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The Horn Call

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October 2008

The Horn Call

Vol. XXXIX No. 1



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William Scharnberg, Editor

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on the cover: a horn-eating tree or a tree-eating horn?

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

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From the Editor

Bill Scharnberg

Those of you who were able to attend the 40th International Horn Symposium in Denver no doubt came away with renewed insight and energy! There was a record number of participants – nearly 800! Of course this bodes well for the IHS – our 41st Symposium in Macomb IL should be as well attended. Host Randall Faust is a past President of the IHS, has attended many International Symposia, and annually hosts a horn event at his University. You can depend on him to offer a great, well-organized event, with top international artists and exhibitors.

The Advisory Council meetings in Denver included some business that affects the publications of the IHS. First, the “Hornzone,” designed for “younger” hornists on our website, has been revitalized with new articles and a new host: Michael Reedy.

Assistant *Horn Call* editor, Marilyn Bone Kloss, has accepted an additional position as Website Editor. Marilyn will oversee the content of our website – helping “clean up” and “improve” the text.

There are very few IHS members who have taken full advantage of our website’s capabilities. For example, there is a “Service Directory” where, among other items, teachers can register – few have done so. Dan Phillips has recently begun podcasts on the site. Weekly updates have included several sections of an interview of Anton Horner by James Chambers from the 1969 (first) International Horn Workshop.

The IHS continues to seek volunteers for its administration, publications, and website. These include both small “jobs” such as researching and improving the biographies of hornists on our website, to large ones. For example, Soichiro Ohno has asked to step down from his position as Regional Coordinator for Asia. If you are interested in volunteering or would like to nominate a member of the IHS to serve as a Regional Coordinator or Area Representative, contact Jeffrey Snedeker at the address listed in page 2.

Finally, you will find 40th Symposium photographs in three locations in this journal – pages 31-32 (after the News column), page 43 (using extra space well), and page 61 (at the conclusion of the Symposium Reports).

Enjoy!

Bill

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 ensures 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

Denver Reflections and Looking Ahead

As I write this, it has only been about a week since Professor I. M. Gestopftmitscheist brought the house down to end the 40th International Horn Symposium. I am still basking in the glow of it all. Co-hosts Susan McCullough and Jesse McCormack, and their students and colleagues at the Lamont School of Music at the University of Denver deserve another standing ovation for a wonderful week. No symposium is perfect, but I have a hard time imagining how things could have gone much better.

I am pleased to announce that the 41st International Horn Symposium will be held June 2-7, 2009, at Western Illinois University in Macomb IL, not far from Chicago. Host Randall Faust might be as perfectly suited for this as anyone – he is Past President of the IHS (and served the Society in a number of ways), has attended many Workshops, is an active composer and performer, and is also an exhibitor, so he not only knows the ropes, but knows where to find them and what to do with them once they are found. You will be able to find out more information at www.wiu.edu/horn/. I hope to see you there!

Behind the scenes in Denver, the IHS Advisory Council met for over 15 hours to discuss the full range of the society's business and activities. It is impressive to see how much work gets done in a short period of time. While we prefer face-to-face meetings, we also get a lot done via email. As President, I average 5-10 hours a week on IHS business, and much of it in communication with AC members. I personally appreciate the obvious care and concern AC members have for the society's financial and artistic health. I am also flattered that they have re-elected me as President for 2008-2010. I consider this a singular honor, and look forward to serving in this capacity with new officers Vice-President David Thompson and Secretary-Treasurer Jonathan Stoneman. I am also pleased to announce our new Advisory Council members: elected by the general membership were Susan McCullough (to her first three-year term), David Thompson (his second three-year term), and Bill VerMeulen (his first three-year term). Appointed by the AC were Pasi Pihlaja (to his second three-year term), Jonathan Stoneman (his second three-year term), Joseph Ognibene (a two-year term), and Geoffrey Winter (a two-year term). We bid fond farewells to outgoing AC members Bruno Schneider, Nancy Jordan Fako, Shirley Hopkins-Civil, and Peter Steidle. Their service to the IHS in public and behind the scenes has been significant and appreciated.

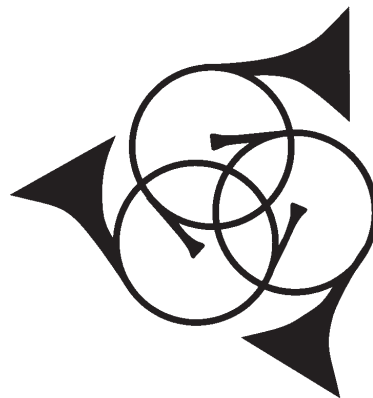
At our Annual General Meeting in Denver, I was happy to point out that the financial health of our society is stable, something we should be proud of. Thanks to hard work and responsible oversight by Executive Secretary Heidi Vogel, my predecessors, and current and past Advisory Councils, we are

not forced to recruit members to stay afloat, but simply to share in our love of the horn and its music. That said, we have had to face consistent increases in publication costs, and, as a result, the AC approved modest increases in dues in a few membership categories, the first such increases in eight years. These increases will kick in January 1, 2009, and will allow us to maintain our fiscal health as we look ahead, particularly as we expand and maintain our online resources.

Finally, as you read on, notice the names listed on the IHS page, the editorial page, and sprinkled throughout this or, for that matter, any other copy of *The Horn Call*. The number of individuals who volunteer their time for the sake of this society and its activities is remarkable – you could count the number of individuals who receive salaries or honoraria on one hand (and you might be a little embarrassed to know how low these salaries/honoraria are in relation to what they do). As always, you can help, too – no act of support for the society or encouragement for active participation is too small. In the end, this society conducts its business in the same way I witnessed IHS members treating each other in Denver: with compassion, integrity, curiosity, and a desire to learn and grow. And, as one who was given several opportunities to perform, I know that audiences at these events are the most critical, but they are also the most forgiving – we've all been there. We'll all be there again, in Macomb, Brisbane, and beyond.

Wishing you good chops (every day!),

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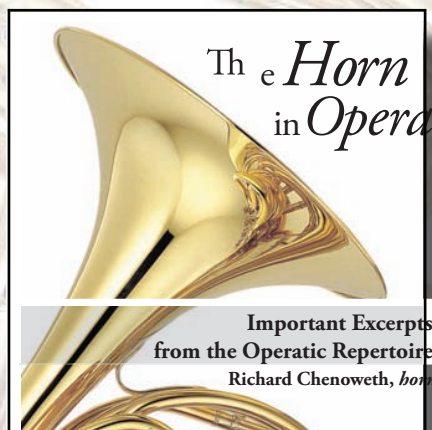
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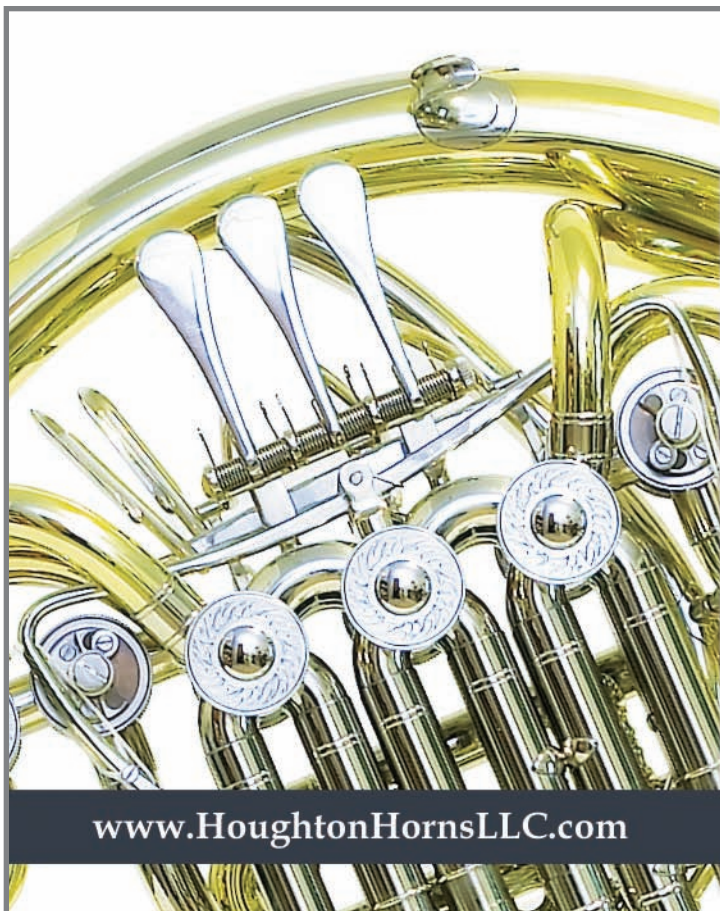
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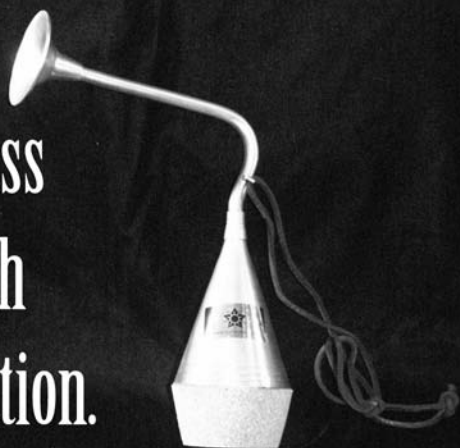


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IHS News and Reports

Heather Pettit-Johnson, Editor

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2009 International Symposium and ending after the 2012 Symposium, must be received by Executive Secretary Heidi Vogel before December 1, 2008. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in June 2009: **Jeffrey Agrell**, **Nancy Joy**, and **Peter Hoefs** are completing their second terms and are therefore ineligible for reelection this year. **Nozomu Segawa** is completing his first term in office and is eligible for nomination.

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

New Advisory Council Members

New Advisory Council members: elected by the general membership were **Susan McCullough** (to her first three-year term), **David Thompson** (his second three-year term), and **William VerMeulen** (his first three-year term). Appointed by the AC were **Pasi Pihlaja** (to his second three-year term), **Jonathan Stoneman** (his second three-year term), **Joseph Ognibene** (a two-year term), and **Geoffrey Winter** (a two-year term).

IHS Awards

At the 40th Horn Symposium in Denver, **Lowell Greer**, **Jack Herrick**, and **Gail Williams** were named Punto Award winners for 2008, and **Daniel Bourgue**, **Douglas Hill**, and **A. David Krehbiel** were awarded Honorary Membership for their contributions at the international level to the art of horn playing. Their photos, biographies, and lists of contributions are found under the "Symposium Reports" on pages 60-61, and on the IHS website: www.hornsociety.org.

Address Corrections and Lost Sheep

IHS members can make address corrections online at www.hornsociety.org. Log in and click on "My Profile" and "Edit." You can still send corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba**, **Sue Butler**, **Alaina L. Hicks**, **Furuno Jun**, **Jukka Kasper**, **Edward Leferink**, **Cathy J. Miller**, **Didac Monjo**, **Kozo Moriyama**, **Michiyo Okamoto**, **Roberto Rivera**, **Tuomas Setälä**, **Hyun-seok Shin**, **A. L. Simon**, **Alexander Steinitz**, and **Sachiko Ueda**.

News Deadline

The next deadline for news submissions is December 1, 2008. If using email, send the text of your message in the body of the email, not as an attached document. If you choose to send a photo, include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for inclusion. A photo with a resolution of 300 dpi or higher will print well. Send submissions directly to Heather Pettit-Johnson.

The IHS Friendship Project

Please contribute to the IHS Friendship Project, which provides IHS memberships to hornists in countries where economic conditions or currency restrictions make regular membership impossible. Send contributions of any amount to Executive Secretary Heidi Vogel.

Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimmon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of 53 new works for the horn. All IHS members are invited to submit the name of a specific composer with whom they are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The fund has designated \$3500 annually, but the AC reserves the right to offer less or more than this amount depending upon the nature and merit of the projects.



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

Job Information Site

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

Member News

Notice to Members

Beginning January 1, 2009, the following membership rates will be in effect:

- Student: \$25 (no change)
- Individual: \$40 (increase of \$5)
- Three year: \$110 (increase of \$20)
- Lifetime: \$750 (no change)
- Library: \$75 (no change)
- Club (group of 8 or more): \$30 (no change)
- Associate (no publications): \$15

These modest increases are the first in eight years and are deemed necessary by the Advisory Council to keep up with increases in operating costs. Renewals made before January 1 will be charged at the old rate.

Virginia Thompson has recorded a collection of dramatic compositions that were written for her. *Colors: Music for Horn* (Mark Masters, 7654-MCD, available from Amazon.com) includes *Night Song* for horn and piano by Andrew Boysen, Jr., which won first prize in the 1999 IHS Composition Contest.

The Gramercy Brass Orchestra of New York, John Henry Lambert, Music Director, presented a concert featuring students from its annual Brass Band Camp in July at Caldwell College in Caldwell NJ. The camp's final concert featured brass band masterworks drawn from the Gramercy Brass's repertoire. More than 70 students from grades 4 through 12 performed with the full Gramercy Brass Orchestra.

Jeff Nelsen performed *The Rite of Spring* with the Indianapolis and Cincinnati Symphonies and took part in the Windy Mountain Chamber Music Festival in Alberta, Canada. After a honeymoon in Thailand, he toured with the Canadian Brass, also performing several new horn and organ pieces at the International Belgian Brass Festival. Go to www.themusicpage.com for live broadcasts. The Canadian Brass also did three double quintet concerts following the release of their newest CD, *Legends*. Jeff led his *Fearless Audition Training* seminar at Indiana University and with his singer wife, Nina, gave a concert at the Music Academy of the West to benefit the Santa Barbara Youth Symphony.



Canadian Brass plays "Beale Street Blues" to a sold-out house in the beautiful new hall in Echternach, Luxembourg, July 13, 2008

Michelle Stebleton performed as soloist and principal horn with the *Orquesta Sinfonica de la Ciudad de Asuncion* in Paraguay in July. During her three-week residency, she also served as principal horn of the UniNorte Orchestra, performed as a chamber artist and recital soloist, and gave clinics at the Military Band Academy, the Don Bosco Orphanage, and the Cultural Center for Paraguay-America.

David Johnson participated in a teacher exchange to Helsinki, spending a week in May working with **Erja Joukamo's** students at the Sibelius Academy, then led a master class/horn workshop in Lahr, Germany. The summer included the Lugano Horn Workshop, the IHS Symposium with the **American Horn Quartet**, and the AHQ Summer Horn Workshop (see Reports). There might have been a few days of vacation mixed in somewhere, but soon after Daytona Beach he was back in the air with the rest of the AHQ bound for Korea and the JeJu Festival.

Brent Shires, professor at the University of Central Arkansas, invited **Richard Chenoweth** to present his lecture *The Horn in Opera* and work with students in a public master class in April. The UCA Horn Ensemble performed on a garage rooftop concert at the IHS Symposium in Denver. Brent gave a presentation at the symposium entitled *The Solo Horn with Wind Band Accompaniment: An Overview*, discussing original solos and performing excerpts with Terrie Shires, piano. Brent, as a member of Pinnacle Brass (the resident quintet at UCA), toured Arkansas, Austria, and China this spring. In China, members of the quintet served as guest principals with the Fujian Symphony Orchestra (Fuzhou) and the East China Normal University Symphony (Shanghai). They also gave lessons, quintet recitals, and master classes.

Tim Thompson (University of Arkansas – Fayetteville) and Brent Shires (University of Central Arkansas) worked together at the Blue Lake Fine Arts Camp in Michigan. The joke is that although they live and work only two hours from each other, they have to drive to Michigan to actually see each other! Brent, who considers himself a high horn player, had the dubious distinction of playing fourth horn in Beethoven's Ninth Symphony with the Blue Lake Festival Orchestra. **Leah Brockman**, **Allen French**, and **Sarah Schouten** filled out the section.

Barry Tuckwell played 6th horn with the Sydney Symphony Orchestra in a performance of *House of the Dead* by Rachmaninoff, conducted by Vladimir Ashkenazy. Barry has made several recordings with Ashkenazy, so it was a reunion. This was the first time Barry had played with the Sydney orchestra for 57 years! He conducted the Philharmonia Orchestra in London for the Dennis Brain Memorial concert last November, and more recently led a project for a Melba Records CD with **Ben Jacks**, Sydney Symphony's principal horn. The recording will feature *Rhapsodie*, commissioned for Barry Tuckwell by Barry Humphries (Dame Edna) some years ago. Next came a program with the Stonnington Orchestra of Melbourne with **Roman Ponomarev**, a young Australian horn player, which included von Bulow's *Nirvana*, considered the piece that influenced Wagner's ascending chromaticism in the *Tristan and Isolde* motive. He also conducted the Sydney Symphony Brass at the Opera House. During the summer, he led two Barry Tuckwell Institutes in the US. Barry was a special guest at last year's Mel-



bourne International Festival of Brass, "playing" an unrehearsed concerto with the Mnozil Brass, which you can view on Mnozil's website or on YouTube.



Barry Tuckwell with the Sydney Symphony Orchestra

Timothy Jones, principal hornist with the London Symphony Orchestra, recorded *Canticle to the Sun* (Concerto for Horn and Orchestra) composed especially for him by Kenneth Fuchs – see a review in the Recording Reviews section. Tracks from the album are available for sampling and downloading through iTunes.

Richard Todd performed the world premiere of Kenneth Fuchs' *Canticle to the Sun* with the Hartford Symphony in April. He spent the summer at the Oregon Bach, Mammoth Lakes, and La Jolla Summerfest Music Festivals and will be soloist with the Los Angeles Chamber Orchestra in October. This concert will feature Rick's debut as a commissioned composer with the premiere of his new work for orchestra, *ceLebrACiOn*. Rick is teaching at Indiana University this fall while **Myron Bloom** is on sabbatical.

William VerMeulen coached at the National Repertory Orchestra in Breckenridge, performed at the Steamboat Springs Festival, recorded live at the Music@Menlo festival (Schubert Octet, Brahms Trio), and performed Schumann *Konzertstück* with the Sun Valley Summer Symphony. Later this year, William will perform the Spohr Octet, Mozart Horn Quintet, and John Williams Concerto.

Eldon Matlick (Oklahoma University) presented a recital in April billed as *Off the Beaten Path*, featuring works not often found on concert programs: Anton Teyber's Concerto in E^b, Busser's *Piece in D*, Saint-Saens *Romance in E*, the Mozart Concerto Movement in E. K. 494a, Winteregg's *High Veld Sunrise*, and *Cantilena et Divertissements* by Desenclos

The Monroe Community College/Community Symphony Band presented a Collage Concert in February of 2008. Collage concerts, pioneered by the Eastman School of Music and the University of Michigan, are a collection of diverse musical styles and textures that calls for the rapid juxtaposition of the various styles and forms without the interruption of applause. Most of the ensembles in this Collage came from the Monroe area and comprised such diverse groups as a recorder ensemble, an oboe quartet that played a ragtime piece, folk singers, a clarinet choir, and a community/youth string orchestra. Our horn group, named *A Rose Among 'T'Horns*, performed *Frippery #2* by **Lowell Shaw**.



A Rose Among 'T'Horns (l-r): Nate Ufford, Jeff Windsor, Ron Koch, Marty Holdren, Rebecca Rose Thompson, Tyler Shackle, John Wilson, and Mark Wallman.

CorCorps commences its third season in September. Based at the McHenry County College in Crystal Lake IL and sponsored by Dr. Thomas Takayama, CorCorps consists of 16 CorCorps-istas ranging in age from high school to ... well, older. Most members are band directors, teachers, and students but the ensemble includes business folk and domestic engineers as well. Concerts are presented in December and April. For more information, contact Russ Henning at wotlhorn@wmconnect.com.

Kendall Betts was the guest clinician at the Rollins College Regional Horn Workshop in April 12 and a guest hornist with the Bach Festival Orchestra for a performance of Mahler's Second Symphony.

Karl Pituch performed the Gliere Horn Concerto with the Detroit Symphony Orchestra in September, Thomas Wilkins conducting. Karl is in his ninth season as principal horn of the DSO. He was also the featured artist at the Bowling Green State University Summer Brass Camp in June.

Scott Millichamp won the audition for fourth horn of the Arkansas Symphony Orchestra. Scott served as *de facto* fourth horn during the 2007-08 season due to a last-minute vacancy.

QUADRE - The Voice of Four Horns (**Nathan Pawelek**, **Amy Jo Rhine**, **Lydia Van Dreel**, and **Daniel Wood**) performed at the IHS Symposium in Denver and began offering sheet music from their last album, *Citrus*. Then they performed Mahler's 3rd Symphony with the Colorado Music Festival in Boulder and recorded two albums at the University of Oregon with guest artists Elizabeth Weigle, soprano; Molly Barth, flute; and James Kassis, percussion. In September, the group performed in Seattle's Western Arts Alliance booking conference. Former QUADRE member **Jessica Valeri** won a position with the San Francisco Symphony Orchestra.



Bach Festival Orchestra horn section (l-r): Alan Davis, Cathy Caldwell, Pam Titus, Kendall Betts, Carolyn Blice





The horn students of **Phil Hooks** honored their mothers by presenting a Mother's Day recital at Westminster (MD) Baptist Church.



Phil Hooks and students (l-r): row 1 – **Caroline McNary**, **Adam Herbstsomer**, **Andy Noonan**; row 2 – **Ryan Freeburger**, **Cris Cantu**, **Douglas Strong**; row 3 – **Phil Hooks**, **Garrett Stair**, **Kristin Marciszewski**, accompanist **Peggy Brengle**; row 4 – **Alex Wedekind**, **Jarred Schultz**, **Scott Joachim**, **Kristen Knight-Griffin**, **Derek Jackson**, and **Rachel Greenberg**.



The Galloway Quartet with the Fox Valley Symphony

The Galloway Horn Quartet (**Bruce Atwell**, **Greg Flint**, **Dietrich Hermann**, and **Jeremiah Frederick**) performed the Schumann Konzertstück with the Fox Valley Symphony. The Fox Valley Horns performed in the lobby of the Fox Cities PAC before the performance. Dietrich recently won the second horn position with the Milwaukee Symphony.

On March 3 students from James Madison University and the University of Tennessee premiered a new work for horn octet at the University of Tennessee. Dr. **Abigail Pack** and four of her JMU students combined with four of **Calvin Smith's** UT students for an evening of solos, trios, quartets, quintets, and horn ensembles. Dr. **Lewis Songer**, retired horn professor at East Tennessee State University attended to hear his *Rocky Road Rag* performed by the JMU quartet and Dr. Pack. The evening included the world premiere of an excellent three-movement *Octet for Horns* by UT student composer, David Pegel.



Rose French has been appointed IHS Symposium Exhibits Coordinator. This new position was created to have a direct liaison between exhibitors, the annual IHS host, and the Advisory Council. French recently completed the DMA degree at Arizona State University and is the Executive Director of the Phoenix-based Mill Ave. Chamber Players. See www.rosefrench.com.

Cala Records will release a new horn ensemble recording this fall. Following on the hugely successful *London Horn Sound*, Cala has put together a disc of jazz music performed by London's best along with the exciting young English jazz pianist, Gwilym Simcock. See www.gwilymsimcock.com.

Richard Chenoweth is performing for his 35th year with the orchestra of the Santa Fe Opera, and recently released his latest CD, *The Horn in Opera*, a recording of prominent audition parts, with excerpts from Handel to Berg. Richard presented opera repertoire classes at many universities this year, where he enjoyed hearing some wonderful young players. He participated in a panel discussion of pedagogical techniques at the IHS Symposium and presented a lecture on operatic styles and repertoire. For information about his CD, see thehorninopera.com. Profits from the sale of this CD are being used to start a horn scholarship fund. Richard is principal horn with the Dayton Philharmonic Orchestra and professor of Horn at the University of Dayton.

Robin Dauer (Arkansas State University) performed at the Classical Music Festival in Eisenstadt, Austria in August.

On May 18, Professor **Abby Mayer** held a "Diaphragmatic Breathing Horn Bash" at his home in Cornwall NY. Eight students attended with their parents, friends, and two guests. Abby began the session with a detailed explanation of diaphragmatic breathing. Michele Rossi Miller, a Qi-gong instructor offered exercises for developing the breathing, leg, and arm muscles. Scott Bacon, owner of *Siegfried's Call*, discussed horn maintenance and repair. He brought a few excellent used horns for demonstration. After each of the students performed, Abby concluded the performance with a rendition of Davies' *Sea Eagle* for solo horn with Michael Falco, reporter for *The Sentinel*, reading passages about eagles between movements.



l-r back row **Abby Mayer**, **Marina Krol**, **Corrine Policritic**, **Elizabeth Waye**, **Rosemary Evans**, **Jacob Factor**; front row: **Sophie Frey**, **Mary Baumel**, **Serena Bailey**

Front row: (l-r) Dr. **Abigail Pack** (JMU), **Sarah Tarrant** (JMU), **Michelle McCrory** (UT), **Rachel Drane** (JMU), **Melissa Little** (JMU). Back row: Dr. **Lewis Songer**, **David Overall** (UT), **Alex Cantrell** (UT), composer **David Pegel**, **Chad Howard** (JMU), **Joey Johnson** (UT), **Calvin Smith** (UT).



The International Horn Society and Montana State University sponsored the second annual Montana Big Horn Rendezvous in Bozeman MT June 27- 29. The conference was organized by **Bob Green** and **Sherry Linnerooth**. Guest artists **William Scharnberg** and **Jeffrey Snedeker** performed and presented workshops, master classes, and a recital for participants that traveled from Montana, Texas, and Washington. The Big Horns Rendezvous ensemble under the direction of Scharnberg and Snedeker and Montana State University's Par Force ensemble under the direction of Sir Glen Johnston performed the final evening in the Grove on the Montana State University campus.



Montana Big Horn Rendezvous ensemble with the MSU Par Force ensemble (with ties and white shirts)

Saldanha and Simon's Town (South Africa) needs double horns and mouthpieces for students who have tested well for the horn. If you are able to donate a horn, contact Elizabeth Danckwerts, PO Box 2760, Clareinch 7740 SA or via www.aecon.co.za.

Coming Events

The **41st International Horn Symposium** will be held at Western Illinois University, Macomb IL, June 2-7, 2009. Host **Randall Faust** promises an exciting program of concerts, master classes, clinics, lectures, panel discussions, guided warm-ups, amateur sessions, horn choirs, and exhibits. Chamber music will be a special focus, as will competitions, including ensembles and jazz solo playing. See www.wiu.edu/horn or contact Randall Faust, WIU School of Music, 126A Browne Music Hall, Macomb IL 61455 USA, 309-298-1300 (Tele), 309-298-1968 (fax), mfref2@wiu.edu.

The **42nd International Horn Symposium** will be held in Brisbane, Queensland, Australia July 19-25, 2010, the most pleasant time of year (winter) for a location so close to the equator. Founding IHS president **Barry Tuckwell** will headline the festivities. Contact host **Peter Luff** of the Queensland Conservatorium Griffith University at p.luff@griffith.edu.au.

The **American Hunting Horn Society** hosts a Fall Workshop, October 3-5, 2008, featuring French champion **Benoist Pipon** and group champion **Christian Longuet**. The event will include ensemble playing, group tutorials on the French technique and style, and a lecture on the origin of American Hunting Horn by AHHS President **Lowell Greer**. The workshop, co-hosted by **Lisa Bontrager** (Pennsylvania State University)

and **John Gerber** (Secretary of AHHS), will be held in Chautauqua NY. Call 716-269-7829 to reserve a room. Free shuttle service from Buffalo and Erie airports will be available. Contact John Gerber at 814-777-0038 or see HuntingHornSociety.org.

The **Western US Horn Symposium**, January 15-

18, 2009, hosted by **Bill Bernatis**, Associate Professor of Horn at the University of Nevada, La Vegas, features **Roger Kaza**, **Greg Miller**, **Janine Gaboury**, **Steven Gross**, and **Elliot Higgins**. Also scheduled is a celebration of the **Golden Horns of LA**, with members of the Horn Club of Los Angeles, and discussion of composition and performance opportunities in current film/TV session work and the emerging fields of multimedia, internet streaming, and electronic games. The symposium will showcase new works and most composers will be present. Contact horn.symposium@unlv.edu or 702-895-5431 or www.unlv.edu/faculty/unlvhorns.

The **Southeast Horn Workshop** will be held March 6-8, 2009 at Western Carolina University in Cullowhee NC. Hosted by **Travis Bennett**, the featured guest artists will be **Jeff Nelsen** and **Roger Kaza**. In addition to recitals, master classes, and lectures by regional and guest artists, the weekend will also include a webcam master class by **Wendell Rider**. Students can participate in solo and quartet competitions and mock orchestral auditions. Contact tbennett@email.wcu.edu or see www.southeasthornworkshop.org.

The **Northeast Horn Workshop** will be held March 13-15, 2009 at Ithaca College, Ithaca NY, hosted by **Alex Shuhan**. Contact Alex at 607-277-6066 or ashuhan@ithaca.edu or see northeasthornworkshop.org.

The **7th Lugano Horn Workshop** will be held at the *Conservatorio della Svizzera Italiana* in Lugano, Switzerland, July 5-11, 2009. 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**, professor of horn at the *Conservatorio della Svizzera Italiana* and founding member of the American Horn Quartet; Norwegian horn soloist and professor **Frodis Ree Wekre**; **Alejandro Nunez**, principal horn of the Basel Symphony; **Sandro Ceccarelli**, *Conservatorio della Svizzera Italiana* and principal hornist of the Verdi Orchestra di Milano; and **Andreas Kamber**, *Conservatorio della Svizzera Italiana* and principal horn of the Bern Chamber Orchestra. Visit www.horn camps.com or email Heather Pettit-Johnson at hep-horn@yahoo.com for further information.

The **3rd Annual Horn Ensemble Summer Workshop** at Daytona Beach (formerly the AHQ Workshop) will be held in Daytona Beach FL July 26-August 1, 2009. Join **David Johnson**, founding member of the American Horn Quartet, **Charles Putnam**, **Kazimierz Machala** (University of Illinois), and **Paul Basler** (University of Florida) for a week of intensive horn en-



AHHS to feature Trompe Champion Benoist Pipon from Paris



semble study. Participants will attend master classes, lessons, participate in ensembles and perform in concerts in Daytona Beach. The workshop is open hornists of all age. Plan to attend with your own ensemble or join an ensemble in Daytona based on your experience and abilities. See www.horncamps.com or email Heather Pettit-Johnson at hephorn@yahoo.com.

Reports

Oklahoma University reported by Eldon Matlick

The Oklahoma University horn studio hosted **Esa Tapani**, solo horn of the Finnish Radio Orchestra, and later an Oklahoma Horn Day featured **Kate Pritchett** (Oklahoma City University), **Lanette Compton** (Oklahoma State University), and **Genevieve White** (DMA student at the University of Oklahoma). The special guest clinician was **Haley Hoops** (Dallas Symphony and Southern Methodist University). Performing in master classes were OU students **Angela Ison**, **Heather Hart**, **Jun-Hau Su**, and **Drew Mangus**; **James Doss** and **Evan Chancellor** of Oklahoma City University; and **Carissa Bays** and **Tony Cleeton** of Oklahoma State University. The semester was tempered with the tragic loss of **Madalyn Byrne**, a sophomore music education major from Burtonsville MD.

Beijing Horn Festival reported by Xiaoming Han

The Beijing Horn Festival in 2007 was the largest horn event in China since the International Horn Symposium in 2000, involving more than a 110 students and teachers. The program included five days of master classes conducted by all eight teachers from the top eight Chinese conservatories, with additional master classes by **Stefan Dohr** and **Hermann Baumann**. Dohr performed the Mozart Concerto No. 2 with the National Broadcasting Orchestra. The festival concluded with a gala concert in Zhonshen Park.



Xiaoming Han conducting the Beijing Horn Festival choir

Maine Horn Day reported by Loren Fields

Students and amateurs of all ages enjoyed a day of horn choir rehearsals and performances in June. A New Year's Horn Day is planned for January 2009.



Participants in Maine Horn Day

American Horn Quartet Summer Workshop reported by Jennifer Hyde

From all around the country, horn players gathered in sunny Daytona Beach for the AHQ Annual Horn Quartet Summer Workshop in July. The participants' ages ranged from early teen to adult and included high schoolers, college students, freelancers, and professionals.

Daytona State College provided rehearsal facilities. Attendees took part in structured daily warm-ups, small groups, group lessons, and a mass horn choir lead by **Heather Pettit-Johnson**. AHQ members also presented daily master classes on topics such as composition, horn "quarteting," and embouchure maintenance. The participants played concerts around the community, such as at the Ponce Inlet Lighthouse, with repertoire ranging from tried and true horn ensemble standards to more popular fare. It was an extremely rewarding and challenging experience that any aspiring horn player should consider.



AHQ workshop participants in the Ponce Inlet Lighthouse

Western Illinois Horn Festival reported by Randall Faust

The Western Illinois Horn Festival was presented in April by the Western Illinois Horn Institute of Western Illinois University and co-sponsored by the Illinois Arts Council, the Western Illinois Visiting Lecture Committee, and the Council on Student Activities Funds. The 2008 Festival celebrated the horn



teaching of **Michael Hatfield**. Former students, colleagues, and a number of outstanding students participated in the ceremonies, including **Charles Waddell**, **Randy Gardner**, **Richard Chenoweth**, **Richard Seraphinoff**, **Darin Sorley**, **Leelanee Sterrett**, **Lee Kessinger**, **Roger Collins**, **Barbara Hunter**, and the Indiana University Horn Ensemble conducted by **Kurtis Henderson** and coached by **Jeff Nelsen**. Other participants included **Barbara Hutchins**, **Laurel Filzen Etzel**, **Sherrill Filzen**, and **Jerry Beck**. WIU Hornists **John Reem**, **Robert Palmer**, **Amber Dean**, and **Justin Davis** performed the Schumann *Konzertstück*.



The Michael Hatfield Alumni and Friends Horn Ensemble (l-r): Barbara Hunter, Richard Seraphinoff, Randy Gardner, Charles Waddell, Leelanee Sterrett, Michael Hatfield, Jeff Nelsen, Darrin Sorley, and Randall Faust.

Hatfield shared remembrances of his study with **Phillip Farkas**, **Verne Reynolds**, and **Christopher Leuba**, his performing experiences with the Indianapolis Symphony, the Cincinnati Symphony, and the Aspen Festival Orchestra, his collaboration with outstanding colleagues at the Cincinnati Conservatory and Indiana University, his collaboration with colleagues on special projects – including the CD *Shared Reflections: The Legacy of Phillip Farkas* – and his experiences making the transition from student to professional hornist.

A critical component of the Festival was the performance by resident collaborative pianist **Jason Aquila**.

Pennsylvania Horn Day reported by Lisa Bontrager

Penn State hosted a Horn Day in January in State College PA. Featured artists were **Michelle Stebleton**, **John Gerber**, and **Christopher Naugle**. Gerber and Naugle presented a natural horn lecture/demonstration, master class, and evening performance using Gerber's fantastic historical horn collection. Stebleton presented a master class and performed with **Lisa Bontrager** in their duo, *Mirror-Image*, which premiered their new opera duet repertoire (recording released on *MRS Classics* label). The day also included a high school horn competition; winners were coached and performed in an honors quartet. A quartet of Penn State horn students performed the Hubler Concerto for four horns. A massed horn choir concluded the evening concert.



John Gerber and Christopher Naugle at Pennsylvania Horn Day

Columbus Horn Day reported by Jed Hacker

The 2008 Columbus Horn Day was held in April at Ohio State University in Columbus OH. The Columbus Horn Group and **Bruce Henniss** of OSU hosted the event, which featured a variety of topics for students and amateurs.

Scott Bacon lectured about the difference in valve configurations and how different metals tend to respond, demonstrating with a large selection of horns. A skit was presented by 18th-century classical hand horn players **Johann Palsa** and **Carl Thurrschmidt**, better known as **Heidi Wick** and **Travis Damicone**. Bruce Henniss discussed warming up. Bruce Henniss and **C. Scott Smith** coached horn ensembles, and a mass horn ensemble was directed by Dr. **Carol Hayward**.

The 2009 Midwest Horn Workshop will be held at Ohio Wesleyan University in Delaware OH in November.

Dr. Carol Hayward leads the Columbus Horn Day Mass Choir



Esprit de Cor reported by Marilyn Bone Kloss

Esprit de Cor, a group of mostly amateurs organized by Erik Svenson, performed its annual concert in June at the First Parish Church in Lexington MA. On the program were a recent horn quartet by Pamela Marshall (*Among Friends*) and an arrangement of themes from Stravinsky's *Firebird* by conductor David Archibald.



Esprit de Cor 2008, (l-r) front: Pamela Marshall, Marilyn Kloss, conductor David Archibald, Nannette Foley, Pat Lake; back: Susan Antolini, Sabrina Hepburn, Sandra O'Connor, Jim Phelan, Robert Moffett, Jeanne Paella, Martha Crane, Erik Svenson

Schumann's *Konzertstück* in Manchester, UK reported by Barbara McLaren

Royal Northern College of Music (RNCM) Horn Club days are always invigorating and offer great networking and learning opportunities for horn players. This event in May was no exception. Over a hundred horn players gathered in Studio 7 at



the British Broadcasting Corporation (BBC) headquarters in Manchester, the home of the BBC Philharmonic Orchestra, to work on Schumann's *Konzertstück*.

A quartet of **Richard Watkins**, **Neil Grundy**, **Lindsay Stoker**, and **Phill Stoker** started the proceedings with pianist Jonathan Scott making the accompaniment sound like a full orchestra. Richard took groups from RNCM (**Lucy Gallentine**, **Alex Hambleton**, **Lynsey Payne**, and **Sam Jacobs**) and Chetham's School of Music in Manchester (**Andrew Turner**, **Alex Edmundson**, **Isobel Wick**, **Tom Pollock**, **Anna Douglass**, **Rebecca Weldon**, **Carys Evans**, and **Alex Hamilton**) through the piece.

Lindsay and Phill had arranged and simplified the movements so all players could take part. In a complete performance, the pros and the students took a movement each, with all 12 players joining forces for the rousing finale.

Jacob Fielder, age nine and playing for seven months, performed in his first ensemble and will not forget the impact of this day. He says, "My day at the Horn Club was fantastic." The BBC Philharmonic Horn Day was sponsored by the Horn Club and linked to the BBC Philharmonic concert held in June in Manchester.



Richard Watkins heads the horn line-up in BBC Studio 7

Lugano Horn Workshop reported by Michelle Louise Rivera

"Take a look, Michelle," said Kaz. "Arthur Honegger was the most famous Swiss composer." A typical response from my teacher, **Kazimierz Machala**, as I questioningly stared at the 20-franc note in my stack of foreign currency on the way to Switzerland. The Lugano Horn Workshop, founded and coordinated by **David Johnson** at the *Conservatorio della Svizzera*

Italiana, this July featured guests **Andreas Kamber**, **Sandro Ceccarelli**, **Frank Lloyd**, and **Kazimierz Machala**. The days began with a guided warm-up, followed by group lessons, IVASI, coached chamber groups, master classes, mass horn ensemble, and recitals.

From a personal standpoint, I believe that the Lugano Workshop was one of the most important highlights of my horn studies so far. As a student from the United States, it was incredible to experience the European approach to the horn not only through the teachers, but by playing next to students from Germany, Italy, and other countries. Many friends were made and there were plenty of opportunities to explore the city with them. And because the workshop was a small one, I was fortunate enough to develop a working and personal connection with the faculty. A wonderful experience to be sure: I recommend it to any serious student, especially one who would like to get a taste of European playing.



Kaz Machala with Andrei Cimpean at the Lugano Horn Workshop

Improvisation Workshop reported by Nannette Foley

The Heathan Hills were alive with the rockin', percussive, and melodious sounds of birds, frogs, farm machinery, fireworks, lightening bugs, mosquitoes, homing pigeons, piano, bass, and drums. And did I mention horns? The Improvisation Workshop for Horn Players, organized by **John Clark** and his wife, Nancy, took place in July in Heath MA. **Jeffrey Agrell** (University of Iowa) and pianist Evan Mazunik of NYC joined with John to lead and teach improvisation in jazz, classical, and sound painting.

John, Jeff, and Evan created a relaxed atmosphere of learning by doing. Each session was informative with instruction in how to listen, think, and play as though you were having a conversation with other musicians – rhythm section of pianist Evan Mazunik, bassist Marty Jaffe, and drummer Paul Borello, for example. John provided the jazz viewpoint, Jeff the classical, and Evan the sound painting (the universal live composing sign language created by New York composer Walter Thompson for working in structured improvisation).

This was a fantastic fun-filled weekend with a great group of multi-talented people. I recommend that you look out for this workshop next year. Participants this year were **Mel Bienenfeld**, **Thea Calitri-Martin**, **Lucy Colwell**, **Stan Corfman**, **Nannette Foley**, **Tim Gallagher**, **Cynthia Harkleroad**, **Angela Haynes**, **Pamela Marshall**, **Jim Phelan**, **Mike Simpson**, and **Les Patlove**.



MasterWorks reported by Jeffrey Powers

Every summer at Winona Lake in Indiana, the Christian Performing Artists Fellowship (CPAF) holds a four-week MasterWorks Festival of music, dance, and theater. The festival boasts an orchestra-training program with two full orchestras and a wind intensive study program. High school and university students from around the world are selected to attend. This year nine horn students participated in the orchestra program and two in the intensive study program. The repertoire this year included Bach's *Brandenburg Concerto No. 1*, Brahms' *Symphony No. 1*, Dvorak's *Symphony No. 6*, Debussy's *Prelude to the Afternoon of a Faun*, R. Strauss's *Till Eulenspiegel*, Beethoven's *Symphony No. 6*, Bartok's *Concerto for Orchestra*, and Mendelssohn's *Symphony No. 5*. The faculty perform in the orchestras, on faculty recitals, and in worship; they also direct sectionals, coach chamber music, and teach individual lessons. The horn faculty was **Scott Fearing** from the National Symphony, **Steve Gross** of the University of California – Santa Barbara, and **Jeffrey Powers** from Baylor University. They performed Three Trios by Anton Reicha and dedicated the performance to the memory of **Jim London**, who was the teacher of both Scott Fearing and Jeffrey Powers. See www.masterworksfestival.org.



Jeffrey Powers, Scott Fearing, and Steven Gross at MasterWorks

Nordic Horn Seminar

The Nordic Horn Seminar, held in Iceland in June, featured outstanding artists from Norway, Sweden, Denmark, Finland, Iceland, and the Faroe Islands, with attendees from those countries plus the US, UK, Germany, and Japan. The highlight was an all-Strauss concert by the Iceland Symphony Orchestra: *Till*



Participants of the Nordic Horn Seminar on tour at Gullfoss

Eulenspiegel, Horn Concerto No. 2 (**Radovan Vlatkovic**, soloist), and the *Alpine Symphony* with 9 horns on stage (four with Wagner tubas) and 12 backstage. Many participants stayed over for a tour of the Golden Circle – crater, geyser, falls, and scene of ancient parliament – including a horn choir concert at a church and ending with dessert at the home of the president of the Iceland Horn Society.



Artists at the Nordic Horn Seminar: Radovan Vlatkovic (third from the left) and Frøydis Wekre (fifth from the left), with Alpine Symphony onstage and offstage hornists and Wagner tubaists.

Hornclass 2008 reported by Zednek Divoky

Thirty-seven hornists had a joyful week in August at the Hornclass 2008 in Nove Straseci, Czech Republic. Participants from the Czech Republic, Slovakia, Germany, Holland, Belgium, US, Turkey, Mongolia, and Japan received private lessons and chamber music sessions along with daily concerts, lectures, and instrument exhibitions with instructors **Peter Damm**, **Joel Arias**, **Jindrich Kolar**, **Jindrich Petras**, **Jiri Havlik**, and **Zdenek Divoky**. The Brno Horn Quartet (**Milan Mrazik**, **Karel Hofmann**, **David Rysanek** and **Lukas Korec**) performed, and participants held a concert in Krivoklat Castle.

Graduate Assistantships

Western Michigan University announces a Graduate Assistantship in horn for the 2009-10 academic year. Duties include performing in the Graduate Brass or Woodwind Quintet and assisting in the horn studio; other duties are based on experience and interest. 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, renewable for a second year, includes a \$10,662 stipend plus \$7,301 in tuition remission. Interested hornists should contact Dr. Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu.



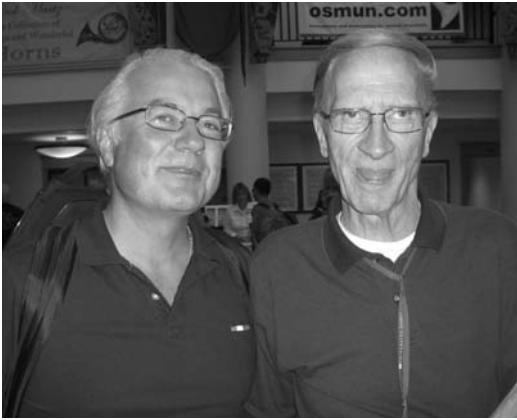
Graduate program information can be found at www.wmich.edu/music.

The Teaching Assistantship position for the University of Iowa Horn Studio is open for the school year beginning August, 2009. Time requirements for the TA are ten hours a week. The TA stipend is ca. \$8000; tuition is at the in-state rate. The TA also receives a ca. \$3000 scholarship to apply against in-state tuition. The position is for a two-year period; i.e., 2009-2011. Applicants for the TA must have completed the applications process and audition by no later than March 10, 2009. Contact Jeffrey Agrell (jeffrey-agrell@uiowa.edu) for further information or see www.uiowa.edu/~somhorn.

Symposium Photographs



Douglas Hill, Marshall Sealy, Adam Unsworth, Jeffrey Snedeker



Bruno Schneider and Michael Hatfield



Adam Unsworth and Les Thimmig



David Johnson and Joseph Ognibene



Carolyn Blice, Elaine Braun, Pete Exline, Bruce Brummett



Heidi Vogel, Nancy Jordan Fako, John Ericson



Frank Lloyd



Leighton Jones and Vincent DeRosa



l-r: Michael Hatfield, Vincent DeRosa, Christopher Leuba, John Cerminaro, James Decker



Kathryn Troup Denney, Anne Howarth, Sabrina Hepburn, Jim Engele



The Horn Collection of Richard Martz



*Doug Hill conducts the
University of Wisconsin
Horn Choir*



Master class with Jeff Agrell



Lowell (Spike) Shaw



Peter Steidle conducts an alphorn rehearsal

Never Say Never – Again: Myths and Negative Rules

by Frøydis Ree Wekre

When I started to play the horn as a teenager, I got the firm impression that only people with thin lips would have the potential to become really good horn players. This myth stayed in the back of my mind for many years and certainly delayed my progress in several areas. My own, somewhat thick lips became the excuse and explanation for various problems. My own creative problem-solving and flow of new ideas on how to improve technically slowed down considerably because of believing in this myth.

Since then I have run across other myths that for some people have been damaging to their progress and self confidence, but often were later proven to be wrong.

Many of these myths turn into negative advice and rules on how not to do it. This kind of advice is handed out freely as pompous statements in the form of “never do this/never do that,” understood: *“To do this or that is against every law, written or unwritten, and if you do this or that anyway, your playing/your chances/your whatever will be severely damaged.”*

Below follows a collection of such “nevers” – statements that can have a negative effect on the minds of sensitive people. Some of the rules are self-experienced, and others have been told me by students and colleagues. Here are my comments in response.

“Never puff your cheeks.” My first horn teacher told me this, and I followed his advice obediently. However, one evening, as I was watching the orchestra where he played, I noticed something strange in the horn section – surprising for me, my own teacher puffed his cheeks occasionally! When asked about this during my next lesson, he thought about it for a while, then smiled, and held firm to his earlier advice, but of course the grain of doubt had been put into my mind. Later I have found that puffing the cheeks occasionally when playing in certain ranges or dynamics might help to give stiff corner muscles a quick, temporary relaxation. It might also help producing a different tone color, if one is unable to create that on the normal, non-puffed setting. So, my answer to this rule would be: Yes, for the most part, although no rule is without exceptions!

“Never move your embouchure.” To move or not to move – this rule is quite common, and in my opinion somewhat dangerous. Watching good players on different brass instruments, from trumpet to tuba, one can see gradually more and more movements in the face muscles as the range gets lower. The horn has an extremely wide range, covering four octaves, and many great players do what they have to do with the embouchure to make the tones come out sounding the way they



want. And, “what they have to do” sometimes includes visible movements in the cheeks, lips, and jaw. If people believe in this rule too much, again the flow of creativity will be stopped, and one may easily get stuck, doing everything “right” visibly and still not get the desired *sounding* results.

“Never drop your jaw.” Fortunately, nobody ever told me this in my early days, but I have had numerous students who had to learn to break this rule if their low range was ever going to exist. The question is, of course, when and how much to drop or move the jaw.

“Never speak about embouchure.” I do have some sympathy for this one. “If it ain’t broke, don’t fix it,” as they say. Some people get over-

analytical and forget the more important factors, like focusing on the actual musical plan and the flow of air. However, the work of the facial muscles is also important, and sometimes it might be necessary to discuss and maybe also to adjust various parts of this work.

“Never moisten your lips/Never play on dry lips.” I have heard and read both of these statements. What is one supposed to believe? I think either way can work, judging from what I have seen and heard in different players.

“Never buzz on your lips without your mouthpiece.” Several horn players seem to have had negative experiences doing this, and then they turn around and tell everybody else *not* to do it. However, I wish to speak for those of us who have found it very useful to buzz the lips alone. When done in reasonable amounts, and when considered nothing more than “aerobics” for the face, my experience is that buzzing the lips can be constructive for strength and control.

“Never raise your shoulders when you breathe.” This is indeed a super negative statement, especially for players with a small vital lung capacity from nature. When “normal” people (not brass players) sigh, one can see that their shoulders will be raised by the extra deep inhalation, in a very natural way. I do understand the initial reason for this recommendation of keeping the shoulders low. It is of course best to avoid unwanted tension (such as raising the shoulders with no air involved) during playing. But if one wants to utilise the full lung capacity, at times it is necessary to explore the feeling of a very deep sigh, and therefore to permit the shoulders to be moved upwards by the air that thus will fill the lungs in all directions, also upwards.

“Never breathe through your nose.” Isn’t this one interesting! Nature has equipped us with two ways to inhale, and although we get more quantity when inhaling through the mouth, the way of the nose can be just the right solution in cer-



tain situations. "Sniffing," as done by tuba players and flute players at times, is well worth exploring. Also there are times when a deep and calm inhalation through the nose will have a wonderfully soothing effect on our body, and thus on the performing.

"Never play without support/Never use or mention support." Excessive use of body tension while playing can be very negative, for sound quality, for endurance, and for the player's well-being. The "wind-and-song" concept will be sufficient for most people, most of the time. However, the larger muscles in the body can help the smaller ones. For me, selective use of the lower abdominal muscles has turned out to be a life saver in extreme situations (for high and soft solos and entrances, for example).

"Never put your tongue between your lips." This again restricts creativity in finding the best and cleanest possible attacks for whatever occasion in the music. Personally, I sometimes break this "rule" in the middle and lower range, for the sake of the utmost clarity.

"Never start a tone without the tongue." One of my teachers said this to me, and being obedient to this rule eventually led to unwanted tension and fear of soft attacks. Only when I started to experiment with air-attacks was I able to break down my hang-up.

"Never stop a tone with the tongue." For the most part, this is good and tasteful advice, but I have experienced situations in the orchestra when a conductor wants a special effect, an abrupt kind of stop to a brass chord, for example. Then tongue-stopping can be "correct."

"Never play on the B^b side below written g'." I cannot count all the students I have had over the years who had been raised by this rule, and who had to suffer through a period when they needed to discover and learn all the other options for fingerings on a double horn. No violinist would ever dream of *not* teaching the students all the fingering options on all four strings. Only with this knowledge (i.e., really knowing all options of *both* sides of the double horn) can one be truly free to choose the best fingerings for whatever musical context.

"Never play on a Conn/Alexander/Holton/Paxman/Yamaha etc." This is an interesting and very often geographical "rule," mostly originating from one dominant teacher/player, who transfers his or her phobias to students and to other players who hope to get some gigs in this neighborhood. When this one person then maybe changes equipment, everybody else gets liberated from the old rule, but sometimes then have to obey a new one. My own feelings about these kinds of statements are very negative indeed. Often the

people who have such strong opinions do not have the courage to participate in - or even want to know the results of - blind tests, not to mention accepting that different players may sound their best on individually different instruments.

"Never play on a cupped mouthpiece/Never play on a straight mouthpiece." These statements come in many variations, some of which also have to do with sizes, etc. The way I see it, people have different teeth, lips, and overall facial setup. In addition, different taste and priorities are out there regarding sound, range, clarity, etc. Some sound great on cupped mouthpieces, others do just fine on straight mouthpieces. Also, on the issue of changing: unfortunately, it is all too easy to mess up people's minds through a change of equipment such as the mouthpiece. Some players (and teachers) tend to blame all playing problems on the equipment. Thus develops an urge for changing, again, and again. Caution is my advice, even if a change seems absolutely necessary.

"Never tap your toe while playing/Never play without tapping your toe (foot)." These are two confusing and directly conflicting rules. For participating in classical music, I do think it is an advantage to be able to play without any visual signs of how one feels the beats. For other genres the situation and culture is different.

"Never watch the conductor." Yes, we are many experienced orchestra players who will be sympathetic to this one. However, one could have the conductor somewhere in the very corner of one's eye, just in case something unexpected happens....

"Never leave before you get paid." I wish I could manage to live by this one. But real life is not always what one would wish.

Coda

There are no rules without exceptions - also not this one! Therefore, be cautious the next time you have the urge to utter: Never do - whatever. Your statement may be a true reflection of your own, current opinion on the matter, but nevertheless, other individuals may have found other, equally good solutions. If you say, "In my own, humble, subjective, personal opinion and experience, this is how it works for me," then you open up for others - and especially students - to find their own ways. Maybe in the end they will agree with you, after all, at least on some issues. One can only hope!

Frøydís Ree Wekre is a professor at the Norwegian State Academy of Music, author of On Playing the Horn Well, IHS Honorary Member, and world-renowned soloist and teacher.

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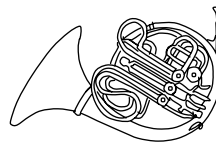


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Tributes

Kaoru Chiba (1928-2008)

Tribute to Kaoru Chiba (Celebration of Life)
July 28, 2008 at 12 noon
At: Blue Rose (Small Hall) in Suntory Hall

Kaoru Chiba's "Bachi's" Biography
Text by Yuchi Iwano
Photos by Akira Kinoshita and NHK Symphony Orchestra

The opening introduction written on the program of the subscription concert of NHK Symphony Orchestra in January 1959, when he played Mozart's Horn Concerto No. 3 as the soloist, began, "Nobody among colleagues in his trade addresses him Chiba-san or Kaoru-kun. If there was one, he is considered as an imposter or a fake. So much so his nickname is wide spread with love and fondness throughout the musical society. The name is Bachi." This subscription concert holds high status, yet usage of such a genial introduction is what shows Bachi as who Bachi is.

Bachi was born on March 6, 1928 in Beppu, Ohita Pref. Both his parents were graduates of Ueno Conservatory of Music. His father, Miharu, was known as a dancer as well as a rhythmus educator. He taught at the training school for the teachers in Ohita but had to resign because he introduced drastically modern dance, which appeared to the eye of the people as if the dancers wore not a stitch of clothing – then his family moved to Tokyo. Incidentally, the castanets-like wooden instrument called *Miharus* was invented by Miharu Chiba.

Bachi was introduced to violin at the age of 7. Later he reflected, "After all I could not bring myself liking its high sound." "No wonder I could not become good at it." However, when he entered Hosel Junior High School in 1940 and became a member of the wind and percussion group, he encountered an alto horn, which became his awakening to music.

When he was in the fourth grade of Junior High, he took an exam at the Tokyo Conservatory of Music (now Tokyo National University of the Fine Arts and Music), but failed. Probably many people have heard this story from his own mouth that being unable to write about Chikamatsu (the famous dramatic writer) was the reason he failed. One year later, in April 1945, Bachi had no problem passing the same exam. The end of WWII was in August of the same year. The radical change of life hit all over Japan. Soon after Bachi was baptized with jazz and became a guitar player, using his past experience with vi-

olin and ukulele. He earned a good amount of money at the Officer's Club of the US Forces in Shibashi, Tokyo.

It was at that time when Dr. Daigoro Arima, the great Secretary-General of the Nippon Symphony Orchestra told him, "Don't play around with jazz. Come and join the orchestra." Thus he became an apprentice of the Nippon Symphony Orchestra (now NHK Symphony Orchestra) while he was studying at the Tokyo Conservatory of Music. He became a regular member of the Nippon Symphony when he graduated.

In the autumn of 1956, when "It is not post-war times any longer" became a fashionable phrase, he went to England and Germany to study further. It is a well-known story that at that time he had lessons with Dennis Brain, the legendary horn player. First time when he met Dennis Brain was at the Philharmonia's recording session of *Rosenkavalier* under the direction of von Karajan. Brain was very surprised watching him talking amiably with von Karajan, who was the guest conductor of the NHK Symphony Orchestra two years before. In spite of not having any students until then, Brain cordially decided to give him lessons.

However, lessons with Brain were short-lived. In the morning of September 1957 when Bachi returned to London from Germany, where he studied with G. Neudecker and M. Strupp occasionally, the paper he picked up before resuming lessons reported the astonishing news of the sudden death of Dennis Brain in an automobile accident. What a blow it was to him.

For 36 years, until March 1983, at the mandatory retirement age of 55, he supported the horn section of the NHK Symphony Orchestra with his superior musicality and aura as well as his wonderful personality.

It is a famous story that in 1966 von Karajan tried to invite him to the Berlin Philharmonic but he turned down the offer. "In Berlin I can not find any fresh and delicious Sushi," was the reason told to the media.

In the autumn of 1982, after 35 years of playing, he received the Arima Prize, the first since its installation, given to persons who have made an outstanding contribution to the NHK Symphony.

Even after retiring from the NHK Symphony Orchestra, Bachi kept playing with the New Japan Philharmonic from June 1983 to July 1997.

He was not only a great horn player but also an excellent teacher. He taught at the Kunitachi Academy of Music for many years, as well as Tokyo National University of the Fine Arts and Music (from where he had graduated), Toho School of Music,



Japan Horn Club at the Kaoru Chiba Memorial

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Again, in April of 1990, we made a third trip to Japan and there was a party at Chiyo's home where Reiko and Kaoru Chiba joined us. We did not see them during the fourth tour in May-June 1995 but enjoyed their company very much during the fifth tour of October-November 2003. The photos included here were taken on November 3 when Chiyo and Mari had a party at their home in honor of our horn section. Let me say that it was an honor to have Kaoru Chiba as our friend for more than 25 years and that we will miss him greatly!

- Norman and Sally Schweikert



Second horn players with various orchestras (except for Chiba): Chiyo (New Japan Philharmonic), James Smelser (current Chicago Symphony), Chiba, Manfred Klier (Berlin Philharmonic), and Norman Schweikert (former Chicago Symphony). Nov. 3, 2003, at Chiyo Matsubara's home.

Ranier DeIntinis (1925-2008)

Ranier DeIntinis, 83, was a member of the New York Philharmonic horn section from 1950 to 1993. During his tenure, he played fourth horn, second horn, third horn, and Associate Principal. He taught at Juilliard and Mannes College of Music, inspiring legions of students who now play in major orchestras worldwide. He is survived by his wife, Peggy, daughter, Loretta, and son, Ranier Jr.

- New York Times

Ranier DeIntinis by Jeffrey Lang

The New York horn community lost a dear friend and colleague on April 11th 2008. Ranier DeIntinis' 43-year career as a member of the New York Philharmonic was legendary, and his

teaching will influence horn players for generations to come. He was a great player, a musician of the highest level, and a beautiful human being. Dinny had a huge robust sound as well as a pianissimo that was beautifully focused and singing. He was all about the sound of the horn. When the Philharmonic was pulling out all of the stops, you could always hear Dinny, never blasting and always big.

I will never forget coming into lessons with the sweet smell of his pipe and the cowboy hat – they were trademarks. He would look down at his notes and, after a long pause, say, "OK, give me 13 percent more sound, Cheech." I always wondered how he would come up with those seemingly random percents, but now they make sense. He insisted on solid basics and a complete low range. Pares scales with "Octave Lower" written on every one (in case you forgot) and Kopprasch were our staples. He sent me a postcard one time that merely said, "Keep pumping out the middles, highs, and lows!"

I will always remember Dinny and his wife Peggy coming to Finland for my wedding. He was an honored guest in Finland and met Holger Fransman, the father of Finnish horn playing, and members of the Finnish Horn Club. Our honeymoon was with both sets of parents and the horn teacher – all bases covered! The trip concluded in middle Finland with a great bonfire on our family island and many trips in and out of the sauna.

The joy in Dinny's voice when I recently told him I had become a member the Philadelphia Orchestra was really from the heart. Dinny cared so much for his students. We will all share the happy memories and cherish the brief time we had with him. The invaluable horn knowledge and the guidance he offered us are especially comforting during times when the task is difficult. He was incredibly positive, never bitter and gave the phrase "go for it" a whole new meaning. Dinny's enthusiasm for horn playing was contagious, and above all, he truly loved music and believed in the deep message it brings. Thanks, Dinny.

- Jeffrey Lang, Philadelphia Orchestra

Remembering Dinny by Alan Spanger

Ranier DeIntinis, "Dinny" as his friends fondly called him, was simply one of the most good-hearted and generous people that I have had the good fortune to know.

I first "met" him when I went to a New York Philharmonic concert in September 1973. They played the Brahms Second Piano Concerto for a Pension Fund Season Opener. Hearing Dinny play all those great third horn solos at that concert, I knew that he was the teacher for me.

The following September we started our formal relationship of student and teacher at Juilliard. A more giving and supportive teacher I could not imagine. No matter how busy he was, he made you feel like he would always have time for you if you needed help in any way.

He was also just as committed about his playing. He loved being a musician, being a horn player, and playing in the New York Philharmonic.



I then had the good fortune of continuing our relationship when I started playing with the NYP a few years later, ultimately joining him in the orchestra. What a great experience it was for me to play beside him in the section, his final and 43rd year in the orchestra being my first.

As with his teaching, his willingness to be supportive and even advise on occasion was wonderful and always appreciated. His love of music and his commitment were always an inspiration.

So I just need to say simply "Thank you Dinny!" for the great opportunity to have the life that I have and the opportunity to have been able to share some of it with you.

- Alan Spanger, *New York Philharmonic*

Joseph Axup by Mary Axup and Paul Neuffer

Joseph Axup, long time Sacramento horn player and teacher, passed away in March after a brief battle with cancer. He is survived by his wife of 56 years, Betty (also a horn player), sons Paul and Mark, daughter Nancy, and several grandchildren.

Joe was born in 1926 in Lodi CA. His band director played principal trumpet in the Stockton Symphony and took Joe to play there when he was a junior at Lodi High School. Joe studied horn with Frank Webber and William Sabatini, principal horn of the San Francisco Symphony.

Following high school graduation, Joe enlisted in the Maritime Service and served in the Pacific Theatre during and after WWII. Upon returning home, he rejoined the Stockton Symphony and enrolled in the College of the Pacific, earning his Bachelor's and Master's degrees, as well as a teaching credentials.

After completing his Master's, Joe was called to serve in the Army due to a new draft law which did not count Merchant Marine service. He was sent to the Band School at Fort Ord and became principal horn in the 6th Division Band as well as an instructor in the Band School. He also made arrangements for the band, conducted some radio broadcasts, and played in the Monterey County Symphony.

Following his military service, Joe taught at Gonzales High School, continued to play principal horn in the Monterey Symphony, became active in the Carmel Bach Festival and the San Francisco Little Symphony, and co-founded the Carmel Chamber Music Society.

In 1959 Joe returned to Northern California, teaching in the Grant Union High School. He joined the Sacramento Symphony and also became its Personnel Manager and Stage Manager. He later moved to Rio Americano High School and remained there until his retirement. At Rio he led award winning concert bands, marching bands, jazz bands, and chamber ensembles as well as a capella and madrigal choirs.

As much as Joe enjoyed playing the horn, he enjoyed teaching and coaching others just as well. He was a favorite coach of many in chamber music workshops at Humboldt State University in Eureka CA and Southern Oregon State University in Ashland OR. He was also a popular private teacher.

Eventually Joe resigned from the Sacramento Symphony and joined the Camellia Symphony, a community orchestra with a much less hectic schedule, where he also substituted as conductor and founded the Camellia Woodwind Quintet. Joe was principal horn for most of his 36 year span with Camellia and was still performing until shortly after being diagnosed with cancer in October 2007.

Joe had rejoined the Stockton Symphony when he retired from teaching, playing fourth horn. He founded the Zephyr Wind Quintet of the West to do school demonstrations and professional gigs. Joe wrote and published many arrangements for woodwind quintet and for horn ensembles, and in recent years had written several compositions for the quintet. He also took watercolor classes, and designed and built several masonry projects. He enjoyed cooking and was an avid outdoorsman, enjoying duck hunting and fly fishing.



Joe Axup and Gaylen Hatton

- Mary Axup and Paul Neuffer

Gaylen Hatton

Gaylen A. Hatton was born in 1928 and died in February. He began a distinguished musical career at the age of four, drumming with his parent's jazz band. His musical career was interrupted from 1951 to 1953 in order to serve in the Armed Forces. In 1954 he graduated with a Master's degree in music from Brigham Young University, and he received his PhD in music composition from the University of Utah in 1963.



Gaylen performed eight seasons with the Utah Symphony Orchestra, and he has also performed as principal horn with the Sacramento Symphony. He was a member of the Orpheus Woodwind Quintet, Brassworks, and other chamber ensembles. In 1958 he received the Rosenblatt Award, and was later commissioned by the Utah Symphony, Sacramento Symphony, Sacramento Civic Ballet, Rire/Woodbury Dance Company, the National Endowment for the Arts, and others. He performed as a member of the orchestra for Ballet West and was a member of the Utah Arts Council Music Committee and the General Music Committee for The Church of Jesus Christ of Latter-day Saints.

His church service includes being a bishop, a branch president, chorister, organist, and Primary pianist. He served, with his wife, as an ordinance worker in the Jordan River Temple. Gaylen is survived by his wife (ballerina Marianne Johnson), four children, seven grandchildren, and seven great grandchildren. Donations in his memory may be made to the BYU School of Music, the National Multiple Sclerosis Society, or another charity of your choice.



Gretchen Snedeker (1984-2008)



Gretchen Snedeker was killed in April in a head-on collision when another vehicle crossed into her lane while she was en route to her faculty position at Colgate University. Gretchen, age 24, was a candidate for the MM degree in horn performance at Eastman (awarded posthumously), having previously received her BM and Performer's Certificate. At the time of her death, Gretchen held positions as principal horn of the Utica (NY) and Colgate symphonies, as extra player with the Rochester Philharmonic, Buffalo Philharmonic, and Syracuse Society for New Music, and as a member of the staff at the Kendall Betts Horn Camp.

Gretchen M. Snedeker packed a lot into her short life. At 24, she was already the principal horn player in two orchestras, had earned her master's degree, was an adjunct music professor at Colgate University, and was in line to take over as principal horn player at Glimmerglass Opera.

"It's so horrible. Everyone in the orchestra is just devastated," said Charles Schneider, the music director for the Utica and Catskill symphony orchestras. "She truly was one of the rising stars in the entire country," Schneider said. "She studied with Julia Clay, a longtime member and principal horn at Glimmerglass. Julia had groomed Gretchen to replace her."

The Eastman Horn Choir and Tuba Mirum performed at a memorial service, also several of her student colleagues and Paul O'Dette, professor of lute, and W. Peter Kurau, professor of horn. Gretchen was beloved and respected by teachers, students, and colleagues, who have praised her artistry, her passion and dedication to music, and her warmth and enthusiasm. "Gretchen was the model student: talented, industrious, tenacious, responsible, motivated, disciplined, curious, entrepreneurial, eclectic, respectful, mature, professional," said Kurau. "She was on the cusp of a substantial and distinguished professional career. All of us who had the pleasure of her encounter and collaboration were all the richer, and are now all the poorer with her senseless passing."

Growing up 35 miles away in Newark NY, Gretchen started playing the horn in fifth grade. She traveled to Rochester to perform with the Hochstein Youth Symphony Orchestra and take private lessons in Eastman's Community Education Division, now named Eastman Community Music School. Gretchen also won the Rochester Philharmonic Orchestra's Eisenhart Award for wind performance in 2000.

While an undergraduate student at Eastman, Gretchen was a member of Musica Nova and Ossia new music ensembles. She performed with the Eastman Wind Ensemble and joined the group for its 2004 Asian tour and its Carnegie Hall tour in 2005. An avid supporter of contemporary music, she participated in several world premiere performances and worked with Pulitzer Prize-winning composer John Corigliano at the 2003 "June in Buffalo" festival.

Gretchen is survived by her parents, her fiancé, and her maternal grandparents.

Marvin McCoy (1934-2008)

Marvin McCoy died in April in Minnetonka MN at age 74. He was a professional hornist and horn instructor and had performed with Henry Mancini, Andy Williams, Johnny Mathis, the Minnesota Orchestra, St. Paul Chamber Orchestra, St. Paul Opera, Chicago Little Symphony, Chicago Chamber Orchestra, and Dick Schory's Percussion Pops Orchestra.

Marvin played the alphorn in many festivals including the Taste of Minnesota, Festival of Nations, Heritage Fest, and at



IHS workshops. He will be remembered to many IHS members as the main alphorn shepherd at annual International Horn Symposia. With his collection of alphorns and connections with other alphornists, he organized formal and informal alphorn sessions for many years.

He was Dan Rauch's US horn distributor for a number of years, an active horn repairman in the Twin Cities, and operated a publishing business – McCoy's Horn Library. Marvin regularly organized horn events in the area and was an active free-lance hornist.

Marvin is survived by his daughters, a son, 13 grandchildren, and 5 great-grandchildren. Donations in his memory may be made to the Humane Society, 845 Meadow Lane N., Golden Valley MN 55422.

Richard Gerstenberger

Richard Gerstenberger died in March in Windham NH at age 84. Dick was born in Lawrence MA, served in the Army during WWII, and earned a BA from New England Conservatory and MM from Boston University while playing with local ensembles. He taught at Rutgers, then at Drake University and in the Des Moines schools. He played horn in the Kansas City Philharmonic (1948-49) and later in the Des Moines Symphony. He and his wife, Martha, retired to a family camp in NH. Memorial services have been held in Des Moines and Lawrence.

- *Windham Independent, Windham NH*

Dick Gerstenberger by Richard Mackey

I first met Dick Gerstenberger in the fall of 1947 when I came to the New England Conservatory as a very unsophisticated freshman. Dick had returned to NEC from the army to finish his bachelor's degree and immediately offered me his friendship and guidance, which was very welcoming to a real "greenhorn." In addition to playing duets with me, which I always enjoyed, listening to his beautiful performances with the school orchestra was an inspiration.

After we finished school and had won jobs with different orchestras, we would return to Boston in the spring and often were hired for various jobs around town – extra in the Pops, Brandeis Festival, etc. – but surely the most memorable for both of us was playing Stravinsky's *Rake's Progress* under the composer's leadership, with three weeks of rehearsal and performances. He played first and Maestro was very pleased with his fine playing. It remains for me and, I'm sure it was for Dick, one of the great experiences in our long careers.



I saw Dick last at our 50 year class reunion in 2000, still smiling and affable as always and enthusiastic about some horn ensemble music we played and he conducted then. I will always treasure knowing him as will all his students. His wife, Martha, has donated his considerable library of horn ensemble music to the Kendall Betts Horn Camp where it will be enjoyed in his memory for years to come.

- Dick Mackey

Ralph Pyle (1926-2008)

Ralph Pyle played horn with the Los Angeles Philharmonic for 36 years. During and after his tenure with the symphony, he taught well over a hundred horn students, many of whom went on to careers in musical education and professional orchestras, including the Los Angeles Philharmonic.



Ralph Sherman Pyle was born in Hollywood in 1926 and raised in Coronado CA. He attended UCLA before joining the Navy. After World War II, he married Charlyne Baker, who would go on to a career with the American Ballet Theater in New York.

In 1952, Ralph and Charlyne returned to Los Angeles with their first child, Cathlyne, where Ralph began his long career with the Philharmonic.

After their son Rod was born in 1956, Ralph began his many years of teaching horn in area colleges and universities, including UCLA, Occidental College, Cal Arts, USC, the Claremont Colleges, and Cal State Northridge.

After retirement in 1988, Ralph and Charlyne moved to Langley WA, where he enjoyed retirement until his death in January. Besides a long career in music, Ralph was an ordained minister, founding his own religious teaching organization in 1968. He continued to study and reach out to others throughout his time in Washington, especially relishing performing weddings for numerous couples on Whidbey Island.

He is survived by wife, Charlyne, daughter, son, and several grandchildren.

Ralph was a man who deeply affected and changed the lives of all who met him. He was a light in the darkness, a man of deep convictions, and a healer of souls. We celebrate his passing as he would have us do, but he will be sorely and dearly missed.

- South Whidbey Record, South Whidbey WA

James London (1937-2008)

James London, born in Oklahoma City in 1937, died of a stroke in May at age 71. Jim graduated from the Curtis Institute of Music in Philadelphia in 1957. He was a member of the New Orleans Philharmonic from 1957 through 1959; the Santa Fe Opera, summer of 1959 and 1960; the National Symphony Orchestra as principal horn from 1959 through 1965; principal horn of the Chamber Orchestra of Philadelphia from 1966 through 1968; Associate Professor of Horn at University of Kentucky in Lexington from 1968 through 1973; and principal and co-principal horn of the Dallas Symphony from 1973 through

1999. Services have been held in Dallas TX. Donations in his memory may be made to The Curtis Institute of Music.

James' greatest loves were the horn, Janet Freidlander, and Poker!

- Matt Good, Dallas Symphony, obituary from the Dallas Morning News

A Life of Inspired Music – A Tribute to Jim London by Jeff Powers

On May 8, 2008 Jim London, teacher, mentor, colleague and friend to many passed away after suffering a massive stroke. Jim's death, while not unexpected, given his long struggle with poor health, is none-the-less a great loss to those who knew and loved him. He will be sorely missed by us all.

Although the sum total of the time I studied with Jim was actually not much more than a year, he had a profound life-long influence on me as a horn player and musician. Jim's willingness to take me on a student, despite my limited training and musical background, was a pivotal moment in my development as a musician and also indicative of his good nature and willingness to help a young aspiring musician. His admonitions to "immerse yourself in music" and to practice four hours a day demanded a lifestyle change on my part. As a player and teacher Jim emphasized tone quality and musicality above all else. He had little patience with those who sacrificed tone for other ends. He was one of those who demonstrated that it is possible to play with a large dark tone and still be accurate. Jim played with finesse, fluidity, and an inspired lyrical sensibility. He simply loved playing the horn and making music. After retirement, he stopped freelancing only when his diabetes finally took such a toll on his eyesight that he could no longer read the printed music, and he continued to practice daily right up to the last year of his life.



Jim London and Jeff Powers

Over the years Jim became a mentor, colleague, and friend to many of his students. He was always supportive of their musical endeavors and took great pride in their professional accomplishments.

Jim loved life. He enjoyed good food, good drink, good tobacco, and travel, especially exploring new and foreign places. He had his opinions and yet respected those of others – often joking about and with his more conservative minded students.

With Jim's passing we have lost a truly great horn player, musician, colleague and friend.

Baylor University is pleased to announce that a collection of memorabilia (recordings, articles, photos, etc.) to honor Jim London is to be started at the Baylor University Moody Library. Contributions are welcomed and encouraged. Please send your contributions to: Jeff Powers, Associate Professor of Horn, Baylor University, School of Music; One Bear Place #97408; Waco, TX 76798 or contact Jeff at Jeffrey_Powers@baylor.edu.

-Jeff Powers

Non-Horn Book Reviews

by Jonathan Stoneman

"What do they know of cricket, who only cricket know?" is one of my favorite questions. Not only because I love cricket, but because it's a reminder to anyone involved in an all-engrossing pastime or profession that it's always worth looking "outside," trying to learn something from the rest of the world.

During the series of presentations labeled "Pedagogical Pearls" at the Denver Symposium, there were several suggestions for further reading, including one or two non-musical books from which we hornists might learn something. I suggested to the editor of *The Horn Call* that there might be scope for some listings and/or reviews of books like that. Here's the first offering.

In his talk about preparing for performance, Jeff Agrell recommended *Zen in the Art of Archery* by Eugen Herrigel. Archery? I just had to get a copy. It's the autobiographical tale of a German learning archery from zen masters in Japan in the 1930s. As Jeff suggested, there are plenty of parallels and thoughts for musicians.

Learning to let "it" (the arrow) fly when "it" is ready could be taken as an excuse to postpone the start of many a solo, but the need to learn the art of "purposeful purposelessness" has many parallels for horn players. The main one is the need to see ourselves, like all musicians, as vehicles transporting what the composer wrote to the ears of the audience. There's a whole range of "its" which we need to "let happen" without trying too much – pitching high notes, punching out low notes, playing extreme dynamics. The key is in learning to let "it" happen and archery, like any art, takes time – the author's archery lessons in Japan were spread over more than six years.

The archer also finds out more about the relationship between master and student – getting the student to a point where the lessons are so ingrained that he will not notice whether the teacher is there or not – the teacher is, in effect, still there, still influencing everything the pupil does. You really need to read all of *Zen in the Art of Archery* to make the most of the lessons, and you will probably find other lessons in it that I will only spot in a future reading of Herrigel's book.

The other book which that Denver session prompted me to pick up again was *Vocal Wisdom*, William E. Brown's transcriptions of the maxims of the singing teacher Giovanni Battista Lamperti, who worked around 1900. I bought my copy ten years ago after a presentation at the Banff Workshop by Martin Hackleman. I've picked it up from time to time but it was Doug Lundeen's presentation on *bel canto* horn playing that sent me back to Lamperti.

The parallels between horn playing and singing are legion, – just insert "horn playing" into this maxim: "singing depends on the sense of hearing....the mental ear 'visions' little by little how to produce it. Singing is instinctive. Its control is subconscious."

There are lots of good lessons about feeling ones' self as a column of air, and about breathing. For example, "until the energy in the vocal waves of vibration balance with the power in compressed breath you have no control over your voice. Like

two people trying to walk on the rails of a railroad – by holding hands they balance each other." On breathing: "the precept "breathe low" means control the breathing low in the body. Feeling "hollow" – in the head, neck, and chest, down to the waist – compels deep control of complete breathing. "Satisfying" the lungs without dissipating the "hollow feeling" is the "secret of song."

There are lot of helpful maxims about interpretation and hearing what one plays/sings before it emerges. And, like Herrigel's archery lessons, there are some thoughts on teaching and being taught. "A teacher can only reveal ourself to ourself. We must keep to his fundamentals (if proved true) but trust our own initiative. No two minds react in the same way."

Lamperti can be less mystical than Herrigel's zen master – he responds downright judgmentally to one pupil's boast to having had 10 teachers by saying "that's 9 teachers too many!" There's no narrative to this book – you can just dip in and out. But every time I dip into it I find more and more of relevance to what we're trying to do with the horn.

The Paradox of Choice by Barry Schwartz is a business book about what the internet era has done to people's ability to make choices. Schwartz takes the example of someone who needs a new washing machine. He says there are, broadly speaking, two types of buyers. One will research every possibility – using the range of possibilities on the web to read reviews, find out about color options, spin speeds, prices, etc. Once that buyer has decided exactly which variants he wants, he is prepared to wait a long time, or drive many miles to get exactly what he wants. Schwartz calls this type "maximizers." If maximizers try to make do with something less than exactly the specification they set their heart on, they will forever regret their impatience.

The other type is the "satisficer" – someone who is satisfied with compromise or sacrifice. He may also research his ideal washing machine and set off to the shop, or the website, with a particular model in mind and a budget. But he is quite prepared to change his mind when it turns out that that color or type is not in stock. He is always happy to take whatever is available within his limits of budget and time.

It occurs to me that musicians too divide into these types as they play or rehearse. They will be a satisficer or maximizer when buying an instrument, mouthpiece, or mute. Their type will affect them and the musicians they work with. I think most wind players are, or become, satisficers. In general wind players simply cannot rehearse indefinitely. As the chops get tired, they will tend to sacrifice the finest points of performance in favor of getting through a piece and making sure it's in tune and together. String players can rehearse for much longer and the best ones will therefore tend to be maximizers. They can play the same passage dozens of times, testing out bow pressure, attack, and so on, until they are definitively happy. It's important to know which kind you are if you are going to understand and work with others of the opposite type. A string quartet leader told me his ensemble had rehearsed just one Beethoven quartet for more than a hundred hours before they



started taking it on tour. For a time, one of their members was clearly a satisficer – happy to rehearse for several hours but then ready to stop just as they were really starting to rehearse. They didn't stay together long.

We also have to work with conductors and they too will be satisficers or maximizers (possibly depending on what they played before taking up the baton). I would argue that former string players do tend to test out the strength and patience of orchestral wind sections in their pursuit of perfection. Ex-wind players do what they can to prepare the ensemble to perform, but are arguably more willing to let things happen when the audience is present.

If you begin to understand the characteristics of fellow musicians from reading a book like *The Paradox of Choice* you may become more tolerant of others, and the way they work.

Jonathan Stoneman is a journalist, consultant, and freelance hornist from Devon, England. He serves of the IHS Advisory Council and is its Secretary-Treasurer.

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Harry CHIU Kwok-pong and the Hong Kong Academy Band



The Cleveland Orchestra Horn Section (l-r) Hans Clebsch, Jesse McCormick, Alan DeMattia, Richard King, Michael Mayhew



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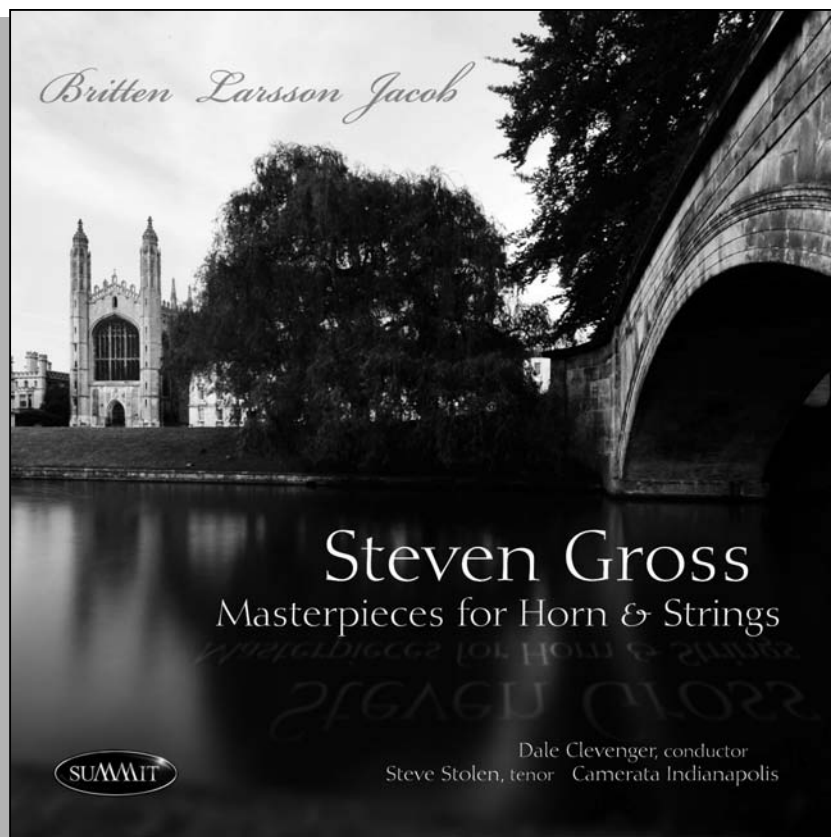
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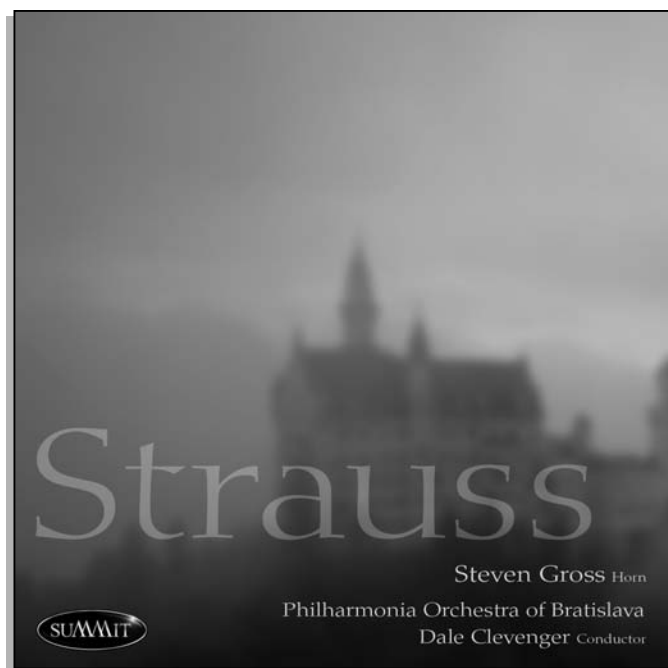
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Negotiations – Making Our Business “Our Business”

by John Cox

Getting Along as a Negotiation Team and Constituency Communication Interaction

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

Recap: The new teacher or player has won the audition/been hired and has enjoyed a carefree year or two on the job. Then comes the day when it is announced that it is time to re-negotiate the Collective Bargaining Agreement. A Negotiation Team is selected and the polling process of the group has started. These articles are meant to help illuminate what happens during the bargaining process...

This would be a simple commentary if I could merely quote the Golden Rule “Do unto others as you would have them do unto you,” and call this article “written, done, finished,” and still be able to schedule a late morning tee time.

In fact, this article is maybe the most difficult in this series to write. It doesn't specifically discuss numbers, contract clauses, intents, or any other business aspects. Instead, this concerns the human side of contracts – getting along with ourselves, listening to and considering points of view not our own, and then sometimes being able to put aside our own prejudices in favor of a greater good. In other words: teamwork.

As your Negotiation Team has now been elected/selected, it will start to meet. To those new to negotiations it may resemble a “smoke filled room” process where secret decisions are made, and in many ways it may appear similar to a political convention putting together the “planks” of the party “platform.” Each individual on the Team will (or should) have agendas, ideas, and a group they represent – otherwise they are just attending meetings as aficionados of bad coffee and cheap pizza. The different groups represented may not have majorities within the main body of the group; however, these smaller groups must be heard and represented. This means that each team member has a validation to their participation, and this may complement or clash with the prime motivations of the other team members.

There should be some initial “ground rules” agreed upon to help the individuals become a team working towards a common goal. Some rules are evident (don't inform management of every meeting detail is a biggie!), and some are less so. In my opinion one of the most important ground rules is to have respect for all of the other team members. This may seem simplistic and idealistic, but it is often difficult in practice. For starters, certain members may have “personal history” with other members, and this will have to be considered when beginning to work together. It can be done, and overcome. Also, each team member will have a different background or “story” that influences his or her opinions. Some may have been with the orchestra or academic institution for a long time and own many experiences and memories of institutional history. Some may have less experience, but possess drives and passions that

will be the institution's future. Some will have singular motivations or goals they wish to see accomplished, and others will frankly not have a clue as to what they have gotten themselves into. Because of this diversity of experiences, goals, and histories, it is of the utmost importance that no one feels slighted because of their age, experiences, or motivations. Every opinion needs the courtesy of being heard and considered to make your members a team.

At this point the question might be raised: “Why is it important to be a Team?” Other than the obvious that there must be some effort at harmony (or at least tolerance) in your relationships, this importance really resembles playing together as a section or an ensemble or being part of a larger teaching group. It is a fact that *a team will almost always outperform an individual*. Just as a unison section can play louder than a solo voice, a team also has more power to broadcast its message than does an individual. More work can get done, more research considered, more angles to problems can be examined, and better representation of your total constituency will occur. The *other side* (Evil Empire or Dark Forces or however you fancy them) may not have a large team at the table but, rest assured, they will have access to a larger team for resources and research. Finally, by being able to project the image of a team across the table, you will also project the implied combined strength of all the colleagues you represent and this will give you quite an edge when you deliver your proposal.

The Team will need some form of governance for meetings and agendas. A chairperson, or team leader, should to be selected who can keep all the meetings “on track.” The chair's duties will be like those of an executive administrator who can set and maintain meeting times and agendas, control civil discussions, and maintain the “Big Picture” of your overall goal. A chairperson should have the ability to separate his own ideas and agendas from overpowering those of others. This may not be the most popular or charismatic person on the team; however, he should have the respect of everyone on the team and have the skills necessary to bring all the differing opinions to a consensus of unity – a sort of benevolent, tactful Captain Bligh (he really *was* a very good sailor!)

While everyone should take some form of notes, it is important to have at least one person taking formal and complete notes of each meeting. These notes are invaluable to recall and clarify a point several months after discussions on a topic. It is also a good idea to have someone write a synopsis of meetings that can be occasionally disseminated to the general constituency. This lets the entire group know that work is steadily being done, and can help quell rumors and sooth nerves of those not “in the know” – more on this later.

At some point a person should be selected who can be the Team spokesperson to the public. This may or may not be the team leader. This person will be your public “voice and face” and will need to know, with Team agreement, what to say and



maybe more importantly, what not to say in a public setting. This representative should have some speaking ability, and be personable. The question appropriate to ask now: "Why not let everyone on the team speak?" One reason is to show unity of being "One wide and six deep" rather than vice versa. It also helps to focus the entire team on what the unified and collective positions or responses of the team will be to public questions. Now for the mechanics of meetings. The team leader would do well to have a passing knowledge of some sort of Parliamentary Procedures and etiquette for conducting meetings. Many fraternal organization or Town Hall meetings you might have attended will have been run with these procedures or their variations. Your meetings will need this kind of structure to move you through the business of doing your business, and do so in an efficient, orderly, and civil manner.

As you begin your meetings you will need to develop an agenda for the construction of your proposal, and a timeline to accomplish this. This is similar to having a regular warm-up to keep you focused during your practicing. Without these, your meetings may have no structure; your work will take longer, and may be very exasperating. No one likes the feeling that his time is not being put to constructive use. As you talk about an agenda, you will also discover who has a penchant for what topic. It's easier to get someone to work on a topic for which they have a passion. Surprisingly in my own experience, the topic of compensation has not always been the "bandwagon" that everyone has wanted to jump on. Instead, working conditions, benefits, and so forth, have inspired passions. More on this in future columns.

Now that your meetings are running as smooth as silk – well, sometimes they don't – and that's not necessarily a bad thing. Team members are representing people, and people are all individuals with individual ideas. Occasionally there will be differences of opinion, and these may lead to quite "lively" exchanges. It is the free, complete, and *cordial* interchange of ideas that can aid you in making the progress needed to frame a proposal, which meets the combined needs of your group. One of my personal favorite memories was the day that another team member and I went at each other with some force in our arguments, cordially of course, and the meeting ended with no resolution on the topic. At the next day's meeting we resumed the topic, and the two of us went at it again. Of course by this time, we had each considered the other's viewpoints, and we found ourselves arguing from completely reversed positions - a "180 degree" opinion change for both of us. No harm was done, and we knew that in our passion for a topic, there is usually value to be gained from the ideas and viewpoints of others. Plus, this topic's final resolution ended to best serve the majority view while not being offensive to minority interests.

Trust in your teammates is something that should develop in your deliberations (not too dissimilar from playing as a section). You will get to know them well, and find something to respect and admire in all of them. This trust is important as you break down your contract into its various components. Many symphony contracts contain ninety or more pages of language (which condenses to "Who's doing What to Whom, for How Much, When, and Where") and no one can become a complete master of all of it. In addition to compensation and scheduling,

there are large portions devoted to healthcare benefits, touring, auditions, dismissals, rights of the association, rights of the musician, conduct, ensemble sizes and complements, and a myriad of smaller items which make for the smooth and defined running of a large group. Team members who can assimilate huge statistical databases for compensation comparisons may find their eyes glazing over when the always-popular topic of string rotation comes up. A person who understands all the legal complexities of auditions may be totally at sea in the defining of the eleven or more classifications of solo or chamber repertoire compensations. Put another way, while your high c"" may be a thing to marvel at, your low C may be something you don't (or shouldn't!) publicly trot out too often – which is why everyone in a section has their own special job! It becomes necessary to realize and embrace that while you have mastered your portion of a contract, your teammates have their areas of expertise as well, and that collectively your team will build the best proposal possible for your next contract. Again, a team will almost always outperform an individual.

Finally, a thought about keeping your constituency up to date with your progress. Few things can do more harm to a group's confidence in their team than a lack of communication. If a team expects and needs the support of its constituency, the constituency needs to know why that support is necessary and deserved. Communication methods can be semi-regular updates at orchestra or faculty meetings (not gossip), or to put out group updates via a dedicated website or other secure electronic posting methods. It is important to re-affirm to the group that it can always talk to a Team member (without expecting any confidential response) and know the dialogue is open. This openness in communication can also be healing if the group has been fractured from past negotiations. Not always, but often, groups have had dissention because they have not had the comfort of knowing their team is "on the job" for them. If the group had the good sense to elect you to represent them, they deserve to know (to the point it is prudent) that you are steadily doing so. Truthfully, most people understand that the bulk of the work must be done quietly, and all they want to know is that the work is being done.

Upcoming articles will be on the following topics:

- Preparation and *research, research, research*
- Formal exchange and meetings with representatives from the other side
- Getting to "yes"
- Signing and aftermath, and preparations for the next round of negotiations

There are few better ways to build a communal spirit than a shared project or goal. Contract Negotiations can be positive for a group. Working together to build a better future can make for happier relations with colleagues, and a better workplace for us all.

John Cox is principal horn of the Oregon Symphony, a member of the Mainly Mozart Festival of San Diego and Chamber Music Northwest in Portland, and an Adjunct Faculty member at the University of Portland. He has been on three negotiating teams for his orchestra (as of this writing), and served as an orchestral representative on management leadership searches and future planning committees.

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Orchestral Excerpt Seminar: Mozart's Opera, *Così fan tutte*, Aria No. 25, “...Per pietà...”

by Richard Chenoweth

For symphonic hornists who spend the majority of their time performing the standards of the orchestral literature, the opportunity to play operatic repertoire may not occur enough to familiarize them with the common repertoire of the pit. Although many orchestras combine their regular schedules with the local opera company, often the operas performed are of the most well known, such as *La Bohème*, *Carmen*, or *Madama Butterfly*, containing melodies that are familiar to almost all music lovers.

While there are full-time opera companies around the world, for many horn players the bulk of the operatic repertoire remains a mystery. There is often uncertainty as to what constitutes standard repertoire and even what repertoire is suitable for audition preparation.

Furthermore, a common programming feature of orchestras is to include notable vocal works excerpted from operas as a means of featuring prominent singers on the roster of their concert series. There can be no doubt of the drawing power that a star of the opera stage exerts in attracting an audience. The mention of the words “opera singer” provides the audience with the expectation of virtuoso vocal abilities, compelling theatrical gifts, and the allure of celebrity. Many orchestras add (unstaged) “concert versions” of operas to their repertoire, as well.

One of the most highly regarded and dramatic solos for soprano to be featured on the concert stage is the aria of the character Fiordiligi: Aria No. 25, “...Per pietà...” from Mozart's opera, *Così fan tutte*. Generally, when discussing music from opera, specific arias are identified by the use of numbers or the beginning text of that aria, as there are so many separate musical moments in an opera.

Mozart originally wrote this aria with a specific favorite singer in mind, Adriana Gabrielli, an Italian vocalist who had also performed the role of Susannah in his revival of *Le nozze di Figaro*. Apparently, she possessed enormous flexibility, a stunning coloratura, and a powerful voice. In fact, the role of Fiordiligi was crafted by Mozart's librettist, Lorenzo Da Ponte, with Gabrielli's talents as an inspiration.

The aria occurs at a very dramatic point in the opera, towards the end of the second act: some might say that it is the turning point of this comedy of manners and social conventions.

In the opera, two young men have been convinced to test the faithfulness of their respective girl friends, and adopt disguises with the idea of trying to woo each other's fiancés. Fiordiligi has resisted the advances of her pretend suitor throughout most of the opera, but in this aria, she begins to question her own loyalty and the implications that giving in to these temptations imply.

When Mozart wrote this aria, he gave it the title Rondò: not the happy-go-lucky last movement romps of his horn concerti, but the more stylized Rondo form of his fellow contemporary opera composers – it was actually an older form that commonly included a slow introduction followed by a fast virtuoso section, with both sections including several statements of the thematic material with variations in an almost-but-not-quite-Sonata-Allegro form. He also chose to orchestrate this aria featuring prominent solo wind and horn parts.

There are many challenges associated with playing this aria, as it tests the players' technique, range, and confidence. For example, prior to playing the aria, the horns are tacet for quite a while in this act. There is not a lot of time to “warm up” again, so careful preparation is a prerequisite. Also, due to the late occurrence of this aria in the opera, concentration can be an issue as well.

The *Adagio* section (Examples I-V below) can be excruciatingly slow and is almost always conducted with a sub-divided beat, since it is a chance for the singer to show off her expressive and lyrical gifts. In the printed examples below, all of the horn parts are for Horn in E.

When the horns first enter, the tessitura of the duet seems quite high and exposed. Intonation is always a concern, as is accuracy. Since this motive is doubled with the flutes, it is acceptable in the interests of security to play with a bit more volume than the indicated dynamic

Example I
Ms. 8-9

The next passage is completely exposed – a solo for the two horns and the soprano. It may be preceded by a short embellishment by the soprano and it is essential to sub-divide the sixteenth-notes for correct rhythmic ensemble

Example II
Ms. 21-22



Mozart's *Così fan Tutti*

Example III
Meas. 23-24

Horn 1 has several opportunities to interact with the winds, including this short flurid passage, which requires a facile trill. This is a solo trio, with the bassoon adding the middle voice. Horn 2 actually plays the bass line, which includes an octave leap.

Next, Horn 1 plays a scale passage again accompanied by the bassoon and Horn 2 in contrary motion. Horn 2 and the bassoon have to count carefully and courageously enter on the eighth-note before the Horn I entrance.

Example IV
Meas. 29-30

The *Adagio* section ends with a recapitulation of the opening motive. However, be aware that the soprano may very well extend the length of the final quarter-note of measure 32, as she is preparing to sing a very large interval from a high g^{##} to a low c[#] in the final measure. In some cases, the downbeat of measure 33 may be slightly delayed, as if there is a “luft-pause” before the downbeat, although the preceding notes in measure 32 are not cut short. Also, watch for a quick cut-off, as the soprano may add a short cadenza on her high g^{##}.

Example V
Meas. 32-33

In the *Allegro moderato* (Examples VI-X), the solo passages of the horns are usually written in contrast to those of the other winds. Also, the tempo may vary greatly, depending on the flexibility and breath control of the singer. Be prepared to play this section in a wide variety of tempi, anywhere from quarter note =112 to 126. The first exposed passage is another soli, with the first horn playing a dotted rhythm, accompanied by a bassoon-like bass line in Horn 2. In some editions, this passage is slurred, while in others, it appears with no articulation.

Example VI
Meas. 46-48

Horn 1 also has a brief solo melodic passage echoing a lyrical motif in the winds.

Example VII
Meas. 54-55

Then, a repeat of the earlier motive, this time embellished with sixteenth notes instead of the dotted rhythm. Depending on the speed, it may be advisable to play this in a slurred-two, tongued-two pattern. Also, given the Horn in E transposition, this is a technically awkward passage for Horn 1. There are various suggestions for playing this, including playing it on natural horn (F horn 2nd valve), using F horn fingerings, or simply taking the time to work it out – starting slowly and building muscle memory by gradually speeding up. There are other more esoteric solutions as well, but in any case, there can be no slowing or expressive variation of the tempo during these measures, as the soprano is sustaining a pitch, and then resumes her melody with a coloratura sixteenth-note pattern in measure 78.

Example VIII
Meas. 76-78

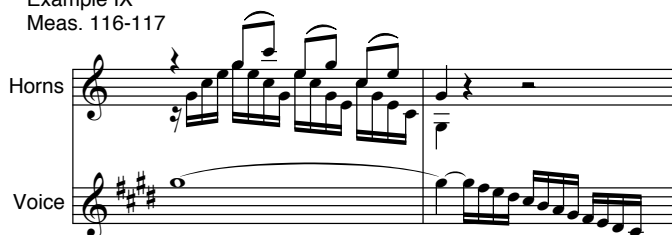
The finale of this aria underwent several revisions. In the original version of this aria, this horn passage occurred at the same time as the second measure of the ascending scales in the woodwinds. However, it is thought that Ms. Gabrielli wanted a flashier ending to show off her virtuoso agility, so Mozart obliged her by adding four measures and highlighting the two horns in a solo display of musical fireworks, setting up the soprano's own coloratura passage. While Horn 1 plays an eighth-note figure slurring to concert E, Horn 2 plays an arpeggiated *batterie du deuxième cor*, a truly virtuoso instrumental display.

Rapidly moving passages such as this were considered a musical highlight in cadential points of the music, and similar examples of this idiomatic passage work can be found in other works of Mozart, not to mention Haydn and Beethoven. Again, depending on the speed, it may be necessary for Horn 2 to play this with a slurred-two, tongued-two pattern. Also, some second horn players prefer to play this entirely on the F Horn, using only the 2nd valve, while others are comfortable with a



mixture of valve combinations. Fortunately, given the exciting nature of the finale and the tessitura of the soprano, dynamics are not a problem, so this passage should be played at a comfortable and assertive dynamic level.

Example IX
Meas. 116-117



The aria ends with both horns playing a boisterous passage, which is often not heard due to the applause of the audience before the aria is actually finished.

Example X
Meas. 121-127



It is thought that the virtuoso writing found in this aria inspired Beethoven as he crafted Aria No. 9, "Abscheulicher, wo eilst du hin?" in his only opera, *Fidelio*. In any case, this wonderful aria from Mozart's *Così fan tutti* certainly merits careful and methodical study, as it does appear regularly in concert venues and represents a soloistic and virtuoso style not often found in Classical symphonic music.

Richard Chenoweth has performed as second horn with the orchestra of the Santa Fe Opera for 35 years. His most recent recording is *The Horn in Opera: Important Excerpts from the Operatic Repertoire*. A Yamaha Performing Artist, he is also principal horn of the Dayton Philharmonic Orchestra and Professor of Horn at the University of Dayton. His DMA dissertation is titled "The Horn in Opera," and he has been invited to present numerous classes in operatic repertoire for horn throughout the US. More resources about operatic repertoire can be found at his web-site, thehorninopera.com.

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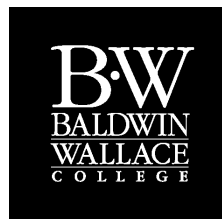
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Symposium Reports

The Symposium From My Perspective by Frank Lloyd

Monday, 21 July 2008, was the culmination of a weekend that saw horn players, teachers, and exhibitors from all across the Globe converge on Denver, Colorado for the 40th International Horn Symposium.

A Symposium of such magnitude takes several years in the planning, and it was over three years ago when Susan McCullough, horn professor at the Lamont School of Music, first entered a bid to the IHS for hosting a Workshop. She hosted the workshop together with her son, Jesse McCormick, who is a member of the Cleveland Orchestra horn section.

The city of Denver was to prove a popular location for the Workshop, centrally and attractively located in the Rocky Mountains, which resulted in a record number of registrations – in excess of 770 delegates! Present were several of our highly esteemed Honorary Members, who, by their contribution to horn playing, teaching and/or service to the IHS have earned life-long membership of the IHS. Other delegates included students, amateurs, enthusiasts, teachers and lecturers, composers, instrument makers, and music publishers from all walks of life and from all over the globe.

Many might indeed have welcomed the Workshop back in the US, as since the 2004 Workshop in Valencia, Spain, hosted by Javier Bonet, there has been just one Workshop in the US – 2005 in Tuscaloosa, Alabama; there followed Workshops in 2006 in Cape Town, South Africa; and 2007 in La Chaux-de-Fonds, Switzerland – which highlights the "International" reputation of the International Horn Society.

Tuesday, 22 July saw the workshop get underway with registrations, opening remarks by the host and principal of the Lamont School of Music, and introduction and final setting up of over 50 exhibitor tables.

All main concerts were performed in the superb concert hall of the Newman Center, which also houses the Lamont School of Music. This beautiful concert venue featured gold leaf-decorated light fittings, which retracted into the ceiling before performances. Although this was a nice feature, I felt that perhaps some of the substantial construction funds used in this building could possibly have been better spent on some catering facilities in the building, which were sadly lacking. This meant, apart from there being no place for participants to meet

and socialize, that lunch-time meals, in the form of lunch boxes, had to be taken outside, on the roof of a multi-story car park next to the venue, which, in daily temperatures upwards of 90°F, proved to be at times unbearably hot. (It must be conceded that such unrelentingly scorching weather is unusual in Denver.)

The 50 different ensembles featured throughout the week coped well with the heat and unpredictable wind on the garage top deck, producing some fine concerts. I found this an interesting and entertaining aspect of the workshop, which gave these groups a chance to perform on an important international platform.

The full schedule made sure there was plenty to keep everyone busy: Sessions started at 8 a.m. with either an instructed warm-up, led by an appointed professional, or an Alexander Technique class. There followed lectures and master classes, lunch (with horn ensembles performing on the garage roof), afternoon concerts/recitals, discussion groups, directed informal ensembles, rehearsals, and mock auditions. Evening concerts were held daily, after which informal ensembles would get together, followed on several evenings with "Jazz at the Lodge" in the Four Points Sheraton Hotel, where most of the delegates were housed.

Together with 50 exhibitors, which included horn manufacturers from around the world, printed music, instrument cases, historic instruments, and all forms of horn-oriented paraphernalia, there was something of interest for everyone – even at times too much going on at any one time – making for difficulty in selecting just one!

Notable performances throughout the week included The Cleveland Orchestra horn section, who showed just how matched, together, and in tune a horn section should play; the excellent United States Air Force Academy Falconaires Dance Band featuring horn soloists Jeffrey Snedeker, Marshall Sealy, Doug Hill, and Adam Unsworth. The Colorado Symphony Orchestra supplied an excellent accompaniment to horn soloists Michael Thornton, Randy Gardner, Bernhard Scully, and Bruno Schneider.

Excellent too were Denver Brass, who performed a varied program featuring instrumentalists from within the group – and who rounded off their concert with a final number together with a band of Scottish bagpipes – a workshop first?

The Saturday evening concert featured the Hong Kong Academy of Performing Arts Concert Band with myself performing a new arrangement for Wind Band by Roger Harvey of the Concerto for Horn and Brass Band by Edward Gregson. This concert also featured the youngest performer of the week, the amazing 10-year-old Harry Chui Kwok-pong from Hong



Susan McCullough



Jesse McCormick





Kong, who played the final movement from Mozart's 4th Concerto.

Notable recitals in the week included those by Gail Williams and Jennifer Montone, and Bruno Schneider together with Bernhard Scully – we could have done with some more recitals of this calibre. That said, there were many other good performances throughout the week, which featured horn choirs from as far afield as Japan, and ensembles and recitals featuring ensembles and players primarily from around the US.

All in all, the week was an outstanding success, and a tribute to the hosts, who were incidentally featured as soloists in a superb performance of the Concerto for Two Horns and Orchestra by A. Rosetti.

The final Sunday saw many of us bussed two hours to Colorado Springs, to enjoy a rustic cowboy style barbecue, complete with baked beans!

The Sunday evening was brought to a suitable, and outrageous close with the "Lexicon of Clamology," featuring Prof. I.M. Gestopfmitscheist (alias Kendall Betts) and with Kendall directing others performing "Fanfare For The Common Clam" – I say no more.

Frank Lloyd teaches in Essen, Germany, performs as soloist around the world, and is a past president of the IHS.

IHS 40th Symposium Sends a Message by John-Morgan Bush

Since my return from Denver, I have taken a bit of time to absorb all that I could from such an action-packed week of all things horn. If you were there, then you know all about what the symposium had to offer. But for those of you who couldn't make it, I hope that this edition of *The Horn Call* can give you a cursory view of the main events.

As I sat on the plane ride home and tried to decipher my cramped notes from the many lectures and master classes I attended, I realized a thing or two that are obvious but seem to be unobserved about our organization and the Symposium itself. I felt that these things needed to be said aloud to help people fully realize what these Symposiums are about. For those of you who haven't experienced one, this is for you.

Our Society reaches far across the globe. We know famous names and famous sounds but often no faces to go with them. We may read an article in *The Horn Call* that we find stimulating and interesting, but we know little or nothing about its author other than the brief bio at the end of the article. I did not realize this disconnect until I attended my first Symposium. What I learned is that our symposiums help us to close the gaps from region to region, state to state, and country to country. They help up to reframe the role of the IHS from a society for sustaining and preserving the horn and its history to a global group of people who sustain and preserve the horn and its history in the 21st century.

For me, the Symposium was a great source of new approaches to performance, pedagogy, and creativity. But on my flight home, I realized that it was more than that alone. The Symposium with its nearly 800 individuals in attendance, from children (who play Mozart quite well) to our respected elders with remarkable careers, answered a very pressing question for

my pre-professional mind. "What is the state of the horn (and quite closely related, the future of horn players) in 2008 and in the 21st century?" The answer: it is alive and well...no, it is thriving. What a positive message to send to the music world in a time that is not always so optimistic! If we musicians are not positive and self-encouraging, we can become jaded, even pessimistic about the current condition of instrumental art music. Events like the Symposium help to dispel those fears and shed light on the true condition of the matter.

If you haven't been to a Symposium, I strongly encourage you to come to IHS 41 in Macomb IL in 2009. There is so much to see and learn from young and old for young and old. There, it is possible to learn about many new aspects of horn playing and musicianship. You can add a new dimension to both your playing and your view of your role as horn player. The 40th symposium was a great experience for me and I whole-heartedly hope that your first Symposium is the same kind of experience for you.

John-Morgan Bush is in his final year of undergraduate studies at the University of Kentucky School of Music where he is a student of David G. Elliott. He is an avid chamber musician and solo performer in addition to his orchestral studies.

A High-Schooler's View of the Symposium by Katie Lowry

Hi! My name is Katie. I just turned 15 years old, and I was lucky enough to attend the 40th IHS Symposium in Denver this year. I decided to write about my experiences so that other high-schoolers could hear what a symposium is like, and so older people can remember the perspective of being an inexperienced, awed youth.

As I stumbled off the plane with my fixed-bell gig bag, Dad (a non-musician) and I greeted the sunny skies of Denver. The first thing I noticed was the scarcity of oxygen in the air. My first thought was, "How will this affect my horn playing/breathing?" It turned out that it was fine. I guess that I should have thought of all the horn players who live at high altitudes.

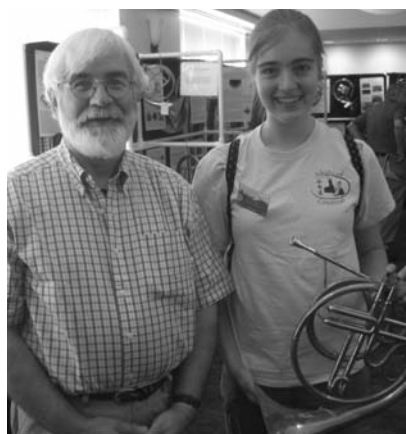
The first day of the symposium dawned warm and sunny. We pulled up to the Lamont School of Music, impressive in its five stories of tan sandstone and red rock. There we saw a guy unloading a minivan so jam-packed with crates and horns that I'm amazed that it didn't collapse from the weight. We offered to help him unload – he turned out to be Ken Pope, horn fix-it guy and seller extraordinaire. I made my way to the main exhibition area. A typical rehearsal room for a music school, it had a high wooden ceiling and purple curtains draped on the walls. There I spotted Marcus Bonna, also an exhibitor.



Ken Pope fitting me for a horn



Later, I met Richard Martz and his wife, Laura. I actually got to help unpack his enormous horn collection! While Dad and Martz unpacked, I hung hooks and dusted all of the horns. It was incredibly cool to track the history of the horn from the hunting horn to omnitonic to pistons to Vienna horns and valves.



Dick Martz's room of amazing horns

We ate dinner at a little restaurant near campus with a nice lady named Nan. She had actually been to Kendall Bett's Horn Camp multiple times! Wow! Not to mention that she was extremely knowledgeable and friendly. As the first couple days went by, I realized that all the people that I had idolized were normal people, too – just very talented.

The next morning in the dining hall, we faced the terrifying scene of any shy person in a cafeteria – finding a place to sit. Where should I go? Oh no, the people I know have a full table! But I quickly learned to plop down next to whoever I was interested in talking to.

In Gates Concert Hall, golden clam sconces adorned the walls, signifying the rightness of having a horn convention in the hall. The hosts, Susan McCullough and Jesse McCormick, came out to greet us with IHS President Jeff Snedeker, reading the exhibitor list of those who had submitted greetings or marketing copy. Although I wrote down bits and pieces of each description, the one that really stuck with me was Ken Pope's single sentence – "Oil your valves!"

Jeffrey Snedeker played the first piece on the first concert of the week, *Okukoowoola Kw'Ekkondeere: Horn Call for Solo Horn*. In the rich sounding hall, the notes seemed to chase each other around like African gazelles in the distance. Gail Williams and

Jennifer Montone played the rest of the concert (what a treat!). It was fun to watch Gail Williams, with her rounded, smooth, and focused sound, communicate with the clarinetist (Michelle Orman) across from her in Doug Hill's piece *A Set of Songs and Dances* for horn, clarinet, bass, and vibes. I also enjoyed Jennifer Montone's sound, which, as I was told, is "New York style." All that I know is that her smooth sound yielded a graceful, spellbinding power.



Gail Williams (l) and Jennifer Montone

Later we went to the exhibit room that Wendell Rider, Bob Osmun, Lowell Shaw, and the Finke brothers shared. Wendell was really kind, giving me a horn lesson, and I learned many things worth carrying home with me.

The next concert featured three amazing players, John Ericson, John Cox, and Frank Lloyd. It was the first time that I'd

ever heard a Wagner tuba live, which looks like a thin euphonium with a clearer, pretty tone. Frank Lloyd then played a riveting rendition of Bach's Toccata and Fugue. He jumped from note to note with such precision that he appeared to be having musical conversations with himself, each phrase burbling or replying hastily back. In the lower notes, in order to mimic the organ, he did what I thought was flutter tonguing, but what turn out to be deep humming/singing. Imagine trying to sing a perfectly in tune note to produce such vibrant chords!

The symposium continued with amazing concerts, dazzling exhibits, buzzing lectures, and extraordinary people. I tried many different horns, chatting with the exhibitors. I concluded that all of the horns are probably good; it just depends on what works best for you.

My favorite part of Wednesday was playing in the mass horn choir! Over 150 players clustered on stage for the first rehearsal of Handel's *Messiah*. The sheer gargantuan sound produced was both beautiful and surprisingly full and loud to me on stage. I felt like the jelly being squashed between bread and peanut butter as the alto part between such large, enveloping melodious lines.



David Krehbiel conducting Handel's Messiah transcribed for horn choir



My favorite part of Thursday was listening to alphorns on the roof! Long and powerful alphorns ringed around a conductor in a semi-circle. The view from the roof was beautiful and the sound was rich and big, a pretty fog

horn sound, but with much more variety in pitch.

My favorite part of Friday was the two concerts, but I can't decide which I preferred: the natural horn concert or the US Air Force Academy Falconaires. I'd never heard pieces played just on the natural horn and it fascinated me to watch them play stopped to change the pitch. The intonation was so exact! The Falconaires played superbly, but it was the solo jazz horn that caught my ear. Jeff Snedeker, Adam Unsworth, Doug Hill, and Marshall Sealy were featured soloists. *Sapphire Mountain* by Les Thimmig (based on a dream of a sparkling sapphire peak) had such a neat variety of beats that it dazzled.

My favorite part of Saturday was Meet the Masters – an education just to listen to the people on stage, Vince DeRosa, Christopher Leuba, James Decker, and John Cerminaro with Mike Hatfield moderating. All of them have led such noteworthy lives and have so many stories.

On Sunday our ensemble (directed by Mike Hatfield) played and I listened to all the other ensembles. My favorite was the horn forum derived "Gold and Silver" over-50 ensem-



ble conducted by Wendell Rider. They had a great sound and seemed to enjoy themselves immensely.

The last concert of the symposium featured Bernhard Scully and Bruno Schneider and, last but not least, the acclaimed Professor I. M. Gestopmitscheist. After lovely renditions of *En Foret* and the Bach Cello Suites, the professor hit the stage to present his "Lexicon of Clamology." Having "lost interest in accuracy" many years ago, he taught us the catalog of all the known clams, including "Sploinks," "No-Speakys," and "Schploioeioeioes." Needless to say, the entire auditorium was cracking up.



Katie and Honorary Member
Jim Decker

folks like Dad and me. It was fun to see how the symposium brought us together – all happy, friendly people from different walks of life with one thing in common: horn.

Katie Lowry attends high school in Cincinnati OH. She enjoys playing horn in area orchestras, wind ensembles, horn ensembles, jazz bands, and churches

In summary, the symposium proved itself to be an incredible experience that I will never forget. No horn sat untested in Room 130, and I think that I looked at enough horn music to last me a lifetime. I met so many fascinating people, and now when I see their names out on the horn forums, I can actually picture them. I saw high-schoolers, elderly ladies with pin curls, orchestral professionals, and ordinary

New Honorary Members

Daniel Bourgue

Daniel Bourgue studied cello, horn, harmony, music history, and chamber music in his native city of Avignon. After receiving the *Premier Prix*, he entered this Paris Conservatory where he unanimously won the *Premier Prix* in horn in the class of Jean Devemy after only eight months. At that time he began a career as soloist and chamber musician that has taken him throughout Europe, Scandinavia, North Africa, the United States, Latin America, Canada, and Japan. He was principal horn of the *Orchestre du Theatre National de l'Opera de Paris* from 1964-1989, and has performed with the *Orchestre National de France*, the *Concerts Padeloup*, the *Nouvel Orchestre Philharmonique*, the *Ensemble Orchestral de Paris*, the London Symphony



Orchestra, the National Orchestra of Mexico, the orchestras of Munic, Sofia, Cologne, and with the Salzburg String Quartet. Critics have acclaimed Bourgue as one of the finest soloists of his generation, praising his virtuosity, his tone quality, the elegance, and purity of his style. Numerous composers have dedicated works to him and he has given premier performances of numerous contemporary compositions.

At the present time, he devotes himself to solo performances and teaching. As Professor at the *Conservatoire national de Versailles*, Bourgue is frequently invited to give master classes in many countries, including France, Belgium, Germany, Italy, Bulgaria, Japan, the United States, Canada, and Spain. Since 1987, has directed programs many times each year for the national Youth Orchestra of Spain.

As a soloist, he has played more than 1000 concerts worldwide, including televised performances of Strauss's Concerto No. 1 and 2, Concertos by Mozart, von Weber, Saint-Saëns, and Bach's *Brandenburg Concerto No 1* and Handel's *Water Music*. His impressive discography (posted on the IHS website) has been awarded four *grands prix du disque* (1969, 1971, 1975, 1977).

In 1976 he founded the *Association Francaise de Cor* and served 20 years as President. In 1979 he organized and presided over the International Brass Conference at Chateaufort. In 1982 he was host of the 14th International Workshop in Avignon. A life member of the IHS, he served six years as an Advisory Council member. He presided at the Toulon International Horn Competition (five times), the Reims International Horn Competition, and the International Horn Competition in Plovdiv (Bulgaria), and served as a jury member in several international horn competitions: Belgium, Italy, and Germany.

As a composer, he has written several pieces for horn and piano, duets, studies, pedagogical works such as *Technicor* in five volumes (Billaudot Edition), and his last work: *Method for the French Horn* in seven volumes (Leduc Edition).

His book *Conversations About the Horn* contains many aspects of the history of the horn, its manufacture, its acoustical properties and its use, which have remained misunderstood by horn players as well as by the general public. He has also written several articles for *The Horn Call*, *Brass Bulletin*, and the French *Revue du Corniste*.

Douglas Hill

Douglas Hill has served as Professor of Music-Horn at the University of Wisconsin-Madison since 1974. He is an Emily Mead Baldwin-Bascom Professor in the Creative Arts and Past President of the International Horn Society (1978-80). He is widely considered one of the foremost horn pedagogues. He presently performs and records with the Wisconsin Brass Quintet and has played solo horn with the Rochester Philharmonic, New York City Ballet, Contempo-





rary Chamber Ensemble of New York, Aspen Festival Orchestra, Henry Mancini and Andy Williams Orchestras, and for 30 years with the Madison Symphony. Hill was an original member of the Spoleto Festival Brass Quintet and has performed with the Wingra Woodwind Quintet, and the New York and American Brass Quintets. He earned a Bachelor's degree at Indiana University and Master's degree at Yale. His primary teachers were Philip Farkas, Paul Ingraham, and Jack Snider.

Hill's publications include *Collected Thoughts on Teaching and Learning, Creativity, and Horn Performance* (2001), *Extended Techniques for the Horn* (1981/1996), *Introducing the Instruments: Horn Home Helper* (2005), *High Range for the Horn Player, From Trills to Tremolo to Vibrato, Warm-ups and Maintenance Sessions for the Horn Player*, and more than 30 articles, scores of original compositions and pedagogical etude books, the educational video/DVD *Hill on Horn*. Recordings include three solo recordings and a variety of orchestral and chamber ensemble recordings including *Thoughtful Wanderings: Compositions by Douglas Hill*, featuring alumni, faculty, students, and staff of the UW School of Music.

Professor Hill has been on the faculty at the Oberlin Conservatory, Aspen Music School, Conservatories of Music in Beijing and Shanghai, for the Asian Youth Orchestra, Wilkes College, University of South Florida, Sarasota Music Festival, Yale Summer School at Norfolk, and at the Kendall Betts Horn Camp. He presently serves as the Wind and Brass Adjudicator and Coach for the National Foundation for Advancement in the Arts. Recognized as one of only 20 international hornists to be included in Michael Meckna's book *20th Century Brass Soloists*, Hill has appeared as soloist and clinician throughout the US, Germany, France, and China, including numerous international, national, and regional brass and horn symposia.

A. David Krehbiel

David Krehbiel took his first music lessons on the trumpet in his hometown of Reedley CA. In the eighth grade he heard James Winter, who both introduced him to the sound of the horn and became his first teacher. He spent three years at Fresno State also playing with the newly formed Fresno Philharmonic. Winter suggested that he transfer to Northwestern University in his fourth year to study with Philip Farkas, then principal horn of the Chicago Symphony. A few months later, he won a position as assistant principal with the Chicago Symphony and remained there for five years, being elevated to the position of co-principal horn. He left Chicago to become principal horn of the Detroit Symphony and, nine years later, in 1972, became principal horn of the San Francisco Symphony, a position he held for twenty-five years until his retirement in 1998.

Krehbiel has served on the faculty at DePaul University, Wayne State University, San Francisco State, Fresno State, and Northwestern University, and is the past chair of the brass de-



partment at the San Francisco Conservatory of Music. He has been soloist with the San Francisco Symphony many times and his recording of *Orchestral Excerpts for Horn* (Summit records) has sold over five thousand copies.

David Krehbiel is a member and conductor of the Summit Brass and the Bay Brass. He has taught and conducted at the Music Academy of the West for ten years. He has conducted members of the San Francisco Symphony in special concerts, including a performance commemorating the first anniversary of the Loma Prieta Earthquake. In 1998, the National Academy of Recording Art and Sciences presented him with a special award in honor of his many musical contributions to the community, and the San Francisco Conservatory of Music named him Professor of the Year.

Since his retirement from the San Francisco Symphony and his move back to Reedley, he has continued to teach, play, and conduct on a part-time basis around the world.

Symposium Scholarship Winners and More



IHS Scholarship winners (l-r): Emily Bier, Nick Wolny, Patrick Campbell Jankowski, Alonzo Martinez III, John-Morgan Bush, Stephanie Rickard, and Benjamin J. Reidhead



*Honorary Members
Christopher Leuba (above)
James Decker (below)*



Frizelle Mock Audition Contest finalists (front row l-r) Benjamin J. Reidhead, Sean A. Brown, Zach Glavan, and Everett Burns. Coaches (l-r): Michael Hatfield, Michelle Stebleton, Bill Scharnberg, and David Thompson



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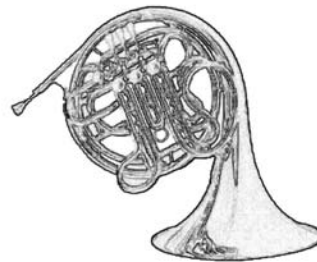
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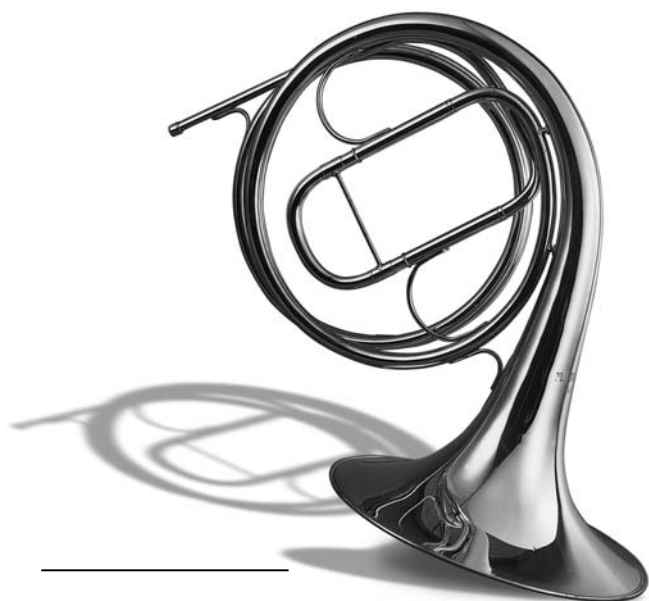
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Medical Issues

The Carmine Caruso Method

Glenn V. Dalrymple, MD, Series Editor

Background



The Carmine Caruso Method has gained almost cult status among brass players. Many websites and blogs are devoted to his teaching, his personality, and his psychology. Calls to Google yield numbers of hits as follows, indicating that Caruso and his thoughts are of considerable interest:

- "Carmine Caruso" - 222,000
- "Carmine Caruso Calisthenics for Brass" - 4,450
- "Carmine Caruso Trumpet Method" - 800

Caruso's Method was published in 1979 as a 54-page book, Carmine Caruso, *Musical Calisthenics for Brass*.¹ The original publication went out of print. The publication rights were obtained in 2002 by the Hal Leonard Corporation.² Some years ago, I had difficulty obtaining a copy of the book. An enterprising hospital librarian found a copy in a university library. The reprinted book can now be obtained from many sources, including Amazon.com.

As a physician, I have seen a few players over the years who may have developed Overuse Injury Syndrome^{3/4} from using the Caruso Method. I attended a Master Class at the International Horn Symposium in 2003 conducted by Julie Landsman, principal horn of the Metropolitan Opera Orchestra.⁵ Although a definite proponent of Caruso concepts, she strongly emphasized that improper use of Caruso material could cause damage to one's embouchure (more on this later). She very firmly stated that no one should try to use the Caruso Method without the close supervision of a teacher trained and competent in the use of these concepts. Many similar statements appear on the internet.

I was intrigued by the notion that a well known brass method, misused, could be responsible for injury to a player's embouchure. I started by reviewing the book itself.

Musical Calisthenics for Brass

Carmine Caruso lived from 1904 to 1987. He was born into an Italian-American family in which music was a major activity. He started his professional career as a saxophonist, but in the early 1940s began to teach brass players. Over the decades from then until his death, he was involved in the teaching of many brass players in the New York area.

Caruso's Method starts with four rules:

1. Tap your foot - important for timing and synchrony
2. Keep the mouthpiece in contact with the lips during playing

3. Breathe through the nose - avoids moving the mouthpiece on the lips

4. Keep the blow steady

The rules are initially applied to a six-note sequence of half and whole notes. The notes are middle register – starting with written *g'* and progress chromatically up to written *c''*. The execution of the notes is formalized – breath attacks for first note and then a tongued attack applying the syllable TS for the following notes. The rules are repeated – keep blow steady, breathe through nose, keep mouthpiece in contact with lips, tap your foot. All of the above seems simple and safe enough.

Lesson 2 is somewhat of a shock, containing a series of three note sequences (in major seconds) that starts from *g'* and goes to *f'''* (above high *c'''*)! The accompanying text (page 10) states:

Play as high as you can go until no sound comes out of the horn, but make sure that you complete the effort to play the particular interval. Take the horn away from your lips and rest 10 to 15 sec. Then pick up where you left off and go higher, again until no sound comes out of the instrument. That is the end of this study. Stop for fifteen minutes or more and then repeat the study. *Practicing in this manner will increase your high register* (emphasis is the author's).

During the rest period, if you wish to practice other exercises or music, feel free to do so. But do not use these physical techniques with other types of music.

If your lips become swollen, tired, or stiff, wait longer before resuming the exercises. If they continue this way, then don't touch them until it is comfortable. Any discomfort will increase the chance of manipulating to reach a note and cause extraneous motion.

Subsequent lessons include similar material with instructions to play as high as you can until the sound stops, rest 10-15 seconds, and then start where you had stopped. In addition to the three note sequences, other exercises use loud-soft-and loud-soft-loud-soft and harmonic series and chromatic sequences.

Potential Risk of Embouchure Injury

The instructions for Exercise 2 and some subsequent exercises would certainly raise the possibility of producing embouchure injury, if the player were not very careful. I reviewed the CD of the Master Class conducted by Julie Landsman⁵ at the 2003 IHS symposium. The class concerned the Caruso Method. In this session Landsman discussed the four rules and the six-note sequence. She carried the audience with her in these demonstrations. She then had one of her students from the Juilliard School of Music (they were attending the symposium and acting as demonstrators) play ascending sequences in seconds (Exercise 2). He did this with considerable strength and skill. Landsman tapped a pencil to indicate the beats. After



the student reached a very high note, Landsman had him stop, play a sequence of pedal tones, and then end with a three octave (or so) scale-wise passage. Then she said (I paraphrase): *Do not do this on your own!* Use Caruso methods only if you are under the supervision of a trained and competent teacher. She related the history of a colleague of hers from earlier days who injured his embouchure by trying to use the Caruso Method without supervision.

Landsman indicated that the four rules and the six-note exercise were safe for all to use, but supervision was a must for other parts of the Caruso system. A question from the audience asked – how can one find a competent and trained teacher? Unfortunately no registry or organized list to identify teachers is available, and no qualifying body exists, although a short list of teachers (uncertified) is found at www.carminecaruso.net.⁶

As the Caruso Method was pointed toward trumpet players, I consulted Laurie Frink. Frink studied with Carmine Caruso for many years. She was considered to be a protégé of his; she observed his method while teaching other students. She and co-author John McNeil published *Flexus*,⁷ a method that emphasizes Caruso principles and is directed to players who are improvisers. During a telephone conference,⁸ I asked her about the situation of Exercise 2 and the potential for injury. She agreed with Landsman that unsupervised players could cause considerable damage to their embouchures. Frink described Caruso's teaching in some detail. He gave students exercises designed to deal with their particular problems. Only in his later years did he agree to write a method to describe his concepts. Frink feels that the original editing of the text left out some important material. Both Frink and Landsman describe Caruso as a sensitive, understanding, and supportive teacher. Sam Burtis, a trombonist, has published *The American Trombone*,⁹ which has many references to Caruso principles. Burtis credits Caruso with helping him with playing problems over many years. In addition to the book, Burtis has a website and is also a contributor to several websites in which Caruso and his concepts are discussed. In a telephone conference with Burtis (10), the four rules and the six-note exercises were prominent. Exercise I-n-1 (page 82) is a series of three-note sequences similar to Exercise 2. The printed range of notes in I-n-1 is considerably greater than Exercise 2. Burtis emphasized that care should be taken when using this type of exercise because of potential adverse effects. He also described a player who said that he did not like the Caruso Method because it made his lips stiff. Upon questioning, this individual had never studied with Caruso. Burtis described the concept of "self censoring." Players who use Caruso concepts should do so in an intelligent manner - self-censoring.

Lucinda Lewis has published two books concerned with embouchure injury or dysfunction and with rehabilitation.^{3/11} In an email exchange, I provided a copy of the instructions to Exercise 2 and raised the question of the potential for embouchure injury. Lewis agrees that excessively aggressive players could, potentially, injure their embouchures. Improper embouchure formation during practice could add to the problem.

Landsman, Frink, Butris, and Lewis all stated, in one way or another, that Caruso, as a teacher, would not allow injury to

occur. His observation of the player, and hearing the results of playing, would not allow injurious applications. The risk appears when a naive player buys a copy of *Calisthenics* and tries to use it as a route to a strong high register in a short time. Frink noted that many of these players just start blowing without even reading the text.

Conclusions

A. Carmine Caruso was a master teacher who individualized his teaching to a given player's needs. He was sensitive, supportive, and was responsible for progress and success for many players.

B. The book *Musical Calisthenics for Brass* was written late in Caruso's life and does not necessarily represent the totality of his teaching. It was an attempt to state some of his principles in a short and readable book. The book was not specifically intended to be used as a pathway to a strong high register in a short period of time. The book was designed to help the player improve all aspects of playing.

C. With proper supervision by a trained and competent teacher, Caruso concepts can be of benefit to players. Without such coverage, players may be at risk for serious damage to their embouchures.

D. Locating a teacher trained and experienced in Caruso principles may be difficult, especially in the central parts of the US. No certifying body for Caruso teachers exists. A short list of teachers (uncertified) is available at www.carminecaruso.net.

After reviewing Caruso and his teaching, I regret that I had not been able to study with him. His teaching techniques were such that the fact that some players did not "like his teaching" is understandable. For those who felt the quality of his teaching, the affection, and the interest he brought to lessons, they gained a great deal.

I would like to thank Sam Butris, Tony Cecere, John Cerninaro, Glen Estrin, Laurie Frink, Julie Landsman, Lucinda Lewis, and Richard Seraphinoff for assistance in developing this column and for reading the manuscript.

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Dr. Glenn Dalrymple served as an MD from 1958 in Arkansas, Colorado, and Nebraska. From 1976-1996 he has was a Professor of Radiology and Internal Medicine in Little Rock AR, and later Omaha NE. He studied horn and trombone, and was a member of the Arkansas Symphony from 1965-1989. Since 1990, he has played with orchestras in the Omaha area and studies natural horn with Richard Seraphinoff.



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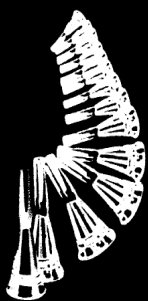
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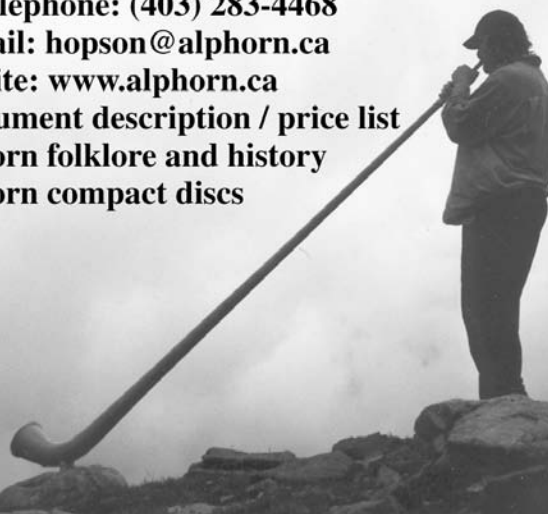
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Afro-Cuban Concerto for wind quintet by Valerie Coleman. WW5-0730, 2006, \$45.00.

I think this work might be the best of the compositions reviewed in this issue. The catalogue description suggests that this composition is destined to become a quintet standard, and I couldn't agree more. Set in three movements, this sixteen-minute work is a major contribution to the repertoire in both content and style. The first movement, "Afro," is based on the Afro-Cuban *clave* rhythm. The slow introduction, representing a Santerian call to worship, sets a forthright mood for the lively, syncopated *Allegro* that follows. Throughout the movement, there is a nice juxtaposition of rhythmic activity and long melodic lines. Every instrument gets a turn in the spotlight, and

the 6/8 vs. 3/4 (all over 12/8) is manipulated in many ways – technically demanding, but very satisfying.

The second movement, "Vocalise," has a beautiful unison opening with horn and bassoon that slowly gives way to a pleasant *habañera* that includes several cadenzas. Described as a "prayer evolving into a hot Havana day," this movement still has a number of rhythmic challenges. The finale, "Danza," is a "quick *rhumba* with variations." It starts fast and syncopated, has some lovely *cantabile* sections for bits of musical release, giving way to an amazing build-up to the end.

Technically, this quintet is not for the faint-of-heart. Compared to the majority of the wind quintet repertoire, the rhythmic complexity is truly amazing and then, once a group gets past that, the style changes and the mental and physical stamina to pull them off, not to mention a desired sense of improvisation, both in the figuration/ornamentation and in the longer melodic line, will demand an accomplished, confident, and trusting ensemble. That said, it is certainly worth the time and effort and, fortunately, the Imani Winds have recorded the work, so a model for performance is readily available – a testimony to their incredible capabilities as an ensemble. I strongly recommend this work, not just because it is different, but on its own merits – this is great music! JS

Umoja: The First Day of Kwanzaa for wind quintet by Valerie Coleman. WW5-0340, 2003, \$32.00.

The *International Opus* catalogue says "Composer and flutist Valerie Coleman is a distinct voice in a new generation of African-American artists who combine African-American heritage and urban culture to contemporary music. She is the 2003 recipient of the Edward and Sally Van Lier Fellowship, a nomination-based award given by Meet the Composer to emerging composers of merit, and she is the founder of the critically acclaimed Imani Winds." Ms. Coleman also teaches at the Juilliard School Music Advancement Program.

Umoja is Swahili for "unity" as well as the name of the first day of the African-American celebration of Kwanzaa. This five-minute arrangement captures the uplifting intent, and has become a signature piece for the Imani Winds. The horn carries the bulk of the melody, with a 6/8 vs. 3/4 feel throughout. This would make a great opening or closing to a quintet concert. JS

Oblivion by Astor Piazzolla, arranged for wind quintet by Jeff Scott. WW5-0721, 1984, \$32.00.

The catalogue description for this arrangement says "Piazzolla's haunting and seductive *milonga* shows off the slow and sultry side of tango, giving all five players a chance to play expressive solos..." Sultry is right! My own quintet performed this work this past spring and it was an ensemble and audience favorite. The arrangement grabs one's attention with a biting, dissonant opening, then settles into the passionate dance. It has



some interesting solo/cadenza-like passages, mostly for the oboe, but everyone gets a moment to shine in this six-minute work. This is not just a good opportunity to expand one's style, but also for unison playing and overall blend. This arrangement has also been recorded by the Imani Winds (also worth having), and a good high school or college level ensemble will enjoy the stylistic challenge. *JS*

Libertango by Astor Piazzolla arranged for wind quintet by Jeff Scott. WW5-0720, 1975, \$37.00.

"A brilliant, hard-driving arrangement of Piazzolla's popular nuevo tango 'song of liberty' including notated solos for flute, oboe and clarinet..." This is the aggressive side of the tango, faster and more rhythmically active, with wider intervals and other demands requiring advanced individual and ensemble techniques. The solos for flute, oboe, and clarinet, though notated, could also be improvised if desired (as is true in many Imani works). The horn has mostly tricky accompanimental rhythms and a bit of melody, but then comes screaming to a held high c^{'''} at the end. There are a lot of notes and a lot of music in this five-minute arrangement, and it would couple well with *Oblivion* (above) in concert. This is highly recommended for more advanced groups, or at least those with good rhythm and/or lots of rehearsal time. *JS*

Wapango by Paquito D'Rivera arranged for horn quartet by David Harris and Marshall Sealy. HN-0730, 1990/2007.

Jazz clarinetist D'Rivera's *Wapango* is already well-known in some circles, notably from recorded arrangements for string quartet and saxophone quartet. This version is very similar and there are plenty of samples online, particularly on YouTube, for reference. This arrangement is in F minor (concert B^b minor), sending the horns as low as f in the fourth part, and as high as c^{'''} (optional d^{'''}), though it would probably be more congenial anywhere from a step to a perfect fourth lower. In any key, the major challenge is flexibility from the low to mid or mid to high registers, but the piece is enjoyable to play once that is surmounted, most likely by college level players and up. A medium tempo, Latin 6/8 number lasting about two to three minutes, this piece would really work well as an opener or closer, and there are more arrangements for different combinations available from the publisher. *JS*

Hasaposerviko, a traditional Greek dance transcribed and realized for horn quartet by David Harris and Marshall Sealy. HN-0735, 2007.

A "hasaposerviko" is a traditional butcher's dance, a lively step dance much like the one performed by Anthony Quinn in the movie *Zorba the Greek*. This arrangement is a bit daunting to look at, with five flats in the key signature and lots of black notes. The texture is 3+1 – three top voices covering the melodic material, and the fourth part charged with driving the bass line. The top three play a lot of parallel thirds in pairs or parallel triads as a threesome. Quartets will want a strong leader on the fourth part to keep the piece going, especially to-

ward the end where the arrangers have provided a vamp section for open improvisation. The improvisation is over only one harmony ("Greek modal on F7" which appears to be E^b minor, beginning on F with a raised 4th – A natural). Despite the initial visual intimidation, once one sits down to work out some of the lines, it turns out not to be as difficult as it looks, especially with judicious use of alternate fingerings. This folk-oriented piece will add some nice variety to quartet programs, becoming more unique as players get into the style and eventually the improvisation. I am very glad to have this in our quartet repertoire. *JS*

Three Pieces from the Notebooks of Anna Magdalena Bach by Johann Sebastian Bach transcribed for horn and piano by David Jolley. HN-9701, 1997, \$18.00.

Johann Sebastian Bach presented his second wife, Anna Magdalena Bach, with two notebooks of music. The first, in 1722, consisted only of works by J. S. himself, and the second, in 1725, was a larger collection of over 40 works by various composers, including himself, two sons, and some family friends. Some works are original, others are arrangements, but the latter collection in particular has a range of genres and styles that must have provided some nice "home entertainment." The three pieces chosen by David Jolley for this edition come from the 1725 collection. While the introductory notes for this edition provide some background, further digging presents some interesting details. "*Bist du bei mir*" (If thou art nigh), attributed to Gottfried H. Stölzel, is Number 25 (BWV 508), an aria presented in the original as a piano piece with words between the staves. It is unclear if the text was meant to be sung as one played or if Bach included it for reference, further complicated in that there is no figured bass which would imply accompanied singing. The right hand of the original piano part (or vocal line) has been transcribed for the horn, the left hand remains intact, and the harmonies have been realized for the right hand to fill out the accompaniment. The opening repeat (8 measures) has been left out, but there is no harm done, though adding a repeat is recommended. The piece has been transposed from its original E^b to G (both concert), so the range for the horn is a comfortable e' to g" (for horn in F).

Kleine Stück by son C. P. E. Bach (originally titled *Solo per il cembalo*, BWV Anh. 129) is Number 27 in the 1725 collection. This piece is also transposed from concert E^b to concert G, but the transcription is handled differently from "*Bist du bei mir*." The horn again gets the original right hand part, but the piano accompaniment has only the left hand until, gratefully, it is time to give the hornist a break; the piano picks up the right hand while the horn rests. No harmonic realizations are added. Bach's original is cast in two repeated sections, but this transcription has the first section repeat written out and varied (with the horn resting occasionally and taking turns with the piano right hand), and the second section played only once. The overall range is wider (a to b^{'''}) and the instrumental nature is more pronounced, with larger leaps and more active lines. The original *Allegro* is now *Allegretto* for some unknown reason, but, after trying a quicker tempo, perhaps the more advanced technical demands make this a good choice. This one



was the most challenging of the set, both in technique and stamina.

The final selection, "*Schlummert Ein*" (Slumber On), was originally composed by J. S. Bach for his cantata *Ich habe genug*, BWV 82, included in the 1725 collection as Number 34, and handled like "*Bist du bei mir*" – two parts, no figured bass, text between. The original is in concert G, but this version has been transposed to concert C, placing the range for the horn at a more congenial d' to g". As in the first transcription, harmonic realizations have been added to the right hand of the accompaniment. The inclusion of the original recitative is a nice musical challenge for instrumentalists, and the contrasting aria is uplifting. This one falls between the first two in technical difficulty.

In all three transcriptions, dynamics and articulations have been added; some seem to be connected to the text (where appropriate), some not, but all make musical sense. Almost all of the added realizations work, but some are a little dense, and experienced pianists may want to tweak things a bit. In his introduction, David Jolley calls these pieces "good openers," and each could work well in that role (or possibly as encores), or as special music for a church service. I am not sure I would recommend them as a set for a recital, but others may certainly disagree. Transcriptions of Baroque music provide hornists with many more musical opportunities, and these transcriptions by David Jolley are welcome additions to this growing repertoire. JS



Fragmenti for solo horn by Richard Stroud. Warwick Music Limited, 1 Broomfield Road, Earlsdon, Coventry, England CV5 6JW, United Kingdom; www.warwickmusic.com. 2004.

Completed in 2003, *Fragmenti* consists of four short movements totaling about four minutes. English composer Richard Stroud's biography, found not in the score but on Warwick Music's website, describes his varied experiences in performing and composing, quite a bit for a composer in his mid-twenties (b. 1982). The four movements have descriptive titles. "*Preambulum*" is a pensive opening movement, mixing "question" phrases using natural harmonics with "answer" phrases using valves. A quicker middle section provides a nice contrast. "*Continuum*" is an exercise in perpetual motion (mostly), with additional contrast provided by muting throughout. "*Cantus*" is quasi-pentatonic, with a melody reminiscent of Bartok's "*Meet me at Maxim's*" movement in his Concerto for Orchestra. The mixed meter provides an additional contrast. The final movement, "*Spectrum*," has a recitative-like character, with wide dynamic contrasts, and a quote from the middle section of the "*Preambulum*" to round out the composition.

The overall range is D to b", and the range of technical and musical challenges is quite appealing to me. The harmonic vocabulary is tonal but extended. While each movement could stand on its own, at one minute each, one would probably want to program them as a full set. College players would handle the demands comfortably. I highly recommend this piece. JS

IHS Advisory Council member and Arizona State University horn professor John Ericson has launched a new publishing business called Horn Notes Edition. Here are reviews of a few of his new releases, with more to follow. For more information, contact Horn Notes Edition, 674 East Maria Lane, Tempe AZ 85284, or visit www.hornnotes.com.

Introducing the Horn: Essentials for New Hornists and Their Teachers by John Ericson. ISBN 978-0-9801030-1-4, HNE 002, 2007, \$15.

John Ericson's *Introducing the Horn* covers basic information, such as types of horns, mouthpiece placement, posture, tone production, breathing, daily warm-up routine, emptying water, and tuning the horn. The handbook is intended for new horn players and music educators who teach young hornists, but weighted towards band directors. It is well-illustrated and easy to read.

As a private horn teacher, I help my students by drawing on what my teachers told me, my own experiences in playing the horn, and what I have heard and observed from other players and teachers. Joining the International Horn Society over three decades ago was a life-changing event for me. It opened up a whole new world of horn playing. I have been so fortunate to have heard many world-class players, with many different sounds and styles of playing, produced on many different instruments, and to observe them teach in master class settings. But it took me a while to accept that there is value in ideas and experiences that are different from mine. Now I am always willing to learn.

One of the difficulties of any introductory book is providing information that covers all beginning situations. I have had beginning students who are so small that their feet don't touch the floor and their arms are not long enough for their hand to reach the opposite side of the bell. Some have switched to the horn from other instruments, as late as in the twelfth grade. Some are elementary school instrumental music teachers who want to learn more about the horn so they can better help their students. It would be very difficult indeed to work with each of them using the same information. Much of the information in John's handbook would benefit all the types of students mentioned above, but I do feel that he presupposes a certain amount of knowledge the reader already has about the horn. I would recommend that teachers use this book with students – a student working alone with it might go away with more questions than answers.

In practice, I would have some difficulty in dealing with some of John's suggestions. For example, John makes a strong case for the use of the single B^b horn for young beginners. I couldn't advise our local school administration to begin purchasing single B^b horns for beginning students. I have never had a student show up with a single B^b horn, and other than some symphony players, I don't know anyone who plays one. John also suggests starting students on the double horn from "Day One." I could not recommend that schools purchase double horns for students at all levels. John strongly recommends against placing the hand in the bell with the palm against the inside of the throat. I agree with him where the student's arm



is long enough for a more correct hand position, but there isn't much you can do about arm length. My experience with where teachers have insisted that young students place the hand in the bell "correctly," the students wind up with their fist in the bell, adversely affecting sound and pitch. You have to take into account the physical characteristics of each student and work from there.

The handbook strongly encourages band directors not to shy away from starting new horn players because of the difficulty in learning to manage it, but to start more horn players because the voice of the horn is so important to the band. I agree with this. My experience has been that where band directors encourage students to play the horn, they are ultimately rewarded with a better sounding band.

I have appreciated John's scholarly works available online and in *The Horn Call*. I appreciated his sense of humor by including Eric von Schmutzig's *Complete Method für der Waldhorn oder der Ventilhorn* in his list of resources. Phil Hooks, Finksburg MD

***Playing High Horn: A Handbook for High Register Playing, Descant Horns, and Triple Horns* by John Ericson.** ISBN 978-0-9801030-0-7, HNE 001, 2007, \$30.

The thrust of this book is learning about playing in the high end of the horn range, and about the equipment available to assist in playing in this range with more comfort and confidence. The vital statistics include: 26 pages of warm-ups and exercises with an emphasis on building a good foundation and gradually moving into the high range; 12 pages describing descant and triple horns, including some history, their technological differences, and some pros and cons of each; a collection of excerpts that have characteristics (e.g., high tessitura or musical style trait) that support the consideration of using these instruments in performance. The excerpts range from 18th-century/Baroque to contemporary works, and are divided by historical period, including some contextual background for the repertoire and the use of recommended modern instruments.

There is no question that this book will be of value to horn teachers, especially those who have had limited experience with these instruments or are faced with questions about descants or triples from precocious students. The foundational material is limited but useful, and many will find the concepts familiar from other published or unpublished routines. This doesn't bother me – it actually lends credibility, and the exercises presented are selected from Kopprasch op. 5 (the high horn exercises, not the op. 6 we are used to), and the *cor alto* exercises of Dauprat, Domnich, and Gallay. These are a good point of departure and demonstrate that our concerns today were just as strong two hundred years ago. The historical information on the technology, from single high f to full and compensating triples, is not exhaustive, but is very interesting, and his explanations of typical uses and pros and cons of each are balanced and fair. His advice on how to play them shows personal experience with the instruments, including addressing mouthpiece, fingering, and hand position issues, among others. Whether you agree or not, he provides a good place to start.

With so many other excerpt resources available, one might question the need to present them again here, especially since the practical advice offered for each excerpt is descriptive but without indications in the excerpts themselves, but I suppose their presence is helpful in order to see what he is talking about. As with any book of this sort, there are items and suggestions to argue about or to want more details, but as an introduction to playing these instruments, John Ericson has provided us with a good, balanced approach. JS



***Concertino for Horn and Orchestra* by Daniel Black.** Available from the composer, 4500 Whittier Street, Ventura, CA 93003; Email: everydaydano@yahoo.com.

Daniel Black is a composer/conductor with strong interests in new music, innovative programming, and community outreach. His compositions have been performed in Russia and the US, and have won awards and received recognition, most notably in the Fifth International Prokofiev Composition Contest in 2008, where his *Concertino for Horn and Orchestra* was selected as a finalist, the first work by an American composer to reach the finals.

Dedicated to Lin Foulk, professor of horn at Western Michigan University, the *Concertino* is set in two movements, *Pastorale and Waltz*. Originally composed for horn and organ, the orchestral version was premiered last April in St. Petersburg, Russia. Black's style is described as "neo-Romantic" and the *Concertino* fits that description. I hear a little influence of Bartok in the harmonic language, and the overall pacing of each movement works well. Each movement is about five minutes, and they contrast each other nicely. The *Pastorale* starts with a rolling figure in the winds that is picked up by the soloist, gradually accelerating to a peak about two-thirds of the way through. Here, it slows to a loud *Maestoso* phrase, which then releases and gives way to a softer, rhythmically active ending that gradually fades away. The *Waltz* starts quietly with the soloist alone, but is soon rollicking along in a quirky, haunting way. There is a nice contrast of activity in the *Trio*, and the return of the *Waltz* is announced loudly, followed by a long, slow build, with a bit more rhythmic variation, to a loud, satisfying ending.

Black says in his description that the solo part is appropriate for advanced high school and up, but I might differ a bit for the following reasons: the rhythmic activity coupled with some of the flexibility required in some of the figures is a lot to handle, especially with clarity and at the different volumes required. Further, some of the passages in middle and lower ranges could get buried in the orchestral sound, requiring a much larger range of volume than I would expect from an advanced high schooler. There are also a couple of tricky high, soft entrances that all horn players "love" so much. The overall range isn't that large (d-a"), but the balance with the orchestral forces will have to be managed carefully in several places anyway. This doesn't take anything away from the com-



position itself. I can't help but be curious what the original for horn and organ sounds like. There is a distinctive voice here, and I look forward to hearing more from Daniel Black. JS

Rondo, Andante, and Allegro by Muzio Clementi, arranged for two horns by Byron DeFries. PEL Music Publications, W 1761 River Oaks Drive, Marinette WI 54143; www.pelmusic.com. PEL 623-6, 2006, \$8.95.

Muzio Clementi's life (1752-1832) overlapped Mozart's and Beethoven's, and he was known for his transitional (though mainly Classical) piano works, and for his work as a piano builder in England. I admit that one of my pet peeves with arrangements is wanting to know where they came from; i.e., what the original instrumentation was. Some may have no interest in this, but I find it helps with style and occasionally correcting "wayward" notes. That said, my students and I spent some time with these duos and found them somewhat enjoyable. At 3:30, the Rondo is twice as long as the other two, and all three feature reasonable workload distribution and melody-sharing. Musically, they are somewhat repetitive and not the most memorable, but they do provide some opportunities for individual flexibility with accompanimental figures that jump around a bit, and rhythmic ensemble study, especially in seeing two parts at once. The overall range is f-a^b. Some attempt is made at finding good ways to make page turns when both are playing, but there are still times we had to stop, turn, and continue – always a bit frustrating. JS

Gavotte, Sarabande, and Gigue by J. S. Bach arranged for horn trio by Greta Connelle. PEL Music Publications, W 1761 River Oaks Drive, Marinette WI 54143; www.pelmusic.com. PEL 633-7, 2006, \$9.50.

Greta Connelle is a Scottish singer who enjoys arranging for vocal and instrumental ensembles. These three movements from J. S. Bach (of unknown origin) make a nice fast-slow-faster set. The overall range is d^b-g" and quite manageable for a high school-level ensemble. Bach's music is usually a bit tricky rhythmically, and these are no exception especially when the texture gets imitative, but nothing a bit of rehearsal won't fix. A few complaints about the edition: while the inclusion of individual parts meant there were no problems with page turns in these cases, we'd like to see more helpful elements for this level of player, like courtesy accidentals and maybe rehearsal letters (not just continuous measure numbers). Also, the edition I received had some measures missing in the individual parts, notably in the Gigue, but the score was correct so the problems were fixed – a less experienced ensemble, however, would likely have had a lot of trouble figuring out why they were not together. (Be sure to check your parts if you buy this edition.) JS



Lake Music, op. 459 for horn quartet by David Uber. Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; www.wehrs-music-house.com. WM 130A, 2006, \$9.00.

David Uber has done it all: a performer, conductor, teacher, and a well-known and accomplished composer of all sorts of music. Celebrated for his brass music, Uber's distinctive voice is tonal but not clichéd, mature but not overstated, and his music is generally thematically unified. *Lake Music* is a nice 3:00 contribution to the horn quartet repertoire, particularly for high school-level players, and is typical of his style. An opening *Maestoso* fanfare starts in major, moves into a reserved minor section, and then eases into an upbeat *Allegro* that gradually builds to a loud, satisfying ending. Rangewise, Uber follows more traditional roles, with the first horn ascending to a" (optional b^b) and the fourth horn descending to c on the last note, with the second and third parts weaving above and below each other in the middle. The first horn has most of the melody, but there is reasonable distribution of workload such that all participate equally. We liked the contrast between the sections, and the overall pacing, even for such a short piece, was also appreciated. JS

Solemn Elegy (To Jamie Wehr) for horn quartet by Man-Ching Yu. Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; www.wehrs-music-house.com. WM 358, 2006, \$5.00.

Born in Hong Kong, Man-Ching Yu (b. 1980) has over 100 works to his credit in a wide range of genres. He has studied in Hong Kong, America, and Europe, and has received commissions from all over the world. He currently lives in Hong Kong. This brief quartet lives up to its title. Set in a minor key, the piece moves slowly, with conversational rhythms between the individual parts. While not technically difficult, players will find a surprising variety of individual and combined rhythms, as well as bass clef in three out of four parts. Range-wise, the third part goes the lowest *and* the highest (d-a"), but the overall tessitura is in the middle and low registers. One quibble with the edition: the score is in C, which makes it annoying to sort out notes for an ensemble of like instruments in F. Still, this 1-2 minute piece might have a place in a high school horn recital. JS

Cat-Tales (for Woodwind Quintet) by Jerry Germer. Creation Station, P.O. Box 301, Marlborough NH 03455-0301. Cat. No. 138, 2006, \$20.00.

Architect, musician, and author Jerry Germer has written a charming set of three short pieces inspired by the "perverse, but always intriguing antics" of his two cats. The first, entitled "The Pant Leg Polka," is a quirky fun polka with cascading pyramids of sound and fun odd sonorities. The second movement, "A Place in the Sun," is a languid, luscious piece reminiscent of Ravel's "Beauty and the Beast" movement from "Mother Goose Suite," replete with chromatic descending bassoon riffs and lazy, dreamy melodies. The final movement, "Kitten on the Keyboard" needs very little description. It is charming and well written and brings to mind the delightful, guileless innocence



of a kitten pouncing on a piano keyboard. Germer's piece would be easy for an advanced group to put together for a less demanding recital piece, or a fun and accessible challenge for a student group. *Lydia van Dree, University of Oregon (LvD)*
***Sometimes I Feel Like A Motherless Child (Variations for Woodwind Quintet)* by Jerry Germer.** Creation Station, P.O. Box 301, Marlborough NH 03455-0301. Cat. No. 139, 2006, \$20.00.

Germer describes this piece as "A set of variations on the traditional folk song...this work begins with the horn playing the familiar melody, which darkens and becomes dissonant in the first variations. The following faster section evokes a more angry mood after which calm returns as the work ends with strains of the original melody." At times the orchestration of the accompaniment is a bit thick for the melody. It seems that Mr. Germer is trying to make a profound and original statement with these variations, but the interesting ideas that he brings forth are not fully elaborated before he abandons them and moves too quickly into another mood. *LvD*

Minuet, from Serenade, K. 375, by W. A. Mozart, transcribed for woodwind quintet by John Jay Hilfiger. Wehr's Music House, 3533 Baxter Drive, Winter Park FL 32792; www.wehrs-music-house.com. WM 354, 2007, \$5.50.

John Jay Hilfiger has given us a lovely woodwind quintet transcription of the Minuet from Mozart's E^b *Serenade*, K. 375 for winds. [Ed. note: A different edition – Friedrich Gabler's quintet arrangement of the whole *Serenade* – was reviewed in the May 2008 issue of *The Horn Call*.] This serenade, a product of Mozart's Vienna period, was composed in 1781. It was originally scored for a sextet of clarinets, horns, and bassoons. The following year the work was revised with the addition of two oboes, with much of the original clarinet material assigned to the oboes. The first published edition reflects this revised scoring. With Hilfiger's arrangement into wind quintet form, this delightful minuet movement from the *Serenade* is made accessible to our more modern wind chamber music ensemble. The music lies comfortably in the range of every instrument in a wind quintet and would be ideally suited for a beginning group of wind players, affording them the opportunity to learn the melodies of some of the great wind repertoire in a slightly different format than the original sextet or later Mozart revision. *LvD*



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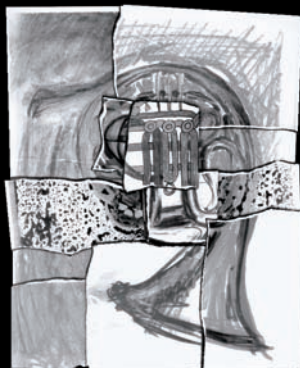
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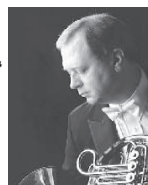
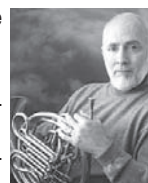
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How to Start a Profitable Chamber Group of Any Level

by Jonathan Hurrell

The first thing I've got to tell you is why I'm qualified to write an article like this one. I know I've read countless articles about how to "look like a pro," "get the gig," and "pursue networking opportunities" by guys who work at Guitar Center and are trying to sell you gear. This is a semi-autobiographical "how-to" article, intended to help anybody who wants to play chamber music.

I play in the Synergy Brass Quintet. We perform over 250 engagements each year across the US, including performances this year with the Boston Pops and Mormon Tabernacle Choir. We are beginning to tour internationally, with performances this year in Asia and Latin America and next year in Europe. We own our management company and our record label. Our main sponsors are Conn-Selmer, Inc. and Denis Wick London. Now, I didn't do all of that by myself – I can only take credit for about one fifth of our success because it's a quintet. For the same reason I can really only take credit for one fifth of the ideas in this article. If you can get people in your group who will share in the responsibility and work, you'll succeed that much faster. We were poor college students just five years ago and now we perform more engagements than most anyone in classical music.

OK, here's how to get started – book some performances. Nobody wants to join a group that has a rehearsal schedule but no shows. If you don't have enough members in your group yet, it doesn't matter. Book some concerts and they will join your group because of those concerts. Call every church music director and every school music teacher within driving distance and offer them a free concert. Have a good group name and talk about your music – but a good salesman talks mostly about the benefits for *the customer*. For churches, a concert builds their community and can attract new members to their church. For schools, stress the educational components. Don't be discouraged – almost everyone will say "no" because they've never heard of you. If absolutely everybody says no, then you should read some of those salesmanship books they have at Kinko's and try again.

Now get your group together and rehearse. I'm not going to explain this part. If you don't know how to do this, ask a music teacher.

Any performance is an opportunity to advertise. There are three reasons to do this: 1) get people to go to the event, 2) get people who are going to the event excited about it, and 3) get everyone else to know who you are, even if they will never attend any of your concerts. Opportunities will come your way in the future if people have heard of you and are talking about you. There are plenty of cheap or free advertising methods. Put flyers in people's hands – tape and staple them all over the community. Don't stuff them in mailboxes, though, that's illegal. List your event in newspaper, internet, and radio event calendars. Spam email.

At the performances, realize that the music is important, but it's just as important that the audience learns something and has fun. Keep in mind that a portion of your audience has never been to a classical music concert before and you don't want to alienate them.

Near the end of the concert, if it's appropriate, ask for donations. Tell them you're raising money for your school band trip if you're a student, or that you're raising money to subsidize free performances in schools, or that you're trying to make a living as a musician. Then stand next to the donation basket and shake everyone's hand as they leave.

If the concert organizers were happy, then you can ask them to pay you something (or pay you more when you perform there next time). When the money comes in, don't give it all to the performers – use part of it for newspaper/magazine ads, posters, CDs, T-shirts, etc. Better advertising leads to better gigs, and merchandise sales can be a huge boost to your income.

For recording albums, be sure that you have permission from the composers and arrangers to record their works. Plenty of composers and arrangers will give you permission if you ask – just be sure to get it in writing. Copyright law is complicated and different in each country – generally in the US (in 2007), if a composition was first published before 1922, it is in the public domain. The Harry Fox Agency is a good resource for purchasing what they call "mechanical rights" to record music that is not in public domain.

OK, now the next step is to call as many potential venues as possible and book as many performances as you can. You will be thinking that because you're awesome, the concerts will come to you, but sadly it doesn't work that way. It's your salesmanship that will make or break your career. Beware, though, when the money really starts to come in, it gets complicated and expensive quickly with taxes and insurance. It's better to find out the business and tax laws from an accountant and lawyer than to be in trouble with the government.

Once you've exhausted your local venues, call other cities and start touring. It's a pretty simple concept – pick a city and a date range and call all of the possible venues. Just be sure that the income will more than cover your expenses. For us, this was the point when we could quit our part-time jobs and side gigs and perform full-time as the Synergy Brass Quintet. For a lot of groups this is the point where it all falls apart because living on the road is strenuous and exhausting. But it's also really fun to travel and very gratifying to perform great music every day. I should point out, if someone leaves the group, don't fret. There are very few chamber groups that retain all original members for the duration of its existence. Members will get married or get orchestral or teaching positions. Don't cancel concerts or stop booking, though. You'll find somebody.



After a while, you may want a manager. The advantage is that they know the procedure to talk to the fancy concert halls. Beware of someone who's going to charge you a quarterly fee just to manage your group. If the manager makes a fat check just to list your group on their roster, they have little incentive to find you gigs. Better to do it yourself, or go with somebody who just takes a commission every time they book you.

I believe that chamber music has a promising future and an important role to play in the survival of classical music. Because we can perform anywhere with few expenses and little set-up, we're able to bring great music to audiences who would not normally hear it, creating new patrons of all the arts.

I hope this article inspires you to perform some kind of chamber music, and helps with a few of the problems you'll likely face.

Jonathan Hurrell's musical career spans composing, performing, and recording. His score for the film By Words was declared "genius" by the New York Turkish Film Festival critic. His Brass Quintet won the first Alpha Sinfonia Orpheus competition in 2003. He holds a BM degree in composition and performance from Boston University. As a member of Synergy Brass, he has performed and given master classes throughout the US.

Where Do Orchestral Horn Players Come From?

by Andrew Binsley

This past year our family faced the thrill and challenge of helping our oldest daughter select a music school to attend this fall. For two years we had been researching and visiting various schools. We talked with many horn players and asked a lot of questions about teachers, programs, and facilities. During this process one of the private teachers we talked with suggested that we should consider schools with the most graduates playing in major orchestras.

This raised an intriguing question. "Where do orchestra horn players come from?" The answer it seems, after much research, is from many different schools.

As a computer professional, I thought I would simply go to the source of all information, Google, and get the answer. In the end the answer was not as easy to find as I hoped. Some of you may know a better way (I understand that the musician's area of the musician's union web site may have some resources that would help), but the only way I could find to answer this question was "brute force." This is the story of what I did and what I found as I searched for the answer to my question.

I quickly found the orchestra section listings on www.horn-player.net, but they didn't have bios. I tried many other Google searches, without any luck. I thought maybe colleges would brag about their alumni, so I went to the sites for seven schools we were considering, no luck again.

Finally I gave up on finding a quick answer. Here is what I finally did:

- I found a list of 45 major orchestras on www.answers.com
- I thought I would keep things simple by only looking at US orchestras. That brought the list down to 20.
- I prepared an Excel spreadsheet with each orchestra in a row and each music school in a column (I later switched the rows and columns when it became apparent that there were more schools than orchestras on my worksheet)
- I went to each orchestra's web page and looked for horn player bios.
- I counted each degree listed for a player under the school that granted it. (This was not perfect science, since there

is much variation in the quality and detail in bios. Also, I was surprised to see how many orchestras and/or players do not have bios.)

- After looking at all 20 orchestra, I had data from 16, but felt I needed more to be sure that the patterns I was seeing were meaningful. So I went to the musician's union site (www.afm.org) and found ICSOM member orchestras. I picked those west of the Rockies, justifying this with the fact that we live in California. This gave me data for 4 more orchestras.

- Finally I sorted the schools by count and looked at the results. (The data from my research in Spring 2008 is shown below.)

Here is what I found quantitatively:

- 40 schools were represented in 20 orchestras
- 106 degrees were granted by those forty institutions.
- Only 5 institutions had more than 5 degrees listed.
- 23 schools had only 1 degree listed.

The quantitative results were pretty simple, but I have some observations which I offer now in the interest of stimulating discussion on this topic. Some of these observations suggest opportunities for future research:

- Most orchestral horn players have more than one degree, particularly the younger ones.
- Speaking of age, some players who have been in place for a long time. It would be interesting to do this same research with some sort of time analysis of when the people attended various schools.
- There seem to be clusters where multiple people in an orchestra have degrees from the same school.
- There are a lot of schools producing horn performance 40 graduates per year, that's 80 people per year looking for jobs. An interesting research subject would be where all those graduates get jobs.
- Most bios spend more time listing teachers than they do listing schools and degrees.

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Technique Tips

by Jeffrey Agrell, Series Editor

Ontogeny Recapitulates Phylogeny, or: Only Natural

Ontogeny Recapitulates Phylogeny: the theory in biology that development of the embryo retraces the evolutionary development of the entire species. Although this theory has proved not to be true, I nevertheless fastened on the idea that it might have something to offer us when translated to horn playing. Let's take a quick scan over horn history to see how we might apply the theory and use the significant events of horn history to inform how horn players might structure their practice today.

Brass playing may have had its earliest roots in an accident many thousands of years ago when someone happened to stumble over the horn of an ancient oryx, kudu, or eland, and, in trying to blow the dust out through the broken tip, had his lips set in vibration – imagine his surprise at the mighty blast! This short horn was capable of only one or two notes, but for many centuries, that was sufficient for the purposes of signaling for the soldier or the hunter.

Brass playing as we know it began to take shape in about the fifteenth century, and in the sixteenth century the horn (now made of brass tubing) started to grow in length and be coiled. This longer instrument was capable of producing more (playable) overtones of the overtone (or harmonic) series, which can be numbered from the fundamental:



Players learned to use the air and embouchure to pick out selected overtones and thus play melodies. Different keys were achieved by adding different lengths of tubing, called crooks. By 1750 the system of producing all notes of the chromatic scale through the technique of hand stopping had been codified and widely taught. Valves were invented in 1815, although at first they were seen simply as a way to change crooks quickly since the main technique was still hand horn. Although the French were notable holdouts, as the nineteenth century went on, players began using the valves as we do today to move quickly from note to note. The F/B^b double horn was invented by Kruspe in 1897. In the 20th century, knowledge of the horn's historical valveless technique gradually slipped away as players spent almost all their time thinking of fingering (valve technique) and less in terms of different horn keys and overtone series.

Let's take each element of history (~phylogeny) and experiment with how we might use it to structure a player's practice (~ontogeny).

Playing begins with a first tone. Our version is going to be much more refined than that *Ur-oryx* blast. Our first tone may be a buzz on the mouthpiece, something controlled and comfortable, like a waver-free long tone in the middle register. The mouthpiece is the producer of sound (the horn is really just an amplifier) and is merciless in what it reveals (the horn is much more forgiving – believe it or not). We can also try short scales, intervals, and glissandos on the mouthpiece as we warm up and recalibrate the process of brass playing.

Early players produced all tones without valves, acquiring great skill in the control of air and embouchure to get around the overtone series. Much more of horn history was valveless than valved. Applying our theory, it is clear that it would behoove us to spend a significant amount of time playing "natural" horn only; i.e., playing only on the overtone series before we add valve technique. Let us do as the early players did, enjoying the added advantage of being able to play successively on the overtone series of many horns.

What we call the double horn is actually fourteen horns of different lengths (i.e. one for each unique fingering). Each length has the same overtone series [OTS] as above, just beginning on a different pitch and thus playing in a different key. For warm-ups and the development of technique it is useful to repeat overtone series exercises on each "horn." It is also useful to think in terms of playing in each different key of horn rather than just the fingering for each.

Below are listed all of these different horns with the fingering (i.e., length of tubing) required to produce each key (omitting the two overlapping keys). In brackets is the equivalent note on the F horn.

F side (descending)

F horn = 0 [middle C]

E horn = 2 [B]

E^b horn = 1 [Bb]

D horn = 12 [A]

D^b horn = 23 [Ab]

C horn = 13 [G]

B horn = 123 (F#)

B^b side (ascending)

G^b horn = T23 [Db, a half step above F horn = 0]

G horn = T12 [D]

A^b alto horn = T1 [Eb]

A alto horn = T2 [E]

B^b alto horn = T0 [F]

To apply our theory, we need to invent exercises to aid in mastering movement around the overtone series. Possible variations are nearly limitless, but knowing some basic principles can help quickly set up some practical exercises for daily warm-ups and technique training. The basic types of OTS exercises are adjacent note (where you move from one note on the over-



tone series to the next one), nonadjacent or "leap" exercises (where you jump over one or more OTS note), and mixed exercises with both adjacent and nonadjacent movement.

Many method books feature OTS exercises, but most of them follow one rule that follows mistaken logic: they use arpeggios that fit *music theory* rather than the way the instrument works. That is, they avoid the "out-of-tune" harmonics 7 and 11 in order to produce "pure" major arpeggios. It makes more "horn sense" to spend time first mastering adjacent note movement – including OTS 7 & 11 – before adding the more treacherous leaps. To refer to our analogy, an embryo's development is continuous, moving seamlessly from one stage of development to the next in very small steps – no skipping ahead!

Many of these OTS major scale arpeggios in existing method books also immediately span the entire range of the horn. For the purpose of warming up and recalibrating, it makes more sense to begin with narrower arpeggios in the middle range and then gradually extend the range in both directions. How quickly a wide range is achieved depends on the player's skill, experience, and perhaps the condition of the chops today, right now. Whatever our level, we can "recapitulate" the development of range and technical skill each day at our own rate.

Slur all exercises at first; later use a variety of articulations. Begin comfortably, slowly, and accurately; increase speed gradually as proficiency develops. Spending one-half to three-fourths of your first session on OTS exercises pays big dividends.

NB: don't write out the exercises any more than necessary – learn the principles and then create exercises from them on the spot each day. You'll save paper and the exercises will "fit" you much better. Creating the exercises this way also has the advantage of variety – you can make them a bit different every time while getting the same musical and technical "vitamins" and not become bored and inattentive playing the same exercises every day, day after day.

One more thing: the OTS exercises of many method books use only the F side of the horn. There is no reason not to do them all on the B^b side as well, since that is where we spend the lion's share of our playing time. Thus: *all exercises should be done in all keys on both side of the horn.*

Adjacent OTS note exercises

The journey of a thousand miles begins with a single step. It makes sense to begin with something that we can play easily, accurately, and without tension. Be concerned with the process of proper playing and do not force the product (e.g., using left hand pressure to force high notes). Begin where everything is easy, then maintain that feeling as you gradually expand the challenges (range, dynamics, tempo, articulation, etc.). An appropriate place to start might be two notes in the middle range.

1. Two notes. Start by simply going back and forth between two adjacent overtones as smoothly and efficiently as possible. Close your eyes; be aware of the sensation. Speed should be slower to start; then gradually increase tempo as proficiency develops – to the point of trilling or tremolo. Example: OTS

steps 5 to 6 (shown below), 6 to 7, 4 to 5. Note that this "shape" becomes what we will later practice as a lip trill when we move it to OTS steps 8-9. Take this exercise through all "horns" available; i.e., horns in C, D^b, D, E^b, F, G^b, G, A^b, A, B^b alto.



2. Three notes. After a two note warm-up and recalibration, begin to add notes. Start with an up-and-back triplet shape on the lower two followed by the same on the upper two. Then play up-and-back on all three. Over time, experiment with moving this "frame" of three up and down the OTS. The higher the OTS numbers, the smaller the intervals between the notes. Once again, take the shape through all horns (keys).

A comfortable place to begin is OTS notes 4 5 6. Two variations are shown here: OTS 4545 6565 and 3454. Discover other possibilities for yourself!



3. More than three notes. Extend the above examples over wider ranges and create new combinations. Examples: OTS notes 4-5-6-7-8; 5-6-7-8-9-10; 8-9-10-11-12 – this group (written C5-G5) is especially rich with possibilities, since it is part of a major scale (well, almost – the 11, usually written as F#, sounds halfway between F and F#). Octaves also make excellent practice ranges (e.g. 4 to 8, 5 to 10, 6 to 12, 8 to 16).

Here are sample patterns using OTS notes 8 through 12 on the C horn [F: 13]:



As with all these exercises, take this one through all horns on both sides, from C basso (shown; F: 13) to B^b alto (B^b: 0), which has a top note of high C (C6 [c''']). And, as with all exercises, don't force it. Play up through as many "horns" as is easy and comfortable using air and embouchure without help from the left arm, and stop there – don't force the upper register. Keep at it, keep coming back, keep observing the process and it will come.

4. Glissandos. Speed up octave exercises to make OTS octave glissandos in all "horns," in all registers. Start with one octave (e.g., C4-C5 = OTS notes 4 to 8, F: 0) and go up (and/or down) by half steps. Later make it an octave and a half, then two, and finally three octaves. Eventually you will find yourself able to do octave glissandos that end considerably above high C, but it should always come easily. At no time should you force the top notes. Development and progress take time, and everyone progresses at their own rate. When the top notes don't happen, stop, rest, and try again later.

Nonadjacent OTS exercises (leaps)

When moving from overtone to overtone starts feeling fluent, controlled, and easy, start adding leaps to your program.



Leaps are simply very fast glissandos where you elide quickly and cleanly over the middle note(s). Practice slurred leaps both ascending and descending.

Start with basic, short (two-note), midrange leaps. Examples: OTS #s 4-6, 6-8, 6-8, 6-9, 8-10. Make a chart of all possible two note OTS leaps. Select one or more each day, beginning with narrower leaps and gradually progressing to wider and wider intervals.



2. Combine several of these to make longer exercises. Examples: OTS #s: 3-5-4-6 (also practice it inverted: 6-4-5-3), 8-10-9-7.

3. Add leaps of several OTS notes. Combine freely with two-note leaps, which will often make it easier to play normal triads. Examples: 4-6-5-8, 5-10-8-12.

Mixed Adjacent and Nonadjacent OTS exercises

Play arpeggios with a mix of adjacent and nonadjacent notes (OTS number leaps). As the notes grow progressively closer together in the upper register, one or more OTS notes will have to be skipped to maintain a regular arpeggio. Practice both stepwise motion (scalar) and leaps (e.g., major triad) in OTS notes 8 and above. Increase speed as facility develops.

Additional Study

- Practice diatonic sequence patterns ("shapes") on the OTS, especially from OTS #8 on up. Example: Down One and Back: an ascending sequence for the OTS 4 to 8 octave (C4-C5) would be (in OTS numbers): 4-3-4 5-4-5 6-5-6 7-6-7 8. Descend using the inverted shape: 8-9-8 7-8-7 6-7-6 5-6-5 4-5-4. Move this shape up and down in octaves for practice in all registers. Discover more such patterns and put them to use.

- Play simple diatonic folk tunes that can be played using only the OTS.

- Review OTS exercises in books by Wendell Rider, Frøydis Ree Wekre, Fred Teuber, Douglas Hill, Philip Farkas, Louis Dufresne, Sam Pilafian, and others. as well as books for the other brasses to build a vocabulary of possibilities. Be inspired and invent your own exercises and combinations. With some imagination, your OTS workout can be fresh and new every day.

Valve technique?

Our analogy must stop for reasons of space with an overview of the development of technique using the overtone series. Another analogy from another science might say that the overtone series is the operating system and the valves are the user interface. After a thorough grounding in the ways and wonders of the negotiation of the OTS, valve technique will come a lot quicker, since technical problems are often due to an

underlying deficiency of skill getting around the OTS and not with valve technique. In any case, a complementary treatment of valve technique will have to wait for another day.

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa, a member of the IHS Advisory Council, and author of Improvisation Games for Classical Musicians (GIA Publications).

continued from page 84

- Teachers come and go from schools over time. It would be interesting to do a similar research exercise for teachers rather than schools.

- Quite a few players have parents who are musicians.
- The quality of websites and bios is highly variable.

So, what do we make of all this? I drew three conclusions from my research: 1) Success depends, in order of importance, on the student, the teacher, and the school. 2) Today's aspiring horn players will probably need to go to graduate school. 3) There are still questions that can't be answered by Google.

Andrew Binsley, an amateur horn player living in Thousand Oaks CA, studies with David Hoover, performs in the Moorpark College Wind Ensemble, and annually attends Kendall Betts' Horn Camp.

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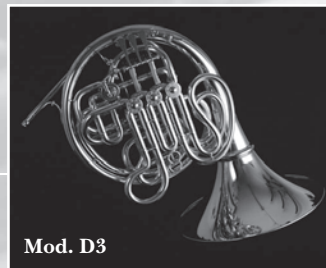
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Ars	www.ars-produktion.de
Bonnell	bonne1bm@cmich.edu
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Chenoweth	www.thehorninopera.com
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Romantic Age Brass. Paul Ingraham, horn with the New York Brass Quintet. Mentor Music MEN-108. Timing 75:58. Re-mastering 2007.

Contents: Ludwig Maurer: *Five Pieces*; Victor Ewald: Brass Quintets Nos. 2 and 3; Wilhelm Ramsoe: Quartet No. 4; Oscar Böhme: Sextet (with Philip Smith).

Volume 2 of a New York Brass Quintet historical series has been assembled by Robert Nagel, one of the group's founding members. Bruce Whisler digitally remastered reel-to-reel and cassette tapes to CD. The live performances featured on this disc date from 1980 to 1984.

The New York Brass Quintet was founded as the New York Brass Ensemble in 1954 for the primary purpose of performing children's concerts for Young Audiences, Inc. The quintet presented hundreds of programs in the public schools of the metropolitan areas of Baltimore, Boston, Philadelphia, and New York through 1958. Then they made two LP recordings and obtained professional concert management, which provided prestigious engagements at chamber music societies, art museums, colleges, and universities. From 1960 through the early 1980s, the quintet toured nationwide under Columbia Artists Management.

The four pieces on this disc feature standard nineteenth-century harmonies, rhythms, forms, and melodic shapes. They were all written for cornet, trumpet, tenor horn, and tuba, which offer a different timbre than the typical brass quintet.

This is the first performance I have heard of the Ramsoe Quartet. It is composed in the style of the Ewald Quintet with a little less ambitious harmonic language.

This is the grandfather of the American brass quintet tradition. If you have not heard this ensemble, collect these discs as they are released in CD format – you will not be disappointed. *JD*

Chant d'Automne. Ulrich Hübner, Natur- and Ventilhorn with Kölner Akademie. Ars Produktion ARS-38027. Timing 73:25. Recorded January 2007 at Immanuelkirche Wuppertal.

Contents: Camille Saint-Saëns: *Morceau de Concert*, Op. 94; *Romance*, Op. 36; *Romance*, Op. 67; Jean-Toussaint Radoux: *Méditation*; Emile Pessard: *Dans la Forêt*; Paul Jeanjean: *Nocturne–Romance*; Aymé Kunc: *Nocturne*; Robert Guillemin: *Chant d'Automne*; George Templeton Strong: *Hallali*; Emmanuel Chabrier: *Larghetto*; Théodore Dubois: *Cavatine*; Jules Massenet: *Romance*, Op. 43b.

After his first horn lessons with Günter Koch in Darmstadt, Hübner became a student at the Stuttgart Conservatory of Hermann Baumann, with whom he began studying the natural horn. After further studies in Cologne with Erich Penzel, he played the modern horn for five years in the Mainz State Theatre Orchestra. Since 1996 he has taught at the Hochschule für Musik Köln.

As much as I am not a natural horn performer, Hübner's performance makes me want to set aside time to become one. The main reason is that he makes it sound effortless. His hand technique is so smooth that one senses little difference between the timbres of the open and stopped notes. In addition, the repertoire on this disc combines known and little-known works, the latter of which need much more exploration by players. Hübner performs here on a natural horn (*Cor solo*) and valve horn (*Sauterelle*) by Marcel-Auguste Raoux, Paris.

Among the works are the three major horn works by Saint-Saëns. While I enjoyed the orchestrations on this recording, some of the ensemble tuning and matching of articulation was distracting. However, Hübner's musicianship quickly brought my attention back. His tone, turns of phrase, and command of both natural and valve horn are superb.

I would advise against listening through the entire disc of primarily 19th-century pieces in one sitting too many times – it features reflective, introspective works that can sound rather similar when heard back-to-back. While these works are not meant to be showpieces, there is much one can hear in them. I particularly enjoyed learning of the Dubois *Cavatine* and the Radoux *Méditation*. Any of these works will balance recitals of otherwise heavier, longer works. I highly recommend this disc. *JD*





I Mosaici. Petri Komulainen, horn with organist Jan Lehtola. Self-produced. Timing 78:18. Recorded 2004-2007 at Kallio Church, Helsinki; St. Paul's Church, Helsinki; Kuusankoski Church.

Contents: Naji Hakim: *Suite Rhapsodique*; Jan Lehtola: *Visions*; Carita Holmström: *Fool on the Hill*; Harri Ahmas: *Four Bagatelli*; Jouko Linjama: *I Mosaici di Roma*, Op. 3.

Over the past ten years, this horn-organ duo has commissioned a number of works with a goal of presenting excellent new music for this combination. They also requested compositions where the instruments are treated as equals. Throughout the recording, the writing for both instruments is virtuosic and idiomatic – the duo has clearly worked with the composers to hone the music to perfection. The only thread that may be heard throughout the recording is some harmonies and melodic shaping reminiscent of Messiaen.

In the *Four Bagatelli*, the horn performs a 12-tone row, and *Fool on the Hill* nods to the Beatles' tune. *I Mosaici*, the final work on this disc, is the longest and most challenging. It was commissioned as a concert piece with cadenzas for both instruments. The composer had just visited Rome and seen the mosaics in the Basilica of San Clemente. Inspired by them, he composed four palm-sized mosaics as a nucleus suite for a larger work, later constructing three dense toccatas with an introduction for each. The suite ends with a sweeping postlude. Musical references are evocative of a long peacock tail seen in one of the mosaics, and the B-A-C-H motif is tribute to that composer's jubilee celebrated the same year the piece was constructed (2000).

Investigate this disc for an adventure in new music for a unique ensemble. It demonstrates true artistry on the part of both the hornist and organist. *JD*

Musik für Parforcehörner. Parforcehornbläser der Järgergesellschaft "Hubertus" Nürnberg, Parforcehorns in E^b. Self-produced. Timing: c41:00. Recorded May 2007 at Reichswaldhalle der Marktgemeinde Feucht bei Nürnberg.

Contents: Festive music of Mozart, Charpentier, Angerer, et al. and original hunting music of 17th and 18th-century Bohemia, Austria, and Germany.

Here is an excellent disc demonstrating ensembles of the Parforcehorns performing hunting music, fanfares, songs, and festival-type music heard in all sorts of outdoor venues. This disc marks the 100th anniversary of the Hubertus Hunting Society in Nuremberg and the 25th anniversary of the wind ensemble that grew from that society. Performers include Jürgen Schicker, Heinz Hasselbacher, Iulian Zbarcea, Fr. Walter Förtsch, Christian Hensel, Martin Schilling, Alexander Seilnacht, Christine Stirnweiß, Leonard Weidinger, Lucas Mráß, Ursula Reese-Schicker, Sabine Seilnacht, Klaus Kießer, Jennifer Claußen, Günter Krauss, and Mihai Soare. Almost all of the performers are active hunters. The members of the ensemble, many of them amateurs, come from a variety of professions. *JD*

From Age to Age. Susan McCullough, Michael Yopp, Kaitlin Odil, and Jesse McCormick, horns with The Denver Brass. Klavier Records K-11165. Timing 68:36. Recorded June 2005 at Hamilton Hall, Newman Center for the Performing Arts, Denver.

Contents: Arthur Bliss: *Ceremonial Prelude*; Chris Hazell: *From Age to Age*; Charles Tournemire: *Improvisation on the Te Deum*; Martin Ellerby: *Natalis*; Charles Koechlin: *Le Chant de la Resurrection*; Edward Elgar: *Imperial March*, Op. 32; Jacques Castérède: *Trois Visions de l'Apocalypse*; Gaston Litaize: *Cortège*

Here is another great CD from The Denver Brass, comprising 14 professional musicians who dedicate themselves to presenting fresh and exhilarating shows that feature all musical styles. They perform over 150 performances annually and can be heard on 20 CDs on the Klavier, Centaur, Delos, and Denver Brass labels. Everything is expertly performed and, while there are some major composers represented here, I suspect you will not be familiar with many of these pieces.

The disc begins with a noble prelude by Arthur Bliss, with the organ adding a spectacular timbre of pomp. Hazell's work opens with a wonderfully updated Renaissance-type dance. The alternation of solo group, large group, and solo organ lends an excellent contrast in its three movements. Hazell studied organ at the Royal College of Music in London and was likely inspired in this piece through his long involvement with the Philip Jones Ensemble as their recording producer and arranger.

Tournemire and his contemporary equivalent in secular music, Koechlin, have much in common. Tournemire, an internationally renown organist, and Koechlin, a celebrated academic writer and teacher, straddled the turn of the 20th century without quite belonging to either centuries. Both were visionaries and wrote massive pieces for large forces as well as exquisite gems. It is heartening that the brass world is starting to take another look at their compositional legacies.

Ellerby's *Natalis*, composed for the Hampshire County Youth Band, employs a plainsong motif, though more for symbolic than developmental reasons. Although it is through-composed, the composition has three distinct sections. The sumptuously-scored timbre of the opening paints an idyllic, sun-drenched landscape. As any well-kept garden might contain a snake, the introduction of the *Dies Irae* warns that not all is well. What follows is a scherzo of force and menace based on a motif that is developed with considerable harmonic and rhythmic invention. A glint of a reference to the hymn tune "O God Our Help in Ages Past" is heard before a transition to the final section, where the main motif is transformed into a heroic chorale building to an exultant conclusion.

Any brass ensemble will find pleasure in the many triumphal and grand moments. One caveat: if you consider programming from the repertoire on this disc, choose your venue carefully. You will need a superb pipe organ to come close to the 56-rank, 2848-pipe William H. Coors organ housed in Denver's Newman Center. Whether or not you perform these works, this disc highlights some terrific music for brass, percussion, and organ. *JD*



The Horn in Opera. Richard Chenoweth, horn with narration by Charles Wendelken-Wilson. Self-produced. Timing 48:35. Recorded October/November 2007 at Artstreet Studio R, University of Dayton (Ohio).

Contents, from the following operas: von Weber: *Der Freischütz*; Handel: *Guilio Cesare*; Mozart: *Le nozze di Figaro* and *Così fan tutte*; Beethoven: *Fidelio*; Rossini: *La Gazza Ladra*, *Il Barbiere di Siviglia*, and *Semiramide*; Donizetti: *Lucia di Lammermoor*; Bellini: *I Capuleti de I Montecchi*; Verdi: *Don Carlo* and *Simon Boccanegra*; Bizet: *Carmen*; Puccini: *Tosca*; Humperdinck: *Hänsel und Gretel*; Wagner: *Das Rheingold* and *Siegfried*; Strauss: *Salome* and *Der Rosenkavalier*; Berg: *Wozzeck*.

Too often we forget that professional horn repertoire also includes music from opera, not just the symphonic repertoire. For that reason alone, Richard Chenoweth's recent disc is important. In addition to his duties as horn professor at the University of Dayton, he is principal horn with the Dayton Philharmonic and has been second horn with the Santa Fe Opera orchestra for 35 years.

The purpose of the disc is to demonstrate some of the operatic excerpts commonly requested on opera horn auditions and to acquaint the player with operatic excerpts that are also performed on the symphonic stage. The disc opens with the quartet from *Der Freischütz*. Chenoweth performs all the parts through over-dubbing on this and the other multi-horn excerpts. Horns used on this recording are the Yamaha YHR-881 and 891.

While the singers and orchestra are absent in this recording, Charles Wendelken-Wilson provides narration concerning the text of each passage and the role of the horn in each excerpt. This narration provides a backdrop to the style and tempo employed by the hornist. A wide variety of operas are heard in this terrific overview of the expectations for an opera horn player. If you are considering a career as an opera hornist or plan to audition for one, this CD should be in your collection. Proceeds from the sale of this disc go to the establishment of a scholarship fund for the horn studio at the University of Dayton. JD

Kenneth Fuchs: Canticle to the Sun. Timothy Jones, horn with the London Symphony Orchestra. Naxos 8.559335. Timing 64:00. Recorded November 2006 at LSO St Luke's, London.

Contents: compositions of Kenneth Fuchs including: *Fire, Ice, and Summer Bronze* (brass quintet); *Canticle to the Sun* (concerto for horn and orchestra).

Kenneth Fuchs has written for orchestra, band, chorus, jazz ensemble, and various chamber ensembles. His brass quintet was inspired after works by the abstract expressionist artist Helen Frankenthaler and dates from 1986. The first movement is in two sections, *Fire* (restless and contradictory feelings) and *Ice* (played entirely with mutes and representing serene but inconclusive feelings). The second movement represents repose. Throughout the piece, the horn serves as a musical catalyst, cajoling the others into spirited commentary and reflection on six pitches that unify the work: D#, E, G, C, B, and D (natural).

Fuchs' 2005 horn concerto (*Canticle to the Sun*) is the major work on this disc, clocking in at 20 minutes. During 2003 recording sessions with the London Symphony, the composer met Timothy Jones, the orchestra's principal hornist. The composer was inspired by his virtuosic playing to write the concerto for him.

This is not a typical three-movement concerto – it is through-composed and features a wide range of idiomatic horn skills, all rendered beautifully by Timothy Jones. The creative impulse for the work came from a tune in the *Geistliche Kirchengesang* (1623) built on a four-note motif that is extended by sequences and inversions. The hymn tune "All Creatures of Our God and King" is based on the text "Canticle to the Sun" written by St. Francis of Assisi in the early 13th century. The concerto places the soloist in the role of a celebrant, leading the orchestra in a vibrant affirmation of melody, color, and texture. The concerto begins with the horn emerging from a sparkling string texture, weaving a lyrical strand of melody based upon the hymn tune. The work subsequently takes the form of a single-movement tapestry of variations based on the simple triadic intervals and scale fragments of the hymn tune. It is remarkable both as a new concerto and as a recording. JD

Bach Muzyk for French horn. Jacek Muzyk, horn. Summit Records DCD-497. Timing 61:00. Recorded January 2007 at Foellinger Great Hall, Krannert Center for the Performing Arts, University of Illinois, Urbana.

Contents: Bach: Cello Suites 1-3, BWV 1007-1009.

This is an exquisite disc displaying cello technique on the horn. If you are not yet familiar with the six cello suites, here is a great excuse to purchase this disc, get a horn edition of them, and jump in. The hornist faces the challenges of phrasing (with few "natural" places to breathe), articulation, and double-stops, as well a style that requires ornamentation – with no other instruments to distract the listener. The seven-movement Baroque dance suite is important in the history of music for its gathering of dances from various European countries. Bach's solo suites are at the heart of the cello repertoire and are wonderful musical experiences for the hornist.

You will enjoy Muzyk's ability to perform complicated intervals and phrase lengths, and his terrific command of quick register changes – this is artful playing. Each of the three suites has seven movements and lasts 14-15 minutes.

Muzyk came to the United States from Krakow, Poland at the age of 18 and studied at the Mannes College of music with David Jolley, the Juilliard School with William Purvis, and finally at Rice University with William VerMeulen. He is principal horn with the Buffalo Philharmonic and has made guest appearances with the Chicago, Houston, and Pittsburgh Symphonies, among other orchestras in the US, Japan, Europe, and South America. JD

I first encountered these Bach masterpieces via Lowell Shaw in their Wendell Hoss transcriptions. As a beginner on the horn, they presented considerable challenges and offered substantial benefits. On some of the dance movements, I eventually felt moderately competent in my practice room per-



formances and I grew to understand and appreciate the depth of musical wealth that these suites contain.

I have always enjoyed hearing performances, live and recorded, on the cello. Now I have had the great pleasure of hearing them performed on the horn with as much beauty, facility, and expression as anyone would expect to hear at a cello recital or on a recording. Muzyk has transcended the inherent problems of large interval leaps, extended phrases, and lack of "good" breathing places and performed these suites in a completely masterful way. Be prepared to forget that the cello was the instrument for which Bach composed them and let yourself be immersed in some great horn playing, technically and musically. You might even be persuaded to believe that the cello version is the transcription! CS

Mozart Horn Concertos Nos. 1-4. Jacek Muzyk, horn with Amadeus Chamber Orchestra of Polish Radio. Naxos 8.570419. Timing 53:29. Recorded February 2006 at Adam Mickiewicz University Auditorium, Poznan, Poland.

Contents: Mozart Horn Concerti K412, K417, K447, and K495; cadenzas by the soloist.

As I unwrapped this disc, I could not help but think how daunting it must be to make yet another Mozart concerto recording – how much more could be said? From the opening *ritornello* of Concerto No. 1, however, I could sense a fresh, vibrant, and sparkling disc was ahead of me. The strings should be commended for both their brilliant and forward-moving detached style and ability to perform smooth lyric lines. Their introductory playing was a perfect lead-in for the soloist – this is a well-seasoned orchestra, although I could have used a bit more sound from the winds. Muzyk's bouncy staccatos juxtaposed with beautiful singing lines match that of the orchestra in every way. A wonderful "surprise" at the end of the second movement (this is the Süßmayr version) is the slight "lift" before the final four notes in the orchestra – Haydn would have been pleased.

Throughout Muzyk adds a slight vibrato, which adds warmth to notes of longer duration. He includes fine lip trills – I particularly enjoyed those at the end of the last movement of K. 417 – and his technique is superb. I wish that there were generally a little wider dynamic scope and for a few spots of cavalier attitude to add more personality to the interpretation. The tempi are standard, compared to other discs, except perhaps a more deliberate one in the last movement of the second concerto. The cadenzas in K. 447 and especially K. 495 have some terrific invention to them.

I cannot leave this review without saying something about the finale of the fourth concerto. Having been tainted by Flanders & Swann's version of it, I cannot hear this movement without hearing their text. In any event, Muzyk opens his statement of the theme with a *tenuto* style – a very nice touch as many players open with a *staccato* rendition. A most satisfying disc! JD



Mozart Hornkonzerte. Hansjörg Angerer, natural horn with Salzburger Hofmusik, Wolfgang Brunner, Director and harpsichord. University Mozarteum recording UNIMOZ-28. Timing 50:36. Recorded in the Great Hall of Salzburg University, April 10–12, 2006.

Contents: Mozart Horn Concerti K495, K412, K447, and K417.

The list of exceptional performers recording the literature of the natural horn is growing, and with a very high quality. This new CD significantly adds to the quality of that list. Angerer is an impressive performer who helps the listener appreciate the performances that Mozart heard. In my experience, most players are from one of two camps. Angerer belongs to the hand horn school that allows the difference between open and closed sounds to be a point of distinction, and the glissando effect when slurring from a closed note to a higher open one is almost emphasized. Whether this is your preference, you will enjoy this recording because of the fine horn playing, which is melodically expressive and full of technical flair. The cadenzas are novel and stylistically impressive. The cadenza to the first movement of KV495, written by Paul Angerer, contains a special little treat.

The Salzburger Hofmusik provides absolutely first-rate performances, and the recorded sound is very intimate – one can almost imagine being at an 18th century concert. With Angerer's musicianship and virtuosity, the excellent work by the Salzburger Hofmusik, and the excellent recorded sound, you will enjoy this CD! CS

Bläserphilharmonie Mozarteum Salzburg. Markus Höller, Yuki Matsuda, Christoph Müller, Kim Hong Park, Ionut Podgoreanu, Mihai Soare, horns. Hansjörg Angerer, conductor. University Mozarteum recording UNIMOZ-26. Timing 73:42. Recorded in concert, November 11, 2005 in the Great Hall of the Mozarteum, Salzburg and on March 26, 2006 in the Great Hall of the Congress Center, Innsbruck, Austria.

Contents: Mozart: *Serenade* in B^b Major, KV361 (370a), Overture to the *Magic Flute*, *German Dance* (The Sleigh Ride), K605, No. 3, March from *The Marriage of Figaro*, *Dance Suite*, K600, 463, 461, and 462, Overture from *The Impresario*, *Rondo Alla Turca* in A Major, K331.

What an impressive musical display! The Bläserphilharmonie Mozarteum Salzburg is a virtuosic ensemble that plays at the highest level of ensemble perfection, with the most secure intonation, and exquisite instrumental balance. The various works on this CD consist of two original compositions for winds: *Serenade* in B^b Major and *German Dance*, plus five transcriptions.

Of course, the original Mozart works are first-rate, but the transcriptions by Albert Schwarzmann are also excellent. They are idiomatic to the wind ensemble and sound as though they might well have been from Mozart's own hand. I especially enjoyed the *Magic Flute* transcription. On this recording the hornists are primarily in a supportive role. However, when they are heard, their ensemble, balance, and intonation are superb.



Maestro Angerer leads an impressive ensemble. I enjoyed listening to this CD many times and I expect to do so many more. CS

Wagneriana. Jasper de Waal, Fons Verpaandonk, Okke Westdorp, Mariëlle Endepoel, Kirsten Jeurissen, José Luis Sogorb, Rob van de Laar, Kathrin Willener, Jana Suilen, Klaske de Haan, Corine Buijze, Iris Oltheten, Maaïke Dijkstra: horns and Wagner tubas comprising the Ensemble Capricorno. Herman Jeurissen, conductor. Capricorno-10012. Timing 63:53. Recorded March 27 & 28, 2007 in the Concertzaal Tilburg, The Netherlands.

Contents: All arrangements are by Herman Jeurissen. Wagner: *Ring Rhapsodie*; Bruckner: *Ave Maria*; Wagner: *Einem edlern Wild gilt ihre Jägerslist, Gebet des Rienzi, Gruß Seiner Treuen an Friedrich August den Geliebten*, and *Ankunft bei den schwarzen Schwänen*; Jeurissen: *Vier alte Brummbären*; Fauré and Messager: *Souvenirs de Bayreuth*.

The high regard in which Richard Wagner held the horn is evident and obvious to even the casual listener of his music. The prominent use of the horn in all of his works has contributed greatly to operatic horn playing. Even in Wagner's day, arrangements using his themes were frequent. These arrangements and paraphrases are an excellent way to become more familiar with Wagner's music, especially for the student, who has the opportunity to play this music first in less formal and more convenient settings. The arrangements are excellent – they use the familiar Wagner themes in idiomatic and stylistically appropriate settings. They are also excellent ways to be reminded of the beauty, rich sonorities, and emotional depth of this music.

Bruckner, Fauré and Messager, and Jeurissen are also valuable contributors here. The Ensemble Capricorno plays beautifully, with passion and excitement.

Consisting of students and former students of Herman Jeurissen and representing several outstanding European orchestras and music schools, the ensemble plays with great power, emotion, and energy. The use of Wagner tubas adds emotional character ranging from a somber brooding to joyous celebration. I enjoyed listening to this CD very much. The sonorities and the breadth of the emotional character from the combined horns and Wagner tubas make this a CD I can heartily recommend. CS

Souvenirs: Chamber Music for Horn, Flute and Piano. Bruce Bonnell, horn; Vieri Bottazzini, flute; Peter Green, piano. Timing 47:27. Recorded at Staples Family Recital Hall, School of Music, Central Michigan University, Mt. Pleasant MI, May 30-June 5, 2005.

Contents: Eric Ewazen: *Ballade, Pastorale and Dance for Flute, Horn, and Piano*; Georg Philipp Telemann: *Concerto a tre*; Franz Doppler: *Souvenir du Rigi – Idylle* op. 34; Bernhard Müller: *Serenade* op.15; Jan Bach: *2-Bit Contraptions for Flute and Horn*; and George Barbotou: *Esquisse for Horn, Flute, and Piano*.

Three-quarters of an hour of interesting music, played very well with recorded clarity, presence, and warmth – that is the best way I can describe this CD. All three performers perform masterfully, and special notice should go to hornist Bruce Bonnell. His sound is clear and light and blends beautifully with the flute. He has many opportunities to demonstrate his skills on this recording. The compositions are varied, which contributes to making this CD easy to enjoy.

Perhaps the most substantial is the Ewazen, which is justifiably becoming an oft-performed work on horn and/or flute recitals – it is a beautiful work. The Telemann would benefit by the use of continuo instead of piano but, considering that neither the natural horn nor the *flauto dolce* were used, this is an excellent presentation – the performers provide very good stylistic ornamentation.

Both the Doppler and Müller works are virtuosic showpieces for the piano and flute while leaving the full, rich, romantic melodic lines to the horn. George Barbotou's *Esquisse* is a beautiful, lyric, impressionistic work for flute, horn, and either harp or piano. Both fun to play and easy to listen to, I have always preferred the harp version because of the ethereal quality that it can add, but the piano does not detract significantly from the performance. Jan Bach's programmatic showpiece is well played. CS

Through a Glass Darkly. Darryl Poulsen, horn. The Australian String Quartet; Roger Smalley, piano; Paul Wright, violin. Timing 62:35. Recorded in Winthrop Hall, University of Western Australia, Perth, Australia.

Contents: All works are by Roger Smalley: *Piano Quintet*; *Trio for Horn, Violin, and Piano*; *String Quartet No. 2*.

Roger Smalley has been a prolific and widely honored composer. In addition to his compositional work, he has been a music critic for various publications, a very active conductor, and has held composer-in-residence appointments with universities and symphony orchestras.

The Trio is cast in the traditional fast-slow-fast form. Smalley uses a variety of compositional techniques, including variations, canonic writing, a tone row, and as the composer states, a "ghost of a sonata form." Despite this composer's skill at fashioning a well-crafted work, I have doubts about it ever entering our standard trio repertoire. I have listened to it many times and, so far, I haven't heard anything that would make me want to perform it or go to a recital specifically to hear it. Its atonality and abstract qualities will be major obstacles to many performers. The horn writing demands a very accomplished performer. Range, dynamic range, lyrical expressiveness, flexibility, agility, and endurance are essential for a successful performance. Darryl Poulsen has all of these skills, performing with virtuosic assurance. The recorded sound is very clear and natural, and balance between the instruments is excellent. All performances on this disc are exceptionally well done. CS



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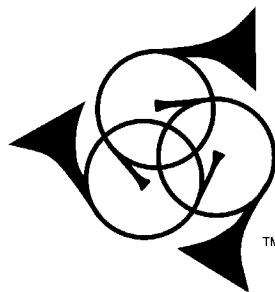
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The Creative Hornist

by Jeffrey Agrell, Series Editor

The Ears Have It

Ink is amazing, powerful stuff. It freezes composer's musical thoughts for all time for everyone to access and enjoy through the ages. *Alleluia* for ink!

But it also carries a powerful danger. It easily convinces us that it is the only show in town, that its fabled transmission skills are the only way learning can be imparted or assessed. It (almost) makes us forget the origin and character of music itself: expressions of the heart transformed into sound to delight the ears and to touch the hearts and minds of others. No mention of ink in that sentence ...

Ink transmits through the eyes. Ink is a visual experience. Ink is a skeleton that suggests possibilities of re-creation. Ink is the finger pointing at the moon, not the moon itself – we forget that sometimes. We've come to revere the ink as the be-all, end-all for so long that we even have to ask the question: if not ink, what?

The what is simply what music is: an aural experience. Music can use the ink intermediary for re-creation, but ink is not a *sine qua non* of music or musicking (to use the felicitous term of Christopher Small). Let's explore some of the ways that we can skip the tinted middleman to learn, to teach, and make music directly, aurally.

Getting Rhythm

Written rhythms can seem remarkably sight-reading resistant. Sometimes the best we can do is to laboriously figure out the printed rhythm and memorize it. The reason that we are so weak in rhythm skills is that we learn them like adults: first from the page, visually. We should learn them like babies; i.e., the way infants learn language. We let babies babble and cheer them mightily when they stumble on a recognizable word. Mama! Yea! Yippee! Little Joey said his first word! Little Joey, thinks, "Man, I am on to something here," and with this encouragement redoubles his efforts to churn out sounds.

After five years Little Joey has learned many words in his new language, can think and speak fluently without accent, and can express his thoughts, needs, and desires. Only then do we [school, society] say to him, "Now, Joey, see this printed word? This is what one of the words that you know very well looks like written down." The adult way of learning a new language is to memorize a few words and a lot of grammar. As adult students we are continually examined for imperfections in grammar and spelling; whether we can express a thought or feeling or carry on even a simple conversation is not part of the assessment. This system works like the proverbial well-oiled machine because it teaches and tests what is easy to teach and test even though it is not any good. Graduates of this memorize-and-regurgitate school of foreign language learning may get top grades, but seldom do they have any fluency of personal expression in the language. They can write about Proust, but ordering a *café au lait* is agony.

We have weak rhythm skills in traditional training because as trained musicians, we learn rhythms in the "adult" way, which is about deciphering the paper with little or no connection or deeper understanding of what it is about. Let's look at learning rhythm like babies and see what happens.

If I sang "Da dot dot dot dot dot ba dah dot," you would probably be able to sing (or rap or tap) it back without much ado. If we both had drums and played this and similar rhythms for an afternoon, you would feel very comfortable indeed in knowing this rhythm – feeling it, being able to play it, perhaps take variations or improvise around it. If you then saw that rhythm written down after that afternoon, you would be able to read it comfortably because it represented something with which you were already very familiar. A new, unknown complex rhythm can be difficult to decipher and remains at a distance, because it is a *visual* experience, not an aural, visceral, or deeply kinesthetic experience.

The best way to learn rhythms is, thus, to hear them, to repeat them, and to use them first *before* confronting them on paper. As the saying goes, show the sailor how to take the torpedo apart and then teach him torpedo theory afterwards.

The best way to learn a wide variety (and quantity) of interesting rhythms is not always with the horn. Become a percussionist for a while – it's fun and you can play a lot longer – and experience and explore rhythm that way first. Start up a metronome or other rhythm source and make up rhythms against it. Try different meters, including odd meters. Experiment with accents. Experience rhythm in a social setting: do call and response with a friend or a group, creating and then echoing rhythms. Join a drum circle. To speak rhythm, live rhythm. Create rhythms while walking: your feet make the basic pulse while you create other contrasting rhythms over it with your hands and mouth noises or voice. Percussion and rhythm possibilities are everywhere, not just on the horn, not just in the practice room. Rap on the banister when going down the stairs. Listen to salsa music and sing the rhythms you hear. Do the same with jazz styles. At some point, make up rhythms on your horn. Use only a few pitches, but make magic with the rhythm.

When you have played a lot of rhythms in all sorts of ways, when you have actively listened to all sorts of rhythmic music, start notating some of your favorite rhythms (your first assignment: write down the characteristic of each instrument in a Brazilian samba band). Start a workbook (rhythm scrapbook) of interesting rhythms you have collected. Actively seek out complex rhythms and add them to your expanding vocabulary of rhythms that you can play, sing, feel, and recognize in their written form. Apply all you have learned to your daily technique studies on the horn; those scales will never be the same. And when you are sight-reading something new, rhythms will be much easier to read and perform comfortably and accurately.



You can learn like an adult only and stick to ink, but if you don't learn like a baby you're missing out on a way to have a lot of fun while learning a lot more a lot faster.

Perfect Pitching

The Call and Response game with rhythms works just as well with pitches. Player One – starting very simply – plays one measure of 4/4. All other players (one to as many as will fit in the room) in the next measure echo exactly what they heard. Player One creates a new Call in the following measure and the game continues. Note that Player One is not trying to trick the other players or make it difficult for them to echo what he has played. His challenge is to make each measure only slightly more difficult so that the march toward complexity is seamlessly gradual. If he misjudges and the other players have difficulty playing the measure back, he must repeat it or simplify it until they can reproduce it. If Player One is skillful in creating a very gradual increase of challenges, the group can achieve astonishing complexity in their level of instant aural analysis and memory.

A good place to begin is four quarter notes on middle C. Keep the range small at first and extend it only gradually by step and then small intervals. Keep rhythms basic at first; with time add syncopation, quicker note values, and rests. When the range of the call reaches an octave, wider diatonic intervals can be used, as well as the outlining of diatonic chords through arpeggios. At some point chromatic approach tones can be used.

Finally, Player One can begin leading the group through other keys and repeating the progression of aural complexity. The group can also choose to keep the tenure of the Caller brief and rotate Caller responsibility to each member of the group in turn. Music theory class invariably is concerned with aural dictation on the piano. Hornists may take matters into their own hands and create their own ear training games with their own instrument. It's a lot more fun and effective and you'll wonder why you didn't do it sooner. Note: if a horn group is not available, this game can be played with any group of pitched instrument.

The Power of the Familiar

Much of what we learn in school (music or otherwise) is taught (or taught in a certain way) because it is easy to teach that way and easy to grade, or relates directly to some later requirement (the orchestral audition, for example). This kind of thinking makes the system run smoothly (the way hospitals are set up for the efficiency of the staff and not the well-being of the patient), but it omits large sections of musicianship that are more difficult to teach, assess, or quantify. Nearly all aural and creative arts come to mind. If you're about to graduate from a conservatory, ask yourself how comfortable you would be composing a piece for your own instrument, playing a simple tune as *Happy Birthday* in a random key, or improvising a simple melody that was expressive and interesting? Shouldn't complete musicianship include such basic musical understanding and ability? Isn't it time for broader education that prepares us more for the century we are living in? Or what do you tell your family after you graduated with honors in the top of your elite

conservatory but you can't get through an impromptu round of *Happy Birthday* at granny's party?

Music school training is wonderfully efficient at instrumental training, but largely falls short in teaching complete musicianship like this. You can, however, remedy this on your own. Here's one way that is both fun and educational. Get together with a friend (or two or three). Select a simple song that all are very familiar with, such as a folk song, camp song, holiday song, children's song, etc. Pick an easy key and play it together until all can find the melody with no problem. Now the fun begins. With at least one player on the melody, try to find the chord roots in the lower register (this simple tune should have no more than three chords: I IV V). Keep going around until the roots are second nature. Then (with one player on the melody and perhaps one on the roots) create a harmony part. This part may use long tones and match the root's rhythm and play mainly the third or fifth of the chord, or it may use the same rhythm as the melody and move in parallel with the melody. After this, try inventing a countermelody, one that holds when the melody moves and moves when the melody holds. Finally, omit the original melody, but keep the third and the long tone harmony part and invent a completely new melody over this background.

Got it? Wasn't it fun? Wait, there's more. Repeat the game, this time in another key. Keep repeating until you feel comfortable in *all* keys. Now you *really* know *Twinkle, Twinkle, Little Star*. You have painlessly – nay, joyfully – acquired a fresh and deeper understanding of melody, harmony, instrumental technique, and creativity. And you didn't have to be graded on it to do it.

Wait, still not done. Repeat again – but this time do it in minor. When you do harmony, add some crunch and resolution here and there.

Still with me? Good! Repeat (OK, you can choose a new tune if you like), but this time recast the tune in a new style. Make it into a samba, march, lullaby, blues, can-can, dirge, chant, hunting music, swing tune, waltz, tarantella, calypso, or gavotte.

More? Add intros, cadenzas, codas.

Decorate the melody with grace notes, turns, glissandos, fall-offs.

How about this: change the meter. Do it in 5/4, 7/8, 3/4.

Don't be shy about adding extended techniques at any time.

Now go back and pick out some tunes that are more challenging: longer, with more complex chords.

If you have gotten this far, you have filled in a lot of the musical potholes left by traditional training. You have become complete musician, ready for anything, and are no doubt having a lot more fun to boot. And you did it all with your ears.

There's really no limit to what you can learn when you remove the ink and really start listening.

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa, a member of the IHS Advisory Council, and author of Improvisation Games for Classical Musicians (GIA Publications).



Minutes of the 2008 General Meeting

Sunday, July 27, 2008, 40th International Horn Symposium
University of Denver, Denver, Colorado
Submitted by Nancy Jordan Fako, Secretary/Treasurer

President Jeffrey Snedeker called the meeting to order at 9:30 am. Present were Executive Secretary Heidi Vogel and Advisory Council Members Jeffrey Agrell, John Ericson, Nancy Jordan Fako, Peter Hoefs, Shirley Hopkins-Civil, Nancy Joy, Pasi Pihlaja, Bruno Schneider, Nozomu Segawa, Michelle Stebleton, Peter Steidle, and Jonathan Stoneman. Heather Johnson and David Thompson had attended the Symposium and the AC meetings, but had departed. Also present was Publications Editor William Scharnberg. President Snedeker welcomed the IHS members present, introduced the AC, and thanked the organizers of the Symposium.

Marilyn Bone Kloss moved (Christopher Leuba seconded) to approve the Minutes of the 2007 General Meeting as published in the October 2007 issue of *The Horn Call*. Motion passed.

President Snedeker spoke about the new position of Workshop Exhibits Coordinator. He explained how the IHS has worked for many years to improve relations with exhibitors and decided to create this new position. There were many very fine applicants, and from this group Rose French was chosen.

Nancy Joy, International Workshop Coordinator, reported that the 2009 Symposium will be held at Western Illinois University, Macomb, IL, Randall Faust, Host. Thanks were expressed to Dr. Faust for agreeing to host the event at the last minute, due to the cancellation by another prospective host.

The 2010 Symposium will be held in Brisbane, Australia, Peter Luff, Host.

Executive Secretary Heidi Vogel reported that there has been a slight increase in membership after a number of years of decline. She urged members to encourage their friends to join, now no longer out of a pressing need for new members, but because of passion for the horn. As of May 20, 2008, the membership totals 3225 members, distributed as follows: 2407 US individual members, 564 individual members from 46 other countries, 247 website registered members, 235 library subscriptions, and 19 "lost sheep" (members for whom we do not have current addresses). Included in the membership are 21 Honorary Members, 27 Complimentary Members, 20 Associate Members, 339 Life Members, 62 Club Members, and 556 Student Members. These figures do not include new members we are welcoming at this Symposium. Overall, we had a 1.75 % increase in membership this year. 1149 of our current members have used PayPal to apply or renew. The state of the Society's finances is good at this time. An audited financial statement has been prepared by a Certified Public Accountant and will be available to members on the website and by request. An abbreviated Financial Statement will be published in the October 2008 issue of *The Horn Call*.

William Scharnberg, Publications Editor, presented his report. He thanked Marilyn Bone Kloss, Assistant Editor and now Website Editor, as well as Ed Glick for his proof-reading. He requested that members submit articles that will be edited as necessary. Editor Scharnberg introduced Dan Phillips, Website Manager, who reported that membership records can now be edited on-line, or still on paper. There is a Service Directory that is underutilized, particularly by teachers, who could add their names. There will soon be an audio component, with recordings of early workshops, an interview with Anton Horner, and podcasts. MP3 downloads will soon be available, to members only.

Nancy Jordan Fako reported on the Regional Workshop Assistance Fund. In 2008 the following workshops received assistance in partial support of workshop expenses: Northeast Horn Workshop (March 14-16), \$600, host Patrice Malatestinic; Second National (South African) Horn Workshop (April 26-28), \$600, host Robert vanZyl; Rollins College Regional Horn Workshop (April

12), \$150, host Carolyn Blice; Montana Big Horns Rendezvous (June 27-29), \$600, host Robert Green. There are budgeted funds that are not being utilized and the membership is encouraged to promote regional gatherings and to request IHS support as needed. The AC considers this one of the most important outreaches of the IHS.

John Ericson reported on the Meir Rimmon Commissioning Assistance Fund. For 2007 a proposal from Rachel Drehmann for a work for horn and chamber ensemble by John Clark was awarded \$2500, and a proposal from Emily Britton for a work for horn and piano by Daniel Barta was awarded \$500. For 2008 a proposal from Lisa Ford for a work for horn and strings by Isidora Zebeljan was awarded \$3,000 and a proposal from Tommi Hyytinen for a work for horn and harp/piano by Kai Nieminen was awarded \$500. John Ericson thanked fellow committee members Douglas Hill and Patrick Hughes.

President Snedeker reported on the IHS Composition Contest, in the absence of Chairman Paul Basler. The 2007 Contest received a record 74 entries from 16 nations. First Prize went to Lee Actor for his Concerto for Horn and Orchestra. Second Prize went to Dana Wilson for his *Shallow Streams, Deep Rivers* for Violin, Horn and Piano. Honorable Mention was given to Jan Bach for his *Oompah Suite for Horn and Tuba*, Roland Freisitzer for his *Music for Horn and 11 Instruments*, John Kennedy for his Concerto for Horn and Orchestra, and to Justinian Tamuszu for his *Okukoooola Kw'Ekkondeere (Horn Call) for Solo Horn*. Thanks were extended to the judges: Bill Bernatis, Andrea Clearfield, and Mark Camphouse. President Snedeker stated how wonderful it was to have three of the five winning compositions performed at this Symposium. He also noted that the Zebeljan piece, scheduled to be performed at the Symposium, was withdrawn from the program by the Colorado Symphony Orchestra.

Nancy Joy reported on the Scholarship Competitions. In the Solo Competition, no First Place was awarded. Second Place was awarded to John-Morgan Bush and Patrick Campbell Jankowski; other finalists were Emily K. Bier, Alonzo Martinez III, and Meredith Moore. The winner of the Barry Tuckwell Scholarship was Nick Wolny; the runner-up was Stephanie Rickard. The Paul Mansur Scholarship winners were Sandon Lohr, Stefan Greenfield-Casas, and Brittney Raasch. The finalists in the Frizelle Mock Audition Contest were Sean A. Brown, Everett Burns, Zach Glavan, and Benjamin J. Reidhead.

Jeffrey Agrell reported on the Thesis Lending Library for Kristin Thelander. The collection contains 147 theses. Due to the recent flooding in Iowa, there may be some delay in meeting requests.

President Snedeker reported on the Manuscript Press for Marcia Spence. The Manuscript Press continues to undergo changes and we hope to have those finalized soon. The discussion is about adding music that is accessible to a larger percentage of our membership.

The 2008 Punto Awards were awarded to Lowell Greer, Jack Herrick, and Gail Williams. Honorary Membership was awarded to Daniel Bourgue, Douglas Hill, and David Krehbiel.

The membership elected David Thompson, Susan McCullough, and William Vermeulen to three-year AC terms. The AC elected Jonathan Stoneman and Pasi Pihlaja to three-year terms, and Geoffrey Winter and Joseph Ognibene to two-year terms. Newly elected officers are: President Jeffrey Snedeker, Vice-President David Thompson, and Secretary/Treasurer Jonathan Stoneman.

New Business: A question was asked about the status of the Walter Lawson Fund. It must reach \$5,000 before the fifth anniversary of its founding or the funds revert to the general fund. It has not yet reached this level.

Christopher Leuba moved (Elaine Braun seconded) to adjourn the meeting. Motion passed. The meeting adjourned at 10:30 am.

International Horn Society Statements of Financial Position

From Audited Financial Statements Prepared by
Carbonaro DeMichele CPA's

Statement of Financial Position For the Year Ended December 31, 2007

Assets

Current Assets

Cash:	
Petty Cash	\$50
Checking - First Bank	\$16,085
Checking - First Bank	\$5,734
Savings - Denton Area Teachers CU	\$36
Fidelity Investments - Money Market	\$41,153
First Bank Savings:	<u>\$102,547</u>
Total Cash:	\$165,605

Accounts Receivable	\$3,617
Loan Receivable	\$6,000
Inventory	<u>\$877</u>
Total Current Assets	\$176,099

Other Assests	
Fidelity Investments – CDs	<u>\$100,000</u>

Total Assets: **\$276,099**

Liabilities and Net Assets

Accounts Payable	<u>\$261</u>
Total Current Liabilities	\$261

Net Assets

Unrestricted	\$102,468
Temporarily restricted:	
Advance Memberships	\$67,800
Scholarship	\$89,009
Friendship	<u>\$16,561</u>
Total Temporarily Restricted	<u>\$173,370</u>

Total net assets **\$275,838**

Total Liabilities and Net ssets: **\$276,099**

IHS Business



Statement of Activity

Revenue:	Total
Dues	\$84,554
Advertising	\$54,697
Invest Inc	\$7,116
Scholarship	\$4,574
Friendship Donations	\$1,676
Other Support	\$1,671
MD Sales	\$1,634
Royalties	\$1,513
General Donations	\$655
Publication sales	\$294
Manuscript Revenue	\$284
<u>Total Revenue</u>	<u>\$158,668</u>

Expenses:	
Printing	\$51,949
Contract Labor	\$33,609
International Workshop	-
Postage Freight	\$19,894
Travel	\$12,862
Professional Services	\$4,411
Regional Workshops	\$2,100
Bank Fees	\$2,067
Miscellaneous	\$840
Scholarships	\$800
Commission Assistance	\$750
Web Site Expenses	\$618
Web Technical Services	\$602
Ad Expenses	\$542
Honorary Assistance	\$500
Area Representatives	\$467
MD Expense	\$324
Thesis Lending	\$267
Manuscript Expense	\$261
Office Expenses	\$219
Copyright Fees	\$135
Computer	\$87
Composition Contest	\$83
Telephone	\$52
Bad Debt	-
<u>Total Expenses:</u>	<u>\$133,439</u>

Excess Revenue Over (Under) Expenses **\$25,229**

The complete audited financial statements are available on the IHS web site or by request from the IHS Executive Secretary.

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IHS SCHOLARSHIPS AND CONTESTS

Applications for IHS scholarships and contests are available at: www.hornsociety.org (follow the links to scholarships). All application materials should be sent to: **Heidi Vogel, IHS Executive Secretary, PO Box 630158, Lanai City HI 96763-0158 USA** (phone/fax: 1-808-565-7273). Application material mailed must be sent by postal service (not private carrier). Applicants should allow extra time for mail to reach Hawaii by the deadlines indicated.

Previous IHS Scholarship award winners are ineligible to participate in the same scholarship competition again. The International Horn Society reserves the right to cancel these competitions or withhold one or more awards if, in the opinion of the judges, conditions warrant such action.

Barry Tuckwell Scholarship

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

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

Age Requirements: Applicants must be age 18-24 on January 1, 2009.

Application Requirements: A complete application will include:

- 1.) A completed Tuckwell Scholarship application (from www.hornsociety.org/component/option,com_docman/task,cat_view/ or from the Executive Secretary (above))
- 2.) Three copies of two brief essays
- 3.) Three copies of a CD-format recording
- 4.) Two letters of recommendation including an assessment of financial need. (Sent separately.)

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

Judging: A committee of three appointed by the IHS Scholarship Chairs will judge applications. Applications will be judged on a combination of ability, character, motivation, goals, and opportunities available at the selected venue.

Deadlines: Applications should be submitted to the IHS Executive Secretary (address above) and must be received by February 20, 2009. Applicants will receive notice of the awards by March 20, 2009.

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

IHS Solo Contest

The purpose of this program is to encourage attendance of deserving horn students at the annual IHS international symposium, where they can be exposed to state-of-the-art levels of perform-

ance, pedagogy, equipment, and resources. This contest is supported by interest from the Jon Hawkins Memorial Fund, the Philip Farkas Fund, the Vince DeRosa Fund, and by generous annual donations from Runa Hawkins.

Awards:

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

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

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

Age Requirements: Hornists who have not yet reached their twenty-fifth birthday by the first day of the conference may apply.

Application Requirements: Applications must be submitted to the IHS Executive Secretary on the IHS Solo Contest Application Form, either on paper or by email (available from the address above or on-line at: www.hornsociety.org). The application form contains basic contact information. Applicants must also submit either an mp3 file by email or five copies of a compact disc by post, containing the required performance recordings. *All discs must be sent unmarked.* The discs will be numbered by the Executive Secretary before being sent to the judges to ensure anonymity.

Repertoire Requirements (recorded performance):

First movement of a concerto (Nos. 1-4) by W. A. Mozart (with piano)

An unaccompanied solo work from the 20th or 21st century

One of the following works (with piano):

Dukas - *Villanelle*

Schumann - *Adagio and Allegro*

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

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

Deadlines: Applications must be received by February 20, 2009 and must include both an application form and five copies of the *unmarked* CD or, if submitted by email (preferred), one copy of each mp3 file. Application materials (forms, recordings) will not be returned to the applicants.

Applicants will receive notice of the finalist awards by March 20, 2009.



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

Dorothy Frizelle Mock Audition Contest

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

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

Age Requirements: Full-time students less than 25 years of age on the first day of the international symposium are eligible.

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

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

Repertoire Requirements: Applicants will be expected to perform selected high and low horn excerpts from the list below.

L. v. Beethoven, Symphony No. 3, Second horn, 3rd movement, Trio, mm. 171-203

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

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

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

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

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

R. Strauss, *Don Quixote*, 1st horn, Variations 7 & 8 – Play all of both variations

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

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

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

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

Applicants are responsible for securing their own music in advance of the audition.

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

Details regarding locations, times and procedures for the contest will be posted at the registration desk for the symposium.

Paul Mansur Scholarship

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean, and IHS Honorary Member, Paul Mansur, provides opportunities for full-time students attending the IHS international symposium to receive a lesson from a world renowned artist or teacher. These awards are supported by the interest from the Paul Mansur Scholarship Fund.

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

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

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

Applicants whose native language is not English may submit applications in their native language, with English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

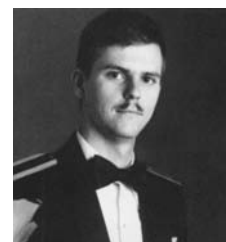
Judging: A committee appointed by the IHS President will evaluate the applications. Essays will be evaluated for both content and writing style, so time and care in preparation is encouraged.

Deadlines: Applications must be received by February 20, 2009. email submission is encouraged (exec-secretary@hornsociety.org). Applicants will receive notice of the awards by March 20, 2008.

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

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

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



Jon Hawkins (1965-1991)

International Horn Society Manuscript Press

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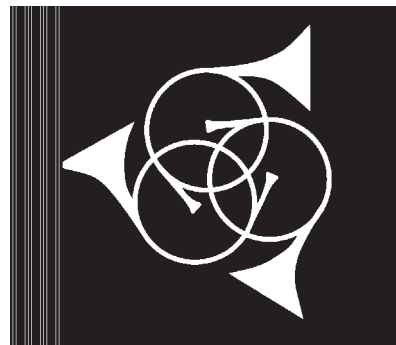
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Paul Austin, Advertising Agent

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Grand Rapids, MI 49516-6371 USA

Tel: 616-475-5919; Fax: 616-241-1215; email: HornCallAd@aol.com

Out the Bell: The Song-O-Nome – Finding Beats Per Minute Using Familiar Tunes and Songs

by Jeffrey Agrell

Just about all musicians can tap 120 beats per minute (BPM) – they just have to sing Stars and Stripes Forever and tap the beat. Sixty BPM is also easy – just half of that. But what about all the other tempos? To that end, I have constructed the Song-O-Nome: a list of familiar tunes and songs arranged in order of BPM, slow to fast. The tempi are approximate and personal; I sing them a bit faster or slower on different days or if I've had caffeine. So feel free to adjust the list to suit you or substitute your own favorite tunes that seem to fit certain tempos better to you. For BPM numbers that are not on the chart, you can extrapolate by tapping either whole measures, part of measures, or every beat; for example, a waltz could be tapped on each quarter note or each measure, a march could be tapped on each quarter note or each half note.

This list can also serve you at the gym to check to see if your heart rate is in the range it should be. For instance, for me, I know I should be between "Yankee Doodle" and "Beer Barrel Polka." If it gets up to "Casey Jones" or "When I'm Sixty-Four," I know I need to slow down ...

BPM Tune

49	My Bonnie (1 beat per measure)
54	Summertime
58	O Holy Night/We Three Kings
60	Half of Stars and Stripes/Kum Bah Yah/Abide With Me
63	Go Tell Aunt Rhody/Impossible Dream/Misty
66	Shenandoah/Little Drummer Boy/Silent Night
68	Rain, Rain, Go Away
72	Over the Rainbow
74	Bridal Chorus from <i>Lohengrin</i>
76	Swing Low, Sweet Chariot
78	Amazing Grace
82	Yesterday/Annie Laurie
84	Kookaburra/Shortnin' Bread
88	Wheels on the Bus/Star Spangled Banner
90	Scotland's Burning
92	Mary Had a Little Lamb/Clementine/Muffin Man
94	Happy Birthday
96	Rule, Britannia/Hunting Chorus from <i>Freischütz</i> / London Bridge
98	My Country, 'Tis of Thee
100	Eensy Weensy Spider
102	Joy to the World
104	Yankee Doodle/God Rest Ye Merry Gentlemen/Shoo Fly
106	I Saw Three Ships
108	Row, Row, Row Your Boat/Yellow Submarine

112	I've Been Working on the Railroad/ Twinkle, Twinkle Little Star
116	She'll Be Comin' 'Round the Mountain/ Girl from Ipanema/Good King Wenceslas
118	Hard Day's Night
120	Stars and Stripes Forever/Overture to <i>Carmen</i>
126	Drunken Sailor
128	76 Trombones/She'll Be Comin' 'Round the Mountain/ Give My Regards to Broadway/Simple Gifts
130	I've Got Sixpence
134	Alouette
136	Beer Barrel Polka
140	Casey Jones
144	When I'm Sixty-Four
148	My Bonnie (quarter notes)/The Yellow Rose of Texas/ Hava Nagila
150	Rock-a-Bye Baby
154	All My Loving
160	My Favorite Things/Sweet Betsy from Pike
164	On Top of Old Smoky
168	We Wish You a Merry Christmas
175	My Hat It Has Three Corners
180	I Feel Pretty
185	Little Brown Jug
190	Can Can
200	When the Saints Go Marchin' In
208	Turkey in the Straw

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa, a member of the IHS Advisory Council, and author of *Improvisation Games for Classical Musicians* (GIA Publications).

