "

After the strike ended, the studio contract days were also ending, and the freelance era began. After Jim's contract at Columbia expired, luck again pointed his way. "Bill Stinson, who was the head of Paramount Studios, called me to ask me to be first call for Paramount, paying me double scale. It would be a 'gentleman's agreement.' Any time they needed me to play a picture or TV show, I would guarantee that I would be available for them. Although it was a 'gentleman's agreement,' I could trust those guys."

While the work with Paramount supplied Jim with a steady income, the most rewarding work, that which Jim describes as "the highlight of my career" was still yet to come. RCA signed Erich Leinsdorf to do a set of recordings and Jim



was hired to sit 3rd in the section with Vince DeRosa 1st, Jack Cave 2nd, and Rich Perissi 4th. Leinsdorf loved the horn section and after completing the "Wagner highlights" recording session, offered Vince the job of Principal Horn of the Metropolitan opera. Then, Columbia records began a recording venture of historic proportions by signing Bruno Walter and Igor Stravinsky to recording contracts. Phil Kahgan was the contractor and hired Jim for most of these sessions, several of them as Principal Horn. Under Walter, Jim recorded all of the Beethoven symphonies (except No. 1) and was Principal Horn on Nos. 3 and 7. Also, Mahler No. 1 and 9 (Assistant); Bruckner No. 4 (second) No. 9 (Principal); Dvorak No. 9 (third); and Principal on several Mozart symphonies. "Bruno Walter was a very natural conductor. We did a Mozart symphony – I forgot which one – we finished the symphony and I was sitting in my chair thinking, 'Jeez, how could any piece be that beautiful?' It was just so beautiful. Then John McClure, the producer, said, 'Maestro' and Bruno Walter said, 'Yes?' McClure said, 'We can't fit that on the tape. We have to cut about a minute and half off of that. Can you do it a little faster?' I said jeez they're going to spoil the whole thing! Walter said 'OK.' And he did it and to this day I don't know where they got a minute and a half off of it because it was just the same, it was gorgeous again! Just as beautiful again! Some of those old timers like that are so genuine. He had so much respect for Bruckner. Bruckner was a very religious man. He had so much respect for him – but he never made speeches about it. You could tell the respect he had for him. After one of the Mahler dates – I think it was Mahler first – I was walking past him and he looked at me and he said, 'No conductor under the age of 60 should ever attempt Mahler.' You know why? Because it's so profound. After we recorded the 9th, we walked into the booth to listen to the playback – he was sitting in his chair – and all of a sudden he started crying. Bruno Walter started crying. John McClure chased us out and he said, 'Gentlemen, you have to be patient. This was at the point where the Nazis came into Vienna and were going to arrest him and put him in a prison camp. He had to escape out of the back, and he had to leave his family there.'"

For Stravinsky, Jim played Principal on *Firebird*, *Pulcinella*, *The Fairy's Kiss*, *Dumbarton Oaks*, Violin Concerto, Septet and the *Symphony in Three Movements*. "Stravinsky had a very natural beat. Most of the time he followed us. The last time we did the *Firebird Suite* [1967], at the end of the bassoon solo I was going to come in on the F#, he gave me the downbeat and I was looking for the second beat so I could play the third beat. He never gave the second beat and I was sitting on that F# and I was going to run out of breath so I moved and he followed me. That's the slowest *Adagio* you'll ever hear, but it isn't supposed to be that slow! I just about ran out of air to tell you the truth. And it's only that slow because he never gave me the second beat to put the third beat in there!! And [recording] the last movement of *The Fairy's Kiss*, we had 20 minutes to go in the session and John McClure, came out and said, 'Ladies and gentlemen, I want you to be very quiet, we're going to record the rehearsal because we're running out of time.' So we recorded the rehearsal and he [McClure] came out and said, 'That's it folks. Go home.' I had never seen the piece before. At the end, the last note is a high E<sup>b</sup>. After we finished the thing, I looked

at Art [Briegleb] and said, 'I don't think I can do this again.' It took everything I had. Then he came out and said 'go home!' Phew!!" After Stravinsky died, Robert Craft, Stravinsky's long-time assistant, wrote a letter to bassoonist Don Christlieb, who had also performed with Jim on many of the Columbia recordings for Stravinsky. In it Craft wrote, "...do you realize that you, Jimmy, and Hugo [clarinetist, Hugo Raimondi] were the three most admired [by Stravinsky] musicians that Stravinsky ever worked with?"

After such significant work, whatever followed might be considered to be anticlimactic. But Jim did many commercial recordings with other famous and excellent musicians: Ella Fitzgerald, Frank Sinatra, Nelson Riddle, Henry Mancini – as well as touring Japan seven times with Percy Faith. He served as Principal Horn of the Los Angeles Chamber Orchestra under Sir Neville Marriner for many years. He performed the Brahms Trio with Jascha Heifetz and the Schubert Octet with Heifetz and Gregor Piatagorsky. Naturally, he performed on countless movie and television soundtracks. When pressed to recall some of the memorable scores that he recorded, Jim recounts *On the Waterfront* and *The Cowboy*. But beyond that, "...I get a list every year when we get the royalty checks and there are a couple thousand names of things, and I don't even remember half of the stuff." He also continued to teach at the Music Academy of the West in Santa Barbara for many summers, as well as at the University of Southern California, where he had been on faculty since the early 1950s, finally retiring from there in the mid 1990s.

In the 1980s, Jim began a venture that continues to occupy his time to this day. "Gunther Sculler and I started IVASI as a means of making video tapes of the first [round] auditions for people to take orchestra auditions. We had engaged a lot of the orchestras to accept video tapes – a 25 minute video tape – of the first round so that people don't have to do all this traveling. The big orchestras accepted it – the Israel Philharmonic, New York Philharmonic, Saint Louis Symphony, L.A., and San Francisco. The little orchestras didn't want any part of it. So we had to abandon that." An attempt with audio tapes lead to another dead end. But it was the video technology that Jim knew would lead to some success, particularly with the advancement of DVDs. The latest version of IVASI that Jim and his son Doug have developed seems to have hit the mark. A conductor is filmed leading a recording of an orchestra in a performance of *Till Eulenspiegel*, *Don Juan*, *Ein Heldenleben* or one of many other standard orchestral works. Parts are supplied and the musician plays along with the DVD. The response has been excellent. "It's been very popular at the horn conventions. I had them waiting in line in Michigan. One group would play Mahler 1, then another group would come and another... You get a horn quartet together or a woodwind quintet and you'll always have a group to play with because once they try it, they love it." Even though the advertising has been mostly word of mouth, several universities and conservatories have purchased the DVD's for their student's to use as part of their training. Jim and Doug's future plans for IVASI are to add more repertoire as well as a less difficult version for younger students.

No article on Jim Decker would be complete without some of his great stories and memories of music and musicians. Here are just a few.





"I was at the Hollywood Bowl when my wife lost our first baby – he was stillborn – I was at rehearsal with Klemperer and I just had to get to the hospital to be with my wife. I told Klemperer and asked to be excused and he said, 'By all means son, by all means, you must go with her.' The concert was that night and when I got back, he asked me how everything was. He was very compassionate, very compassionate."

"Vince DeRosa has a concentration level better than anyone I've ever met, including concertmasters. He's got the greatest focus."

"I won a bet on circular breathing. Backstage in Washington DC, the guys were talking about some solo that couldn't be played in one breath. I said that I could play a tone more than a minute. They all said 'prove it,' and put in some money. I started playing and they didn't say anything about circular breathing that I learned from Mendez. After a minute and a half they all left. I tried it once in a Brahms symphony [#2], in concert, at the peak of the solo near the end of the first movement. Well, you can't do it when you're playing loud! I practically dropped an octave when I tried it!"

"In the Los Angeles Philharmonic, an Italian was the second trumpet player, he could hardly speak English and couldn't read English at all. We were doing a piece by William Grant Still that had a little solo for the second trumpet. So he looks at first Trumpet Vladimir Drucker and asks 'what does this say here?' Vlade says, 'oh, that you go to the front of the stage and play in the front of the stage.' Klemperer was conducting and the trumpet player walks to the front of the stage and starts playing this solo and Klemperer looks at him and says 'Vat is this?' The trumpet player tried to explain his part, but Klemperer said 'No, no, you go back!!'"

Jim often served as the welcoming committee for the horn sections of various touring orchestras including the Concertgebouw, Philadelphia, and New York orchestras. Perhaps the most memorable of these events was in 1960 when, in the middle of the cold war, the Moscow Symphony came to Los Angeles. With help from some friends, Jim was able to get permission for the members of the brass section to attend a party in their honor at his home. It was the only house in America that they were allowed to enter. At that time, Jim and his family lived in a 6,000 square foot castle-like house in the Hollywood Hills. "The whole horn section was there. I think they had seven horns and Polekh was the Principal Horn. And they brought Dokshizer [legendary Russian trumpet player Timofei Dokshizer] with them. He came up there and he stood up in the corner of that room – it was a big living room, 33 feet by 18 foot ceiling and 14 foot wide – he stood up in the corner of that room and played a number that Prokofiev had written especially for him. Manny Klein was there and he said, 'jeez, we have never heard that kind of playing!!' He just filled up that room with this absolutely superb playing. We weren't allowed to talk to any of the horn players except the Principal Horn player, in this case Polekh, who was a registered communist party member. Constantin Bakalnikov was a conductor at RKO studios and he was saving a case of Russian vodka just for this kind of occasion – had been saving it for years. There was a guy that was sitting in the trombone section that was an agent [KGB]. He wasn't a trombone player but he held a trombone.

He was the one that was organizing all the salutes and all that stuff. They didn't want to use regular shot glasses, they wanted to use eight-ounce water glasses for the vodka! And they started drinking that stuff and there was no tomorrow!! Then they wanted to dance with the girls. They thought the girls were hostesses for them. These were wives of L.A. horn players. They thought that this was a state-owned house too. We had to take them up to the top floor to show them the kids sleeping in their rooms to prove it was my home."

"Stagliano was a good friend of Thomas Beecham. Beecham opened the season at the Hollywood bowl one year. The next morning at the rehearsal, after the opening concert, all of a sudden there was a siren coming up the road. It got louder and louder and it came around the back and onto the stage – the stage hands were involved in the thing – so they opened the stage doors and this motor cycle cop with a red light comes right on the stage and parks right by Beecham, the siren blaring. Beecham looks around like 'what's all this' and stops conducting and asks 'What is it?!' The policeman said sternly, 'Your name Beecham?' Beecham asks worriedly, 'What is it, officer?' The policeman pulls out a ticket log and begins writing a citation, then says, 'Star Spangled Banner – too fast last night!' Beecham looked right over at Stagliano and laughed." "He [Stagliano] pulled a gag on Jack Kirksmith who was playing an Alexander horn on which the high E<sup>b</sup> was a really dangerous note. Stagliano had the librarian put the *Queen Mab Scherzo* on his stand at the beginning of the season when they were passing out parts for the year. Jack saw this part and oh my God, started practicing it. It got worse and worse. The next day, practicing it again, worse and worse. About three weeks later he could hardly play it at all. So he went up to the conductor, Stokowski was the leader then, and asked, 'When are you scheduling the *Queen Mab Scherzo*?' Stokowski replied, 'Oh no, we're not doing that this season.' We were all busting up laughing."

"You couldn't do three dates in a row today like you could in those days. Somebody asked me one time, 'What's a session player's schedule like?' I said, well yesterday in the morning I did a Bruno Walter date at Columbia records. In the afternoon I did a five-hour *Bonanza* with David Rose. That night, Vince and I went to Newport and did *Back to the Rendezvous* with Stan Kenton. That's kind of a normal day to do three dates. You can hardly do two dates now with all the traffic. You can't get from one place to another, it just takes you too long to get anywhere. Those days are gone."

"Alan Civil took Art Briegleb and me to the Savage Club with Ian Harper and Jim Brown. This club in London is just for the entertainment industry, just for performers – musicians, actors etc. – he took us there for a drink – I was the oldest one of the bunch and I'm the only one left."



*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.*

# The Creative Hornist

Jeffrey Agrell, Series Editor

## Finding Your Voice

by Todd Sheldrick

This is both an approach to and a way of being with the horn that will illuminate one's own chosen method – whatever it may be. We take two standard technical concepts, blending them together to form a practice-path, a step-by-step musical exploration, first starting away from the horn and then returning anew.

Let us talk about technique and then turn our backs – just for a moment. Two widely (if not universally) agreed-upon concepts:

1. Vowel manipulation is an important part of horn playing. Use the appropriate tongue shape (usually demonstrated by the use of vowels) to enhance resonance, projection, flexibility, and range.

2. Playing horn should be like singing. One way or another, it seems that every teacher comes to this point. Simply put: horn playing = beautiful vowel singing.

In these exercises we start with a calm vocalization and move on to playing simple sounds on the horn. Once you understand how an exercise like this is structured, you can create your own exercises and eventually bring yourself to the extremes of the instrument's capabilities. Take the time to perform each step with many repetitions and a sense of wonder for the infinite details.

Let us sing some vowels. Put your horn down and say "Ahh."

Step 1. Sing with a big vowel and listen to the sound of your voice. Simply listen; now is not the time for judgments, now is the time for appreciation. Experiment with the way the sound is made. Start by letting out a sigh. As you sigh, activate the part of your throat that enables you to vibrate the air that flows through. Continue the motion in the throat until everything is so tense that no air will pass. Relax the tension until the voice comes back in.

Step 2. Start to play with the sound. Beginning with miniscule motions, modify the oral cavity: tongue, throat, jaw, and the epiglottis. I'll call this your Resonating Chamber. Find where the overtones resonate; they make up the harmonic series just like the notes on a natural horn. Choose two neighboring harmonics and alternate in a slow rhythm, moving the tongue with precision to arrive at the overtone with gentle purpose and focused resonance.

Step 3. Now, instead of changing the shape of the resonating chamber, change the pitch of the vibration. Keep still except for the moving pitch. Hear what happens to the resonance as you bend the pitch up and down. Start in microtones and end up slurring up and down your full, comfortable range.

Step 4. Change the shape of the resonating chamber as you slide from one pitch to another. Maintain the resonance of the sung pitch as you slide up and down, keeping the respective

harmonic in focus. You can move the pitch and the resonance at different speeds and also in contrary motion.

Step 5. Explore the full capabilities of the idea, with intensity! Some ways to explore and expand include:

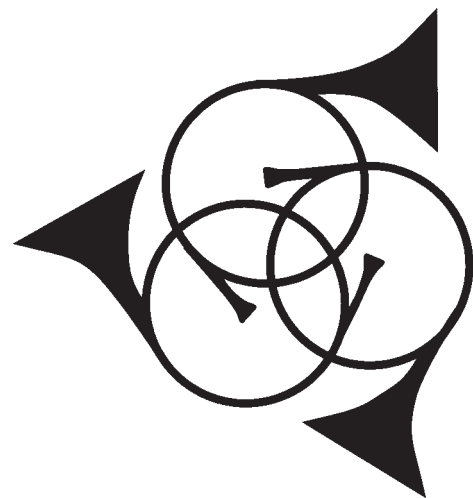
- One pitch-one vowel, sitting with stability
- One pitch-all vowels, flowing in the pocket
- Two pitches-one vowel, side step
- Two pitches-two vowels, now in 3D
- Creativity – Have fun playing with the sound!

Repeat Steps 1–5, now singing through your horn. Start on "Ahh," and with the horn standing in open F or B<sup>b</sup>. Slur up and down to find a note that resonates on the horn's harmonic series. Maintain that pitch and now modify your own resonating chamber, playing with the resonating instrument. Does the horn vibrate differently when you are singing more resonantly? Can you sense a difference in your playing? If beautiful vowel singing is the essence of horn playing, then an interesting path reveals itself. If we start there and follow the pathway of beautiful sound, we shall arrive at a personal and distinctive way of playing the horn.

As we know, every singer has his or her own distinct sound. Whether in popular or classical music, we can know the name of the singer by the sound of the voice.

These exercises can help us find our own personal sound instead of making do with simple imitation. The more you practice them, the more comfortable and familiar they will become.

*Todd Sheldrick is Principal Horn of the Orquestra do Algarve (Portugal) and creator of Overtone74, an electronic spontaneous composition machine for horn, which will be featured at a performance of the Sheldrick/Agrell duo at the 40th International Horn Symposium in July.*





*new from*

# BIRDALONE

*Georg Philipp Telemann*  
(1681-1767)



## CONCERTOS WITH STRING ORCHESTRA

One concerto in D for horn and orchestra

Five concertos for two horns and orchestra  
(two in F, two in D, and one in E flat)

One concerto for three horns, violin, and orchestra, in E flat

All available for horn(s) and piano (starting at \$15)  
or in full score with parts (including horn) (starting at \$25)

## WIND QUINTETS

Nine quintets in three volumes for two horns,  
two oboes, and bassoon

All available in full score with parts (starting at \$30)

Mobile: 1-619-889-0293

Fax: 1-619-281-0676

Mail: 2212 32nd Street

San Diego, CA 92104 USA

email: [info@birdalone.com](mailto:info@birdalone.com) Web: [www.birdalone.com](http://www.birdalone.com)

Convenient online ordering available. Credit cards accepted, registered, secure site.



*"The mute has everything: intonation, flexibility, projection, and sound –  
a great tool for hornplayers of every level!"*

*Dale Clevenger – Principal Horn, Chicago Symphony Orchestra*

# Moosic



These wooden mutes are hand-made, tunable, and have a leather wrist strap. A personalized name-plate is an additional option. The mute was designed by Jacek Muzyk, Principal Horn of the Buffalo Philharmonic Orchestra. For more information contact him at: [moosicmutes@yahoo.com](mailto:moosicmutes@yahoo.com) or phone 716-348-0076

# Medical Issues

Glenn V. Dalrymple, MD, Editor

## Transmissible Diseases and the Horn

Susan Swindells, M.BBS

**M**y guest expert is Susan Swindells, M.BBS. In this interview, we discuss the possibility of transmitting communicable diseases by playing someone else's equipment.

**Glenn V. Dalrymple:** I have been asked many times if HIV/AIDS, hepatitis, tuberculosis, fever blisters (herpes simplex), etc. can be transmitted from one person to another by playing on someone else's horn.

**Dr. Swindells:** Since the discovery of the human immunodeficiency virus (HIV) twenty five years ago, the ways in which HIV can be transmitted have been clearly identified. More than 40 million persons are now estimated to be infected with HIV worldwide. HIV is spread by sexual contact with an infected person, by sharing needles and/or syringes (primarily for drug injection) with someone who is infected, or, less commonly (and now very rarely in countries where blood is screened for HIV antibodies), through transfusions of infected blood or blood clotting factors. Babies born to HIV-infected women may become infected before or during birth or through breast-feeding after birth. In the health care setting, workers have been infected with HIV after being stuck with needles containing HIV-infected blood or, less frequently, after infected blood gets into a worker's open cut or a mucous membrane (for example, the eyes or inside the nose). Only one instance of patients being infected by a health care worker has been recorded in the United States; this involved HIV transmission from one infected dentist to six patients.

Some people fear that HIV might be transmitted in other ways; however, no scientific evidence to support any of these fears has been found. If HIV were transmittable by other routes (such as through air, water, or insects), the pattern of reported AIDS cases would be very different from what has been observed.

HIV is found in varying concentrations or amounts in blood, semen, vaginal fluid, breast milk, saliva, and tears of infected individuals. All other body fluids have been tested for the presence of HIV and it was not found; this includes sweat. Transmission through exposure to blood, semen, vaginal fluid, and breast milk has been conclusively proven, (and this is the rank order of infectivity for these body fluids). However, contact with saliva, tears, or sweat from an infected individual has never been shown to result in transmission of HIV. The only possible exception to this is an isolated case report of infection through "deep" or open mouth kissing, but the individual involved had gum disease and so blood exposure is probable. Otherwise, social kissing does not pose risk for transmission of HIV.

Although HIV has been transmitted between family members in a household setting, this type of transmission is very rare. These transmissions are believed to have resulted from contact between skin or mucous membranes and infected blood. HIV does not survive well in the environment, making the possibility of environmental transmission remote. Any fluid containing HIV, such as blood, on an environmental surface will not be infectious after the fluid has dried. Exposure to such fluid while still wet could theoretically transmit virus if someone with cuts, sores, or breaks in the skin is exposed to it. Additionally, HIV is unable to reproduce outside its living host (unlike many bacteria or fungi, which may do so under suitable conditions); therefore, it does not spread or maintain infectiousness outside its host.

**GVD:** Horn players often go to large conferences where horns and horn mouthpieces are being displayed and sold. Frequently, sales people will have a bottle of isopropyl alcohol and a rag. They will clean the mouthpiece with alcohol and then give it to you to try. Often you will put this mouthpiece into a horn that someone ahead of you just played.

**SS:** As discussed above, saliva does not transmit HIV. However, it is possible for saliva to have blood in it, such as when a person has a mouth sore or infection. To be infectious, the blood must be visible to the naked eye. So, a mouthpiece would only be dangerous if blood were visible on it, an unlikely scenario I would hope. Many commercially available cleaners kill HIV quite effectively. Bleach (such as *Clorox*) is the best, but alcohol works also, as do most hand sanitizers or disinfecting wipes.

**GVD:** Consider a player who sits in a horn section with other players and is surrounded by trumpets, trombones, wood winds, etc. What are the risks for contracting HIV/AIDS?

**SS:** Casual contact does not pose any risk; a person would have to have exposure to an infected person's blood on a cut or skin sore to have any risk of contracting HIV.

Fortunately we now have very effective therapies for HIV infection. Although they are expensive and not available everywhere in the world where they are needed, when used properly these drugs have dramatically reduced the death rate from AIDS. They are also very effective in preventing transmission. The most well publicized example of this is the decrease in mother-to-child transmission by use of even a very short course of therapy. Less well known is that anti-HIV drugs decrease occupational infection of health care workers by 80% after exposure, and can also decrease risk from sexual transmission. Persons who are taking the medicines and doing well typically





## Transmissible Diseases

have extremely low levels of virus in their blood and other body fluids, making HIV transmission to others much less likely.

Overall, I believe occupational risk of HIV acquisition to horn players is virtually non-existent. They are much more likely to become infected in the "old fashioned" way by sexual transmission. Condoms are very effective in preventing HIV transmission when used correctly and consistently, and I highly recommend them.

**GVD:** Finally, what about other transmissible diseases such as herpes simplex, hepatitis (oral and blood borne forms), etc.?

**SS:** Herpes simplex virus, that causes fever blisters or cold sores, is a very fragile virus and does not live long on surfaces. Fortunately there are no documented cases of a person getting herpes from an inanimate object, and transmission only occurs through skin to skin contact with an infected person. However, it is possible for this to occur even if the infected person has no symptoms.

Hepatitis viruses are generally hardier than HIV, and herpes viruses and can live for longer periods outside the body. They are also more resistant to disinfectants. For example, the hepatitis B virus can live for up to seven days, and dried blood can be infectious. Saliva of persons with hepatitis B can contain virus in very low concentrations, but there are no reports of people getting hepatitis B from contact with mouthpieces of musical instruments. The hepatitis C virus can live outside the body for up to four days, but both of these viruses require direct contact with blood for transmission to occur. In addition to sharing needles and sexual contact, body piercing, tattooing, and acupuncture have been shown to transmit hepatitis B and C. Both types of hepatitis may cause serious disease, but treatments are available and complete eradication of the virus is possible, not something that we can currently do for people with HIV infection. There are also vaccines available to prevent hepatitis A and B (not C).

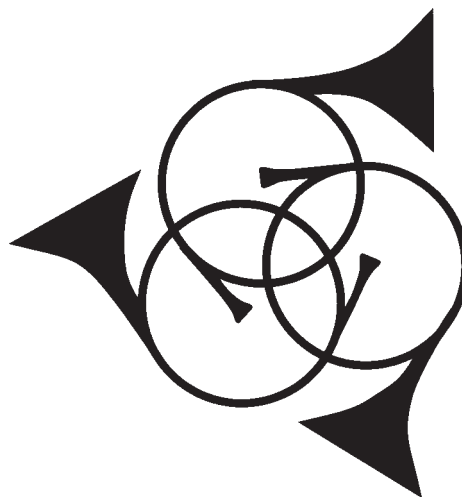
Hepatitis A is spread by the so called "fecal-oral route" which basically means putting something in your mouth that has been contaminated with the stool of a person with hepatitis A. This is a rather unpleasant thought, but can be avoided by careful hygiene. This underscores another strategy horn players can use to minimize their risks of infection – hand washing. As an infectious diseases doctor, this is something else I highly recommend.

**SS:** In conclusion, I believe the above gives you some notion of what I am trying to do. I want to give the musician reader a brief overview of the etiologic agents vis-à-vis the player's risk of acquiring disease via instruments, non-intimate contact. There is a huge amount of unwarranted publicity about the "epidemic" status of HIV / AIDS.

**GVD:** Many thanks for your thoughts, which should allay any fears of disease transmission through horn playing.

*Susan Swindells is Medical Director of the HIV Clinic at the University of Nebraska Medical Center in Omaha NE and is the Terry K. Watanabe Professor of Internal Medicine in the Section of Infectious Diseases. She is also Director of the UNMC Ryan White Title III Program, the Nebraska AIDS Drug Assistance Program, and the Nebraska AIDS Education and Training Center.*

*A native of England, Dr. Swindells earned her medical degree from University College in London in 1977 and did postgraduate training in England and at the University of Washington in Seattle. A clinician and active researcher, she is principal investigator on many clinical trials. She is on the leadership of the largest NIH-funded AIDS research network, the AIDS Clinical Trials Group.*



**www.mamco.com**

**QUALITY PRODUCTS FOR  
WOODWIND & BRASS INSTRUMENTS**

**M A M C O**

**Musical Accessory Manufacturing Company**

*Serving professionals and students since 1987*

- SPACEFILLER QUALITY LUBRICANTS™
  - ULTIMATE I — 'NORMAL' PISTON & ROTOR VALVES TROMBONE HAND SLIDES
  - ULTIMATE II — 'TIGHT' PISTON & ROTOR VALVES
  - TS — TUNING SLIDES AND MECHANISMS
- SAX DIAPER© — ULTIMATE PULL THROUGH SWAB
- PAD LIFE© — LEATHER PAD CLEANER AND REJUVENATOR
- KEY HOLDER© — MAINTAINS KEY/PAD ADJUSTMENT



## **WALTER A. LAWSON**

**1923 ñ 2007**

It is with great sorrow that we mourn the passing of Walter Lawson who founded the company in 1952. He worked extremely hard for musicians from all over the world at his shop in Baltimore, and later in Boonsboro, Maryland. He taught everyone who worked with him to always "give something a little extra" and "never sacrifice quality." Most who visited him became friends. We hope those who knew him will continue to pass along his good will, honesty and willingness to go beyond what is expected.

*The Lawson tradition continues at*

### **LAWSON HORNS**

**THE KENDALL BETTS COMPANY**

**1014 Profile Road**

**Bethlehem, New Hampshire 03574**

**603-823-9875**

**kendallbetts@aol.com**

**www.lawsonhorns.com**



## ***Tired of Clams, Clams, Clams???***

***At Pope Instrument Repair we have a tidal wave of horns, performance accessories, and more to reduce your bivalve output!***

***If you don't need a new horn we can modify your current one, with such repairs as:***

***Detachable Bell Conversions***

***Custom Leadpipes***

***Valve Rebuilds***

***Ultrasonic Cleanings***

***and much, much more...***



**Plus we install Clam Filters!**

***(OK, I made that one up—but you get the idea.)***

**Pope Instrument Repair**

**http://www.poperepair.com**

**80 Wenham Street**

**Jamaica Plain/Boston**

**Massachusetts 02130**

**617-522-0532**



# McCoy's Horn Library

Over 100 Exciting Works listed for Horn Solos,  
Horn Ensembles, Horn in Chamber Music, Alhorn, and More!

*After 20 years of promises, the final two volumes*

*of William Scharnberg's*

*19 Viennese Horn Quartets are available.*

*Find more exciting additions to our*

*already extensive catalog at*

*[www.mccoyshornlibrary.com](http://www.mccoyshornlibrary.com)*

Call or Write for your FREE Catalog

## McCoy's Horn Library

P.O. Box 907 Houston, MN 55943-0907 USA

Phone 507-896-4441 Fax 507-896-4442

[info@mccoyshornlibrary.com](mailto:info@mccoyshornlibrary.com) [www.mccoyshornlibrary.com](http://www.mccoyshornlibrary.com)



# West Virginia University

College of Creative Arts  
Division of Music



Dr. Virginia Thompson

Bachelor of Arts

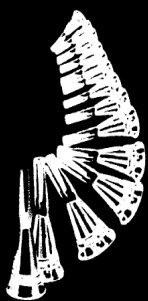
Bachelor of Music

Master of Music

Doctor of Musical Arts

Doctor of Philosophy

[Virginia.Thompson@mail.wvu.edu](mailto:Virginia.Thompson@mail.wvu.edu)



**PHILIP MYERS  
FRØYDIS WEKRE  
FRANCIS ORVAL**

**IT'S THE COMPANY YOU KEEP!**

**Stork Custom Mouthpieces**

Custom Duplications  
and alterations of  
every kind.

Toll free @ 888 AT STORK

On line at:  
[www.storkcustom.com](http://www.storkcustom.com)



Rocky  
Mountain  
**Alphorns**

**fine handcrafted alphorns  
with superior sound, response and beauty**

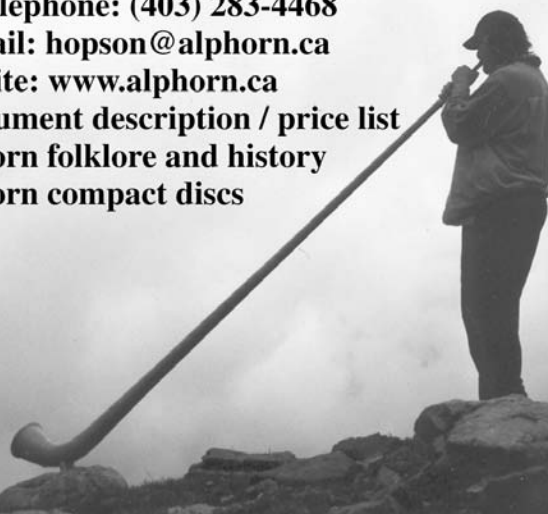
**William Hopson, alphorn maker  
1629 Broadview Road NW  
Calgary, Alberta T2N 3H2 | Canada**

**telephone: (403) 283-4468**

**email: [hopson@alphorn.ca](mailto:hopson@alphorn.ca)**

**website: [www.alphorn.ca](http://www.alphorn.ca)**

- instrument description / price list
- alphorn folklore and history
- alphorn compact discs



# Music and Book Reviews

Jeffrey Snedeker, Editor

**R**eview copies of books and sheet music should be sent to Dr. Jeffrey Snedeker, Book and Music Reviews Editor, Department of Music, Central Washington University, 400 East University Way, Ellensburg WA 98926 USA. The Horn Call does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff. Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated, on CD (preferred) or cassette tape. Generally, review copies and recordings will not be returned, though special arrangements may be made by contacting the Book and Music Reviews Editor. Also, copies of the texts of individual reviews may be requested by writing the Editor at the address above or via email at [snedeker@cwu.edu](mailto:snedeker@cwu.edu), but no reviews will be available in advance of journal publication.

**Improvisation Games for Classical Musicians: 500+ Non-jazz Games for Performers, Educators, and Everyone Else** by **Jeffrey Agrell**. Gia Publications, 7404 S. Mason Avenue, Chicago, IL 60638 USA; [www.giamusic.com](http://www.giamusic.com). ISBN 978-1-57999-682-6, G-7173, 2008, \$39.95.

I was most intrigued by Jeffrey Agrell's book, *Improvisation Games for Classical Musicians*. As a classically-trained hornist, improvisation has always been a world of both mystery and fear. During my 27 years as a high school band director, I was always fearful of improvisation. I knew I could "fake" my way though the style issues, but you can bet I searched for the jazz ensemble arrangements that had the solos written out! This book takes much of the "mystery" out of improvisation.

This book has made me think of "why we play" and "how we learn to play" in a completely different context. Agrell's correlation between how we learn reading and language and how we teach music has given reason to question many of today's music education methodologies. What is amazing is that for years we have approached music instruction in ways that defy the logic so plainly laid out in other subject areas. It is surprising that we have been as successful as we have been and clearly, we can be much more effective utilizing many of the processes described in this book.

I especially see great potential for Agrell's games in beginning music classes. The first six months of beginning band don't have to be the *nightmare* that they so often are. I think in our efforts to get them ready for the next level we have forgotten the most important ingredient – fun. These games are much more than games. They could be the keys to success for all the students, not just those who survive traditional instructional methods. The innate motivation that comes from student success, student involvement, and student ownership would be instant byproducts of these games. Most beginning methods focus on reading notes before playing them. We don't teach students to write language before they can speak the language – so

what are we doing? I think we probably are working harder than we need to and are unintentionally denying success to many of our students. By incorporating many of the games in this book and using them in conjunction with existing methods, I think we can increase retention, learning, and content at all levels of music instruction.

Jeffrey Agrell's games are applicable at any age and for every level of development and instruction. The games provide ways to make teaching music technique at multiple levels as well as daily warm-ups fun, exciting, and most important, delivered in a way that maximizes comprehension. This is definitely a book that is long overdue, and all music educators should take a look at it. Mark Lane, Associate Director of Bands, Professor of Music Education, Central Washington University; President, Washington Music Educators Association



The following three sets of etudes arrived from Horn Dog Publishing, 669 Concerto Lane, Silver Spring MD 20901 USA; [www.brettmiller-music.com](http://www.brettmiller-music.com). All were released in 2007 and are listed at \$12.00 each.

**Sixteen Concert Etudes on the Themes of Gustav Mahler** by **Brett Miller**.

**Fourteen Concert Etudes on the Themes of Richard Strauss** by **Brett Miller**.

**Fifteen Concert Etudes on the Themes of Johannes Brahms** by **Brett Miller**.

Dr. Brett Miller is a hornist in the US Air Force Band, Ceremonial Brass, and has performed with a number of orchestras and chamber ensembles, described on his website listed above. He completed a DMA at the University of Maryland, and the subject of his dissertation was to create concert etudes that would address specific needs. As he says in his preface, "Etudes derived from existing horn literature stand to have a much greater impact on the development of a horn player than etudes that try to compete with those designed for woodwinds, strings, or even percussion in terms of tessitura, technique or rhythmic complexity." Melodies and motives were borrowed from pieces by the composers named, and etudes were newly-composed with them. One important goal was to maintain the original composers' voices, but another was to make them challenging and entertaining to keep the player's attention.

In general, I think these etudes as a whole satisfy the desired goals – they are certainly more challenging than the excerpts/pieces from which they are borrowed, and they are certainly entertaining. Miller has not tried to be comprehensive; in the Mahler volume, he borrows from Symphonies 1, 3-5, 7, and 9; in the Strauss volume, from *Don Juan*, *Sinfonia Domestica*, *Salome's Dance*, *Till Eulenspiegel*, *Don Quixote*, *Death*





and *Transfiguration*, *Ein Heldenleben*, both horn concertos, and the *Alpine Symphony*; and in the Brahms volume, from *Academic Festival Overture*, Piano Concerto No. 2, Symphonies 1-4, Sere-nade No. 1, and the Horn Trio. Most of the borrowed materials are rooted in horn excerpts, but the “composed” aspect really goes well beyond the originals. Some compositions are drawn from more than once. The original transpositions are used as well. It is hard to pick one good example because each etude presents a new challenge. I found them very challenging and was drawn in (most of the time) to try and work out the technical demands – these really demand work, and are not just for variety or palette-cleansing. I highly recommend these etudes for serious students of orchestral music, and I expect they will be appreciated, if only for how easy the original horn parts will seem once these etudes have been mastered. JS



***Conversation for viola and horn* by Richard Lane.** Editions BIM, The Brass Press, PO Box 300, CH-1674 Vuarmarens, Switzerland; [www.editions-bim.com](http://www.editions-bim.com). BIM CO72, 2005.

I don’t know about you, but the number of duos for horn and viola I knew about before receiving this piece was zero. I am sure there are some others out there (there have to be, right?), but now I know of one, and, fortunately, it is a good one. Richard Lane (1933-2004) was an American composer who appears to have spent his life on the east coast of the US. He wrote a wide range of pieces, from solo piano to large orchestral works, and has had many of his works premiered and performed by some of the world’s best. I confess to have never heard of him or his music before receiving this duo, and it proved to be a very pleasant introduction. As a matter of fact, my viola colleague and I were so taken by this piece that we performed it on a chamber recital about a month after our first reading.

The vocabulary of this piece is tonal, and the “conversation” element is obvious throughout. The horn has a pleasant, lyrical melody most of the time, and the viola carries the majority of accompanimental figures, primarily through double-stops. I am told the double-stops are not as congenial as one might hope, but this is a small complaint. There are hints (to my ears) of Vaughan Williams and Debussy, and there is a nice mix of rhythms and a good sense of pacing and sharing of ideas, just what one might hope for in a good conversation. The overall tone is pleasant and congenial (no arguments in this conversation!), but it is not overly sentimental or simplistic either. I heartily recommend this piece as an interesting color and texture change in a recital, and at five minutes long, it is neither taxing nor overstated. I predict hornists will gravitate to it more quickly than violists, but we both came away from our performance quite satisfied. JS



***Callings for Horn Quartet* by Charles Rochester Young.** Published by the composer, 1495 Larry’s Drive, Stevens Point WI 54481 USA; Email [cyoung@uwsp.edu](mailto:cyoung@uwsp.edu). 2006.

Set in two movements, “Faith” and “Valor,” *Callings* was commissioned by Patrick Miles and the University of Wisconsin-Stevens Point Horn Studio, and supported in part by the Meir Rimmon Commissioning Assistance Fund of the IHS. Charles Rochester Young is on the faculty at UWSP, and has received awards for his compositions, his teaching, and as a performer (saxophone). “Faith” is set in a chorale style and lasts about two minutes. The writing is tonal and emphasizes the “sweet-spot” range of the horn; the first ascends to b<sup>b</sup> and the fourth descends to F. The division of workload is traditional, with first taking the majority of the melody/high stuff, the third being higher than the second, and the fourth exclusively in the bass clef. There is a nice expressive progression with a poignant peak before “Faith” ends calmly. “Valor” is an aggressive contrast in 6/8, with a fun three-against-two feel throughout. It starts loud and accented, harkening (sort of) to hunting figures. There are several quieter sections that provide interesting contrast, but no letdown in intensity, over its three-minute duration.

In all, *Callings* is well-written and is clearly as fun to listen to as it is to play. Good high school players should be able to handle this piece, but I expect college-level quartets will have a better time with it. In accomplishing his commission, Young clearly paid attention to the capabilities of the players at UWSP. JS

***Canon sur une basse obstinée* by Johann Pachelbel, arranged for four horns and organ (or piano and tuba) by Pascal Proust.** Editions Fertile Paline, 11 Rue de Rosny, 94120 Fontenay sous Bois, France; [www.fertile-plaine.com](http://www.fertile-plaine.com). FP 511, 2007.

You may be thinking, “Do we really need another arrangement of Pachelbel’s Canon?” Pascal Proust thinks we do. This one has been transposed to the key of F, and the music split somewhat evenly between organ and a quartet of horns. The organ is an equal participant here, shouldering (or more accurately, footing) the ground bass line through 24 repetitions, with both accompanimental figures and sections of primary melodies/elaborations. The horns are given equal time, with nice opportunities to work on section playing, handing off melody lines to each other, and playing in rotating pairs and trios. The overall tessitura is c (in the fourth part) to a<sup>b</sup> (in the first), and while the individual horn parts fall within traditional ranges, the workload is nicely divided so as not to tire anyone out, which can be a problem with arrangements of this tune. In the end, this arrangement works pretty well and quartets and/or organists will have some use for it. And, for those who have had enough of this famous piece, I recommend googling “Pachelbel Rant” for a YouTube video that expresses what many may feel. After that, look up “Pachelbel’s Loose Canon” by the LA Guitar Quartet... JS





***La Battaglia, from Canzoni alla Francese, 1596, by Adriano Banchieri, transcribed for horn octet by Craig Kaucher.*** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com. WM 357, 2007, \$11.00.

Horn ensemble repertoire has been blessed with settings for antiphonal choirs (several works from the LA Horn Club collection immediately come to mind), but we can always use more, especially when they can come from the "Golden Age" of antiphonal music, the late Renaissance. Verne Reynolds gave hornists some similar gems in his *Cantos* collections for eight horns, and others are available to us as well.

Borrowed from Italian composer Adriano Banchieri's *Canzoni alla Francese* from 1596, this "battle" piece offers several useful opportunities for ensemble improvement and playing in a style from a period that had no idiomatic horn music beyond hunting melodies. Set in two SATB choirs, the overall range is c-a", and if an ensemble has two players that can handle bass clef (horns 4 and 8), a group of high school players would manage this quite well. There are great opportunities for matching style and articulation in imitative passages, as well as chances to work on blend and balance in homophonic, chordal passages. The "battle" is depicted in repeated rhythms that represent swordplay, advances and retreats, and other steps and motions that would have been danced. Some players may have played or heard this dance before, as it has been recorded. I think this is a very enjoyable and potentially useful arrangement. JS

***Duets for Trumpet and Horn by J. Abelardo D. Flores.*** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com. WM #337, 2005, \$5.00.

This charming little set of four duets is dedicated to the composer's wife, a horn player herself. There are not a lot of trumpet and horn duets, and these short, tonal works, about one minute each, provide fun opportunities for this combination.

"Breezy" is a light syncopated number; "With gentleness" is pleasant, slow, and lyrical; "Thoughtfully" is even slower and also nicely lyrical; and "Fast" combines syncopation with some agile figures for a satisfying, upbeat close to the set. Unfortunately, my reception of these duets was marred by the unfortunate page turns. In an age where computers seem to give us so many opportunities to make music readable, to have single lines (in one case, just three measures!) carry over onto the next page, forcing players to have to either stop or grope for the page while playing is really something that has become unacceptable. This was true in three out of four duets, and it is clear from the layout that the two duets that really need two pages could have been printed on facing pages, and the other two could have been managed either to face each other, or set on one page each. As a former editor, I know what forces are at work when laying out a publication, but hopefully this can be fixed in future printings.

J. Abelard D. Flores is an active trumpeter, and currently conducts the San Diego Concert Band. He has had a number of his compositions performed throughout California as well as

in Indiana, New York, and South Carolina. He has had two commissions from the US First Marine Division Band and several commissions from the Tifereth Israel Community Orchestra. JS

***Ostinato Suite for Horn and Trombone by Jeffrey Agrell.*** RMWilliams Publishing, 2519 Prest Court, Tallahassee FL 32301 USA; www.rmwpublishing.com.

In short, this suite is great fun. Those who follow Jeff Agrell's "Creative Hornist" column will not be surprised at the styles and content of this four-movement work. The titles are descriptive of the styles: "Quickstep" is a "right quick" syncopated number; "Elegy" has a slower, minor flavor; "Habañera" is more sultry; and "African Bell" is a romping, 6/8 + 3/4 treat. The movements are short and to the point, but each has a special feature for the horn player – sections for improvisation. In each case, it is relatively simple – just 1-3 chords, while the trombone plays an ostinato bass line. Beginners at improvisation, especially those with patient, compassionate trombonist friends, are provided with a great opportunity to step into "the abyss." The trombonists don't get a turn, however, perhaps because they get enough chances elsewhere.

Beyond that challenge, I found the pieces themselves quite charming and somewhat tricky, both in the horn part alone and some of the ensemble demands. In the end, the work will be well worth it, and I believe these could work well in any number of performance circumstances, from school gigs to recitals. JS

***Carmen by Georges Bizet, transcribed for brass quartet by Craig Kaucher.*** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com. WM 344, 2006, \$8.00.

A tricky task, to be sure, boiling an opera down to four voices (2 trumpets, two trombones, with a horn part substituting ad lib. for trombone 1). I'm a little puzzled why the transcriber didn't choose a brass quintet with its wider palette of resources – a quartet is too thin to convey the richness of the music, and some of the voicing choices are not particularly felicitous. Technical demands and tessituras are modest. This transcription touches very briefly on *Carmen's* "greatest hits," and might serve to give a young quartet a first exposure to the most popular opera of all time. Jeffrey Agrell (JA), University of Iowa

***Brass Quintet, op. 719, by Carson P. Cooman.*** Musik Fabrik, 18 Rue Marthe Aureau, 77400 Lagny sur Marne, France; www.classicalmusicnow.com. 2007.

When you see a work with an opus number of 719, you think that here is a person who doesn't have email. No bio of Cooman appears in the sheet music (note to publishers: please do performers, audiences, and reviewers a big favor by always including an author bio and composer's notes on the piece), but he has an attractive web site (carsoncooman.com) where you can find out all about this very prolific composer and his works.





This quintet was written in 2007 as a commission by the Aspen Music Festival, dedicated to composer Alan Fletcher. The language of this one-movement (ca. seven-minute) piece is dissonant and austere, not always adjectives that make my heart go pitter-pat. During a first reading of the piece, I had my doubts at the beginning, which was slow and atonally lyrical. But the piece continues to build and build and eventually sweeps you up in the motion and interplay of the independent lines.

The parts are challenging, but idiomatic – the composer knows his craft. Trumpet parts are supplied in both C and B<sup>b</sup> (kudos!). The trombone has a low C# and will need an F-attachment. The composer has given the horn no low range at all – the lowest note is c' – but does sprinkle some (well-approached) high b<sup>b</sup>'s and b"s. The tuba part is playable on an F tuba. The printing is clear on ivory paper, and page turns are satisfactory. It's a challenging piece, reminiscent of David Sampson's *Morning Music*. We (the Iowa Brass Quintet) enjoyed a read-through of the piece and will probably program it on a concert. It could be played by a good college-level or faculty quintet. Recommended. JA

***Escapades for brass quintet* by David F. Wilson.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com. WM 34A, 2006, \$24.50.

The publisher can be commended for the composer bio and program notes, so that we can read without ado that trombonist David Wilborn teaches at Texas A&M and wrote the piece for a brass festival in 2004, where it won an award.

The composer describes the one-movement work as a series of alternations of "concert and jazz episodes," and so it is, clicking along at a breakneck mm=152. Meter changes are frequent; in some passages the repeated staccato eighth notes with displaced accents make it sound a bit like John Cheatham's famous *Scherzo* gone into overdrive. There are frequent jazzy episodes and rondo-like replays of some of the jazzy licks.

The piece narrowly avoids an overdose of clichés, but is fun to play and would no doubt delight most audiences. It could serve as a change of pace and style on a concert program and could also be useful in youth concerts with some judicious cuts (it runs a little long for that purpose).

Two caveats: 1) the horn part is a hoot, but although the overall tessitura is reasonable, there is a recurring lick that ends on a high c#" (fasten your dentures) and there are a number of b<sup>b</sup>'s and c'" (approached well), not to mention an optional d'"[!]; 2) many of the page turns are completely and blatantly impossible. The publisher should be flogged with a wet manuscript at an ASCAP convention for allowing page turns like this. But don't let that stop you. *Escapades* is challenging and fun for an advanced quintet. JA

***Concerto No. 6, op. 6*, by Antonio/Arcangelo Corelli, transcribed for brass quintet by Richard Bailey.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com. WM 84A, 2006, \$10.50.

This transcription might serve to give a young quintet some exposure to the baroque style. Tessituras and technical

demands are reasonable, but the transcription wears out the trumpets with nearly nonstop melody and movement while providing much less action for the lower voices. JA

***A Moravian Christmas Celebration for brass quintet with timpani* by Michael R. Brown.** Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; www.wehrs-music-house.com. WM 366, 2007, \$14.00.

This really needs program notes to help understand the style and tradition. The straightforward major chord diatonic style is occasionally given some pungent but puzzling spice by the use of some Lydian (#4th step) tones and some chromatic neighboring tones, making it sound in spots a bit like Salvation-Army-Band-meets-ragtime. The piece is largely in C, but uses B<sup>b</sup> trumpets. Tempos are moderate and there are very few technical or upper register demands, except in first trumpet, which ascends at the end to c#" . Possibly something for a young quintet with a teacher on first trumpet (plus a young timpani player) that are playing for a special occasion where it might fit in, say... a Moravian Christmas celebration... JA

***Ocean State Fanfare for brass choir and timpani* by William D. Pardus.** Creation Station, PO Box 301, Marlborough NH 03455-0301 USA. Cat. No. 136, 2006, \$20.00.

William Pardus' works for brass choir have been reviewed frequently in past issues of *The Horn Call*, so it must suffice to say that, stylistically, this work is consistent with others he has written – the stacked parallel intervals, the rhythmic variety, the idiomatic brass writing, the tonal vocabulary are all here.

The composer indicates that the title is derived from the nickname of Rhode Island, where he spends his summers, and this fanfare was another entry in the Dallas Wind Symphony's annual fanfare competition. At about 2:20, this fanfare has a little more substance than others, and has several contrasting sections, all leading to a big finish. Scored for an orchestral brass section plus euphonium and timpani, all instrument sections are featured and the overall result is satisfying. Range-wise, it is a bit high on each principal part, but still manageable for a good high school group (or better). JS

From Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792 USA; www.wehrs-music-house.com:

***Tantara for Brass Choir* by Sandra Gay.** WM 348, 2006, \$8.00.

***Festal Flourish for brass choir and organ* by Sandra Gay.** WM 349, 2006, \$12.00.

***Hovenweep for Brass Choir* by Robert C. Ehle.** WM 368, 2007, \$18.50.

***Fanfare for Brass* by J. Abelardo D. Flores.** WM 94A, 2006, \$17.00.

*Tantara*, by New York organist Sandra Gay, is set in two antiphonal choirs (two trumpets, two trombones vs. two trumpets, horn, tuba). It is a catchy, "bubbly" piece in 7/8 (mostly) that would, as advertised, make a good, one-minute opener for a concert. This piece would be quite manageable for high school level and above. *Festal Flourish* is the same piece as *Tan-*



*tara*, rearranged to include organ with the same brass instrumentation.

Robert Ehle, a graduate of Eastman School and the University of North Texas, is a faculty member of the music department at the University of Northern Colorado in Greeley. His *Hovenweep* for four horns, four trumpets, three trombones, tuba, and percussion, is "inspired by the Native American ruins along the Utah, Colorado frontier." Described as a "plaintive" piece, the work's root idea is a simple motive presented in parallel fifths. The progression of the piece is essentially a long crescendo and the motive, still in perfect fifths, moves through some rhythmic variation and juxtaposition, as well as some key changes. Overall the effect is interesting, and if the desire is to represent ruins with what might be seen as echo effects in the various rhythmic displacements, I suppose the image works. My brass choir enjoyed it, but others may find it a bit repetitive – it is about textures, not melody. *Hovenweep* would be quite manageable for high school level and above.

My brass choir had the strongest response to *Fanfare for Brass* by J. Abelardo D. Flores, trumpet player and music director in San Diego CA, whose activities are described above in a review of his *Duets for Trumpet and Horn*. Set for five trumpets, four horns, three trombones, euphonium, and tuba, this work is in several short sections unified by ascending fifths and an overall tonal vocabulary with lots of biting dissonance. The effect is quite surprising, and my group has already performed this piece twice, both times to very favorable audience response. This piece requires a step up in ensemble capability (e.g., a good college-level group) due to the respective instrument ranges and rhythmic variety. We liked all of the pieces reviewed above, but we really liked this one! JS



***Serenade in Es, KV. 375* by W. A. Mozart, arranged for wind quintet by Friedrich Gabler.** Doblinger Musikhaus Musikverlag, Wien 1, Dorotheergasse 10, A-1011 Vienna, Postfach 882, Austria; www.doblinger.at. Score 06 520, 2005.

I played in a wind quintet for several years with a bassoonist/composer/arranger who would frequently, upon playing a piece (especially a "standard"), announce that he would someday like to re-write the wind quintet piece we had just finished for wind quintet – what he meant was that there some things in the piece that he thought needed fixing, re-orchestrating, etc. I was reminded of this when I sat down with the score to this arrangement and a recording of the original K. 375 Octet. Friedrich Gabler, respected hornist, teacher, arranger, and composer, has set about a similar task.

The K. 375 Octet has long been one of my favorite wind pieces, beginning with my first experience playing it in high school. I've also done enough arranging to know that just about anything is possible, it's just a question of quality. Gabler's arrangement (distillation?) of the Octet for wind quintet is well-crafted. His choice to preserve original instrumentation for the majority of the melodic lines will be appreciated by those who know the piece, and for the most part he is judicious and sensitive about how the flute timbre is added to the mix. To be

sure, there are some surprising moments, but most of the time they are uncontroversial.

Three things, however, may rub people who know and love this work (and especially those who think Mozart's music shouldn't be tampered with) the wrong way, and they really have nothing to do with the instrumentation. First, in the first movement, about a minute and a half of the recapitulation is omitted – it is not clear why this was necessary. Next, in the slow movement, the last two chords were left off – again, it is not clear why. Finally, in the last movement, the imitative section just before the last statement of the rondo theme is also deleted, reducing the length by about 1:15. This one might be better understood, since the octet numbers support the more complicated fugal texture, but again, why?

That said, wind quintets and previously-exiled flutists will definitely enjoy this arrangement. The quality of Mozart's original melodies shines through, and the result is gratifying. JS



***St. Andrew's Bones*, for French horn, violin, and piano by Sally Beamish.** Warwick Music Limited, 1 Broomfield Road, Earlsdon, Coventry CV5 6JW, UK; www.warwickmusic.com. HN045, 2005. \$30.95

*St. Andrew's Bones* for horn, violin, and piano is a theme and variations written by the Scotland-based British composer Sally Beamish in 1997 for the English Horn Trio (Richard Watkins, horn; Pauline Lowbury, violin; Christopher Green-Armytage, piano).

In her program notes, Beamish states, "St. Andrew's Bones draws on three elements – the thirteenth-century hymn to St. Andrew, *Vir Perfecte*; the pitches of ninth-century Scottish bronze bells, and the natural series of a medieval horn." She was inspired by "the powerful imagery of relics and ruins" while listening to a sermon about the relics [bones] of St. Andrew, wherein the priest quoted a simile from a Joseph Clancy poem about the ruins of the famous St. Andrew's Cathedral: "like the rib-cage of some long-dead god."

This is a dramatic and colorful work that is, at the same time, "stark and poignant." The opening solo horn statement (played into the piano) climbs from the g below the treble staff, up a minor seventh, up a fifth, up a fourth, and up another fourth to b<sup>b</sup>, from *pianissimo* to *forte*, where it is joined by a startling percussive and dissonant gesture in the other two voices. The starkness originates not only from the wide intervals, but also from the sparse texture. Although there are some effective clusters, the piano part often features lines of single pitches in one hand, or sometimes doubled at the octave or enhanced with another sparse contrapuntal line. In the opening, the violin plays open fourths and fifths, as well as tritones that lend some poignancy. For the first variation, the horn is silent and the piano accompanies the lyrical violin line with a slow moving bass line in octaves, colored by grace notes featuring wide leaps that support the stark imagery. All three voices are heard in the second variation, but the horn and violin add only a little color with soft repeated pitches (or *tremolo* in the violin),





rhythmically active when the piano isn't. The third variation provides the greatest impetus toward the top of the arch form by increasing in rhythmic motion and dynamic level. Repeated *fortississimo* tone clusters at the beginning of the fourth variation create the climax, which is stark by virtue of its lack of motion, before an expressive piano solo that ebbs and flows both in rhythmic activity and volume. The fifth variation begins with a quiet, lyrical dialogue in 6/8 meter, "*Adagio* but flowing," between horn and violin, which eventually leads back to the material of the opening theme, and that of the climax that is briefly cited immediately before dying away to the end. I believe this ten minute work would provide a wonderful colorful contrast on a horn recital program or chamber music concert.

Beamish's early musical life centered around performing on the viola. Perhaps that is why her composition catalogue clearly illustrates a special interest in exploring timbres. Her broad range of chamber, vocal, choral, and orchestral music includes several works for bassoon, a percussion concerto for Evelyn Glennie, and concertos for trumpet, oboe, flute, viola, saxophone quartet, and accordion, to cite just a few colorful examples. Beamish has focused on composition since receiving a composition award in 1989, and she was Composer-in-Residence with the Swedish and Scottish Chamber Orchestras from 1998-2002. To celebrate her 50th birthday in 2006, the Cheltenham Festival (an international music festival in Gloucestershire, UK) presented a major retrospective on her work, including two new commissions. For more information on her awards, appointments, and commissions, see her webpages on [warwickmusic.com](http://warwickmusic.com) and [scottishmusiccentre.com](http://scottishmusiccentre.com). *Virginia Thompson (VT), West Virginia University*

***Les Gorges du Tarn for horn, violin, and piano* by Edward Cowie.** United Music Publishers Ltd, 33 Lea Road, Waltham Abbey, Essex EN9 1ES UK; [www.ump.co.uk](http://www.ump.co.uk). ISMN M2244 0616 0, 2007.

*Les Gorges du Tarn* (2007) for horn, violin, and piano is a surprising new contribution to our chamber music repertoire from the distinguished and fascinating English composer, painter, academic, scientist, and ornithologist, Edward Cowie. It consists of three movements (the second of which bears the title "Nocturne"), and is of 17 minutes duration.

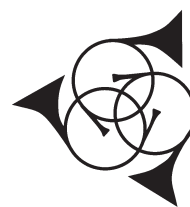
Cowie was born in 1943 and achieved prominence as a composer in the mid-1970s with a commission premiered by the BBC Symphony Orchestra. Other indicators of his stature as a composer include resident appointments with the Royal Liverpool Philharmonic Orchestra, and the BBC Singers. His catalogue features a broad range of works for chamber ensembles and orchestras (large and chamber), as well as many choral and vocal works. Although he has written a few compositions featuring woodwinds in solo and chamber works, this horn trio appears to be the first such work for the horn. [I am sorry to say I am not familiar with his writing for horns in his orchestral works.] He acknowledges inspiration from Bach, Haydn, Janacek, Debussy, Sibelius, and Messiaen.

Cowie seems to be a very special *hooman*. [That's how birds refer to people in his 2001 children's book, *Birds Talk*.] His life's work features an amazing balance of his gifts and passions. His

musical compositions reflect that integration, and he writes very eloquently about his artistic processes, which begin with immersions in natural landscapes that he then sketches or paints prior to writing music. For the horn trio, the specific inspiration was his first visit to the gorges of the River Tarn in France. In his program notes, he writes, "I have seldom visited a spot that was as evocative and inspiring as this place. Even whilst there, there was something about the loftiness and sheer intimidating yet beguiling perspectives that made me think of a French horn."

The trio is a very unusual and complex composition, which Cowie describes as "unashamedly romantic." It "reflects . . . the sensation of being in a very, very special place." I believe this music richly communicates motion, texture, and color. I recommend visiting Cowie's lovely, personal website ([www.edward-cowie.com](http://www.edward-cowie.com)) to view the color sketches of *Les Gorges du Tarn*, which include not only the landscapes, but also some musical notation [the resolution is not quite clear enough to read it], and a couple of striking, abstract graphic shapes of different colors. The motion is often a swirling one achieved through complicated, fast rhythms obscured by unpredictable subdivisions (e.g., fives, sevens, nines, tens, fourteens), ties, and rests, which are always completely independent in all three voices, but sometimes exchanged as motifs. The texture results from alternations of motion and repose between the various combinations of the three instruments. In the first movement, the violin imitates the horn's opening melody against a "trickling" motif in the piano. This lovely starting phrase recurs to bring the movement to a close. The color originates not only with the different timbres, articulations, and dynamics (plus *pizzicato* in the violin, and stopped or muted horn), but also with harmonic devices, through intervallic motifs, tone clusters, pedal points, and the fluctuation between the presence or lack of suggested tonal centers. Surprisingly and interestingly, each movement comes to a tranquil, very quiet end in a tonal center (respectively, E major, E minor, and F major).

The trio's demands on horn technique per se are not especially great, but the rhythmic and ensemble demands are frankly quite daunting. Throughout, the horn has the most sustained melodic material (though often in rather disjunct motion), except for one fast, very chromatic passage in the last movement that looks a little bit like Etler's [Wind] Quintet No. 2, and the entire range is only from the  $e^b$  to  $g^\sharp$ . However, our collaborators will need to be adventurous "good sports" who are passionate about new music, have no qualms about reading lots of ledger lines, and possess the rhythmic integrity of a Conlon Nancarrow player piano roll. I look forward to hearing and playing this piece because, although it is unique, it reminds me of some of my favorite works composed in recent decades by some of the world's most creative musical minds. *VT*



San Francisco Conservatory of Music

music

## HORN FACULTY

All members of the  
San Francisco Symphony

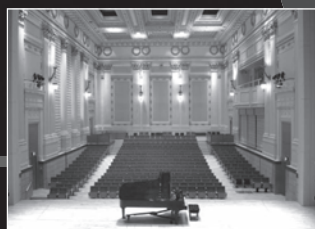
**Robert Ward**  
Principal

**Bruce Roberts**  
Associate Principal

**Jonathan Ring**  
Second Horn

## OFFICE OF ADMISSION

800.899.SFCM  
admit@sfcmm.edu  
www.sfcmm.edu



Your City. Your Stage.  
Welcome Home.

The West's oldest conservatory at a dazzling new address.

## Richard M. Seraphinoff • Historical Instrument Maker

*Announcing a new baroque horn model  
After Christopher Hofmaster (London ca. 1760)*



*French Classical Orchestra Horn  
and Cor Solo (A=430 or 440)  
after Halari or Courtois (Paris ca. 1810)*



*Viennese Classical Horn after Uhlmann (Vienna ca. 1830)*

*Baroque Orchestra Horn after JW Haas (A=415)  
(Nürnberg, early 18th century)*

*For more information, prices, and delivery time, please call, write, or fax:*

*2256 Birdie Galyan Road, Bloomington, IN 47401 USA*

*Phone/Fax: 812-333-3114 • Web: seraphinoff.com • E-mail: seraphin@indiana.edu*



QUADRE (clockwise from top)  
Nathan Pawelek, Lydia Van Dreel,  
Daniel Wood & Jessica Valeri

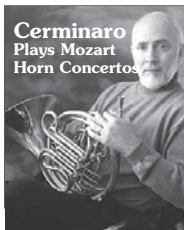
Photo by Heinz



**QUADRE**  
The Voice of Four Horns

[www.quadre.org](http://www.quadre.org)

## Compact Discs from Crystal Records



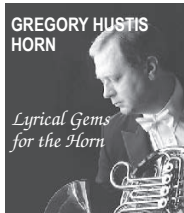
**Cerminaro**  
Plays Mozart  
Horn Concertos

**JOHN CERMINARO**, former principal, New York & Los Angeles Philharmonics; now Seattle Symphony —

**CD515: Mozart Four Horn Concertos**, with the Seattle Symphony, Gerard Schwarz conducting.

**CD679: Screammers**. Schumann, Adagio & Allegro; Haydn, Divertimento (Charlotte Cerminaro, horn); Kraft, Evening Voluntaries; Lazarof, Intrada; Steiger, A New-Slain Knight.. *"One of the great horn players of our time."* Fanfare

**CD676: Beethoven, Hindemith, & Bernhard Heiden: Horn Sonatas**; also Bozza, Strauss, Glazunov, etc.



**GREGORY HUSTIS**  
HORN

*Lyrical Gems  
for the Horn*

**GREGORY HUSTIS**, principal, Dallas Symphony —

**CD770: Lyrical Gems for the Horn**, by Fauré, Scriabin, Reinecke, Gliere, Nelhybel, Bozza, Francaix, Marais, etc.. *"one of the finest recitals I have ever heard."* Fanfare Magazine

**CD512: Treasures for Horn & Trumpet**. w/Giangiulio, tpt, Dallas Ch. Orch. L. Mozart: Concerto, Horn & Orch.; Saint-Saens: Romances; Beethoven: Sextet; Grimm-Freres.

**CD773: Greg Hustis, Horn, with Dallas Philharmonia**. Premieres of Concertos by Ewazen, Beckel, and Sargon.

**CD675: Huntsman What Quarry**. w/Nancy Keith, soprano. Schubert: Auf dem Strom; Berlioz: Le jeune Patre breton; Strauss: Alphorn; W.F. Bach, Aria; also Simon Sargon, Nicolai, Vincenz, Ignaz, & Lachner. *"utterly gorgeous"* American Record Guide



**Horn in Trios**  
**Jose Zarzo, Horn**

Brahms  
Reinecke  
Duvernoy

**JOSE ZARZO**, horn, and Ensemble Isola, all principals of Spain's premier Gran Canaria Philharmonic Orchestra.

**CD771: Horn in Trios**. Brahms Trio (Violin, Horn, Piano); Reinecke Trio (Clarinet, Horn, Piano); Duvernoy Trio No. 1 (Clarinet, Horn, Piano). Major Romantic works for Horn Trios.. *"Wonderful recording; a pleasure to hear."* Horn Call

**CD772: Isola Romantica**. Czerny, Grand Serenade Concertante (Clarinet, Horn, Cello, Piano); Jenner, Trio (Clarinet, Horn, Piano); Duvernoy, Sonatas (Horn, Cello)

**CDs \$16.95**; Add \$2.00 per order US shipping; \$10. foreign (mention this ad)  
Visa, MC, Discover, U.S. check accepted. Order by phone, fax, email, mail, or on the web.

**CRYSTAL® RECORDS**, 28818 NE Hancock, Camas, WA 98607 USA, phone 360-834-7022, fax (24 hrs) 360-834-9680  
email: [order@crystalrecords.com](mailto:order@crystalrecords.com) • web site: [www.crystalrecords.com](http://www.crystalrecords.com) • Many more brass recordings; send for free catalog.



**FRØYDIS REE WEKRE**  
HORN  
Chabrier, Cui,  
Tomasi, Schumann

**FRØYDIS REE WEKRE**, former solo horn, Norway Symphony —

**CD377: Schumann, Adagio & Allegro; Tomasi, Danse Profane & Danse Corse; Chabrier; Cherubini; Saint-Saens; Sinigaglia,**

**CD678: Songs of the Wolf** by Andrea Clearfield; Madsen, Dream of the Rhinoceros & Sonata; Berge, Hornlokk; Plagge, Sonata; Friedman.

**CD396: Gravity is Light Today**. Frøydis Wekre, horn, with Roger Bobo, tuba & bass horn. Roger Kellaway, Morning Song, Sonoro, Westwood Song, etc. Fred Tackett, The Yellow Bird.



**DOUGLAS HILL**  
HORN  
Rheinberger & Ries  
Horn Sonatas

**DOUGLAS HILL**, principal, Madison Symphony —

**CD373: Rheinberger & Ries Horn Sonatas; Strauss Andante**. *"Hill plays three lovely Romantic works with the finesse of a fine lieder singer"* San Francisco Chronicle

**CD670: Hindemith, Sonata in Eb; Persichetti, Parable for Solo Horn; Musgrave, Music for Horn & Piano; Hamilton, Sonata Notturna; Hill, Character Pieces, Laid Back, & Abstractions**

**MEIR RIMON**, former principal, Israel Philharmonic —

**CD510: Premieres of the Old & New**. Bruch: Kol Nidrel; Matys: Concertstücke; Dicleue: Horn Concerto; Stradella; Reichardt; Tchaikovsky; Autumn Song; Lorenz; Glazunov.

**CD802: Hovhaness: "Artik"** Concerto for Horn & Orch; other orchestral works by Hovhaness.

*"Hovhaness' music has a unique tang...gorgeous"* Stereo Review

**CD513: Dances, Moods, & Romances**. Saint-Saens: Romance in F; Glazunov: Serenade No. 2; also Rooth, Halpern, Zorman, Kogan, Graziani, Sinigaglia, Scriabin.

**KRISTIN THELANDER, Natural Horn (valveless)**, solo artist; prof., University of Iowa —

**CD677: Beethoven, Sonata in F; Friedrich Kuhlau, Andante and Polacca; Carl Oestreich, Andante; Nikolaus von Krufft, Sonata in E; Louis-Francois Dauprat, Sonata in F**. *"Kristin Thelander is the best natural horn player I have ever heard"*, American Record Guide

**NFB HORN QUARTET**— David Kappy, Jay Wadenpfohl, Ricardo Almeida, Bill Hoyt. All former students of John Barrows, now prominent principals around the world.

**CD241: Hindemith: Sonata for Four Horns; Gallay: Grand Quartet, op. 26; Jay Wadenpfohl, Tectonica for Eight Horns**. *"this is a gorgeous disc"*, Fanfare

**FREE CD or cassette with each purchase of three:** for each four ordered, pay for only three.

# Recording Recollections

by Paul Capehart

November 19th, 20th, and 21st, 2007 are days that twelve horn players will never forget. Those were the three days that the combined Dallas Symphony and Houston Symphony horn sections met to record our first CD of horn ensemble music.

It all began several years earlier when Greg Hustis (DSO Principal Horn) brought up the idea of a "Texas Horns" ensemble recording made up of professionals from our beloved state. Before anything like this can happen, there must be untold hours of planning and detail work to pave the way. I believe Greg is the only person who actually had an idea how monumental that task would be, and how many different permutations of the idea were actually considered. Sometime in the fall of 2006 Greg told us (the DSO section) that if we would set aside the week of Thanksgiving the following year, we would have a real chance at recording a CD with the Houston horn section. It wasn't too long after that that Greg started giving us updates on how things were progressing – Kerry Turner had been commissioned to write a piece for us based on western themes; Jim Beckel had agreed to do the same; one of the arrangers/hornists from our own area, Sterling Procter, was putting together a big piece; and also, Roger Kaza (Associate Principal in Houston) was arranging something for us.

All of the horn players involved have done many recordings over the years. Bill VerMeulen and Greg have even done solo CDs, but I don't believe any of us knew exactly what to expect as we eagerly anticipated the coming fall.

One Monday in October, the HSO's section made the trip up to Dallas for a quick run through of the pieces we had in our hands. Not everyone could be there, so a few of Greg's students filled in. While most of us knew each other by name, most of us didn't actually know each other very well. Only our respective 3rd horns, Nicole Cash and Nancy Goodearl knew most everyone. Nicole had attended Rice University and Nancy had gone on tour with the DSO in 1997. It was at this rehearsal that I really started to get excited about this project. I could tell right

away that we would have no trouble fitting our two sections together. As the parts were being passed out, I realized that Bill and Greg had decided to mix us up in the assignments. I was always sitting next to at least one HSO player, if not two. Right then and there the mutual respect started to grow as we read the difficult parts that had been written for us. The weeks between this rehearsal and our first session seem to drag on forever.

On November 18th, the DSO had a matinee that finished about 4:30. Immediately afterwards, we caravanned down I-45 in eager anticipation of all that lay ahead.

Our sessions were in the beautiful Stude Hall at Rice University. That morning when we awoke, there was very thick fog

blanketing the city of Houston. It was hard to find the right building for those of us who were not familiar with the campus. As we gathered about 9 a.m., there was a growing sense of camaraderie. The Houston section members were great hosts. Bruce Hennis had made the trip all the way from Columbus where he has been on leave for a year at Ohio State University.

Greg had us start with Sterling Procter's tremendous arrangement of "Amazing Grace." It was just the 12 of us (no percussion) and, as our sounds began to fill the hall, it became ob-



*l-r: front row - Brian Thomas, Bruce Hennis  
middle row: Roger Kaza, Nancy Goodearl, Haley Hoops,  
Bill VerMeulen, Greg Hustis, David Heyde  
top row: Paul Capehart, Nicole Cash, James Nickel, Phil Stanton*

vious that this was a fantastic place to record. We were conducted by Dr. Paul Phillips, director of orchestral activities at SMU. How fortunate we were to have him there to guide us through these intense three days. Sterling was there to hear his piece. He is an excellent horn player himself, playing in the Ft. Worth Symphony for many years. The playbacks were very encouraging to us. The engineer, Andy Bradley, seemed to know the hall well. We spent most of the morning on this one piece.

The afternoon was spent reading and rehearsing the Turner and the Beckel. This was time well spent as we discovered the next day. The parts were technically difficult and covered the entire range of the horn. By the end of the day, we felt much more comfortable with those two pieces.





*Conductor Dr. Paul Phillips tries to horn in during the recording sessions*

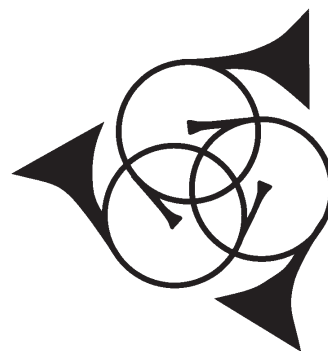
On Tuesday morning we all had the same complaint – “my chops are really stiff.” We decided to start at 9:30 instead of 9:00. A slow warm-up seemed like a good idea to all involved. Stephen Heyde, Music Director of the Waco Symphony and Conductor-in-Residence at Baylor University arrived, and was a great help as a second set of ears in the booth. He also is father of our Associate Principal Horn, David Heyde. The Beckel and Turner pieces are magnificent. There was a lot for all 12 players to do, and the theme of the “Wild West” was captured all through each. Kerry Turner has such a nice way of writing for the horn, and this ambitious work is both challenging and fun for everybody. For those of you who don’t know Jim Beckel’s music, you have a real treat in store in his *Portraits of the American West*. This was the first time I had played anything of his. I look forward to playing more of his music. One of the most interesting arrangements on this recording is Roger Kaza’s eleven-horn arrangement of Barber’s *Adagio for Strings*. What is readily playable on the violin and viola is an incredible challenge on the horn. Roger really captured the feeling of the piece, and made it all make sense. Needless to say, the full range of the horn was explored. As we came to the end of the second day it was clear to us all that we only thought we were tired on the first day. As 5:45 pm rolled around, we all wondered what our chops would feel like the next morning.

Wednesday morning was just plain rough. We still had one really difficult long piece to record, *Hooked on Williams* by Tony Di Lorenzo, based on John William’s score to the movie *Hook*. As the morning progressed, we began to loosen up and things began to really come together. When we finished *Hooked on Williams* we all decided to plow ahead so we could all get home for Thanksgiving. We finished with three jazz style arrange-

ments for eight horns that Bill had brought. Four of us got to rest on each one, so that helped a lot.

By the time we finished there was a great sense of accomplishment within the group. We all tried to remember the last time we had done that much playing in any three-day period. I don’t think anyone remembered working harder. Every player there expressed an interest in doing it again and we left with a new respect and admiration for horn playing and our colleagues. I wish that all horn players could have the chance, once in their lives, to play on a project like this, and have as much fun as we did!

*Paul Capehart is fourth horn in the Dallas Symphony. Texas Horns is soon to be released by Crystal Records (CD774). See their ad on page 82 for contact information.*



## 96 PAGE CATALOG!

### We Stock Hard-to-Find Brass Recordings.

- More Than 3400 Titles on CD, LP, Video or Cassette.
- Jazz Recordings Featuring Brass Soloists.
- Classical Brass Recordings.
- Many Imported Titles Not Found in Stores.

### We Also Publish Sheet Music for Brass.

- More than 700 Pieces Available.
- Solos, Duets, Trios, Quartets, and more.
- Ensemble Works for Like & Unlike Instruments.
- Brass Choir & Big Band Compositions.

**See our Complete Catalog Online  
at our Website at [tapmusic.com](http://tapmusic.com) or  
Send \$4 for Our Latest Catalog\***

**Tap Music Sales, 1992 Hunter Avenue  
Newton, IA 50208 USA**

**Phone: 641-792-0352 or Fax: 641-792-1361  
Email: [tapmusic@tapmusic.com](mailto:tapmusic@tapmusic.com)**

\*Catalogs sent 1st Class Mail. Yes, we accept Discover, VISA and Mastercard.  
Overseas customers please send \$5.

# A Device for Holding the Horn

by Pasi Pihlaja

Being a horn player is a tough job! It is demanding both mentally and physically. Everyone knows that players should stay as relaxed as possible while playing to enable their body to produce the various emotions of the music through the instrument. And the better we feel physically, the better we can express our musicality. Is a support for the instrument, such as the ERGObrass support, a rational tool or just a useless gadget?

From the beginning of our studies, we are taught to aim for the greatest relaxation possible to enable efficient breathing and control of the airflow to the instrument. But when we are holding the instrument in playing position, a great part of that relaxation is lost. Unfortunately, that is inevitable. We all are, of course, so used to playing with the remaining relaxation that we do not even know enough to miss what we have lost. Many players do not even recognize that static tension in the hands and upper body occur in every normal playing situation. However, it is only this static tension that keeps the horn in our hands from dropping onto the floor!

## Two kinds of muscles

If we look at our system of muscles, we see in general two kinds of muscles, and both are important for horn playing. First, we have muscles that are “designed” to hold our body up and to keep its posture involuntarily. They are situated in many parts of our body: back, pelvis, legs, chest, neck, etc. When we stand empty-handed as relaxed as possible, we can feel relaxation even though we have many muscles in static tension. But those muscles are designed to stay “always” in tension.

But then we have another kind of muscles, which are generally relaxed but ready to act when needed, such as when we take an object in our hands, start walking or running, turn our head, etc. These muscles are designed to tense and relax, and again tense and relax. They can stay in static tension as well, but if you keep them that way a long time, it is somewhat against their “nature.” They will get tired and need rest, but of course you can go on keeping them in static tension. You can



*The horn floats smoothly on a coiled spring. You can turn the instrument in any direction while playing as the joint between the support rod and horn is very loose and flexible. There are also no problems emptying the water.*

train them to stay longer in static tension, which is what we do in horn playing.

If we compare a relaxed person in standing position to a horn player in standing position, we can see that the balance of their bodies is not the same. The hornist has approximately 2.5 to 4 kg (1.1 to 1.8 lb) weight, depending the horn model, in his hands in front of the body. That weight is held with static tensed hands, but the upper body is forced to lean backwards to compensate the divergence of the balance the weight of the horn causes. When the torsional moment backwards is equal with the leverage to the front caused by the weight of hands and horn, the hornist is in balance. This balance is maintained by prolonged static tension, which we can train even though it is not a natural or healthy way to use and keep our body in the longer term.

## Ergonomics

Ergonomics is an important science because we humans use our bodies today in a very different manner than they were built for. If you think about the time required for our body to develop its present shape, it took perhaps 100,000–500,000 years or even longer. During that long time, all changes took place very, very slowly. Humans also used their bodies only the way they were built for.

Only the last few decades in modern times have we not worked hard physically, we just sit in front of a computer – or a music stand in an orchestra. This stasis causes us physical problems, which the science of ergonomics is trying to solve. The problems do not always show up immediately, but we all know many colleagues who have back, neck, or hand pains, or sometimes real physical injuries such as carpal tunnel syndrome or focal dystonia.

Avoiding possible physical problems is however not the only reason to use a support. It is also a fact that breathing works better when less excessive tension is in the upper body, hands, and throat.

## Physical challenges

Over the last century, our instrument has become gradually heavier, going from a light natural horn to the present double or triple horns. At the same time, at least half of young hornists are female; the physical challenges of horn playing are without doubt even greater for women than for men.



*When standing, the weight of the horn and arms is transmitted through players belt to the pelvis and legs. The upper body can stay more relaxed. This is essential for better breathing and tone quality.*





Ergonomic scientists have tried to solve many office work problems by creating better chairs, tables, work spaces, and tools in general. In orchestras, we now have better chairs so that we can adjust them to be as comfortable and “healthy” as possible. But what about our real tools, the horns? I can see only very little ergonomic development in horns – some innovations in left hand grip, some reduction in weight, and small models for children. But that’s basically all.

However, recently innovations have appeared for supporting the horn, which is important because the major issue is the weight and its consequence, the static tension. I believe this is the rational direction to follow as the support takes virtually all the weight of the horn from the player’s hands and body. In fact, with a support, the opposite is true – players can rest their hands on the horn and not the other way around! And for the common problem of holding the awkward Wagner tuba, the support is a great relief.

## Let’s be open minded!



*It is vitally important to get the supporting point right on the center of gravity. Therefore there are many holes in the ERGO brass attaching plate. You need to test them and find the best balance for enjoyable playing. Stick the support rod head in the hole and fix it with a cotter pin.*

I know that the idea of using a support will produce opponents before it can be accepted generally. This usually happens with radical innovations. However, if you think rationally and with an open mind, you will realize that this is the right direction to go in the long run.

A playing support does restrict mobility, but it is a cheap price to pay for the advantages it provides by giving smooth and sensitive touch to the horn. Even with the support, we have at least the same mobility as a cello player.

It might feel awkward in the beginning as it can impede some of our personal tiny movements when we are handling the horn. But on the other hand, it gives plenty of extra comfort and relaxation that gives you better management of breath for every playing situation –

and in the longer term, it guarantees that you do not get physical injuries caused by lengthy static tension.

## Opinions from players and teachers

My colleague Ms. Erja Joukamo-Ampuja, the horn professor at Sibelius Academy in Helsinki, is interested in ergonomic issues both for the sake of players’ health but also for the sake of their impact on playing technique. She has been using an ERGO brass horn support for many years, both in her teaching as



*With children, the correct and comfortable posture stays automatically and they can practice much longer periods without getting tired. Even a 10-year-old-child can play a normal-sized horn without problems.*

well as while performing either as soloist or in an orchestra. Many of her students have followed her example. Erja has seen a great impact in their development due to the playing support.

Erja says, “There is no doubt that the support does help in many ways. Relaxation is vitally important in horn playing, and if you can stay more relaxed with the support, it really is worth the short learning period. The light and comfortable physical feeling while playing can many times be heard also in improved tone quality. I just hope that all students and hornists in general could accept this tool without any prejudgment. And since the support is very camouflaged, it should not disturb anybody’s ego!”

“It is also very important to make all adjustments very carefully,” she continues. “If you do not

get the support in good balance, the system gives you more troubles than benefits. But once you have installed it carefully and get it in balance, it is most enjoyable to play. The spring mechanism is essential to give a smooth and comfortable feel for the horn. And when teaching young hornists, a teacher does not need to remind them often to sit with good posture; the support automatically takes care of that.”

Dan Grabois of New York-based Meridian Arts Ensemble saw the ERGO brass horn support for the first time in Lieksa Brass Week in Finland last summer. He got interested in it, tried it, and saw immediately the potential of the device.

Dan says, “I use the ERGO brass whenever I play, and I love it. All the tension that used to travel up my left arm is gone. The ERGO brass is also quite a conversation piece in the New York freelancing scene – everybody wants to know what it is, and wants to try it. It is a wonderful solution to the problem of the awkwardness of holding the horn.”

“When I play with the ERGO brass,” he explains, “my breathing comes easier, because my whole body is more relaxed. The biggest side effect of using the support was figuring out how to cue in a



*Dan Grabois enjoys the relaxed feeling as with the ERGO brass support he can rest his hands on the horn and not the other way around!*



chamber music setting. My normal cuing motions were not possible, and I had to figure out a new way to communicate physically with my colleagues. I was able to solve this issue in a few rehearsals."

Javier Bonet-Manrique, internationally-known horn soloist and professor from Madrid, Spain, has had good experience with the horn support while teaching his two young children. "With this system, a child of any age can play a horn without any physical problems. Not just for the sake of using air, but also to maintain good posture without any tension. I am not saying this just as a spectator but as a father of two "fantastic" hornists, ages seven and nine. With the ERGObrass support, they never have any tension, and they never get tired in any part of the body – except in the lips, of course! Without any doubt the ERGObrass support should be an indispensable tool for every young hornist and also for every horn professor."

Kerry Turner, another internationally respected soloist, comments, "I am not sure how women would adapt this to their concert apparel, but I suppose where there is a will there is a way. I have only recently begun playing with the horn off of my knee while in the seated position. This is mostly due to problems with seeing the music in my, shall we say, older age. Anyway, I did enjoy playing with the horn resting securely on the ERGObrass support stick. One really does have an unusually relaxed feel to holding the horn with this gadget. The horn rather floats in front of your face."

Kerry puts it into the context of professional life: "I think the main problem with the support is that busy professionals don't always have the time and opportunity to experiment with this device. We simply cannot afford to take the risk, especially in a concert situation, to see how the thing reacts. But I am convinced that it could be of great service to professionals once they figure it out, particularly those who have had problems with tension or who seek a more relaxed approach to performing."

## Conclusion

Horn players who have tried the ERGObrass horn support have liked it. With some experimentation to get the balance right, players can experience the relief of playing without tension, with good posture and improved breathing and tone quality.

*Pasi Pihlaja is Principal Horn of the Tapiola Sinfonietta in Espoo, Finland. For information about the ERGObrass support (photos, video clips, testimonials) and orders see [www.ergobrass.com](http://www.ergobrass.com).*



# Can you say 'Horn Envy'?

At Pope Instrument Repair we're used to helping those who suffer from this, and all other 'Horn Ailments'.

Try a new Kühn 293 custom double horn today  
- or don't if you wish to avoid 'Horn Envy'!

This, and other anxiety provoking horns, available at Pope Instrument Repair; home of the largest collection of Horns, Sheet Music, and Horn Paraphernalia for sale under one roof!

Pope Instrument Repair (617-522-0532) [Http://www.poperepair.com](http://www.poperepair.com)  
80 Wenham Street, Jamaica Plain/Boston, MA 02130







# HICKMAN MUSIC EDITIONS

Great Editions at Lowest Prices!

## NEW RELEASES

We Accept:



- Prices Subject to Change -

### Brass Quintet

Brade, William (Edited by Mase)	Courtly Dances & Canzons	\$25.00
Dennis, Robert	Blackbird Variations	\$26.00
Dennis, Robert	Il Ritorno	\$27.00
Maggio, Robert	A Sense of Space	\$17.00
Marenzio, Luca (Edited by Mase)	Four Madrigals	\$20.00
Morley, Thomas (Edited by Mase)	Elizabethan Ayres	\$19.50
Sacco, Steven	Quintet	\$49.00
Schütz, Heinrich (Edited by Mase)	Three Italian Madrigals	\$14.00
Thrower, Daniel	20 Fanfares	\$15.00
Ward/Coperario (Edited by Mase)	Three English Fancies	\$15.00

### Brass Sextet

Ward/Coperario (Edited by Mase)	English Consort Music	\$20.00
---------------------------------	-----------------------	---------

### Large Brass Ensemble

Debussy, Claude	Le Martyre de St. Sébastien	\$20.00
Mase, Raymond (Editor)	Yankee Brass Band Music	\$36.00
Méndez, Rafael	Gallito (trumpet trio)	\$25.00
Sachse, Ernest	Concertino in E-flat (cornet solo)	\$30.00
Scott, Wayne (Arranger)	A Trumpet Fantasy (trumpet solo)	\$49.50
Scott, Wayne (Arranger)	Music of America	\$39.50
Strauss, Richard	Fanfare der Stadt Wien	\$29.00
Strauss, Richard	Feierlicher Einzug	\$22.00
Strauss, Richard	Festmusik der Stadt Wien	\$69.50
Strauss, Richard	Vienna Philharmonic Fanfare	\$20.00

To order from the full catalog of music, books, CDs, and DVD, go to: [www.HickmanMusicEditions.com](http://www.HickmanMusicEditions.com)

Prices listed do not include shipping and handling charges.

Hickman Music Editions | P. O. Box 11370 | Chandler, Arizona 85248 | E: [HickmanMusicEditions@yahoo.com](mailto:HickmanMusicEditions@yahoo.com) | FAX: 480-883-1092

# Discover Your Voice.

## ERGONOMICS OF HORN

Basic fundamentals of technical playing are facilitated with a simple system which can be adjusted to meet the individual requirements of every player.

This stability of comfort is then joined with a liberating reassurance - a catalyst for consistency.

**Dürk HORNS** Steuerstraße 16a  
55411 Bingen-Dromersheim  
Germany  
Tel: +49 (0)6725-1507  
Fax: +49 (0)6725-6307

Email: [info@DuerkHorns.de](mailto:info@DuerkHorns.de) · Web: [www.DuerkHorns.de](http://www.DuerkHorns.de)

## BALANCE OF HORN

In consideration of weight, length, bend, connection, bore, taper, material...

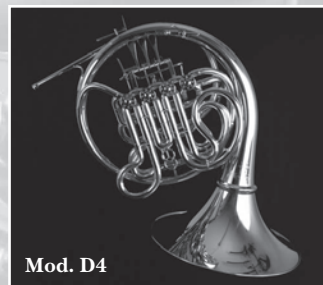
**Dürk HORNS**, on balance.

Sound-flow of horn is in a state of flux from the primary vibration to the bell's exit. We regulate specific points of change, balancing the stability of sound-flow with its chaos.

The result?  
Artistic liberation...



Mod. D3



Mod. D4

• BINGEN • BEIJING • BOSTON • KARIYA • SEOUL • VIGO •

# Recording Reviews

John Dressler and Calvin Smith

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

**Cinema and Rhapsody.** Charles W. Fisher, horns. Self-produced: [charles.fisher@kitch.com](mailto:charles.fisher@kitch.com). Timing 32:30. Recorded 2007 in the performer's home studio.

Contents: Charles W. Fisher: *Cinema* (Fanfare, Ghost, Chase, Victory at Sea) and *Rhapsody*.

Charles Fisher's new disc features three horns and one keyboard player. The keyboard parts are composed so that the piano and synthesizer can be performed by one person. Fisher selected a Roland SH-201, using "presets" (already programmed) so the sounds can be duplicated. All the horn parts are played on a Kortesmaki-style double horn (Karl Hill) using a Neumann U-87 Ai microphone.

*Cinema* has four movements (with descriptive titles) in a fast-slow-fast-fast structure. The horn parts feature a mixture of imitative, contrapuntal, and chordal passages. One can hear references to the (Schumann) *Konzertstück* staggered entrances on triad and outlined seventh-chords. Most of the work is dramatic, with plenty of "splashy" late-19th-century harmonies juxtaposed with a few more "modern" melodic and harmonic figures. The work has "Hollywood" written all over it – the listener can imagine the screen imagery.

*Rhapsody* is a more relaxed piece, featuring keyboard ostinato arpeggiation under the solitary horn part. Although a "heroic/noble" sense permeates the work, there are also "sensitive" sections. This would make an excellent recital piece – tuneful in a Straussian fashion – sure to be an audience pleaser. Neither work is difficult for an advanced hornist – check these out for new recital material! Fisher offers both the scores and CDs free at the website listed above. JD

**Double Quartet.** Chris Komer, horn. Alternate Side Records ASR-002. Timing 65:30. Recorded April 2006 at Right Track Studios. Available at [www.ryankeberle.com](http://www.ryankeberle.com).

Contents: Ryan Keberle: *Something Speaking, What Goes Around, When I'm Away, Wedding Music, Organic Rodeo*; Lennon/McCartney: *Blackbird, Norwegian Wood*; Brad Mehldau: *29 Palms*; Wayne Shorter: *Children of the Night*.

My first impression was to pass on this recording, that "this disc isn't going to interest the hornist." I was incorrect – Keberle, a composer and trombonist, has some terrific jazz works here that feature some fine horn writing. Coming from Juil-

liard's jazz studies program, Kimberle has been on the bandstands of some of the most forward-looking ensembles such as the Maria Schneider Jazz Orchestra and Darcy James Argue's Secret Society.

Kimberle chose a colorful double quartet for this album – trombone, piano, bass, drums, plus trumpet, horn, trombone, and tuba. The composer fronts a strong rhythm section with the first quartet, then adds a vibrant canvas of trumpet, horn, second trombone, and tuba, seamlessly integrated to generate broader tone colors. This is warm music with some terrific sonorities achieved by adding the second quartet of brass instruments. This music will surely connect to all listeners.

There is a blending of "Third Stream" and pop songwriting here. Perhaps the most powerful track is *Children of the Night*, a Wayne Shorter classic from the Jazz Messengers album *Mosaic*.

The five Keberle originals survey a range of light and dark moods, with opaque and translucent harmonies. The interplay of the two quartets is beautifully realized and the brass treatment is rich and varied – from dense four-part interludes to soaring unisons, from the bold foreground to the subtle background. This music reveals a sophistication and creative restlessness that is fresh and inviting. JD

**A Summit Brass Night: Live in Colorado.** Thomas Bacon, Alene Hackleman, Martin Hackleman, A. David Krehbiel, Jesse McCormick, Susan McCullough, horns. Summit Records DCD-500. Timing 59:27. Recorded July 2007 in Gates Auditorium, Newman Center for the Performing Arts, University of Denver as the final concert of the 2007 Rafael Mendez Brass Institute. Available at [www.summitrecords.com](http://www.summitrecords.com).

Contents: Anthony Plog *Summit Fanfare*; Peter Warlock/Jay Lichtmann *Capriol Suite*; Maurice Ravel/Michael Allen *Alborada del Gracioso*; Jimmy Van Heusen/TomKubis *But Beautiful*; Rafael Mendez/David Hickman *Gallito*; Joseph Turrin *Jazzalogue No. 1*; Claude Debussy *La Martyre de Saint-Sebastien*; Manny Albam *La Brasserie*; Richard Strauss *Fanfare der "Stadt Wien"*; Ottorino Respighi/Joseph Kreines *Pines of Rome*.

It has been awhile since I have come across a new Summit Brass disc and this one is truly remarkable! Acquire it soon for many reasons. Labeled the "Dream Team of Brass" by critics, Summit Brass has been acclaimed since their debut in 1986. These are artists of the highest caliber – the members hold positions in major symphony orchestras, universities, and freelance venues. In addition to the exquisite blend of intonation, articulation, and musicianship exhibited in this recording, the music is terrific. The music ranges from Tony Plog's *Summit Fanfare*, to arrangements of orchestral works by Warlock, Ravel, and Respighi, to the jazzy, laid-back *But Beautiful* (featuring trumpet and flugelhorn soloist Bobby Shew), to Strauss's noble fanfare for brass and percussion. It appears, from the liner notes, that most of these works are available in print. This is thoroughly enjoyable music of a most varied kind, performed in superb fashion by some of the finest brass and percussion artists working today. JD





**Brahms Trio Prague.** Ond ej Vrabec, horn. Artesmon Records AS-726-2. Timing: 68:11. Recorded September 2007 at Auditorium maximum, Regensburg, Germany. Available at [www.artesmon.cz](http://www.artesmon.cz)

Contents: Andrew Downes: Sonata for Violin, Horn and Piano, Op. 93; Heinrich von Herzogenberg: Trio in D Major, Op. 61; Johannes Brahms: Trio in E<sup>b</sup>, Op. 40.

Andrew Downes was born in Birmingham, England in 1950. Until 2005 he was Head of the School of Composition and Creative Studies at Birmingham Conservatory, and now works as a freelance composer. His Sonata, written for Brahms Trio Prague, opens with a slow, meditative movement, interspersed with playful passages in which the three instruments chase and dance with each other. The second movement begins with a rocking motif on the piano, joined later by related but secondary melodies on violin and horn. The music gradually becomes more passionate, grandiose, and sweeping over triplet figures. The finale starts with a modal dialogue between the three instruments that becomes increasingly intricate and rhythmic.

This is modern tonal chamber music at its finest. The ensemble performs as one player with three different timbres. It is clear they enjoy the work and their performance is superb. Vrabec maneuvers throughout especially the soft high register passages up to b'' with ease, grace, and command. Even though his full *forte* playing is quite well done, it is his delicate and controlled underplaying which is truly remarkable across the disc.

If you have not yet experienced Herzogenberg's Op. 61 trio, this is your opportunity. Herzogenberg studied with Brahms in Vienna and was later professor of composition in Berlin. It is especially good to have this trio recorded alongside its likely model – Brahms' trio. Written in 1889 originally for oboe instead of violin, this edition is round, robust, and full of life. The three movements share many Brahmsian figurations, melodic shapes, rhythmic gestures, and harmonic language, making it audience-friendly on first hearing. Clocking in at 21 minutes, it is 6 minutes shorter than Brahms' trio. The 6/8 finale is a terrific romp through the woodlands outside 19th-century Vienna where no doubt both composers sought inspiration.

If there are any readers unfamiliar with the Brahms Horn Trio, now is the time to be inspired. Its four movements (slow-fast-slow-fast) continue to awe audiences and performers alike. It is a huge work requiring good endurance to bring it off convincingly. It juxtaposes lyric, technical, *forte*, and *piano* in a seamless adventure for the three players. I highly recommend this disc for its fresh performances of solid chamber music for horn, violin, and piano by three rising stars of the concert hall. Keep an eye on them – I see a bright future ahead for the Brahms Trio Prague. JD



**True North Brass: Beginning To See the Light.** Joan Watson, horn. True North Recordings TNB-22452-00064. Timing 57:20. Recorded at Port Nelson United Church, Burlington, Ontario, Canada. Available at [www.truenorthbrass.com](http://www.truenorthbrass.com).

Contents: Morley Calvert *Suite on Canadian Folk Songs*; Ruth Lowe *I'll Never Smile Again*; Jim McGrath *Trois Hommages*; traditional, arr. Kay Londonderry *Air*; traditional, arr. Gardiner *La Virgen de la Macarena*; J.S. Bach *Aria from Goldberg Variations*; Lerner & Lane *Too Late Now*; Dalla *Caruso*; Cable McIntyre *Ranch Country*; Ellington *I'm Beginning to See the Light*.

Here is great CD from True North Brass. Everything is expertly played and the musical variety is very wide – from the Bach *Aria* to *La Virgen de la Macarena* to *Londonderry Air*! Guest artists include trumpet/flugelhorn great, Guido Basso and the renowned drummer Brian Barlow, both of whom are masters of their craft, and their playing on this CD is wonderful.

The original works for brass quintet (Cable, Calvert, McGrath) are all excellent works. I had to ask Joan Watson about the Calvert. The first movement will make you sit up and wonder if they accidentally put Calvert's *Monterregian Hills* on the CD. Joan said that the first movement of *Monterregian Hills* is itself a Calvert arrangement of one of his earlier works for brass band. Dave Marlatt received permission to arrange it again and here is the very effective result.

I especially enjoyed Jim McGrath's *Trois Hommages*. Each movement pays *homage* to a composer who inspired McGrath: Bartok, Ellington, and Prokofiev. It is well-written, fun to listen to, and sounds like it would also be fun to play. I also intend to add McIntyre *Ranch Country* to our quintet's frequently performed list. It was commissioned by Dr. Ralph Thrall, Jr. who requested that it contain some of his favorite songs of the west and that its finale be a "celebration of the Blackfoot Confederacy." It is a quintet that would work in numerous performance situations. Tuneful, spirited, and expansive are just some of the many complementary adjectives that it deserves. The Irvine arrangement of the Bach *Aria* is especially well done and the performance here is played with beauty, finesse, and precision.

True North Brass is an exceptional ensemble and Joan Watson's playing is everything a horn performance should be. My best description of her playing is flawlessly beautiful with high energy virtuosity. This is an exceptional CD. CS

**Three for Three.** Thomas Hale, horn; Ian Davidson, oboe; Melissa Marse, piano. Self-produced. Timing 59:49. Recorded May, 2001. Available at: [www.wilddasinwinds.com](http://www.wilddasinwinds.com).

Contents: Warren Wernick: Trio No. 1; Heinrich Herzogenberg: Trio for Oboe, Horn, and Piano; Carl Reinecke: Trio in A Minor.

I had the pleasure of listening to this CD of three interesting and very well played trios for oboe, horn, and piano. Two of the trios are well established in the repertoire for this combination of instruments, with one a relative newcomer. All are excellent works but the Reinecke trio is my favorite. I have several fine recordings of it and have had the opportunity to perform it numerous times. Technical and musical challenges abound but they are worth the effort – it is both fun to play and



an audience pleaser. The Herzogenberg trio is a mini-symphony in scope and form. It is a well-crafted work of beautiful and spirited music.

The Wernick trio, in a three-movement fast-slow-fast format, is also an excellent work. Often jumping schizophrenically from mood to mood, it reminds me of a musical "stew" combining the sounds of many different composers. It turns out to be a good stew where I heard, among others, Satie, Poulenc, Prokofiev, and maybe a moment of Copland – you will probably hear others.

Tom Hale's performance is excellent. He shows fluid musical lines, light crisp agility, and power to fill the texture to overflowing. It was a very enjoyable hour of listening and I recommend it. CS

**Wild Basin Winds: Christmas.** Thomas Hale, horn. Self-produced. Timing 47:49. Recorded April, 2005 at PSP Studios, Austin TX. Available at: [www.wildbasinwinds.com](http://www.wildbasinwinds.com).

Contents: All arrangements by Gary Slechta. *Go Tell It On the Mountain*; *God Rest Ye Merry, Gentlemen*; *Hark the Herald Angels Sing*; *O Come All Ye Faithful*; *Jingle Bell Rock*; *Away in a Manger*; *Winter Wonderland*; *Jingle Bells*; *What Child Is This?*; *Feliz Navidad*; *O Christmas Tree*; *I Heard the Bells*; *Santa Claus is Coming to Town*; *It's Beginning to Look a Lot Like Christmas*; *Coventry Carol*; *I'll Be Home for Christmas*; *First Noel*; *Here We Come a Wasailing*.

Cute – can I get away with a one-word review? (probably not). How about cute and good? – No, that's not enough. I think cute, good, and very good arrangements makes it complete. How about: cute, good, very good arrangements, excellent performances, fine recorded sound, fun to listen to (even in February), and it should be in your quintet library. Sorry for being so long-winded! CS

**Canções Lunares (Lunar Songs).** J. Bernardo Silva, horn. Evandra Gonçalves, violin; Elsa Silva, piano; Jean-François Lézé, piano; Sérgio Carolino, tuba. Timing 68:38. Recorded in Porto, Portugal. Available at: [www.jbernardosilva.com](http://www.jbernardosilva.com).

Contents: Otto Ketting *Intrada*; Richard Strauss *Introduction, Theme and Variations*, op.17; Alexander Scriabin *Romance*, op. posth.; Herman Neuling *Bagatelle*; Alexander Glazunov *Elegie*, op.17; Charles Koechlin *Four Little Pieces*; Eurico Carrapatoso *Rustic Suite*; Gioacchino Rossini *Le Rondez-vous de Chasse*; Jean-François Lézé *Sonhos*; Jean-François Lézé *Canções Lunares*; Jean-François Lézé *Tango & Paso Doble*.

This is going to be a most welcome addition to your CD library for two reasons. First, it contains excellent performances. J. Bernardo Silva is an impressive soloist who can do it all. His technical skills and his expressive playing are first-rate. His high range and low range are both exceptional. He can sing, shout, whisper, laugh, and cry. His musical emotional extremes make every moment memorable.

Secondly, each work on this recording is a pleasurable listening experience. Repeated hearings have allowed me to appreciate the depth of expression in the music – I hear new, different, and wonderful features each time. Some of the works

are familiar to most horn players and some are, to me at least, new.

I have heard Ketting's *Intrada* performed often on trumpet and I now have two recordings on horn – it is totally effective on horn as well as trumpet. *Introduction, Theme and Variations* by the very young Richard Strauss shows many signs of great horn writing to come. Scriabin's *Romance* is concise and beautiful. *Bagatelle* by Hermann Neuling is a *tour de force* for the horn player who wants to show off low register virtuosity. Although originally intended for 'cello and piano, the Glazunov *Elegie*, as transcribed by Hermann Baumann, is a welcome addition to our literature.

The Charles Koechlin trio, *Four Little Pieces*, is a rather short, but beautifully expressive and melodic suite for violin, horn and piano – it deserves to be frequently performed. Carrapatoso's *Rustic Suite* should become an often-played staple of the horn recital literature. It is a descriptive and, almost, programmatic work that draws inspiration from the baroque dance suite – hearing Silva play the *Suite* is a joy.

The three concluding works, all by Jean-François Lézé, will leave you amazed. *Sonhos* is for horn and piano and *Canções Lunares* and *Tango & Paso Doble* are both for horn, tuba, and piano. They are absolutely fantastic works, not easy, but beautiful and exciting, here played with flare, emotional depth, and complete virtuosity! CS



*Do you know this music?*



Hear it on the new recording by hornist  
**Andrew Pelletier!**

**CELEBRATION**  
**Horn Music of Randall Faust**

**MSR Classics 1168**

**[www.faustmusic.com](http://www.faustmusic.com)**

**Faust Music**

P.O. Box 174

Macomb, Illinois 61455 U.S.A.



# Technique Tips

Jeffrey Agrell, Series Editor

## Developing Better Sight-Reading Skills

by Patrick Miles

Sight-reading is an essential skill for all musicians that may be daunting to some. However, like any musical skill, it can be practiced and improved. We must think about the relationship between the written note and the sounds that we make, and the “spectrum” of performance skills that make it possible to translate musical notation into sound at sight.

At one end of the sight-reading spectrum are the players who read very well. These are the people who can read anything put in front of them, who have no or very few technical problems, and who have a very keen sense of pitch relationships. Their sense of rhythm and beat are good. As musicians, they are intelligent and have done lots of sight-reading.

At the other end of the spectrum are the players who cannot read at all. They have little or no idea what a melody would sound like by looking at it. They do not understand rhythm and often have many technical problems on their instrument. They learn music, at this point, by rote. That means that after they know how something goes, they can play it, usually with some practice to overcome the technical problems.

Here are suggestions on how to develop your sight-reading abilities.

- **Find a Model** – Observe the best sight-reader you know – how do they do hone their skills? Do they sight-sing melodies? Do they play the piano? Do they study theory or take private lessons? A good sight-reader is a complete musician. You should be able to sing most of what you play, and be able to conduct or tap your foot in a steady beat while executing contrasting rhythms around that beat.

- **Get Your Chops Down** – Technically, you should have a solid command of major and minor scales and arpeggios. When you are visually taking in lines of notes, you want to be able to recognize scales and be able to call them up instantly, and that means having a fluent knowledge of the basics. Fewer technical deficiencies means faster fingers and easier sight-reading.

- **Do Lots of Sight-reading** – Sight-read everything you can get your hands on. Borrow books from friends, teacher, and libraries and read, read, READ! If you can read a few things each day, you are bound to improve. It’s like learning a language – if you speak it every day, you will become fluent in it.

- **Read Other Clefs** – Remember that horns have to read bass clef, so find bass clef horn etudes and excerpts in both old and new bass clef notation. Also find trombone, bassoon, or cello music to read as well so you can read bass clef parts in C (a valuable and often overlooked skill). When I first started doing orchestral conducting, I even got some viola books to work on alto clef. I have also sat in on jazz bands that were short of trombone players to work on my jazz reading chops.

- **Read Easy Music** – Reading music that you could easily play with a little practice is better than trying to read something extremely difficult. You have to walk before you can run! Find something about one level below your current skills and set yourself a fast tempo. When you can play these studies fairly accurately, play them faster still.

- **Look Ahead** – Learning to read one measure ahead of where you are is a very valuable skill. It can be learned with easy music. Try to read groups of notes instead of individual notes. While you are holding a long note, your eyes should be looking ahead a whole line or two trying to spot changes of key or time signature, unusual rhythms, or anything that may take extra preparation.

- **Don’t Stop and Practice** – You will eventually want to stop and fix mistakes, but for now you want to read. You can even set a metronome and stay with it, no matter what. Keep going. *Don’t stop.* After you finish the etude, look back over it for the places that caused you trouble. Then perhaps play it again, but remember, no stops!

- **Sing Anything/Everything** – Sing with or without [made-up] words. Sing your band music, concertos, and etudes. And sing them loudly, with a full voice. No one wants to hear a timid musician. If you depend on your horn to play the right pitches in a melody and not you, you, and ultimately your audience, will be disappointed. Singing is the best way to build confidence in reading intervals.

- **Play Duets** – Get some of the many great sets of horn duets, find another hornist, and enjoy yourself for a few hours. Remember that sight-reading is just one of the many skills a musician needs, but it is one of the most frequently used. It will be on almost every audition you ever take and will get to be a very important part of your musical enjoyment. As with any area of musicianship, if you practice it, it will improve.

- **Play the Ink** – This is the last thing I concentrate on when I’m reading. During the first read through, I strive to play every rhythm correctly, every pitch correctly, every dynamic correctly, and every articulation correctly. That is my baseline goal for sight-reading. If I can do that, then every subsequent time I go through a passage or part, I can get at the real crux of the issue – making the music happen.

*Dr. Patrick Miles is a teacher, performer, and conductor at the University of Wisconsin-Stevens Point.*



# A NEW SERIES OF PUBLICATIONS

by John Ericson from **Horn Notes Edition**



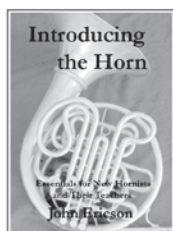
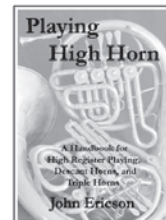
**John Ericson**, soloist and Associate Professor of horn at Arizona State University, is the author of over 25 published articles and the web site *Horn Articles Online*.

## SHIPPI G:

Domestic orders \$5.00.  
International \$10.

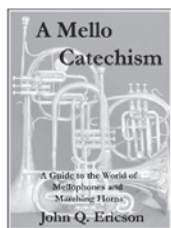
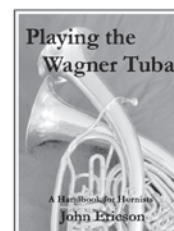
## Playing High Horn: A Handbook for High Register

**Playing, Descant Horns, and Triple Horns.** A great resource for development of the high range, with an emphasis on the effective use of descant and triple horns. Includes complete parts and examples from works of Bach, Telemann, Förster, Haydn, Mozart, Beethoven, Berlioz, Schumann, Dvorak, Ravel, and Shostakovich. \$30



**Introducing the Horn: Essentials for New Hornists and Their Teachers.** Covers in one volume the range of performance-related topics that are the most essential in giving a new hornist a good start. The ideal resource book for beginners, those converting to the horn, and music educators. \$15

**Playing the Wagner Tuba: A Handbook for Hornists.** A complete, practical guide to the literature and performance techniques of the Wagner tuba. Includes complete parts (original notation and transposed) for Bruckner's Symphony No. 7. \$25



**A Mello Catechism: A Guide to the World of Mellophones and Marching Horns.** A slightly irreverent but highly practical tome on all things mellophone. Includes information on mellophone history, mouthpiece choices, tone quality, intonation, coping with marching, and much more. \$15

**ALSO AVAILABLE: The Brass Gym: A Comprehensive Daily Routine for Brass Players** by Patrick Sheridan and Sam Pilafian. **Edited for horn by John Ericson.** The Brass Gym includes a 108 page book and a 78 minute play-along CD featuring the two authors. The best comprehensive horn workout available. \$29.95



For more information on these and other publications please visit [www.hornnotes.com](http://www.hornnotes.com), e-mail us at [sales@hornnotes.com](mailto:sales@hornnotes.com), or write **Horn Notes Edition**, 674 East Maria Lane, Tempe, AZ 85284.

**KEY HOLDER®**

**SAX DIAPER®**

**WWW.MAMCO.COM**

**SPACEFILLER QUALITY LUBRICANTS™**

**PAD LIFE®**



# Staying in Shape ... and a Lot More!

by Lyle Atkinson

I am a 50-something ex-almost-horn player who is now taking an occasional lesson with Bill Scharnberg (University of North Texas) and working steadily toward becoming an OK horn player someday. At the very least, I do a series of warm-ups every morning, no matter how I feel, so I don't start losing ground.

In the summer of 2007 I was planning a trip for my wife and me to visit my son and his new wife in Eugene OR. As I was finalizing our plans, I began to realize how much I did not want to take my horn on an airplane again, but I also dreaded the thought of missing a full week of playing.

I thought back to when we went to Alaska a few years ago and Scharnberg had given me the name and number of a former student in Anchorage, as a probable duet partner. His wife went into labor just as I called, so the duetting in Alaska didn't work out, but I got to thinking that there are at least a few horn players in just about every city, almost certainly in a college town like Eugene.

I went to the University of Oregon website and located the horn professor, Lydia Van Dreel, who appeared to be very busy doing other things during the summer. I figured that no matter where she was, she would eventually check her email, so I sent her a message explaining who I was and asking her if she knew anyone with an extra horn who would be around in August. I felt a little strange about it but I figured the worst that could happen is no response.



*Paul Leighton, after a performance of The Planets, with his horn that once belonged to Wendell Hoss. It has the valve section of a single B<sup>b</sup> 5-Valve Sansone, a Conn 8D chasis and bell, and a Paxman leadpipe.*

beloved Alexander 103 prototype at Pacific Winds in Eugene for me to borrow. He also sent me a description of the horn by its previous owner, Lowell George. The first thing I noticed was that it was once owned by Albert Stagliano, Principal Horn of the Detroit Symphony.

To my surprise, about a week later Professor Van Dreel answered my email and introduced me to Paul Leighton, a world class exotic coffee guy and horn-collector-extraordinaire! Paul was very nice and said he would love to get together and play duets if he was in town.

As our trip grew nearer, Paul realized that he was going to be in Brazil but said he would leave his



*The horn I borrowed (Alexander 103 Prototype)*

Excerpt from Lowell George's email to Paul Leighton when Paul bought the horn from Lowell:

This Alexander Yellow Brass double horn, circa 1920, is an early version of the famous 103 Model. The provenance of this horn is particularly distinctive. I purchased it from W. Lebedeff who used it during his career as horn professor at a University in Kansas or Oklahoma (I'm sorry, I don't remember where exactly). He bought it during his student years from Albert Stagliano, the DSO Principal in those days. Stagliano got it from Francios Lanois who played in the New York Philharmonic under the Barbirolli, Mengelberg, and Toscani. I believe he was second horn to Bruno Jaenicke.

This horn is different from the other 103's in the following ways: 1) The leadpipe empties into the thumb valve directly instead of into a main tuning slide, 2) The B<sup>b</sup> slide and the F slide are longer than usual in order to make up for the lack of the main tuning slide, 3) The crank-action valve linkage was replaced by Carl Geyer with a string action, 4) The bell, marked "made for L. Sansone by Alexander, Mainz," was provided by Robert Schultz of the New York Philharmonic (it is the third bell which has been on the horn).

The other two bells wore out many decades earlier)... "

One significant moment in any horn player's life would have to be the first time you hear *Siegfried's Rhine Journey*, whether your reaction is "Wow" or "Oh S\_\_\_! If I practice too much, someone might ask me to play that someday!!" My only surviving souvenir from a 1969 tour of Europe with the Kansas City Youth Symphony is a collection of Wagner pieces on an old Fontana LP (cost me 14£6). The only Wagner I had ever



played was the Overture from *Rienzi* and I knew I liked that, so I bought the album. Most of the pieces were recorded by the London Symphony, but I was a little disappointed to discover that *The Flying Dutchman* and *Siegfried* were recorded by the Detroit Symphony in 1958. Now I wonder if the horn I borrowed in Eugene was the same horn that introduced me to *Siegfried*. I can't find anything about when Albert Stagliano played so, for now, I will believe that it was.

When we got to Eugene we picked up the horn at Pacific Winds and I was able to do my warm-ups, with my practice mute of course, in the hotel room every morning and every night. I had no idea what the horn sounded like but it seemed to be very smooth, especially the valves. It also felt much smaller than my horn, a Conn 8D. I had to be very careful pulling out the main tuning slide because it would almost hit the pipe to the bell.

When he knew he was going to be in Brazil, Paul put me in touch with Scott King, a very good player who subs for Paul when he is out of town. On Saturday morning I went to Scott's house and we played duets for more than an hour. I got to actually hear the horn, which felt warmer and smoother to me than my 8D, but that may be because I was trying so hard to match Scott's sound, which was absolutely wonderful. The valve action on the Alexander was incredible, but the thumb valve was designed for a much smaller thumb than mine, which kept getting caught between the valve and the main pipe. After several half-valve moments I removed the leather hand-guard and things got a little easier for my beefy thumb.

Talking to Scott, I found out that he had attended the New England Conservatory, where I had studied briefly with Harry Shapiro while attending Berklee before running out of money (and sanity) and transferring to North Texas State University (now UNT). Scott also told me about an outdoor Brass Band concert in which he was subbing for Paul the next day. Our last activity in Eugene was sitting in a very green park, listening to an old-timey Brass Band, dressed in jeans and sweatshirts, and still getting a little chilled ... in August!! What a way to spend the last evening of a trip before returning to a North Texas summer.

*Lyle Atkinson studied horn with James Funkhouser in Kansas City, Marvin Howe (at the Interlochen National Music Camp), Frederick Bergstone (North Carolina School of the Arts), and Clyde Miller at NTSU.*

*From 1979-1985 he played electric bass, sousaphone, and horn with Brave Combo, the world's foremost nuclear Polka band. He was the first non-physics-major Lab and Lecture Assistant in the NTSU Physics Department, which led to an interest in Computer Science, and ultimately his "career" – software engineer for the Bass family in Fort Worth and then the Sabre company. Lyle retired from 20 years in the software engineering business to focus on the horn, guitar, bass, and viola in his home recording studio.*

## Wichita Band Instrument Co., Inc.



*C.G. Conn*

**Gebr. Alexander**



*New or fully restored in our own workshop.*

2525 E. Douglas • Wichita, KS 67211  
Orders: (800) 835-3006 • Info: (316) 684-0291  
Fax: (316) 684-6858  
E-Mail: [wbic@wichitaband.com](mailto:wbic@wichitaband.com)

Visit our website: [www.wichitaband.com](http://www.wichitaband.com)

\*\*\*Since 1953!\*\*\*



# BRASS AND WOODWIND Quintet Music

*Fresh arrangements by Gary Slechta  
for Church, Christmas, Ceremonies  
and more*

**NEW! 20 CHRISTMAS ARRANGEMENTS  
FOR WOODWIND QUINTET**  
recently recorded by the  
Wild Basin Winds

Hear samples and order online at  
**www.selectapress.com**

## SELECT-A-PRESS

P.O. Box 200909, Austin, TX 78720-0909  
phone: 512-250-1958  
email: slechtamusic@earthlink.net

**BOSSA NOVAS - JAZZ WALTZES - SAMBAS  
TRADITIONAL - SWING - DIXIE - BIG BAND**

## FERREE'S TOOLS, INC.

The most copied tools in the repair business.  
No one can beat our reasonable prices!

**1477 E. Michigan Ave.  
Battle Creek, MI 49014-8950**

**Ph: 800-253-2261  
Tech line: 269-965-0511  
Fax: 269-965-7719**

**Email: ferreestools@aol.com  
Repair Info: repairtips@aol.com**



**Request a FREE catalog by email, fax or phone.  
Visit us online at [www.ferreestools.com](http://www.ferreestools.com)**

<b>Pads</b>	<b>Pliers</b>	<b>Sheet Cork</b>
<b>Dent Tools</b>	<b>Hammers</b>	<b>Case Handles</b>
<b>Screws</b>	<b>Repair Manuals</b>	<b>Repair Kits</b>
<b>Mouthpiece Puller</b>	<b>Cleaning Products</b>	<b>And much, much more!!</b>

# M. JIRACEK & SONS

## MAKER HANDCRAFTED BRASS INSTRUMENTS



**DOUBLE HORNS  
SINGLE HORNS  
DESCANT HORNS  
NATURAL HORNS  
VIENNA HORNS  
REPAIR WORKS**

**M. JIRACEK & SONS**

Zahradní 340, 683 53 Šaratice, the CZECH REPUBLIC, Tel./Fax: +420 544 224 016, e-mail: [info@jiracek.eu](mailto:info@jiracek.eu), <http://www.jiracek.eu>

EXTRAORDINARY MUSICIANS.  
EXTRAORDINARY COLLABORATION.



LAWRENCE UNIVERSITY

CONSERVATORY OF MUSIC • APPLETON, WISCONSIN

WWW.LAWRENCE.EDU • 800-227-0982 • EXCEL@LAWRENCE.EDU



# Your Valeriy Polekh: Part IV

translated by David Gladen

*Editor's note: this installment continues the autobiography of Valeriy Polekh from the February 2008 Horn Call. The first three installments related his childhood, early musical training, and the beginning of his military stint.*

"You made a mistake and so you are atoning for your mistake here on the front. Don't turn sour, but find in yourself the strength to be that good fellow that I knew you to be. I promise to speak with the General and tell him what you have repented and ask his forgiveness. I am certain, the General is a wonderful man, he is not evil, and he will forgive you."

Andrei's face lit up. He even smiled – such a good, gentle smile. With that, we parted. One day, after returning to Moscow, I happened to see the leader of the orchestra in which the baritone player, Andrei, served. I told him about my encounter on the front. "Yes," the orchestra leader said, "that's how a man falls because of stupidity. This thing needed to cool down. Who would put much importance on such a man?" I strongly requested of him that, when it was possible, he speak to the General. The leader promised. Later on I learned that the General forgave Andrei and helped him return to Moscow.

That is a man. A MAN, with capital letters. Strict, but with a gentle soul. Semen Aleksandrovich did so much that was good for us, and for the soldiers. We are all so grateful to him.



*Untitled photo of Red Banner Ensemble*

A child with shaggy blond hair was running along a corridor of the Bolshoi Theater. A stout man with a pleasant face stopped him. "Who are you with?" the man asked the little one.

"I'm with Mama and Papa," the child replied.

"And who are they?"

"Papa is Pyotr Kondrashin. He plays the viola, and Mama is Annechka Kondrashina. Mama plays the violin."

"Oh, that's how it is, eh? And what is your name?"

"I'm Kirill Kondrashin," the boy answered. "My parents are musicians."

"And what are you going to be?"

"I will be a conductor."

"That is laudable. When you grow up, come to my class."

"And who are you?"

"I'm Golovanov, the conductor of the Bolshoi Theater Orchestra." He patted the top of the head. The man with the pleasant face was Nikolai Semenovitch Golovanov.



*Kirill Kondrashin*

Many years passed. Kirill was studying at the Moscow Conservatory in the conductor section, and playing in a student orchestra on the percussion instruments. Once the student orchestra was rehearsing, and the conductor was Nikolai Semenovitch Golovanov. Break time was over, all were in their places, but there was no percussionist. Golovanov shouted, "Where are the drummers?"

Suddenly, the drummers ran in. Leading them all was Kirill Kondrashin, and in his mouth was a slice of buttered bread.

"Stop! Stop! What are you chewing on? Devil take you!" Golovanov addressed the orchestra, "Open up Dance of the Buffoons. And you, the lover of eating, stand here in my place at the podium. You conduct, and I will listen in the auditorium to see how the orchestra sounds."

With trepidation, Kirill stood at the conductor's podium and conducted. When Dance of the Buffoons ended, Golovanov praised Kondrashin, "Good fellow! It turns out you are able to conduct not too badly."

My acquaintance with Kirill Kondrashin began with a performance of Rimsky-Korsakov's *Snow Maiden* at the Bolshoi Theater. The performance was directed by Kirill Kondrashin. In this show, the French horn plays quite a large part, and the show is rather complicated. At the beginning of rehearsals, Kirill was sharp with relation to the French horn players – the tone was not right. He requested we play with a more transparent tone. We began to play with a transparent tone, and again it was not right. During the break, I went to the conductor's room with the French horn music and asked him to explain to me all his wishes. Kirill declared, "This is something new! Usually, the conductor explains his desires on the spot, that is, in the orchestra pit." But, he said that he was not against the method I was proposing. He quite quickly explained his rather interesting proposals. I felt Kirill was respectful in his relationship with me. From my side, there was only a courteous and respectful association with him. Another time, Kirill Petrovich invited me to the conductor's room where we had a very pleasant conversation. The premiere of *Snow Maiden* went excellently, and Kirill Petrovich remained satisfied with our performance.

Rumors were going around that an orchestra was being put together to travel to the Festival of Youth and Students in Hun-



gary. The rumors were confirmed. Our Youth Symphonic Orchestra was actually going to travel to Hungary. Kirrill Kondrashin was named to be the conductor. Before long, he phoned me and asked me to head up the French horn section. It would be very pleasant to travel to the Festival with Kirrill Kondrashin. He was a young and talented conductor, and there were young guys in the orchestra. Kirrill put together a program of Russian music: *Eight Songs* by Liadov, *Stringed Serenade* by Tchaikovsky, and *Kamarinskaya* by Glinka.

At the Festival, we would participate in a competition of orchestras. We needed to be well-prepared. The musicians selected for the orchestra were excellent: part of them from the Bolshoi theater, from the State Orchestra, and from the Radio Orchestra. We gathered every day, and later twice a day. During the Festival in Hungary, there was going to be an international contest of the participating musicians. I began to practice harder, but there was a problem. The age limit was thirty years, and I was thirty one. They did not list me on the roster of contestants. I was greatly saddened, but did not stop practicing. Summer came. I rented a dacha with my family, and went to practice in the forest. It was wonderful in the forest. In the morning, larks accompanied me, and, in the evening, the nightingales. It was wonderful to be out in nature, and it was easy to breathe.

The day of departure arrived. We were seen off very ceremonially. A band played. We were all in identical suits. Vocalists, wind instrument players, and string players would participate at the Festival. The train pulled out. We said farewell to Moscow. On the trip it was merry, in one word, "youth." We arrived in Lvov, and had a one hour lay-over. Kirrill proposed that whoever wished could wander around the town. They rented a bus. Everyone who wished joyfully got on the bus. The main leader was Kirrill. We began to drive, climbing up the steep mountain and into the town. The bus driver served as our guide. He very graphically explained about Lvov. It was evident he loved his city. The driver showed us the interesting places. Time passed swiftly, and it was time to return to the station. However, there was an emergency. The engine flooded. We all got out of the bus, but the motor was silent. The driver tinkered with it, but nothing worked.



*Untitled – group on the steps of a train*



*Untitled – sightseers walking up a hill*

Kondrashin made a proposal. "Brothers, you see, we are on a mountain, and the station is below the mountain. Push the bus, and we are at the station."

Everyone quickly got on the bus, and a few stayed to push the bus. When it was moving, they got in the bus, and we coasted down. We were saved! After a few minutes, the train pulled out.



*Untitled – sightseers seated with a city behind them*

We arrived in Budapest and a solemn ceremony was organized to meet us. Would you make it a joke? Representatives of Greater Soviet Union, the victor in a terrible war, were arriving. The welcoming party crowded around our train. What was happening? Everyone wanted to look at us, shake our hands, and present us with flowers. We went out to the square – it was surprisingly beautiful. An enormous red carpet was spread over the whole square. The meeting began. From our delegation, the Secretary of the Central Committee of the Komsomol [Communist Youth Organization] brought a word. Shouts of "Ehlyon Komsomol! Ehlyon Stalin!" rang out. The meeting continued a long time. At the end of the meeting, we got on buses and went to our residences.

The next day work began – orchestra rehearsals. Contestants were required to appear before the contest committee in order to draw a lucky ticket. We sat in the orchestra pit of an opera theater and each waited for his fate. They began to call out the contest tickets. I waited. They gave out all the numbers. There was not one for me, but I did not get upset. I approached the chairman of the contest committee. "Excuse me," I said. "For some reason my name was not called, and I do not have a contest ticket in my hand."

"Your name?" The chairman looked through the lists, and I was not on them. "Will you forgive us? Evidently, there was some sort of misunderstanding. I will add your name to the list, and you draw your ticket."

I had the ticket in my hand – number 26. This was the ticket I had gone to so much trouble to get. They gave us a classroom in a conservatory, and I practiced from morning till night.

On one of those days, there was a knock on the classroom door. A small group of young people entered. They greeted me very politely, and one of them asked, "Are you going to participate in the contest?"





"Yes," I answered, "and I already drew number 26."

"Would you be so kind as to tell us what program you proposed to the contest committee?"

"With pleasure," I said, and told them my program. They were a little surprised.

"You are really going to play F. Chopin's Waltz in D<sup>b</sup> minor?"

"Yes, I will," I replied.

"Could you play it for us now?"

"I would be pleased to," I answered.

Among the group of young people they found a pianist, and we started playing. When I finished, the young people expressed praise for my performance of Chopin's Waltz. They bowed themselves out. I did not see these people at the contest. Rehearsals of the orchestra also were being conducted every day. Here is a list of the orchestral soloists: Yu. Rentovich, Yu. Silantev, A. Gorokhov, Nelly Shkolnikova, Eh. Grach, T. Dokshitser, N. Sobor, A. Ryabinin, M. Orudzhev, M. Zeynalov, and M. Chepkoy. Kirill Kondrashin grew before your eyes. Now, he was not just in charge of an opera but also a symphony.

My pianist for the contest was Abrasha Makarov – a wonderful master of his work. We rehearsed a lot, but it was not easy because I was staying on the Buda side (of the river) and Abrasha lived on the Pest side. It was necessary to cross there and back twice each day.

The day of the contest arrived. In the morning, I rehearsed with Abrasha, and we went our separate ways until the presentation at the contest. In the evening, the contest was in full swing, and I was waiting for my turn when, for some reason I was called to the telephone. I heard the voice of Abrasha.

"What's up?" I asked.

He answered, "I can't be at the contest. They've got me busy with foreigners."

"What are you saying? Do you understand what you are saying? You are killing me! I am going on soon, and and you report such terrible news. I don't know anything, but you are simply obligated to appear at the contest."

"Well, alright, Valeriy. If I am able, I will come."

What was I going to do? My head was splitting in pieces. I had to leave my position, and ask a pianist I was acquainted with to help me. She agreed. We quickly ran through my program, and suddenly I saw Abrasha's bald spot. Well, glory to God! I thanked the kind pianist and prepared myself to go on stage. At the doorway stood the Secretary of Central Committee of the Komsomol. He whispered to me, "Only first place! Only first!" and he showed me his fist. I went on. I played very successfully. The audience rewarded me with friendly applause, and the result was first premium and the title of Laureate. They presented me with a beautiful vase. Also, a famous Hungarian conductor came to hear me for the whole tour, and gave me his photograph with the inscription, "Dear Laureate V. Polekh, I was entranced. Bravo. Bravissimo! I. Shomodi."

After a lot of rehearsal work, at last, we appeared at the orchestral competition. Kondrashin was equal to the occasion. We won the first premium. They presented Kondrashin an enormous silver horn. Kirill and the orchestra acquitted themselves wonderfully in the competition program. We received very

good press, and photos of Kirill Petrovich and the orchestra were in the papers.

The concluding concert also was a resounding success. The artists of ballet and vocalization presented themselves very well, and we wind instrumentalists did not have mud on our faces either. Our delegation gave several more concerts, and our orchestra traveled around the country.



*Polekh on stage*

Here is something interesting that happened at one of my concerts. Suddenly, at the end of one of the evening concerts in which I had played, a young man with a French horn in his hand stood up and commented, "Comrade Polekh, your horn, clearly, has some special construction that helps you play the technical passages so quickly. Please be so kind as to take my instrument and play on it, and we will listen." I took the instrument of this man in my hands and played with the same success. Stormy applause resounded in the hall.

"Thank you very much," the fellow mumbled as he took his instrument from me.

There was another such incident. As I was walking along the street, young people approached me, and said, "We heard you at the concert. Please play Chopin's Waltz here on the street."

"But won't they take me to the police?"

"Don't be shy; we are listening to you."

I played a capella, it's true. Having heard the sound, a large crowd gathered – evidently they were interested. I played two more waltzes by Kreisler. It was a wonderful time. That is how this beautiful Festival ended.

Upon returning to Moscow, we again started doing a lot of work with the orchestra, and prepared a new concert program. It included these compositions: *Capriccio Italian*, and *Scheherezade* by Rimsky-Korsakov, and *Kamarinskaya* by Glinka.

The concert took place in the P. Tchaikovsky Concert Hall. The orchestra had great success. For a fact, the symphonic-concert career of Kirill Kondrashin began with the Youth Orchestra. Here Kondrashin began to feel that he could live yet one more life – on the symphonic stage. We all felt this at this concert. He directed the program wonderfully.



*Untitled photograph of Valeriy Polekh playing the horn*

The All-Union Studio of Gramophone Recording proposed that we record *Capriccio Espagnol* on vinyl. We recorded this composition with great inspiration. Here also, Kirill Kondrashin was equal to the occasion. We began to perform concerts in various concert halls. With especially great success, we performed for the students at the Moscow University. In the audience were students who had been at the Festival with us. Before long, The Moscow Philharmonic opened a series, and we could perform concerts almost every Monday in the P. Tchaikovsky Concert Hall.

One day, as we were coming to the recording studio, we caught sight of Sviatoslav Richter. He came to record Beethoven's Fifth Concerto with us. This was a holiday for us. His playing impressed us. We had never heard anything like it in our lives. It is difficult for me to describe what we felt, and I will only say this one thing – this was divine music. From that time, we began to make recordings with Sviatoslav Richter. We wanted to play and play with Richter. This was an astonishing musician. It needs to be said that Richter loved to record with us. He once said, "When I play with you, I am young. You are such unselfish people. With you, it is so easy for me."

I am reminded of one of our concerts. P. Serebryakov was playing S. Rachmaninoff's Second Concerto. Eh. Gils was playing P. Tchaikovsky's First Concerto, and S. Richter was playing Rimsky-Korsakov's Concerto. It is thought, that Rimsky-Korsakov's Concerto is not very interesting, and it is rarely performed, but Richter wrought a real wonder out of the Concerto. The audience was entranced. We musicians also were delighted.

As a person, Kirill Kondrashin was pleasant, always even-tempered, and he simply treated us musicians as equals. It was very pleasant to be around him. He loved humor. We, somehow, felt like family after we returned from the Festival. Often, some of us artists from the Youth Orchestra would get together. Kirill always was the soul of the society, and the first to take the lead. He was often at my home, at Galya Matrosovaya's, at Nina Sibor's, and at others'. It was always sober [i.e. not drunk] at the table, and we played various [card] games, but generally Kirill would play at preference. We always dispersed happy and only regretted that the evening passed so quickly. I will al-

ways remember the times spent with the wonderful man and musician, Kirill Petrovich Kondrashin.

Timothy Aleksandrovich Dokshitser was born December 13, 1921, in the town of Nezhin in the Chernogovskiy Oblast. This small town was known for having one of the finest schools in Russia – the Gymnasia of Higher Science – in which N. V. Gogol studied. The small town of Nezhin has another other claim to fame – Nezhin cucumbers.

Timothy Dokshitser's father, Aleksandr Timofeovich Dokshitser, was a self-taught musician. He was capable and gifted, played the violin, French horn, and percussion instruments, wrote arrangements for a wind orchestra, and did some music composition. As a child, Timothy began to show an interest in music. His father immediately paid attention to the son's abilities, his excellent ear, and memory. He often took him to the rehearsals of the wind orchestra, at which the boy listened with interest and with envy at how the grown-ups were able to play the instruments. After a short time he had learned and could sing the themes of the orchestra's repertoire. In the summer of 1932, the Dokshitser family moved to Moscow.



*Timothy Aleksandrovich Dokshitser*

There Timothy Dokshitser became an apprentice of the 62nd Cavalry Regimental Orchestra. In this orchestra, Timmy immediately found himself among professional musicians. It was here in the barracks at Khamovnik, for the first time in his life, he heard the music of Tchaikovsky's *Swan Lake* which was played by the cav-

alry military orchestra. The future musician was overcome by the depth of the music he was hearing. He froze in some sort of stasis and listened and listened. For him, this was the opening of a new world – full of motion, and calling to him. He also would play the trumpet like the trumpeter-musician he knew, but before long there was an encounter that changed his attitude about playing the trumpet.

Little Timmy was taken to the wonderful musician-trumpeter, Ivan Antonovich Vasilevskiy. He became very interested in Timmy's abilities, and accepted him into the school of music affiliated with the college. Having come out of the school of hard knocks, Ivan Antonovich Vasilevskiy related to Dokshitser with great sensitivity. Vasilevskiy was renowned as a wonderful instructor who had brought up many musicians. He was exclusively a pedagogic-trainer, a talented rehearsaler, possessing the rare ability, in a few years of instruction, to instill a good technical basis for the mastery of the instrument. He not only taught how to play the trumpet, but was a sensitive nurturer and exhorter.

*to be continued...*



# 2007 IHS Composition Contest

by Paul Basler, Coordinator

The 2007 IHS Composition Contest received a record 74 entries from 16 nations (Austria, Australia, Belgium, Bulgaria, Canada, Costa Rica, France, Great Britain, Greece, Italy, Japan, Poland, Russia, Uganda, Ukraine, and the US).

The panel of distinguished judges included Andrea Clearfield (Composer, Philadelphia), Mark Camphouse (Professor of Music, George Mason University), and Bill Bernatis (Professor of Horn, University of Nevada-Las Vegas). The descriptions below were submitted by the composers.

## First Prize Winner

### Lee Actor, *Concerto for Horn and Orchestra*

*Concerto for Horn and Orchestra* is a work of compact dimensions, consisting of three movements totaling approximately 13 minutes in duration. The orchestra accompanying the solo horn is of correspondingly modest size, comprising two flutes, two oboes, two clarinets, two bassoons, timpani, and strings.

The first movement, marked *Allegro moderato*, is a simple A-B-A structure. It begins with a gentle rocking figure in the strings, followed quickly by the entrance of the solo horn. The dotted rhythms and melodic leaps the horn plays in this movement are somewhat reminiscent of classic hunting horn calls. The slower, lyrical middle section starts quietly, and little by little builds a harmonic sequence to a dramatic climax, followed by a brief cadenza for the solo horn. This ushers in a return to the opening material, which is subtly modified from its first appearance. A brief coda brings the movement to a quiet end.

Much of the second movement, *Adagio*, is a quiet conversation between the solo horn and sustained harmonies in the upper strings, punctuated by pizzicato in the lower strings. The intensity builds slowly to a declamatory passage for the solo horn and full orchestra, minus timpani. The climax falls off quickly, quiet echoes of the declamatory passage leading back to the opening statement of the movement for strings alone. The solo horn makes one final comment and the movement ends quietly.

The third and final movement, *Allegro vivo*, is a modified rondo, roughly of the form A-B-A-C-A. The primary initial motif is closely related to the opening of the first movement, both harmonically and rhythmically, but with a much more lively and extroverted character. The solo horn plays a lyrical counterpoint to the more rhythmically active material in the orchestra. This leads to the first contrasting section (B), in which the orchestra plays a rhythmic figure similar to the opening of the movement, but at half the speed. This section has a more thoughtful and pensive character, and soon transitions back to the opening material, but now played softly and with the roles of the winds and strings reversed. The second contrasting section (C) uses an impelling dotted rhythmic figure to create a long build-up to the climax of the movement, during which the solo horn recalls its hunting horn motif from the first move-

ment. When the A section returns for the final time, the winds now play the dotted rhythm from the previous passage, while the upper strings play a whirlwind of continuous 16th notes. The solo horn detours briefly for a moment of reflection, then the music rushes headlong to a rousing conclusion.

*Concerto for Horn and Orchestra* was commissioned by the Silicon Valley Symphony and written for hornist Christopher Gillet. It was composed between January and March of 2007.

Composer/conductor Lee Actor has won a number of awards for his compositions, most recently for *Variations and Fugue for Orchestra*, which was a finalist in both the Columbia Orchestra's 2007 American Composer's Competition and the Holyoke Civic Symphony's 2005 Composition Competition, and for *Prelude to a Tragedy*, which was selected as a finalist in the Columbia Orchestra's 2005 American Composer's Competition. Actor's orchestral music, which is characterized by its dramatic impact and emotional expressivity, has been performed by a number of orchestras in the US and in Europe by the Slovak Radio Symphony and the Kiev Philharmonic.

A former violinist with the Albany (NY) Symphony Orchestra, Actor has advanced degrees in both engineering and music composition. He has studied composition with Donald Sur, Brent Heisinger, Charles Jones, and Andrew Imbrie, and conducting with Angelo Frascarelli, David Epstein, and Higo Harada. Actor was named Composer-in-Residence of the Palo Alto Philharmonic in 2002, following his appointment as Assistant Conductor in 2001. He is a member of the American Composers Forum, the American Music Center, and ASCAP, which recently named Actor the recipient of an ASCAPPlus award for the fifth consecutive year. More information about Lee Actor and his music is available at [www.leeactor.com](http://www.leeactor.com). For information about ordering scores and parts, see [www.leeactor.com/order](http://www.leeactor.com/order).

## Second Prize Winner

### Dana Wilson, *Shallow Streams, Deep Rivers* for Violin, Horn, and Piano

The horn trio is such a wonderful and challenging combination, in that each of the instruments has a unique musical personality and technical approach to articulation, sustain, dynamics, and movement from one pitch to the next. This work, then, is constantly pulled in different directions: at one point thorny and disjunct, while at another warm and flowing – as one instrument's basic nature interacts with and influences another's. The rapid movement from one sound world to the other suggested to me the rippled vitality of water in a shallow stream versus the gentle meandering of a deep river and how the course of a water body can move rather suddenly from one to another, depending on the terrain.

The work might also represent an accumulation of thoughts and events wherein friendships deepen and change over time. Since this work was commissioned by the incredible hornist Gail Williams, in writing the piece I wanted to honor



our friendship in some way. (This is the fourth horn work I have composed for Gail Williams.) *Shallow Streams, Deep Rivers* was given its premiere performance in Chicago by the Chicago Chamber Musicians on November 18, 2007.

The works of Dana Wilson have been commissioned and performed by such diverse ensembles as the Chicago Chamber Musicians, Detroit Chamber Winds and Strings, Buffalo Philharmonic, Memphis Symphony, Dallas Wind Symphony, Voices of Change, Netherlands Wind Ensemble, Syracuse Symphony, and Tokyo Kosei Wind Orchestra. Solo works have been written for such renowned artists as Gail Williams, Larry Combs, James Thompson, Rex Richardson, and David Weiss. Dana Wilson has received grants from, among others, the National Endowment for the Arts, New York Foundation for the Arts, New England Foundation for the Arts, New York State Council for the Arts, Arts Midwest, and Meet the Composer. His compositions have been performed throughout the United States, Europe, Asia, and Australia, and are published by Boosey & Hawkes and Ludwig Music Publishers. They have received several awards, including the International Trumpet Guild First Prize, the Sudler International Composition Prize, and the Ostwald Composition Prize, and can be heard on Klavier, Albany, Summit, Centaur, Innova, Meister Music, Elf, Open Loop, Mark, Redwood, Musical Heritage Society, and Kosei recordings.

Dana Wilson holds a doctorate from the Eastman School of Music and is currently Charles A. Dana Professor of Music in the School of Music at Ithaca College. He is co-author of *Contemporary Choral Arranging*, published by Prentice Hall, and has written on diverse musical subjects, including his own compositional process, in *Composers on Composing for Band*, Vol. 2. He has been a Yaddo Fellow (at Yaddo, the artists' retreat in Saratoga Springs NY), a Wye Fellow at the Aspen Institute, a Charles A. Dana Fellow, and a Fellow at the Society for Humanities, Cornell University. More information on Dana Wilson is available at [www.ithaca.edu/wilson](http://www.ithaca.edu/wilson).

### Honorable Mention

#### Jan Bach, *Oompah Suite* for Horn and Tuba

*Oompah Suite* was written for James Wilson and Jay Hunsberger, Principal Horn and Tuba in the Florida Orchestra. The *Oompah Suite* drew on my experiences playing horn in various bands: my high school band, the University of Illinois Concert Band, the U. S. Army Band, Fort Myer VA, and the DeKalb Municipal Park Band. The ensembles and levels of musicianship may have been very different, but one thing remained the same: the interminable and extremely boring after-beat patterns played by the horns in alternation with the tuba parts. I asked myself in just how many ways could the horn and tuba alternate their notes to create musical patterns of interest, and the result was a composition of six different movements: "Intrada," a stately opening in which long notes alternate and overlap between the two instruments; "Burlesca," in which the same relationship is complicated by a faster tempo and a predominantly 7/8 meter signature; "Stimmtausch Promenade," in which each statement of a two-measure pattern between the two instruments is followed by two more measures

in which the instruments exchange the parts they have just played; "Galop," a quick dance in 2/4 time in which each instrument takes its turn as the "Oom" or "Pah" in rapid alternation; "Sicilian Canon," a kind of round in which the initial measure played by the tuba is then repeated in the next measure by the horn a major sixth higher; and the concluding *Gigue*, where each instrument has the leading passage for four measures before turning the theme over to the other player.

Perhaps the most efficient program note would be a description of the piece as the composition that asks the burning question: How many different ways can a tuba and horn alternate in their playing without resorting to the standard German Band *Oompah*?

The *Oompah Suite* is available for purchase from the Robert King Music Company, North Easton MA ([www.rkingmusic.com](http://www.rkingmusic.com)) or from the Tuba-Euphonium Press ([www.tubaeuphoniumpress.com](http://www.tubaeuphoniumpress.com)).

Jan Bach is one of those fortunate "university" composers whose works, through their many performances, have extended far beyond the borders of his campus to reach an international audience. A performer on piano and horn, his composition teachers have included Roberto Gerhard, Aaron Copland, Kenneth Gaburo, Robert Kelly, and Thea Musgrave. Bach has over thirty published works and his music is recorded on nearly thirty different CDs. He has received commissions from the Orpheus Trio, the Chicago Brass Quintet, Harvey Phillips, the Orchestra of Illinois, the International Trumpet Guild, the Greenwich Philharmonia, the Indianapolis Symphony, the Sacramento Symphony, the Biddle Trust, the Pew Memorial Trust, Chamber Music America, and many others. Performance highlights have included his trio *Eisteddfod* at the 1979 Aldeburgh Festival in England, his opera *The Student from Salamanca* produced by Beverly Sills for the New York City Opera Company, and his 1991 *Anachronisms*, written for the Vermeer String Quartet and commissioned and broadcast live to 261 FM stations nationwide in its premiere by WFMT, Chicago. He has written seven concertos, many choral compositions, and numerous works of chamber music. Six of his works have been nominated for the Pulitzer Prize in Music. Jan Bach is a composer member of Broadcast Music, Inc.

### Honorable Mention

#### Roland Freisitzer, *Music for Horn and 11 Instruments*

*Music for Horn and 11 Instruments* (2007): the first movement is slow paced and uses conscious allusions of romantic music as material, gestures, and intervals very specific for romantic horn music. Material is developed through repeated bars, through slight alterations and diverse block structures. The second movement is fast and begins with a quaver-movement in the contrabass and trombone, from which the solo horn begins deriving its material. In a virtuoso way, this movement leads towards a coda, where all instruments are united around three close notes, moving out towards the bravura finish from there.

Roland Freisitzer was born on August 16, 1973 in Vienna, Austria. After first musical experiences in Warsaw and Cape Town, he began his musical studies in 1987 at the Vienna Con-





servatoire. His music has been performed by ensembles, conductors and soloists such as Robert Aitken (flute), Staffan Martensson (clarinet), Henrik Frendin (viola), Michelle Lee (flute), Peter Keuschnig, Michael Finnissy, Christoph Campestrini, Ensemble Kontrapunkte (Vienna), Igor Dronov (Moscow), Klaus Lienbacher (oboe), Alexander Wagendristel (flute), GAGEEGO! ensemble (Gothenburg), KammarensembleN (Stockholm), The Moscow Philharmonic Orchestra, Ensemble 88 (Netherlands), Trio Obscura (Stockholm), studio new music moscow, IXION ensemble (London), Niederoestereichisches Tonkuenstlerorchester, ALEA ensemble (Skopje-Macedonia), and Orquestra Metropolitana de Lisboa. His works have recently been performed at Festivals like Wien Modern and Dresdner Tage für neue Musik. In January 2007, ORF (Austrian Radio) released a portrait CD dedicated to the music of Roland Freisitzer. In May, 2008 he will be one of the featured composers at *Musik unserer Zeit* (Music of our Time) in Münster. He currently resides in Vienna, working as a freelance composer/conductor and with Universal Edition AG. His music can be ordered from APOLL EDITION Vienna (apoll.edition@nexta.at).

## Honorable Mention

### John Kennedy, Concerto for Horn and Orchestra

This work is a concerto for horn and orchestra in three movements, lasting about 22 minutes. It was composed in 2007 and received its premier performance in December 2007.

If the idiom of a concerto is today somewhat anachronistic, the opportunity it provides for dialogue between soloist and orchestra is not. There is much to talk about – about today's world, about attentiveness and response, about music – and so this concerto is conceived as a dialogue between a wizened instrument sounding warning and hope, and the vision and energy of young people for whom this is composed.

In casting the horn as sage, I have used some of its most iconic elements – calls, intervals, rhythmic motives – as fuel for dialogues of tension, despair, joy, and hope. The horn has its own kind of virtuosity, and I am less interested in showcasing its athleticism as in giving a vehicle for its ability to sing, to soar above the orchestra, and to round out and burnish the sound of the orchestra as a single unified instrument.

John Kennedy presently serves as the Artistic Associate to Spoleto Festival USA in a central role planning and leading many of the Festival's "highly regarded presentations of music" (*The Wall Street Journal*, June 2007). He is the Artistic Director of Santa Fe New Music, which presents diverse and contextualized programming and serves as a new model for a 21st Century musical institution. He has guest conducted for many organizations including New York City Ballet and the Lincoln Center Festival. Mr. Kennedy has led countless premieres and worked with many leading composers of our time in performances of their work, including Robert Ashley, Henry Brant, John Cage, Lou Harrison, and Steve Reich.

As a composer, Kennedy has a distinct compositional voice that has proven extremely appealing to audiences and musicians. His works have been performed worldwide and featured at major festivals including the Paris *Festival d'Automne*, As-

pekte Salzburg, the Zurich June Festival, London's Wigmore Hall Piano Fest, the Singapore Arts Festival, and the Kanagawa Arts Festival. He has been commissioned by the Santa Fe Opera (Trinity, 2007), Sarasota Opera (*The Language of Birds*, 2004), the Contemporary Youth Orchestra of Cleveland, Bay Area Pianists, the Walt Whitman Project, and many others.

## Honorable Mention

### Justinian Tamusuza, *Okukoooola Kw'Ekkondeere* for Solo Horn

*Okukoooola Kw'Ekkondeere* (commissioned and premiered at the 2006 IHS Conference in Cape Town, South Africa) is an unaccompanied horn call with colors that are unexpected from a solo horn. In just over four minutes the horn opens with dissonant quartertone calls, followed by sections with rhythmic African pentatonic melodies, and then becomes increasingly more percussive, finally fading into the distance with a unique muted drumming passage.

There is no literal English translation for *Okukoooola Kw'Ekkondeere*. In the Luganda language of Uganda, horn translates to *Ekkondeere*; *Okukoooola* means "a calling or reaching to someone who is far away and cannot be seen." It would seem that in well-known horn calls from Wagner's *Siegfried* or Britten's *Serenade* for tenor, horn and strings, the musical term "horn call" clearly suggests that same sense of distant communication that is implied in the African term *Okukoooola*. For ordering information see [www.internationalopus.com](http://www.internationalopus.com).

Justinian Tamusuza was born in 1951 in Kibisi, Uganda in East Africa. His early musical training was in Kigandan traditional music: singing, playing drums and tube-fiddle, endingidi. He studied with the Reverend Anthony Okelo and with Kevin Volans at Queens University in Belfast, Ireland. He received his doctorate in composition at Northwestern University in Evanston IL as a student of Alan Stout. Tamusuza served from 1993 to 1995 as a member of the Music Jury of the International Society of Contemporary Music (ISCM). Tamusuza was the Artistic Director of the africa95 African Composers Workshop in the United Kingdom, hosted by the Royal Liverpool Philharmonic Orchestra and the Liverpool University in November 1995. Tamusuza has taught music composition, theory, and analysis at the Department of Music, Dance and Drama at Makerere University in Uganda.

Tamusuza first came to world attention through the Kronos Quartet, whose CD *Pieces of Africa* features Tamusuza's first string quartet, *Mu Kkubo Ery'Omusaalaba*. The CD reached No. 1 on the Billboard Classical and World Music Charts in 1992. He has since been commissioned by Kronos (for his second string quartet), the International Society of Contemporary Music (Essen, Germany 1995), the Chamber Symphony of Princeton, the Ensemble Reconcil of Vienna, Austria, and the Richmond Symphony Orchestra of Virginia. He has also been a member of the Advisory Council for the Centre for Intercultural Music Arts in London.



# International Horn Society Manuscript Press

## Order Form

	Quantity	Price	Total
Barton, Todd. <b>Apogee (1992)</b> ; woodwind quintet. \$12.00 (score and parts)	_____	_____	\$_____
Basler, Paul. <b>Summer Dances (1987)</b> ; flute, horn, cello. \$12.50 (score and parts)	_____	_____	\$_____
Beck, Jeremy. <b>Duo for Horn and Piano (1990)</b> . \$12.00 (score and part)	_____	_____	\$_____
Bialosky, Marshall. <b>What if a Much of a Which of a Wind (1980)</b> ; horn and chorus. \$5.00 (per chorus score ... one horn part included per order)	_____	_____	\$_____
Bleau, Kevin. <b>Songs of Nature (1997)</b> ; horn, voice, piano. \$19.00 (two scores and part)	_____	_____	\$_____
Busarow, Donald. <b>Death Be Not Proud (1980)</b> ; horn, voice, piano. \$12.50 (score and parts)	_____	_____	\$_____
<b>NEW</b> Charlton, Alan. <b>Étude for Solo Horn (2003)</b> \$12.00	_____	_____	\$_____
Hill, Douglas. <b>Thoughtful Wanderings (1990)</b> ; natural horn, tape (CD) or percussion. \$12.00 (score and CD)	_____	_____	\$_____
Hilliard, John. <b>Love Songs of the New Kingdom (1993)</b> ; alto voice, oboe/flute, horn & piano. \$44.00 (score and parts)	_____	_____	\$_____
Jones, Stuart. <b>Variations for Horn and Percussion (1988)</b> ; horn and two percussionists. \$19.00 (two scores and part)	_____	_____	\$_____
Kaefer, John. <b>Dialogues for Horn and Piano (1997)</b> . \$12.50 (score and part)	_____	_____	\$_____
Pal, Rozsa. <b>Introduzione e Capriccio per 7 Strumenti (1985)</b> ; horn, flute, clarinet, percussion, violin, viola, cello. \$33.50 (score and parts)	_____	_____	\$_____
Pearlman, Martin. <b>Triptych for Solo Horn (1993)</b> . \$10.50	_____	_____	\$_____
<b>NEW</b> Richards, Paul. <b>Rush Hour (2000)</b> ; horn & piano \$14.00 (score and part)	_____	_____	\$_____
Rosenzweig, Morris. <b>Delta, The Perfect King (1989)</b> ; horn, 2 flutes, 2 clarinets, piano, percussion, violin 1, violin 2, viola, cello, bass. \$43.00 (score and parts)	_____	_____	\$_____
Schultz, Mark. <b>Dragons in the Sky (1989)</b> ; horn, percussion, tape (CD). \$19.50 (2 scores and CD)	_____	_____	\$_____
Stewart, Michael. <b>Rhapsody for Solo Horn and Brass Nonet (1997)</b> ; solo horn, 2 horns, 3 trumpets, 2 trombones, euphonium, tuba. \$15.00 (score and parts)	_____	_____	\$_____
<b>NEW</b> Taylor, Stephen. <b>Quark Shadows (2001)</b> ; horn, viola, double bass & prepared piano \$19.00 (score and parts)	_____	_____	\$_____
Willey, James. <b>Sonata for Horn and Piano (1989) (rev. 2003)</b> . \$12.50 (score and part)	_____	_____	\$_____
<b>NEW</b> Winkler, Peter. <b>Returning to the Root: Scena and Aria</b> ; for horn and piano \$13.00 (score and part)	_____	_____	\$_____
Wolfram, Mark. <b>Brass Trio (1988)</b> ; horn, trumpet, trombone. \$12.50 (score and parts)	_____	_____	\$_____
Wolking, Henry. <b>Chamber Concerto (1987)</b> ; horn, violin, bassoon. \$24.00 (score and parts)	_____	_____	\$_____
Woodman, James. <b>Chamber Sonata II (1996)</b> ; horn and organ. \$13.00 (score and part)	_____	_____	\$_____

Mailing Costs (US) \$ 4.50

Total Enclosed (US) \$ \_\_\_\_\_

Send order form with payment to:

Heidi Vogel,  
P.O. Box 630158  
Lanai City, HI 96763-0158 USA

check or money order (US dollars)  
payable to **International Horn Society**

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Credit Card Type \_\_\_\_\_ Number \_\_\_\_\_ Signature \_\_\_\_\_ Exp. \_\_\_\_\_





Cas performed with numerous regional orchestras in Southern California for many years, including the Beach Cities, Downey, and Rio-Hondo Orchestras. These groups were training orchestras as well as musical outlets for the LA studio players. His contacts in these orchestras led to additional playing opportunities. As a free-lance musician, Cas also played with the Hollywood Bowl Orchestra and as Principal Horn under Carmen Dragon, Henry Mancini, Elmer Bernstein, and others in the film and TV industry. Cas also arrived in the LA area in time to be a founding member of the Los Angeles Horn Club.

Like many extremely talented people, Cas could be strongly opinionated. James Decker recalls, "I'll never forget the [Los Angeles] Horn Club rehearsal where Cas argued with Gunther Schuller. Gunther had composed a piece requiring the horns to play in quarter steps and Cas argued at length that there was no such thing as a quarter tone. Gunther then proceeded to instruct Cas on the technique for producing them."

Not one to keep his feelings to himself, Cas would let you know if you let him down during rehearsal. Some infamous quotes include (to a stubborn section player): "Why don't you find somebody who likes you?" And to his fumbling second horn: "You're like an Albatross around my neck."

His best friend and fellow horn enthusiast Charley Mack recalls Cas' deep resonant playing: "He played full bore and encouraged me to really blow through the horn." Cas owned several DeLosa mouthpieces (as played by the Philadelphia horn section). He sounded marvelous on the deep funnel cup that most of us couldn't play. He was also a collector of rare Horner-model Kruspe horns, especially the nickel-silver version. I know that at one time he owned at least ten of them!

Cas was a listener who really studied music – he used to record his performances (even the community orchestras) with his big reel-to-reel tape recorder for later scrutiny. We would arrive thirty minutes before a performance and find Cas up in the auditorium's control room checking his microphone levels!

He loved the music of the great romantic composers, especially Brahms and Dvorak. He studied the phrasing of singers like Pavarotti and Sinatra, gleaned what he could from their stylings. This in-depth study culminated in two recordings: *Virtuoso Romantic Horn Masterpieces* (1980), accompanied by Armen Guzelimian (USC piano faculty), and *Paul Hindemith: Two Sonatas* (1982), recorded with Zita Carno (pianist for the LA Philharmonic). These were produced by Desto Records and sold commercially through classical outlets. Sadly, they have not been converted to the CD format.

Cas remained active as a hornist until April of 1999 when a severe stroke ended his horn playing. The costs of his medical care eventually forced him to sell some of his prized Kruspe horns, but he continued to be a listener until the end.

Although an engineer by trade, music and the love of the horn were the driving force in his life. Those of us who knew him were inspired by his dedication, perseverance, and high standards of musicianship. He encouraged us to be true students of the horn, always striving for excellence, and to revere the horn's sound.

*Dennis Houghton currently repairs, modifies, and sells new and used horns from his shop in Keller TX (see his advertisement on p. 15), and performs in the Wichita Falls Symphony.*

## Recent IHS Donors

### Hampel Club \$25-49

John R. Baumgart  
Tavner J. Delcamp  
Nancy Jordan Fako  
Anne W. Gale  
Sharon M. Hallanan  
Heather Johnson  
Myrlon Pressly  
R Elaine M. Relyea  
Stephen M. Salemsen

### Punto Club \$50-99

Frank A. Anthony  
Fred Bachmeyer  
Elaine K. Braun  
Jane C. Crumlish  
Kathleen Vaught Farner  
James W. Kenward  
Laura C. Klock  
Susan G. Peebles  
Samuel Potter  
Stephanie E. Przybylek  
Michelle M. Stebleton  
Chuck Ward Brass Instrument Repair

### Leutgeb Club \$100-249

Harriet Levi Fierman  
Debbie Hunsberger  
John E. Mason  
Patterson Hornworks  
Pope Instrument Repair  
Beth & Joel Scott

### Duvernoy Club \$250-499

Ron Boerger  
Marilyn Bone Kloss

### Dauprat Club \$500-999

Cynthia Erb Davidson  
F Michael Hatfield

### Gallay Club \$1000+

James Decker  
Runa M. Hawkins  
Paul Mansur

# Index of Advertisers

AAIIRR Power Acousticoils .....	63	Join the International Horn Society.....	21
Gebr. Alexander Mainz .....	back cover	Ricco Kühn .....	45
2nd Annual American Horn Quartet Workshop.....	21	Lawrence University.....	97
6th Annual Lugano Horn Workshop.....	8	Lawson Horns .....	73
Atkinson Brass & Company.....	21	S. W. Lewis Orchestral Horns.....	inside front cover
Baltimore Brass Company.....	63	l'Olifant .....	35 & 64
Balu Inc. ....	31	Mamco Musical Accessory .....	72 & 93
Barry Tuckwell Institute .....	6	McCoy's Horn Library .....	74
Beck Brass Works .....	35	Moosic Mutes .....	70
Berps & Bags .....	34	Dieter Otto Metallblasinstrumentenbau.....	62
Kendall Betts Horn Camp.....	64	Patterson Hornworks .....	7
Birdalone Music.....	70	Paxman Musical Instruments.....	10
Brass Arts Unlimited .....	11	Pope Instrument Repair .....	73 & 87
Brass Journals.....	63	QUADRE .....	82
Chop-Sticks™ .....	21	Rimskys-Horns.....	12
Clebsch Strap .....	11	Rocky Mountain Alphorns.....	74
C. G. Conn .....	12	San Francisco Conservatory of Music .....	81
Crystal Records, Inc. ....	82	Engelbert Schmid GmbH .....	35
Dürk Horns .....	88	Select-a-Press .....	96
Emerson Horn Editions .....	12	Richard Seraphinoff.....	81
faustmusic.com.....	91	Siegfried's Call.....	11
Ferree's Tools .....	96	Spiorad .....	34
Finke Horns .....	20	Stork Custom Mouthpieces .....	74
Hickman Music Editions.....	88	Summit Records.....	46
Horn Harmonics Enterprises .....	8	TAP Music Sales.....	84
Horn Notes Edition .....	93	TrumCor .....	inside back cover
hornsAplenty.com .....	18-19	The University of Memphis .....	64
HornStuff .....	63	Chuck Ward Brass Instrument Restoration.....	45 & 62
Houghton Horns LLC. ....	15	West Virginia University .....	74
Hans Hoyer .....	13	Western US Horn Symposium.....	15
Horn Music Agency Prague.....	6	Wichita Band Instrument Co., Inc. ....	95
IHS Manuscript Press .....	105	Denis Wick .....	14
Indiana University Jacobs School of Music.....	8	Wind Music, Inc. ....	15
40th International Horn Symposium.....	16-17	WindSong Press Ltd. ....	44
IVASI.....	64	Yamaha Corporation of America.....	9
M. Jiracek & Sons .....	96		

## Advertising Information

Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website ([hornsociety.org](http://hornsociety.org)) and follow the links to *The Horn Call* or contact:

**Paul Austin, Advertising Agent**

P.O. Box 6371

Grand Rapids, MI 49516-6371 USA

Tel: 616-475-5919; Fax: 616-241-1215

email: [HornCallAd@aol.com](mailto:HornCallAd@aol.com)



# Out the Bell: Flanders and Swann Revisited

by Jacqueline Shannon

If you are familiar with Flanders and Swann, you will recognize the lyrics (and certainly the music!) instantly; it is, in fact, words written to Mozart's K.495 Rondo (Concerto #4, of course). Some of the lyrics have been translated to modern American English – a notated version of the music and lyrics (including the cadenza) is available upon request. My transcription/edition of Michael Flander's lyrics was premiered at a celebration of Mozart's 250th birthday in January of 2006 at California State University Dominguez Hills. It makes a nice encore piece for horn players who are willing (and able) to sing.

I once had a whim and I had to obey it,  
to buy a French horn in a second-hand shop.  
I polished it up and I started to play it,  
in spite of the neighbors who begged me to stop.

To sound my horn, I had to develop my embouchure.  
I found my horn was a bit of devil to play.  
So artfully wound. To give you a sound,  
A beautiful sound so rich and round.

Oh, all the hours I had to spend  
Before I mastered it in the end.  
But that was yesterday, and just today  
I looked in the usual place.  
There was the case, but the horn itself was missing.

Oh where could it have gone? Haven't you,  
Hasn't anyone seen my horn?  
Oh where could it have gone?  
What a blow, now I know,  
I'm unable to play the allegro!

Who swiped that horn?  
I bet you a buck; I'm out of luck,  
Knowing I found a concerto and wanted to play it,  
Aware of my talent at playing the horn.  
Whoever it is, I can certainly say it,  
He'll probably wish he had never been born.

Yesterday, I was playing K.4-ninty-5,  
Early today, I looked in the usual place.  
Look in here, and it's just as plain as day.  
You can see, my French Horn's  
Missing from its case.

There isn't much hope,  
Of getting it back.  
I need a new plan,  
New plan of attack  
Of how, to, get, it, back!

So I,  
Must re-  
Re-cap-ture the whim  
'Cause I had to obey it,  
I bought a French Horn in a second-hand shop.  
I polished it up and I started to play it,  
In spite of the neighbors who begged me to stop.  
I've lost that horn, I know I was using it yesterday.  
I've lost that horn, lost that horn, found that horn...gone!  
I think that I shall phone the police  
And offer a hefty reward.

I know some hearty folks, whose party jokes  
Are questionable at the most.  
But away, but away, was it them  
Who took it away?

Would you kindly return that Horn?  
Where is the devil that took my horn?  
I shall call the police, I, want, that,  
French, horn, back!

I miss its music more and more and more.  
Without that horn I'm feeling lost and so forlorn (cadenza)...

I found a concerto and wanted to play it,  
aware of my talent at playing the horn.  
But early today to my utter dismay,  
It had totally vanished away.

I practiced the horn and I wanted to play it,  
But somebody took it away.  
I practiced the horn and was longing to play it,  
But somebody took it away.

My neighbor's asleep in his bed.  
I'll soon make him wish he were dead,  
And take up the *tuba* instead.  
Ha, haaaaa!!

*Jacqueline Shannon (horn) earned a Doctoral Degree from the University of Washington in June 2000, an M.A. from the University of Montana, and B.A. from Florida State University. She is a faculty member at California State University Dominguez Hills and performs with the Carson Symphony Orchestra, the Cypress Pops Orchestra, the Coast Brass Quintet, the Palos Verdes Symphonic Band, and has appeared as a guest artist with Surrealestate. Jackie is a free-lance musician in Southern California and lives happily in Hermosa Beach, California, with her husband Chris and their two handsome and talented boys, Jackson (5), and William (3).*