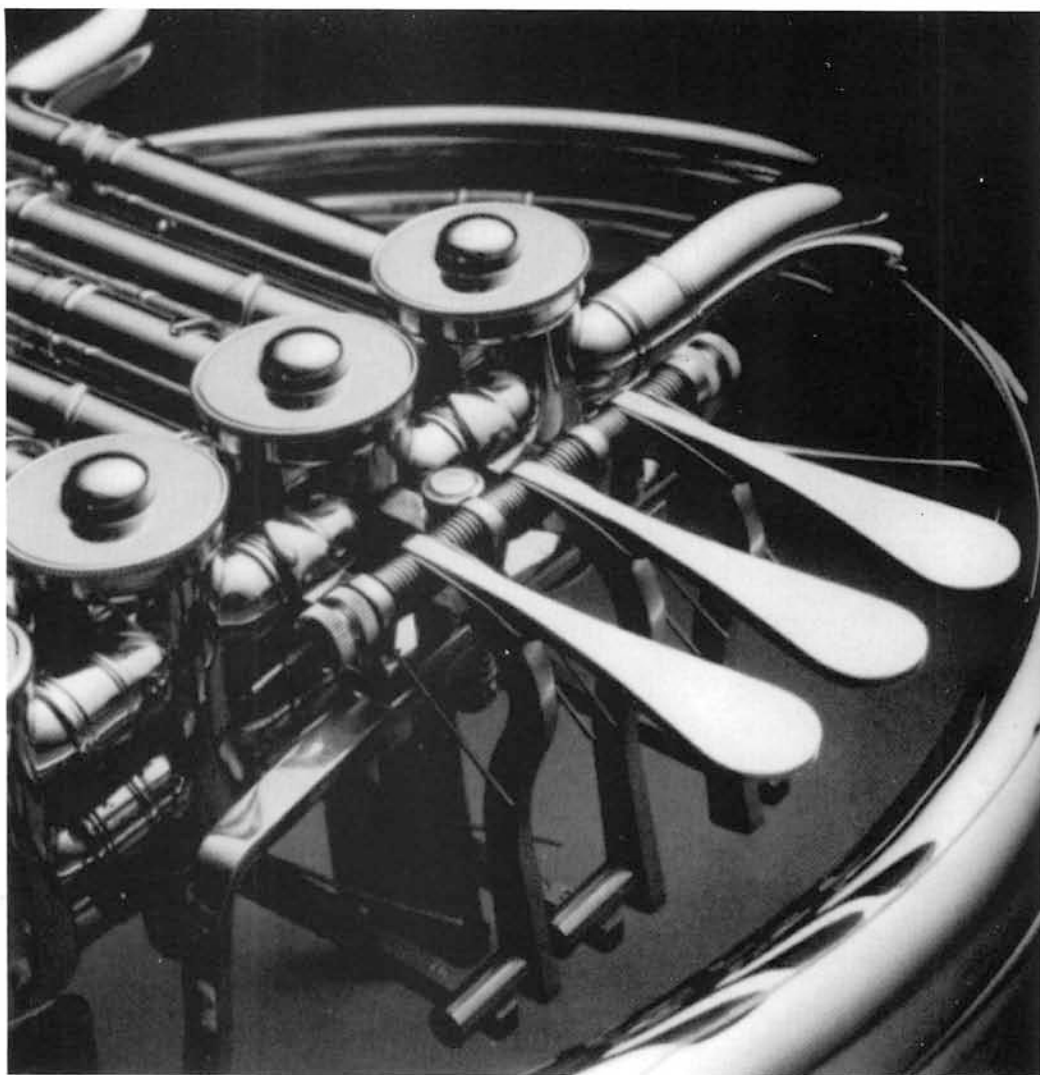




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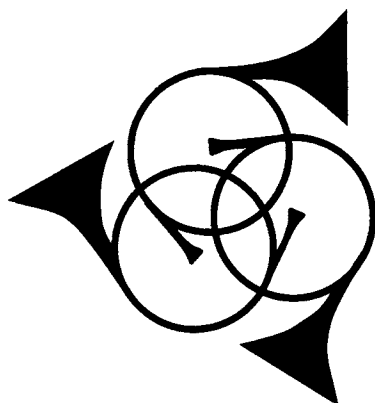
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# *The Horn Call*

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William Scharnberg, Editor

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*on the cover: "Weapons in the Snow"*

*The ax is an ancient tool and symbol of weaponry. Horns are the weapons and ornaments of those animals which boast them.*

# The International Horn Society

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### President

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

### Vice President

David Thompson  
Calle Priorat 4  
E-08328 Alella (Barcelona)  
david@davidbthompson.com

### Secretary/Treasurer

Jonathan Stoneman  
9 Ridgeway Gardens  
Ottery St. Mary  
Devon EX11 1DU UK  
Stonepeople@btinternet.com

### Executive-Secretary

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

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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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## The Horn Call

### Editor

William Scharnberg  
College of Music  
1155 Union Circle 311367  
University of North Texas  
Denton TX 76203-5017 USA  
Tel: 940-565-4826  
Fax: 940-565-2002 (College of Music)  
editor@hornsociety.org  
wscharn@music.unt.edu

### Assistant Editor and Wesite Editor

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

### Proofreading Assistant

Ed Glick

### Website Manager (hornsociety.org)

Dan Phillips  
manager@hornsociety.org

### Contributing Editors

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

### Music and Book Reviews

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

### Recording Reviews

John Dressler  
Department of Music  
Murray State University  
Murray KY 42071-3342 USA  
Tel: 270-809-6445  
Fax: 270-809-3965  
john.dressler@murraystate.edu

### Column Editors

Jeffrey Agrell, *The Creative Hornist and Technique Tips*  
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Peter Iltis, *Medicine and Science*

### Advertising Agent

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

# From the Editor

## Bill Scharnberg

Dear Readers,

First I would like to recognize two column editors who are stepping down from their volunteer positions on the staff of *The Horn Call*: Glenn Dalrymple, editor of the Medical Issues column, and Jean Martin-Williams, who edited the Excerpts column. Both Jean and Glenn offered their time and effort over a number of years and are to be sincerely thanked for their contributions. Luckily, successors have been found for both of these positions.

Richard Chenoweth has agreed to be the Excerpts column editor and has contributed an article for this issue that collects suggestions from several professionals about orchestral etiquette for younger hornists. Richard is a professor at the University of Dayton, principal horn of the Dayton Philharmonic, and second horn in the Santa Fe Opera.

Peter Iltis, Ph.D., chair of the Department of Kinesiology and professor of horn at Gordon College (MA), will succeed Glenn as the Medicine and Science column editor – note the change in the column title to reflect Peter's background. Some may remember the Iltis Dämpfer Mitt (mute holder) or have read his articles on dystonia. Glenn always worked far ahead of schedule – the two articles relating to medical issues in this journal are the results of his efforts.

Hopefully, you have found an AC election ballot in your *Horn Call* and will take the time to vote. It should take only a few minutes to read the bios in the News section (p. 22), vote, add a postcard stamp, and drop the ballot in the mail.

The 41st International Horn Symposium will take place June 2-7 in America's heartland. For years the International Horn Workshop (which came to be called Symposium) was held nearer to the first week in June – this was just after the completion of the semester in most Mid-west universities, where Workshop attendance was predictably the strongest. With the recent Symposia in other countries (after all it is the International Horn Society) the week has shifted to July and August. There is probably no "best" time for a Horn Symposium for the entire membership and it is up to the host to propose dates that are suitable to the hosting institution's calendar. Professor Faust's track record as a former IHS President, member of the IHS Advisory Council, and regular exhibitor gives him excellent perspective on how to run an International Symposium. It will be one you should not miss! See pages 16-17 for information.

Finally, this entertaining quote comes from Jasper Rees's book, reviewed on page 75: "This is how [conductor] Simon Rattle puts it: 'You never eyeball a horn player. You just don't. They're stuntmen. You don't eyeball stuntmen when they're about to dice with death.'"

*Bill*

Errata: a big *oops!* – Allen Spanjer's name was misspelled in the May 2008 *Horn Call*.

### 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 with QuarkXpress 7.01. Software such as PageMaker 6.5, Adobe Photoshop 7, Adobe Illustrator CS3, 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):







# President's Message

## Jeffrey Snedeker

### Is Performing Music A "Scholarly" Act?

In my column for February, I depart from my typical type of message to address an aspect of music that is often controversial and, no matter how unrelated it might seem, in my opinion has a direct relationship to making music at any level. "Scholarship," when not identifying a financial award, is usually defined as academic study or achievement, or learning of a high level. "Scholarly activity" is both the act of this study or achievement and the product of that activity. Further complicating the situation is that scholarship, at least in the professional world, receives credibility through "review" or critical appraisal of that product. That means there must be a venue to present the product that will allow others to see it and comment on it. So, scholarship requires a product, a venue for presentation, and a response. This allows information to be created, presented, and evaluated. Hopefully, the process yields something relevant, and the world is a better place for it. The field of music offers traditional and non-traditional opportunities for scholarly activity. Areas of music history, music theory, and music education generally emphasize traditional research methods, resulting in printed "products" in a variety of venues. Musical composition is usually lumped with this type of scholarship, partly because it involves creative activity, and it usually results in a printed product. The phrase "creative activity" is also the entry point for much technological innovation because it usually offers tangible results in instruments, devices, systems, etc., rendered in physical or printed form.

So, what about performance? The act of making music does not receive the same stamp of scholarly approval as a book, article, or composition. Part of the problem is that a musical performance has a physical presence but no physical substance – you can attend and witness it, but you cannot pick up and hold in your hand what someone has just performed and then carry it home with you to experience it again later. Many ask, "what about recordings?" To me, recordings represent musical experiences in the same way photographs or home movies represent life – first and foremost, they provide experiences (e.g., memories, feelings) that are detached from the reality of the moment in which it was performed. Second, in general, they represent a fabricated archive. Most of us know that the vast majority of commercial recordings are not "genuine" performances ("live" recordings are the exception). Don't get me wrong – recorded performances deserve the critical attention paid to the technique and artistry demonstrated, but they generally represent a type of scholarship or creative activity that is different from live performance. Performers, engineers, and producers work together on creating, refining, and producing a recording much like authors, editors, and publishers do for a printed monograph. This obviously makes review by one's peers more plausible, particularly because one can carry home a CD and listen to it over and over. The problem, however, is that while commercial recordings represent artistic accomplishment and service, they do not accurately represent reality.

So, where does this leave live performance? Can "scholarship" be presented and evaluated in live settings? Admittedly, the subjective factors in this make it a little dicey. During a performance, audience members may or may not be engaged for many reasons, and they come to performances with different priorities. In academic environments, there is also considerable pressure from students, colleagues, and supervisors for evaluation in every single performance. In the professional world of performance, there are

also deep-rooted prejudices and commercial forces at work that influence all aspects of performance, including choices of repertoire and soloists/solo instruments. Further, success (whether critical or simple enjoyment) is evaluated in a subjective, temporal experience – much like famous sporting events, great musical performances cannot be duplicated or revisited in their original form. Thus, live performers depend on evaluations that happen in the act, in the moment, which is a somewhat tenuous reality, especially if we don't have a clear or consistent framework for evaluation.

So, when discussing live musical performance as scholarly activity, we have no tangible, physical product, and a means of evaluation that is dependent on subjective reception, experienced temporally, of a product that cannot be replicated or reviewed in its original context. Can it still be "scholarly"? To consider this, let's look at what factors participate in preparing and performing. We learn about the composer, the style, the traditions in performance. We make decisions about intended and available technology to use in performance. We consider the performance venue – the audience and the acoustics. Do we have the skills and the time to get the performance ready? Which edition should be used, and what are the implications of using it? How much of what we need is found by conducting research with other resources (books, lessons, and recordings), and how much by practicing alone? When actually playing, how do we convert this information to a balanced interpretation (i.e., technical, personal, and aesthetic)?

So, after all that preparation, I am ready to perform. Experience tells me that no matter how well I prepare, there is still a risk – why? Because music has a temporal existence and the act of making music depends on sequences of actions, any one of which is subject to human imperfection. Many factors, from the food I eat to my state of mind, influence my preparation and performance, and I need to account for them. Then, all of this finally comes together in a performance, where I am given one chance (usually) to get this to come out of the horn at the moment I want it to...

So, what then is my point? I believe the type of research that goes on in a practice room or rehearsal room is analogous to time spent doing research in a laboratory or library – the sorting of details, the understanding of symbols and vocabulary, the use of techniques to test hypotheses of what will work and what won't, and the steady, dedicated work that depends not only on intuition but also on the pursuit of information and knowledge to inform that intuition, leading to a product. While the product in making music is invisible, without physical substance, and is experienced temporally, it is undeniable that there is a result to the stimuli we call music, and that is the feelings associated with the performance. The majority of responsibility still falls to the performer to convey these stimuli in the act of performing, but all who participate in a performance, including audience, concert hall staff, concert promoters, and anyone else connected with it, have a role in creating the venue for that temporal experience. And finally, any credible evaluation of the scholarly substance of a performance, whether from audiences, students, colleagues, or critics, must depend on an understanding of the context and forces at work in preparation and performance, as well as the substance of the creative act itself.

A product, a venue, and a response – this sounds to me like scholarship in any field.

See you in Macomb!

Wishing you good chops,



Dear Bill,

I have been meaning to write to you about some discrepancies in the May 2008 issue of *The Horn Call*. Sorry it has taken me so long!

First of all, I enjoyed reading the tribute to my old friend James Decker. Paul Neuffer did a fine job of bringing to light all of Jim's accomplishments through the years. However, I thought it would be good to have a few years put in to clarify things. So, here goes: Jim was assistant principal of the National Symphony Orchestra (DC) 1942-43; 2nd horn in the Los Angeles Philharmonic Orchestra, 1943-44 (including the Hollywood Bowl, 1944); and principal horn in the Kansas City Philharmonic Orchestra, 1946-47. Also, the spelling of Peter Meremblum was incorrect.

The article by Lyle Atkinson had some missing items of interest. The horn player he described as Francois Lanois (doesn't exist) was Marcel Louis Lannoye, who playing mostly 2nd and 3rd horn for the Boston Symphony Orchestra, 1926-44, the New York Philharmonic-Symphony Orchestra, 1945-46 (while Puletz and Singer were the first horns), and the Los Angeles Philharmonic, 1946-47. He was born in Nieuport, Belgium, 29 March 1898 and died on 4 March 1961 in Los Angeles or the area (city not given in the Overture). Albert Stagliano played with the Detroit Symphony Orchestra from 1919 to 1936 and from 1939 to 1942 onward. That should help things!

Best wishes,  
Norman Schweikert

Dear Editor,

A longstanding mystery has been solved! In the latest issue of *The Horn Call* I have found the clues that lay to rest a mystery which has puzzled hornists for generations: why is it called the "Waldhorn," and where do they come from? The photo on page 9 [Paxman ad] shows a new horn lying in the forest, waiting for some lucky horn player to come along and take it home. I have known for some time that this is how most horn players get their instruments (after all, that's how I got mine!), but you can only guess at my elated surprise to find that the cover shot of the October 2008 issue was a photo of a horn actually being born! I am truly impressed with the skill of the photographer in obtaining the first photographic record of the shy and elusive *arborealis corno* in the act of delivering a new horn. Now it is perfectly clear as to why the instrument is called the *Waldhorn* (literally "wood" or "forest horn"), and we know why horns (at least Paxman horns) seem to be found lying around in the woods. I can only hope that the photographer who took the historical image had the compassion to take the new horn home to raise properly.

Respectfully submitted,  
Brian McLaughlin

*Editor's note: I took the photograph, thank Brian McLaughlin for his concern about the horn, can assure him that the new horn is being well cared for, and, at the time of this writing, it is cutting its first valve – while Waldhorns are born valveless, most grow valves within the first year or two. Some of the males are less mature and either fail to grow valves or lose them as they approach middle age.*

Dear Bill,

Thank you for the help you have provided with getting the word out about the 41st Annual Horn Symposium, June 2-7, 2009 at Western Illinois University in Macomb. Having been a symposium host yourself, you certainly understand what this process is all about!

Working on this Symposium has brought back many fond memories of Workshops past – I still have a photo of the two of us from one of the final concert horn choirs from years ago! Horn choirs will also be part of the Symposium at Western Illinois University. In addition, we will have several groups that will emerge from the daily classes that will also perform on the final concert – everything from alphorn ensembles to "sound-painting" ensembles. (Some conductors warm up their baton – others warm up their brushes!)

The final concert will also include the winners of the horn ensemble competition, the jazz solo competition, and the classical solo competition. In addition, we will hear some past winners of the IHS solo competitions: David Thompson, Michelle Stebleton, and William VerMeulen. The moral of the story: take a good look at this year's winners – they may grow up to be members of the IHS Advisory Council!

You will also notice the many meal plan options on the registration form. As odd as it might seem, these may be the most important parts of the Symposium! I have many great memories of meeting some very interesting people at the annual banquets – John Ericson is just one who comes to mind.

I also remember some great visits over lunches at many of the past horn symposia. One of the highlights of the 1980 Workshop was the lunchtime discussion I had with Doug Hill. I can't remember the food – it was just the university cafeteria – however, the discussion with him provided me with the inspiration to complete my DMA thesis! Other great lunches that year included discussions with Barry Benjamin about how to practice the *Partita* by Irving Fine, reviews of new compositions with Gayle Chesebro, and the first of many enjoyable visits with Bob Hunter.

Finally, one of the meals I most remember was a breakfast with one of our IHS past presidents, Mason Jones, in Detmold, Germany. We were staying in a nice hotel that provided a bountiful breakfast buffet and, after going through the line, he invited me to join him at his table. That was a real thrill! During that short meal, I must have asked him questions about every recording of his that I had heard, as well as many works in his solo books. During the breakfast, a waiter came by our table, gave us more coffee, and asked if there was something else he could bring us. One of my long-time horn idols asked, "Would it be possible to have a bowl of cornflakes please?" The waiter responded in the affirmative, brought him the bowl of cereal, and our cheerful discussion about the horn and his many experiences continued.

Yes, I bought a box of cornflakes the next time I was at the grocery store after I returned home! Did it help my performances on the horn? Yes – it seemed that the high b<sup>b</sup>'s were a bit easier than they had been!

CORdially,  
Randy Faust





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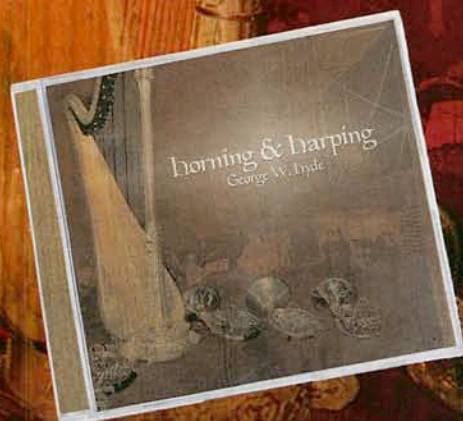


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and brass literature as a member of the brass faculty at the IU Jacobs School of Music and coaches chamber music. Prof. Seraphinoff won the Erwin Bodky Award for Early Music (1984) and the Heldenleben horn competition (1981). He is author of articles about the natural horn and an instrument maker of early horn reproductions.

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# IHS News and Reports

Heather Pettit-Johnson, Editor

## Advisory Council Members Election

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

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2009 international symposium. Please use the postcard found in this journal to vote for up to three nominees (stamp required). Votes submitted by any other means, including email, will not be accepted. Ballots must be received by April 15, 2009.

**Lisa Bontrager** has performed as soloist and chamber musician throughout the US, Europe, and Japan, including tours with the internationally award-winning Pennsylvania Quintet, the versatile Millennium Brass, and the horn duo MirrorImage with Michelle Stebleton. Featured artist at the 2007 Southeast Horn Workshop and a Holton horn artist, Bontrager performs at numerous regional, national, and international workshops and also performs as tenor hornist with the acclaimed Brass Band of Battle Creek.

Recognized for her teaching, Lisa has presented master classes throughout the world and is currently Professor of Music at Pennsylvania State University where she received the 2008 Faculty Scholar Medal for Outstanding Achievement in the Arts and Humanities.

Lisa appears on nearly 20 recordings, including her solo CD, "Hunter's Moon," released on the Summit label. Bontrager holds degrees from the University of Michigan where she studied with Louis Stout. (Bontrager has served two terms on the Advisory Council: 1993-1998)

**Marian Hesse** is a Grammy-winning hornist and Associate Professor at the University of Northern Colorado. A member of the Chestnut Brass Company for 22 seasons, she performs regularly on historical instruments, including the natural horn, sackbut, saxhorn, and the quinticlav. She has performed in 49 states and has made over a dozen recordings. Hesse has served on juries for the International Horn Competition of America and the Jeju (Korea) International Brass Competition. Studies at the University of Pennsylvania Wharton School of Business led to earning a Certificate of Non-Profit Management and a Certificate in Fundraising. Hesse is principal horn with the Boulder Bach Festival and the Lafayette Pro Musica and has performed as principal with the Kansas City Chamber Orchestra, the Concerto Soloists Orchestra of Philadelphia, and others. International performances include

the Cayman Islands, Korea, Brazil, the Mexico, Canada, Germany, and Hungary. (Hesse has not previously served on the Advisory Council.)

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

**Ken Pope** offers: "Most of you know me through my horn specialty shop, Pope Instrument Repair, or through the many workshops where I have been either an exhibitor or a lecturer, but in the New England area I am known primarily as a player. As a full time freelancer I have performed with all the ensembles in Boston, from the Boston Symphony to the myriad of Broadway shows. This tightrope that is strung between the shop and my performance career allows me insights into the full spectrum of the Horn World, and I would greatly appreciate the chance to continue helping out this community by being on the IHS AC." (Pope has not previously served on the Advisory Council.)

**Marshall Sealy** has performed in a broad range of styles and venues including orchestras/bands of Tony Bennett, Alvin Ailey Dance Company, Opera Company of Boston, *Les Misérables* Brass Band and *Evita*. He has been a soloist with Plovdiv Symphony (Bulgaria) and US Air Force Band and has performed with Peter Nero and the Philly Pops, Philadelphia Orchestra, Orchestra Filarmonica de Jalisco (Mexico), and Ray Charles. His live television orchestra appearances include the Essence, Emmy and Grammy Awards, and Whitney Houston HBO Special. Recordings include *Les Misérables* Brass Band, J.J. Johnson, Jay-Z and Isaac Hayes (*Shaft*). Marshall has been Executive Director, New York City Housing Authority Symphony Orchestra; Director of Music, Harlem School of the Arts; and Horn Instructor, Berklee College of Music. He has delivered horn master classes in the United States, Mexico, South Africa, Bulgaria, Serbia, and the Dominican Republic. Marshall is a Master Craftsman of brass instrument restoration and modification. (Sealy has not previously served on the Advisory Council.)



## Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Katherine Adams, Kenji Aiba, Tracy Blizman, Marielle Catalanotti-Harri, James Fritz, Melissa Fultz, Courtney Hall, Alaina Hicks, Furuno Jun, Jukka Kasper, Edward Leferink, Heidi Lucas, Cathy Miller, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, Roberto Rivera, Hyun-seok Shin, Mike Shuldes, A L Simon, Alexander Steinitz, James Symington, Eiko Taba, Paul Turner III, Sachiko Ueda, Kenneth Watson, and Louise Wing.**

## News Deadline

The next deadline for news submissions is March 1, 2009. If using email, please send the text of your message in the body of the email. 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. 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 54 new works for the horn. IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects. Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, john.ericson@asu.edu.

## Job Information Site

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

## Member News

**Kazimierz Machala** received the Excellence in Composition Award for his Brass Quintet No.1 at the 2008 International Chamber Music Festival Composition Contest. The spring 2009 term marks Machala's final term as professor of horn at the University of Illinois.

**Richard King**, principal hornist of the Cleveland Orchestra, commissioned a new trio from Cleveland composer Margi Griebbling-Haigh in the summer of 2007. Completed in November 2007, *Romans des Rois*, a three-movement work for oboe, horn, and piano, was premiered almost exactly one year later on November 9, 2008 by King with oboist Danna Sundet and pianist Randall Fusco at a chamber concert, "panoramicos," at St. Peter Church in Cleveland. Also on the program was the Strauss *Andante* for horn and piano. These two works will be included on an upcoming *panoramicos* recording, to be released in the spring. *Romans des Rois* will be available from Jeanne, Inc., publishers of woodwind music (jeanne-inc.com).



*Panoramicos Chamber Group 1-r: Randall Fusco, Margi Griebbling-Haigh, Danna Sundet, and Richard King*

The **Illinois State University Horn Choir**, led by Joe Neisler, presented a concert in October, including the Bach/Shaw *Prelude and Fugue in A minor*, Ewazen *Grand Canyon Octet*, Broughton *Silverado*, and Civil Horn *Bluff*. Four days later, **Amy Horn** and **Jennifer Paul** of "The President's Own" US Marine Band performed and presented a master class at the university. Students and horn quartets received coaching and attended the Marine Band concert that evening. In December the ISU Horn Choir performed its annual holiday tour of campus offices and local retirement communities.



*Amy Horn, Jennifer Paul, and Joe Neisler with Illinois State horn players*

**Don Novy**, owner/inventor of AAIIRR (Power AcoustiCoils) was granted a third patent from the US Patent office for his new, 10-20% more efficient Acoustic-Coil design.

The nineteen-member University of Wisconsin-Stevens Point Horn Choir, under the direction of **Patrick Miles**,





performed their fall concert on November 13 and hosted the 18th Annual UWSP Horn Choir Festival November 15. The UWSP Horn Choir Festival is the longest running of its kind in the state and the final concert had over fifty horns on stage.

In addition to rehearsals with the massed festival choir, there was a master class by Dr. Miles, student solo performances, and a student quartet performed excerpts on natural horns. The final concert included the Neenah High School Horn Ensemble (**Gary Lemieux**, director), the UWSP Horn Choir and the Massed Festival Choir.

UWSP Horn Choir members are: **Samantha Bengs, Mary Bonham, Avery Cance, Sadie Cisler, Jillian Furman, Elizabeth Glasser, Gretchen Grube, Ashley Gulbranson, Caitlin Hardie, Adam Krings, Ken MacMillan, Krista Malchow, Danielle Mattes, Renee Millar, Mackenzie Pitterle, Brent Platta, James Raynor, Ellen Sauve, and Leah Sloss.**

**David Johnson** spent an unexpected two weeks in Hong Kong last October performing in the orchestra for the Hong Kong International Piano Competition. In between rehearsals and performances, he gave a master class for the students of Hong Kong Academy of Arts horn professor **Joe Kirtley**. He returned home to Switzerland for teaching at the *Conservatorio della Svizzera Italiana* and a performance of the Hubler Concerto for Four Horns with three Swiss colleagues.

The **University of Wisconsin Horn Choir** ("Hill's Angels") performed two concerts in Madison that included Bach's *Tocata and Fugue in D minor*, the *Scherzo* from Beethoven's Third Symphony, Douglas Hill's *Abstractions for Solo and 8 Horns* featuring **Colin Sutliff**, excerpts from Stravinsky's *Rite of Spring* and *Firebird*, and selections from Hill's newly published set of trios entitled *Abe Lincoln's Songbook* in recognition of Lincoln's 200th birthday.



*University of Wisconsin Horn Choir. Back row: Geoff Bourdon, Colin Sutliff, Carolyn Robbins, Katie Johnson, Andrea Padgett, Alison Jeanette. Middle row: Catherine McCarthy, Kristina Robertstad, Mike Wurm, Elizabeth Harraman, Judith Stephen. Front row: Elysa DiMauro, Dana Sherman, Sarah Gillespie, Michelle Anderson, (not shown: Paul Wadlington)*

**Aaron Brask** explores the music of Vince Guaraldi on his latest CD. The expanded ensemble includes strings and rhythm section co-arranged with Hollywood film composer Bill Boston. *Guaraldi Sessions* is available from lasthorn.com.

**CornoCopia** made its debut last October with two concerts in Asheville NC with a musical repertoire spanning six centuries and horn playing experience totaling 588 years. The fifteen-member ensemble looks forward to a March performance

at the Southeast Horn Workshop. The members shown in a submitted photo with a resolution too low to print well are: **Judy Roper, Mary Williamson, Bob Lee, Stephanie Lyon, Carol Weinhofer, Lynn Ferguson, Leland Bartholomew, Mary Bartholomew, Chuck Drake, Marcia Jones, Kathy Sullivan, Mike Young, Mike Kroswek, Don Barnett, and Pat Austin.**

**Kerry Turner** and **Kristina Mascher** (Virtuoso Horn Duo) traveled to China in October as featured artists at the Second National Chinese Horn Festival. The event, held at the Beijing National Conservatory and organized by Professor **Han Xiao Ming**, was attended by students from all over China. Such master classes and concerts by western artists have become increasingly commonplace since the monumental visit to China by violinist Isaac Stern in the 1970's. Kerry and Kristina taught at the conservatory and played a recital. They were special guests of **Paul Meng** and the current president and vice-president of the China Horn Society. This unique trip came after solo performances (including Turner's *Twas a Dark and Stormy Night* for two horns and orchestra) with the Lower Silesian Philharmonic in Poland, and other concerts in Germany.

*Kristina Mascher with a young student and translator Li Tao*



**Amy Horn, Jennifer Paul, and Hilary Hart**, horn players in "The President's Own" Marine Band, visited Appleton WI and, in addition to their performance duties, conducted a master class, coaching and answering questions about military band lifestyle and giving encouragement to the Fox Valley Horn students of **Don Krause** and other musicians of Appleton West High School under the direction of Mike Ross. The hornists in a submitted photo with a resolution too low to print well are: **Sara Buechler, Kyle Erdahl, Katie Bultman, Msgr Amy Horn, David Veit, JJ Yeh, Ssgt Jennifer Paul, Rebecca Schruender, and GySgt Hilary Hart.**

**Nico Caracristi** and the **Gomalan Brass Quintet** of Italy, winners of the 2001 Passau International Brass Competition, features repertoire from baroque to contemporary, opera to jazz, soundtracks to musicals, symphonic to popular music, and their own original brass compositions to ensure that every concert is unique. See gomalanbrass.com.

**William VerMeulen** performed the Mozart Quintet K. 407 and Spohr Octet in Houston. He will perform the Brahms Trio with Cho-Liang Lin and Jon Kimura Parker in Houston and on tour this February, and the John Williams Concerto with the Houston Symphony later in the spring. William has also been named to the Faculty of the Banff Institute for this summer and has launched his new website, vermeulenmusic.com, which features music, services, and products for horn players, including the **Dick Meyer** collection of horn octets.

The Century Symphony Orchestra, one of the oldest orchestras in Taiwan, recently celebrated its 40th anniversary. One



of the anniversary concerts was held in September in Taipei featuring 50 horn players. This concert, organized by Professor **Si-Yuan Dsuan**, one of the leading horn teachers in Taiwan, was performed by Professor Dsuan and his students. The program included Schumann's *Konzertstücke*, *Titanic Fantasy*, *Take 9* antiphonal fanfare, *La Dansa*, and *Tico-Tico*.



Professor Dsuan leading the dress rehearsal of *Titanic Fantasy* at the National Concert Hall, Taipei, Taiwan

**Eric Ruske**, **Julie Landsman**, and **William Barnewitz** performed Dvorak's *Serenade* and Beethoven's Quintet for Oboe, Three Horns, and Bassoon in August at the 2008 Santa Fe Chamber Music Festival. Eric also played the Trio for Horn, Violin, and Piano by Poul Rouders and Joan Tower's *A Gift*; Julie played Beethoven's Septet and Janacek's *Mladi*; and **Peter Ulfers** performed Schumann's *Adagio and Allegro*.

Santa Fe Chamber Music Festival (l-r): Festival Executive Director Steven Ovitsky, Eric Ruske, Julie Landsman, and William Barnewitz after the Dvorak *Serenade*.



**Jeffrey Powers**, horn and Vincent De Vries, piano, both Baylor University faculty members, toured China in September playing recitals at Hong Kong Baptist University, the Taipei National University of the Arts, and the Shanghai Conservatory. While in Taiwan, Jeff gave master classes and individual lessons to the horn class of **Szu-Yuan Chuang**, and at the Shanghai Conservatory he taught the students of **Fuming Yao**, **Xian Guang Han**, and his son, **Xiao Ming Han**. While in Shanghai, Jeff also met **Nai Xing Zheng**, formerly of the Shanghai Symphony. It was a grand experience both culturally and

musically and both musicians are making plans to return in the fall.



Jeff Powers with Szu-Yuan Chuang and the Taipei National University of the Arts Horn Studio

**Gene Berger** is currently the instructor of horn at the Interlochen Arts Academy and principal horn of the Southwest Florida Symphony in Fort Myers FL. Berger will be performing with the Detroit Symphony Orchestra, Traverse Symphony

Orchestra, and the Prairie Winds. This past fall, Interlochen Arts Academy hosted horn master classes presented by **Lydia Van Dreel** and **Alexander Shuhan**. In January, Berger will conduct the IAA's Brass Ensemble featuring music of **Kerry Turner** and **Verne Reynolds**. In the summer of 2009, he will be teaching the Interlochen All-State Summer Music Camp band horns. In addition, he is coordinating Interlochen's Horn Institute scheduled for June 2009 featuring **Karl Pituch**, **Elizabeth Freimuth**, and **Kevin Rivard**.

**Gregory Flint**, assistant professor of horn at the University of Wisconsin-Milwaukee, presented a solo recital in September. The program included the Beethoven Sonata, Schumann's *Fantasiesstücke* (originally written for clarinet), and a collection of vocal transcriptions (including Beethoven's *Adelaide*), a set of Brahms lieder, and a series of traditional Brazilian songs transcribed by Flint and guitarist René Izquierdo. Musicians assisting Flint included pianists Judith Jaimes, Jeffery Peterson, and Jeannie Yu, trombonist Peter Ellefson, and guitarist René Izquierdo. Flint also performed the Beethoven Quintet for Piano and Winds and the Beethoven Sextet for String Quartet and Two Horns with **William Barnewitz** at a Chamber Music Milwaukee concert in October.



Beethoven at Chamber Music Milwaukee (l-r): Zhan Shu (violin), Andrea Wagoner (violin), William Barnewitz (horn), Gregory Flint (horn), Lewis Rosove (viola), and Stefan Kartman (cello)

**Ann Howarth**, horn instructor at Tufts University and University of Massachusetts-Boston, played with the Boston Symphony Orchestra in Strauss's *Symphonia Domestica*, a solo to benefit Symphony by the Sea, a chamber music concert with the Radius Ensemble, a concert with the Plymouth Philharmonic Orchestra, and a faculty recital at Tufts University.

**James Wilson** has been appointed associate principal horn in the recently merged Utah Symphony/Utah Opera (one of the remaining 18 full-time orchestras in the US). James also travels for chamber music, playing with Jay Hunsberger, tuba and Yun-Ling Hsu, piano, performing a recital featuring Jan Bach's *Oompah Suite for Horn and Tuba*, which he and Jay commissioned (and which recently won Honorable Mention in the IHS Composition contest), and *Ken Bits*, a **Paul Basler** commission.

The **Eastman Horn Studio** has had several master classes, including **Joseph Rounds** (Pittsburgh Symphony), **Jon Garland** (Syracuse Symphony), and **Mark Houghton** (Ft. Worth Symphony) held in conjunction with a polyphonic.org conference this past September. In October, Dr. **Kristy Morrell** (USC, LA Chamber Orchestra) presented a solo class in conjunction with the Alumni Reunion. Finally, **Dale Clevenger** will be at Eastman April 5-7, 2009 for solo, chamber music, and orchestral classes. Kudos to Eastman horn students **Michael Alexander** (candidate for principal horn of the Minnesota Opera) and **Jaclyn Rainey** (runner up for second horn in the Florida Orchestra) and alumna (and current MM candidate at Rice University) **Julie Fagan Thayer** (4th horn of the Houston Symphony). Pro-





fessor **Peter Kurau** presented classes and recitals at Baylor University (hosted by **Jeff Powers**), Lahti and Helsinki Finland (hosted by **Heikki Keski Saari**), and at Columbus (GA) State University (hosted by **Kristen Hansen**). He's looking forward to a visit to the University of Southern Mississippi (hosted by **Heidi Lucas**) in March 2009, and returning to the Round Top Festival in June 2009.

**Kathryn Krubsack**, hornist from Milwaukee, her brother, tenor **Donald Krubsack**, Donald's wife, pianist **Terri Larson**, and clarinetist **Les Thimmig** participated in a year-long celebration of the Basilica of St. Mary in Minneapolis in January. The program was devoted to the music of **Les Thimmig**. The featured piece was the premiere of his *Far-Spreading Wings*, a thirteen-movement cantata on texts of *Rabindranath Tagore*, scored for tenor voice with clarinet, horn, and piano. Kathy and Les teamed up for his *Stanzas, Book XV* for horn and bass clarinet. Another premiere was the solo piece *Figurae I, II, III*, which Les played on soprano saxophone. This last piece is also available in a version for horn. For further information on these works, contact Les at [lthimmig@wisc.edu](mailto:lthimmig@wisc.edu).



Minneapolis Basilica of St. Mary: Les Thimmig & Kathy Krubsack

**Lisa Bontrager** and **Michelle Stebleton**, with pianist **Tomoko Kanamaru**, will be featured on a series, *Women in Music: Those Who Write, Those Who Play* hosted by **Tom Quick**, CKWR-FM in Waterloo, Ontario. He will air selections from their new disc, *MirrorImage at the Opera*.

**HORNENSEMBLE 103**, from the Netherlands, was the winner at the International Ensemble and Soloist Contest 2008 in Kerkrade (NL). The ensemble included **Maarten Theulen**, **Jack Munnecom**, **Tieme Kuyper**, **Nicholas Thornhill**, **Warner ten Kate**, **Dennis Weijers**, **Ruud Bosch**, and **Ron van der Stelt**.



HORNENSEMBLE 103

**Jeff Nelsen** performed with the **Canadian Brass** in Austria, at Juilliard, in Mexico, Cedar City UT, Poplar Bluff MO, Plano TX, and Sedona AZ. The Canadian Brass Christmas tour began in Washington DC, continued with a tree lighting ceremony in NY City, and included concerts with the San Francisco, New Jersey, and Nashville Symphonies in addition to quintet recitals. Jeff's Indiana University horn students received a master class from fellow IU faculty singer **Sylvia McNair**. Horn festival appearances included Southeast Horn Symposium, Blue Bonnet, and the Academy Brass Program (Alberta, Canada). Jeff has two new recordings: *The Glass Bead Game* and new music including a commission by **Tony DiLorenzo** for Horn, Euphonium (**Adam Frey**), and wind ensemble with **Scott Hagen** at the University of Utah; and a new Canadian Brass CD, *Manhattan Music*. Jeff will be a featured artist at the IHS Symposium in Macomb IL in June and will host his *Fearless Audition Training for Hornists* again this August at IU.



Indiana University master class: Sylvia McNair with Kelsey Westvelt

**Barbara Hill**, **Emery Tapley**, **Hilary Ledebuhr**, and **Andrew Spearman**, comprising the Hartford Symphony Orchestra Horn Quartet, played two performances in November in Hartford CT. The performances were in the form of working rehearsals, during which the quartet worked on pieces not previously rehearsed. The audience was invited to participate by asking questions about the horn, what determines why the quartet stops to work on something, and so on. The second show was dedicated to the preparation of their December concert at the New Britain Museum of American Art, where they performed traditional Polish carols, holiday favorites, and other selections.



Hartford Symphony Orchestra Horn Quartet (l-r): Andrew Spearman, Hilary Ledebuhr, Emery Tapley, Barbara Hill

**Rob Danforth** (principal horn, Indianapolis Symphony Orchestra and DePauw University horn professor) and **Julie Beckel** (second horn, ISO) were joined by **Jeff Nelsen** (Indiana University) at DePauw University for a recital that included music for horn and piano (**Katya Kramer-Lapin**, piano), solos, duets, trios, and quartets and ended with the world premier of *Portraits of the American West*, conducted by the composer, **Jim Beckel** (principal trombone, ISO and DePauw University trombone professor). *Portraits* was written for 12 horns and percus-



sion and originally commissioned by **Greg Hustis** for the *Texas Horns* CD. Jeff, Julie, and Rob performed with students from the Indiana University and DePauw University schools of music. Some weeks later, Jeff followed up with a master class at DePauw. Rob and Jeff hope to make this collaboration an annual event.



*Collaboration of Indiana University at DePauw University: Back row: Zack Glavan, Vicky Googasian, Alex Andrejevich, Katie Pfaff, Keely Nearpass, Julie Beckel, Tony Gourley, Rebecca Woolverton. Front row: Corinne Webb, Rob Danforth, Jim Beckel, Jeff Nelsen, Everett Burns, Lizzy Garza, Ericka Tyner*

**John Cox**, principal horn of the Oregon Symphony, recently gave lecture presentations in October on contract negotiations to college students at the University of California-San Diego and California State Fullerton. He also joined organist Alison Luedeke of San Diego for a recital in Temecula.

Retired educator and hornist **Robert ("Bobby") Jarratt Spiers, Jr.** his wife (Betty Ann) and sister (Barbara Spiers Causey), shown at the right, performed Schubert's *Auf dem Strom* in memory of his mother during the 52nd Anniversary of the Roanoke Youth Symphony "Power of Music" campaign.



**Jack Munnecom**, principal horn of Symphonic Impulse (NL), was the guest clinician at the Music Masters Inn 2008 in the Netherlands. He presented a lecture and performed Mozart's Concerto KV 412/514 on natural horn. In a master class, he coached students about warming-up, breathing, embouchure, and performing in horn quartets.

**Karl Pituch**, principal horn of the Detroit Symphony, presented a master class at the Peabody Conservatory of Music (Baltimore) in December at the invitation of faculty artists **Philip**



*Jack Munnecom at Music Master Inn*

**Munds** and **Denise Tryon**. He is also looking forward to performances of Strauss Horn Concerto No. 1 April 4th and 5th

with the Pro Musica Chamber Orchestra of Columbus OH. He has been invited to join the faculty of the Horn Institute at the Interlochen Center for the Arts in June.

**Nolan Miller**, former principal horn of the Philadelphia Orchestra, can be heard online in Tchaikovsky's Fifth Symphony, Rimsky-Korsakov *Scheherazade*, and the Beethoven Sixth Symphony with Riccardo Muti. Nolan has also recorded the Schumann *Andante and Variations Op. 46* for horn, two pianos, and two cellos with Wolfgang Sawallisch, and Eugene Ormandy's final Philadelphia recording, the Shostakovich Cello Concerto with Yo-Yo Ma on Columbia Records.

**Jennifer Montone**, current principal horn of the Philadelphia Orchestra, recently performed a solo recital at Carnegie's Weill Hall. She will also be performing the Ligeti Horn Trio in Miami at the New World Symphony and the Bach First Brandenburg Concerto with the Chamber Music Society of Lincoln Center.

**Jeffrey Lang**, associate principal horn of the Philadelphia Orchestra, performed the Gliere Concerto in October with the Delaware County Symphony, and he will perform Mozart Concerto KV 412/514 and Hindemith Concerto with the Jerusalem Symphony.

**Shelley Showers**, a member of the Philadelphia Orchestra horn section, is performing with the Conwell Woodwind Quintet, including a performance on the orchestra's Chamber Music series at the Kimmel Center.

The **Montana Horn Club**, directed by **Bill Hollin**, helped Western Montana bring in the New Year. For the fifth year, the Montana Horn Club has performed as part of Missoula's First Night Celebration on New Year's Eve. Through the years over 20 horn players have participated in the club's performances. The hornists come from the Missoula Symphony and other Missoula players, the University of Montana, the Glacier Symphony, and the Helena Symphony.



*(l-r): (1st row) Jason Barkley, Savannah Logan, Marilyn Cryder, Vicki Johnson, Bob Green, Steve Corn; (2nd row) Tom Baty, Ross Baty, Bill Hollin, Rich Harris, and Miranda Markland*

## Obituary

**Fred Shermer**, who played in the Columbia Community Band, died in July 2008 at his home in Laurel MD. He was born in 1952 in Washington DC and graduated from High Point High School and Macalester College in St. Paul MN, spending his junior year in Zagreb, Yugoslavia. He was a linguist for the federal government before retiring recently. In addition to playing in the band, he enjoyed traveling, photography, and raising orchids, camellias, and other plants.





## Coming Events

**The Southeast Horn Workshop** will be held March 6-8, 2009 at Western Carolina University in Cullowhee NC, nestled in the beautiful Smoky Mountains. 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**, live from California! Students can participate in solo and quartet competitions and mock orchestral auditions. Contact Travis at [tbennett@email.wcu.edu](mailto:tbennett@email.wcu.edu) or visit [southeasthornworkshop.org](http://southeasthornworkshop.org).

**The Northeast Horn Workshop** will be held March 13-15, 2009 at Ithaca College, Ithaca NY, hosted by **Alex Shuhan** (607-277-6066 or [ashuhan@ithaca.edu](mailto:ashuhan@ithaca.edu)) 3322 Whalen Center, Ithaca College, Ithaca NY 14850. Guest artists will be **Gail Williams**, **Adam Unsworth**, and the **American Horn Quartet**. See [North-eastHornWorkshop.org](http://North-eastHornWorkshop.org). Exhibitors should contact [improvisant@gmail.com](mailto:improvisant@gmail.com).

**The Mid-South Horn Workshop** will be March 20-22, 2009 at the University of Memphis. Featured artists include the **American Horn Quartet**, **Neoteric** (a horn, bassoon, and cello trio), and the **Sopro Brasil** woodwind quintet. Host **Dan Phillips** (901-678-3781, [dan@music.memphis.edu](mailto:dan@music.memphis.edu)) has scheduled concerts, lectures, solo competitions, and exhibits. The AHQ will perform a recital as well as solo with the University of Memphis Wind Ensemble, and individual members of the quartet will present clinics and master classes. **Kerry Turner** will also be featured as soloist with Southern Comfort, the university's top jazz band. See [midsouth.hornworkshop.org](http://midsouth.hornworkshop.org).

**The North Seattle Horn Day** will take place on Saturday, April 18, 2009 featuring **Mark Robbins** (Seattle Symphony) as guest artist. Events will include clinics, master classes, horn ensembles, and a recital at North Seattle Alliance Church. Contact Stacey Eliason at [sleliason@verizon.net](mailto:sleliason@verizon.net) or 425-328-9805.

**The Third Annual Improvisation Workshop for Horn Players** will be held May 22-25 in Heath in northwestern Massachusetts. Co-hosts are **John Clark** and **Jeffrey Agrell**, with Evan Mazunik on piano and Soundpainting conductor. The workshop will provide an introduction to improvisation, both jazz (Clark) and non-jazz (Agrell). Each day includes workshop sessions plus informal "concerts." John Clark is author of *Exercises for Jazz French Horn* and Jeffrey Agrell is author of *Improvisation Games for Classical Musicians*. The workshop is open to all horn players and no improvisation experience is necessary. See [hmmusic.com](http://hmmusic.com) or email John Clark ([john@hmmusic.com](mailto:john@hmmusic.com)) or Jeff Agrell ([jeffrey-agrell@uiowa.edu](mailto:jeffrey-agrell@uiowa.edu)).

You are CORDially invited to the **41st International Horn Symposium**, June 2-7, 2009, on the campus of Western Illinois University, Macomb IL 61455. Attendees will have the opportunity to participate in the greatest international celebration of horn playing with the members of the Advisory Council of the IHS; study horn playing with over twenty contributing artists from opera orchestras, symphony orchestras, and distinguished horn teachers from many universities; participate in directed playing experiences in classes and ensembles, including jazz, natural horn, and horn literature, technique, and ped-

agogy; hear the exhibitors' panel discussions; participate in competitions in the categories of solo playing, orchestral playing, horn ensembles, and jazz solo playing; and hear performances and presentations by outstanding guest artists. Contact: **Randall E. Faust**, Host, 41st International Horn Symposium, School of Music, Western Illinois University, Macomb, Illinois 61455, [wiu.edu/horn](http://wiu.edu/horn).

The annual **Kendall Betts Horn Camp** will be held June 5-28, 2009 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the fifteenth consecutive year, Kendall hosts his unique seminar and retreat for hornists of all ages (minimum age 14), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Betts): **Jeffrey Agrell**, **Hermann Baumann**, **Lin Foulk**, **Randy Gardner**, **Lowell Greer**, **Michael Hatfield**, **Douglas Hill**, **Abby Mayer**, **Richard Mackey**, **Jesse McCormick**, **Bernhard Scully**, **Ellen Dinwiddie Smith**, **Edwin Thayer**, **Kevin Welch**, and others to be announced. Enrollment is limited. Participants may attend any or all weeks at reasonable cost, and scholarships are available. See [horncamp.org](http://horncamp.org) or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, 603-823-7482, or [HORNCAMP@aol.com](mailto:HORNCAMP@aol.com).

**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**, **Froydis Ree Wekre**, **Alejandro Nunez**, **Sandro Ceccarelli**, and **Andreas Kamber**. Visit [horncamps.com](http://horncamps.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

**The 3rd Annual Horn Ensemble Summer Workshop** will be held at Daytona Beach FL July 26-August 1, 2009. Join **David Johnson**, **Charles Putnam**, **Kazimierz Machala**, and **Paul Basler** for a week of intensive horn ensemble study. Participants will attend master classes and lessons, participate in ensembles, and perform in concerts at Daytona State College and around the town. The workshop is open to hornists of all ages. Attend with your own ensemble or join an ensemble in Daytona based on your experience and abilities. See [horncamps.com](http://horncamps.com) or email Heather Pettit-Johnson at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

**The Rafael Méndez Brass Institute** featuring the **Summit Brass** will be held from July 12-18, 2009 at the University of Denver's Lamont School of Music. Due to generous scholarship support from the Méndez brothers, tuition and application fees (including daily lunch) will only be \$225! Attendees will be limited to 160 this year (there were 200 participants in 2008). Visit [MendezBrassInstitute.com](http://MendezBrassInstitute.com) for an application. The deadline to apply is February 15th.





## Reports

### American Hunting Horn Society reported by Alex Mejia and Lisa Bontrager

A Fall Workshop of the American Hunting Horn Society ([huntinghornsociety.org](http://huntinghornsociety.org)), hosted by Dr. **John Gerber** and **Lisa Bontrager** of Pennsylvania State University, took place in October in Chautauqua NY. The event featured three champion French *trompe* players – **Benoist Pipon**, **Christian Longuet**, **Antoine de la Rochefoucauld** – and Canadian and French patriots living in the US, including **Christophe Le Chanu**, **Oliver Reguin**, and **Pascal Brulon**. The workshop included a skeet shoot, French-style group lessons, a *trompe* auction, Hunter's Champagne Breakfast, a presentation by **Dick Martz** of his extensive horn collection, and performances by French and American *trompe* players. Dr. **Lowell Greer**, past president of the AHHS, presented a history of the Hunting Horn in America. Participants performed Greer's *Requiem du Chasseur* at the church of St. Mary's, where a special performance also featured **Douglass Lundeen**, new President of the AHHS, **Virginia Thompson**, **Marian Hesse**, new Vice President, and **Lowell Greer**. The weekend concluded with a performance of the *St. Hubertus Messe* by our French champion *trompe* players at Our Lady of Lourdes in nearby Bemus Point NY.



AHHS participants (l-r): John Gerber, AHHS president Douglas Lundeen, Christophe Le Chanu, Olivier Reguin, Pascal Brulon, Christian Longuet, Benoist Pipon, Lowell Greer, Antoine de La Rochefoucauld, and Lisa Bontrager

### Summer Brass Institute reported by Music Director Vicky Greenbaum

The sixth "Art of Sound" Summer Brass Institute and Festival attracted eleven horn participants from as far away as Poland and as nearby as Palo Alto CA in July. **Robert Ward** (principal horn, San Francisco Symphony) launched his master class with *Fantaisie* by Franz Strauss. **Bruce Roberts** (acting SFO associate principal horn) taught a Mahler 7th Symphony horn section class, in which participants were able to try the Mahler and listen to a number of recordings illustrating various approaches to the work. **Jonathan Ring** (SFO second horn) offered a class entitled "Winning the Chair" that provided a glimpse into the audition process. Select Fellowship recipients had the opportunity to sit beside Bay Brass horns Ring, Roberts, and Ward in a performance at Stanford University's Memorial Church and side by side with Chris Martin and Gene Pokorny of the Chicago Symphony. Rehearsals included music by composers as diverse as Debussy, Shostakovich, Brahms, Holst,

Wagner, Premru, Dana Wilson, and James Beckel. In addition to individual lessons, brass quintets and large ensembles received coaching and performed in concerts. In 2009, Summer Brass Institute will again offer opportunities for performance and learning, along with fellowships for talented horn players. Visit [brass.menloschool.org](http://brass.menloschool.org) for information and to apply online.

### Barry Tuckwell Institute reported by Mary Bisson

The Barry Tuckwell Institute returned to Mesa State College in Grand Junction CO and Gettysburg College in Pennsylvania this summer. Each session brought together student, amateur, and professional horn players for a week with **Barry Tuckwell** and other faculty, to enjoy playing the horn, learning new techniques, and having fun. One of the features of the BTI is a supportive, non-competitive environment that encourages all participants to realize their potential. In the words of one participant, "The BTI is more relaxed and focused on the enjoyment of playing than other programs." The faculty in Grand Junction included **Mary Bisson** and **Jean Rife**. One of the highlights was a trip to the Grand Mesa, where horn choirs conducted by Barry lined up across a field with the antiphonal music echoing off the nearby lake and mountains. The faculty in Gettysburg was expanded to include **Bob Lauver**, **Karen Schneider**, and **Tomoko Kanamaru** (piano). Both sessions featured master classes with Barry, assorted technical topics with members of the faculty, massed horn choirs led by Barry, and horn ensembles that performed on the sessions' final concert. Individuals were also showcased in recital performances during the week. BTI will again be returning to Mesa State College in Grand Junction June 15-20, 2009 and the East coast session will be held in cooperation with The College of New Jersey in Windsor NJ July 7-11, 2009. See [BarryTuckwellInstitute.com](http://BarryTuckwellInstitute.com)



2008 Barry Tuckwell Institute artists and participants

### Idyllwild Arts Summer Festival reported by Dr. David E. Hoover

Fifteen horn players participated in the annual Idyllwild Arts Summer Music Festival in the San Jacinto Mountains of Southern California. The two-week festival included over three hundred young musicians from around the world, and the final concert was held at the Walt Disney Concert Hall in Los Angeles in a performance that included Mahler's *Totenfeier*, Bartok's Concerto for Orchestra, and several other instrumental and choral works. The horn studio was directed by **David Hoover** of California State University-Northridge and **James Thatcher** from the University of Southern California. Highlights for the





horn players were a master class by Thatcher and a performance of Karl Stiegler's *Lützow wilde Jagd* by the entire horn studio. On a faculty recital, Hoover presented the original Rondò from Mozart's Concerto No. 1 on natural horn with **Gretchen Muller** dressed in period costume as Mozart; using Hoover's translation of the commentary into English, Mozart/Muller hurled insult after insult at the poor horn player, bringing down the house.

## News from Portugal reported by Bohdan Sebestik

A small horn event in November in Porto, Portugal hosted Prof. **Frøydis Ree Wekre**, who came under the auspices of the Erasmus program, a cooperative program between Universities of European Community. Under Erasmus, students can choose to study at a participating school for one semester and teachers can arrange exchanges for master classes.

The horn seminar was officially organized by our school ESMAE (*Escola Superior da Música e das Artes do Espectáculo*) of Porto and the Norwegian Academy of Music of Oslo. We received support from the administration of the Orchestra, *Fundação Casa da Música* of Porto.

Participants were five students from ESMAE and five students of Prof. **Abel Pereira** from ANSO (*Academia Nacional Superior de Orquestra* of Lisbon). Musicians from other schools came to listen. In addition to the lessons Frøydis gave a lecture on breathing technique, psychology, daily preparation, embouchure, etc. During the lessons, students presented their problems and received immediate examples of how to resolve them. They got an abundance of information about interpretation, technique, tonguing, breathing, and sound. There was a public audition for active students, who performed compositions of Neuling, Saint-Saëns, Krol, Strauss, Dvorak, Jacob, von Weber, and Mozart.



The students were pleased with the seminar, which brought them new insights to their horn playing. It was a great pleasure to host Frøydis in Porto and benefit from her great knowledge, especially to the young, future professional horn players. Frøydis, thank you very much.

*Frøydis Ree Wekre in Porto, Portugal*

## Graduate Assistantships

**Western Carolina University** offers a graduate assistantship in horn for 2009-2010. Duties include playing with the Graduate Brass Quintet, assisting in the horn studio, and teaching and/or other duties based on the candidate's abilities and experience. WCU offers the MM, MAEd, and MAT degrees. For more information, or to schedule an audition, contact Dr. **Travis Bennett** (tbennett@email.wcu.edu) or see music.wcu.edu.

The **Illinois State University School of Music** announces a horn studio graduate assistantship vacancy and graduate tu-

ition waiver for 2008-2009. Duties include performing in the graduate brass quintet or graduate wind quintet and may include instruction, assisting with horn choir, master class, and coaching chamber ensembles. Other duties are based upon qualifications and interests. ISU offers the MM in Performance, Conducting, Composition, and Music Therapy and Master of Music Education. Contact Dr. **Joe Neisler** at jneisle@ilstu.edu. Applications are available at: admissions.ilstu.edu/graduate/; grad.ilstu.edu/; cfa.ilstu.edu/music/graduate/performance.shtml.

A teaching assistantship for graduate horn students at the **University of Iowa** horn studio is available. The position is for a two-year period, beginning August 2009. Applicants must have completed the applications process and audition by no later than March 10, 2009. For more information, see the web site of the UI Horn Studio: uiowa.edu/~somhorn.

The **University of Oklahoma School of Music** announces brass assistantships for horn. Duties include performing in the graduate brass or woodwind quintet and assisting in the horn studio. Other duties may be based upon qualifications and interests. Applicants must have completed a Bachelor or Masters degree in music with a cumulative GPA of 3.0 or higher and a successful audition into the MM or DMA program. Personal on-campus visits are encouraged. To set up an appointment and to receive information regarding audition material, contact: Dr. **Eldon Matlick**, Prof. of Horn, ematlick@ou.edu, 405-325-4093.

**Western Michigan University** announces a graduate assistantship opening in horn for the 2009-10 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Interested hornists should contact Dr. **Lin Foulk** at 269-387-4692 or lin.foulk@wmich.edu and see homepages.wmich.edu/~lfoulk. Additional information about the graduate program is available at wmich.edu/music.

**Wichita State University's School of Music** announces a graduate assistantship in horn starting the Fall 2009 term. This two-year position also includes a section chair (2nd horn) with the Wichita Symphony Orchestra, which has approximately seventy-five services per season. Duties include playing in school ensembles, coaching brass chamber ensembles and horn sectionals as well as teaching non-horn majors. Application materials must be submitted by February 15, 2009; applicants must also secure admission to the WSU Graduate School. Contact: **Nicholas Smith**, Professor of Horn, Wichita State University, Wichita, KS 67260-0053, nicholas.smith@wichita.edu.

The **University of New Mexico** in Albuquerque announces an assistantship in horn for the 2009-10 and 2010-11 academic years. Duties include performing with the UNM Graduate Brass Quintet, the UNM Wind Symphony, and/or the UNM Symphony Orchestra. Members of the graduate brass quintet receive regular coaching with members of the UNM Brass Faculty and principal brass players in the New Mexico Symphony Orchestra and also assist the Department of Music in the recruitment of undergraduate students through performances and clinics in area high schools. Submit Graduate Financial Application Form and all admission application materials by February 15. Contact **Peter Ulfers** at pulfers@unm.edu.

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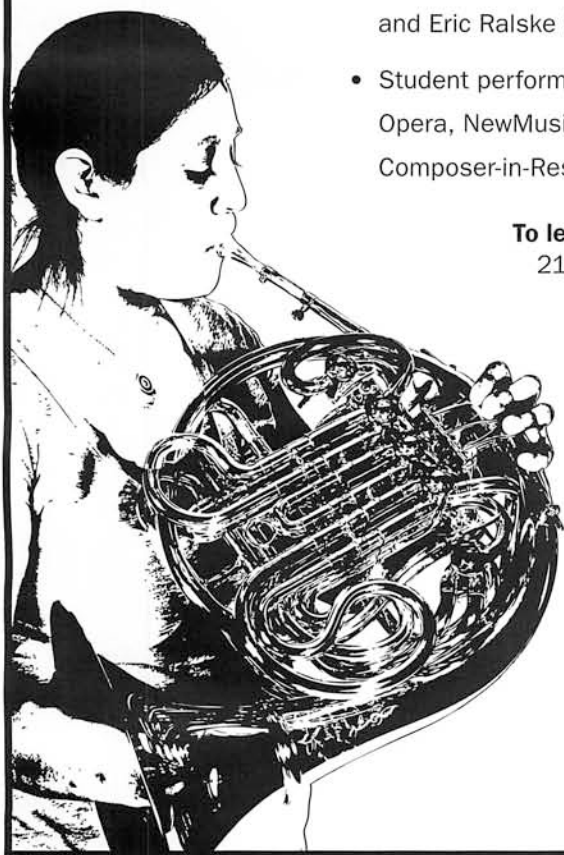
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# The Mystery of the "Hooks Horn" Solved – But Who was Karl Dressel?

by Phil Hooks

In 1957, as a student at the University of Maryland, I began my professional career in the Baltimore Park Concert Band. I bought my first horn, a new Karl Dressel. The person from whom I bought it said that Dressel used to work for Alexander and then went into business for himself. I was playing quite a bit at night all over the city and wanted to have the horn insured. The insurance company wouldn't insure it because I could not find a serial number of the horn. So I took it to a jeweler and had my name engraved on the bell. In 1967 my wife surprised me with a new Alexander 103 for a Christmas present. I sold the Dressel to a middle school student in the Washington DC area.

In January 1997, Barry Tuckwell played one of his farewell concerts with The Maryland Symphony in Hagerstown MD. I attended the concert and at intermission ran into my long-time friend Walter Lawson and some of his colleagues. When Walter introduced me to Jim Impara of the Fairfax Symphony, Jim's eyes got as big as saucers. He exclaimed, "Phil Hooks, I have always wanted to meet you." Since I had never done anything of note, I wondered why he wanted to meet me. He said that around 1967, as a middle school student, his mom bought him a used horn. Since it had "Phil Hooks" engraved on it, he told people that he played a Phil Hooks horn. Later, when he began his studies with Chuck Deering, a horn teacher in the Metropolitan DC area, Chuck told him that we had played together and that I was not a horn maker. Jim subsequently sold the horn and lost track of it.

In February 2008 I received an email from Dale Osterndorf, a horn player who lives in Roanoke VA. He had found me through the website of a local horn ensemble that I conduct. Dale indicated that he believed that he was the owner of one of my previous horns, a Karl Dressel double. His parents had bought it for him from Jim Impara while he was in middle school in the DC area. Since my name was engraved on the bell he was always curious about the history of the horn. He further indicated that he has had other horns since then, but he has kept the "Phil Hooks" horn for sentimental reasons. Naturally, also for sentimental reasons, I was hoping to get a chance to see and play it again. Dale and I corresponded back and forth. His mother still lives in the DC area and he indicated that

he could possibly bring the horn with him on one of his visits with her.

On June 29, 2008, Dale and his mother visited with us at our home in Finksburg MD. Like me, the dents and tarnish on the horn were reflective of the past 51 years. But the valves and slides had been well maintained and it had a much better sound than I had remembered. Dale graciously volunteered to leave the horn with me for a while so that I could share the horn and its history with my students and colleagues. It is prominently displayed in my studio and my students play it regularly.

Dale found the number 29 stamped of the underside of the lever assembly. Had I seen it in 1957 I could have saved myself the cost of engraving "Phil Hooks" on the bell. But then, there would have been no mystery of the "Hooks Horn" to share with my friends and colleagues all these years.

The reintroduction of the Karl Dressel horn into my life rekindled my curiosity about its maker. Over the years I asked horn makers and repair persons at International Horn Symposia, but even those with long histories in the German horn world could offer no information, until recently. Johannes Finke found a reference to Karl Dressel making horns between 1910 and 1930 in Markneukirchen, Germany.

In 1957, when I first bought the horn, there was no internet – now we have the world at our fingertips. About the same time that I got the information from Johannes, Dale Osterndorf noticed that a seller in Bulgaria was offering a F/B<sup>b</sup> compensating double horn, with a detachable bell, hand made by Karl Dressel in Germany in approximately 1950. I learned on the internet that Kolio Plachkov, as a high school hornist from Bulgaria, had won a horn competition in Moldova, and the prize included a Karl Dressel horn. The internet posting also indicated that Plachkov was a student at the Juilliard School, studying with my longtime friend, Jennifer Montone. Jennifer put me in contact with Kolio, who told me that the Dressel horn had been contributed by a businessman whose dying father had owned the horn and had asked that it be presented to the competition winner. Unfortunately, Kolio did not have the horn long – he had to sell it to raise money for transportation back to



*Dale Osterndorf, Phil Hooks and  
"Hooks Horn"*





Bulgaria.

The Markneukirchen area has a long and continuing history of musical instrument making. My inquiry to JA Musik GmbH regarding Karl Dressel failed to produce any information, even among the oldest employees. However, Matthias Murch of that company referred me to their famous musical instrument museum. It was here that my efforts finally bore fruit. Heidrun Eichler, director of the museum, referred me to Mario Weller, described as a horn maker in a factory in Markneukirchen, who has been researching the history of horn making in the town. It was from Weller that I obtained the following information about Dressel. The text from Weller was in German. I am deeply indebted to Mario Weller for supplying this information and to Hans Pizka for translating it. Hans made a direct German to English translation, so I have taken editorial license to paraphrase and smooth out the English.

## Karl Dressel

Karl Theodor Dressel was born on December 27, 1892 in Markneukirchen/Saxony, the eldest son of Franz Dressel. Franz was a violin maker. Karl, one of six children, attended public school from 1899 to 1907. He also attended the local music school between 1903 and 1910. Karl became an apprentice of brass instrument maker Georg Paul Otto (Franz Otto Company) of Markneukirchen. Upon finishing his apprenticeship in 1910, he received a special commendation for "his righteous good practical work, excellent performance in the school, quite fine performance of music, and excellent conduct" by the Special School for Musical Instrument Makers at Markneukirchen. Between 1910 and 1912 Karl worked as a journeyman for Richard Adolf Heinel, a company producing high quality instruments.

As was the custom of journeymen craftsmen at that time, Dressel traveled to other cities, working first at Saarbrücken. We do not know which of the two companies there took him – brass maker Franz Conrad Louis, who had also acquired his skill in Markneukirchen, or Franz Hoerth. Dressel worked in a music store in Luebben/Spreewald from 1913 to 1914. This position was extraordinary, as he had to repair all musical instruments, including stringed basses.

Dressel served in the military as a trumpeter during World War I from 1914 to 1918, mostly on the Russian front. According to his own reports, he served as a first bugle (flügelhorn) player, and then as first trumpeter of the regiment's band for 4.5 years. He played in the regiment's "salon orchestra," as well as its brass band.

Dressel resumed his travels as a journeyman as soon as he returned from his military service. He worked with the well-

known brass maker, Oskar Reissman, in Chemnitz from late 1918 until the summer of 1919. He founded his own company in Markneukirchen in December of 1919 and, a year later, married Frieda Neubauer from Oberhermsgruen/Adelsberg, near Chemnitz. His company was very successful in the beginning, but the general economy suffered a severe downturn in the mid 1920's. This forced him to suspend his business temporarily. From 1925 to 1930 he worked for Friedrich Charly Moennig, a good brass maker friend, just a few hundred meters from his own workshop.

Owning his business was a priority with Dressel so, in 1926, despite the economic crisis, he built his house attached to his workshop. In an effort to resume his business, he mailed out many brochures to interest potential customers. He reopened his shop in 1930, as the economy returned to normal. On April 4th 1936, Dressel passed the very critical examination for the title Master Brass Maker before the commission. He produced a three-valve F-Waldhorn as his Master's exam instrument. He hired his first apprentice in the same month. In a few years he had to again close his business because he was recalled to military service, at the age of 52. He joined the "Last Levy" of the Deutsche Wehrmacht against the already very near Allied forces, and was stationed at Cottbus near the end of 1944. In late 1945 he experienced vision problems due to glaucoma. According to his daughter, he underwent surgery on his right eye in Aussig in February 1945. He was transferred from the military hospital to Lake Bodensee. After the war ended, Dressel returned to Markneukirchen on foot – 360 kilometers! The surgery for glaucoma was not totally successful and his vision continued to deteriorate. He eventually wore special glasses with a closing cap on the right to reduce the strain on his left eye.

Karl reopened his workshop in 1945 and had four apprentices until the 1950's. He also employed three journeymen be-



*Karl Dressel working on the third fraction of a B<sup>b</sup> tuba.*



*9 Blasorchester der Regimentsmusik. Karl Dressel is seated on the first row, to the far right, holding the flügelhorn*

tween 1953 and 1957, one after the other, so his workshop had three men working there all the time. Perhaps Peter Martin, Jr. was Dressel's best-known apprentice and journeyman. Internationally known, Martin today maintains his own workshop, specializing in different types of German trumpets.

Dressel managed the shipping of his instruments himself and sold them through large and small dealers, as well as to in-



dividual musicians, especially in the US. After World War II, he joined the "Migma" conglomerate, which arranged all the shipping for the members. In 1952 he took over as president of the Master jury, assuming the position from his predecessor, Bernard Kohl. Dressler subsequently was promoted to *Obermeister* (Superior Master), the equivalent of knighthood in his profession, in recognition of his excellent achievements. The Dressel Company produced single and double horns until 1955, the greatest number exported to the US. Beginning in 1956 he reduced the scale of his production. He transferred the production of the "Horner Model" horn and his dealer contract with Arthur A. Heine (World Wide Musical Instruments Co. Inc. in New York) to his friend and brass maker colleague, Walter Moennig. Dressler was getting older (62) and the size of the Heine orders (20 to 30 each order) exceeded the capacity of his workshop.

Beginning in 1958 Karl worked alone in his workshop, concentrating on his life-long love, horn making. His universal skills were confirmed by his much diversified production of rotary valve trumpets, flugelhorns, tenorhorns, baritones, tenor and quart trombones, single horns in F and B $\flat$ , double horns, tubas in B $\flat$  and F, and fanfares, all with rotary valves. Since he was an admirer of the rotary valve, with a great antipathy against the piston valve, he made very few jazz cornets and trumpets. Karl built mainly double horns, compensating horns with four valves, full double horns with four valves, compensating horns with five valves, and full double horns with five valves. He eventually invented his own full triple horn with six valves, but this design was not accepted by his customers. Karl's double horns were used by players of the Dresden Philharmonic and the Berlin Symphony. The last instrument built by Karl Dressel was a compensating double horn with five valves, made of gold brass, with a detachable bell. He made it as a special souvenir for his daughter, who subsequently donated it to the Musical Instrument Collection in Markneukirchen, upon recommendation by Mario Weller. The horn is on display in the permanent exhibition of the museum under the inventory number 5374.

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*A Karl Dressel double horn on a flyer from Arthur A. Heine (World Wide Musical Instruments Co., Inc. in New York). It is the Modell Anton Horner, Philadelphia. The horn was designed by the Eduard Kruspe Company in Erfurt (D.R.G.M. 232 038 from July 23, 1904), who had the rights for it until the rights expired.*

Karl Dressel died on January 6, 1977, in Markneukirchen, after a very productive life. With his death, his workshop also expired.

Mario Weller

Mario Weller is a Master of brass making employed by Hans Hoyer. Mario Weller's brother, Dr. Enrico Weller, published a book regarding wind instrument making in *Vogtländischen* before 1900. Mario is in the process of writing a book under the title, *Vogtländische Metallblasinstrumentenmacher des 20. Jahrhunderts – Tabellen ihrer Zulieferer, Händler sowie Instrumente*. The above information regarding Karl Dressel will appear in that book. In addition to this book, sources of Weller's information include:

- Herbert Heyde, *The Valve Wind Instrument*, Breitkopf & Härtel, Wiesbaden, 1987
- Mario Weller interview with Susanne Rossner, daughter of Karl Dressel
- Mario Weller interview with Peter Martin, apprentice and journeyman with Karl Dressel
- Mario Weller interview with Manfred Dathe, apprentice and journeyman with Karl Dressel

*Phil Hooks is a retired hornist who lives near Baltimore MD.*

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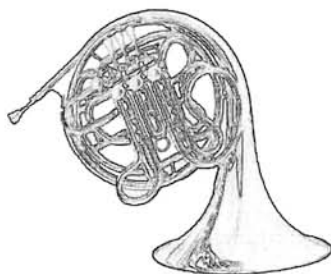
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# Two Romantic Sextets for Winds and Piano

by L. Curtis Hammond

Chamber music offers chances to shine as a soloist in small groups that provides more colors and interest than pure solos do. However, finding the right work, especially for wind music from the Romantic period, can prove to be a challenge. Two compositions worthy of consideration are sextets for wind quintet and piano by Romantic composers Joseph Rheinberger (1839-1901) and Ludwig Thuille (1861-1907).

These sextets exemplify the two main contrasting philosophies in composition in Germany during the last half of the 19th Century: Brahmsian and New German School. Rheinberger adhered to the Brahmsian school, which included, of course, Brahms, and tended to follow the conservative traditions of Beethoven, Schumann, Mendelssohn, and Schubert.

While Thuille's early works demonstrate the conservative traits of Rheinberger, he later veered away from the philosophical ideals of his mentor and became a follower of the New German School. This school tended to be more experimental in regard to formal structure, harmony, melody, orchestration, and technical demands on the performers and their instruments. Another trait of the New German School was the frequent use of an extramusical program. Probably the most well-known composers in the New German School are Berlioz, Liszt, Wagner, and Strauss. Thuille's Sextet, Op. 6, written in 1889, borders his early and late styles. The work is "a valuable addition to the literature of wind instruments, which after the death of Beethoven, had been much neglected."<sup>1</sup> The slow movement especially begins to show Thuille's New German School compositional traits.

Rheinberger was a composer and organist, a pupil of Franz Lachner at the Munich Conservatory. In 1859, Rheinberger became a faculty member at that same conservatory.<sup>2</sup> He composed a large number of works in all genres but is remembered mainly for his compositions for organ. His 20 organ sonatas are composed in a Brahmsian style.<sup>3</sup> "He gained wide celebrity as a teacher and esteem as a composer, but his organ compositions practically alone still retain their high rank through their largeness of conception and ingenious craftsmanship."<sup>4</sup> While his organ works stand out, his compositions for chamber ensembles should not be ignored. "It may be safely said that there is hardly one among Rheinberger's chamber works which fail to give some satisfaction."<sup>5</sup>

Rheinberger wrote his sextet in 1899, ten years later than Thuille wrote his. This work, Op. 191b, is a rescoring of his piano Trio, Op. 191a.<sup>6</sup> The sextet by Rheinberger, as expected, is conservative in structure and in thematic material. The first movement is a typical sonata-allegro form. The bassoon gives the opening statement of the principal theme while the horn presents the theme in the recapitulation (Fig. 1).

Fig. 1 - Horn in F



The second movement, marked *Andante molto*, is a small rondo form. The horn presents not only one of the main themes (Fig. 2) but also a countermelody (Fig. 3).

Fig. 2 - Horn in F

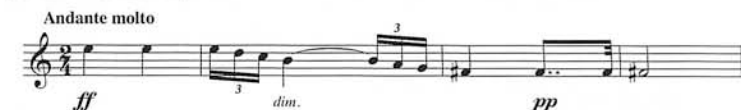


Fig. 3 - Horn in F



The third movement, a dance movement, is a typical minuet and trio. In the movement's closing material, Rheinberger gives the horn a melody reminiscent of its hunting horn ancestry (Fig. 4).

Fig. 4 - Horn in F



In the last movement, the secondary theme in the sonata-allegro format is relegated to the horn (Fig. 5).

Fig. 5 - Horn in F



While the Rheinberger sextet is very enjoyable to perform, the thematic material throughout tends to be motivic in nature. Long lyrical passages, interestingly enough, occur mainly in countermelodies.

Although Thuille was younger than Rheinberger, he wrote his Sextet ten years earlier. Thuille entered the Munich Conservatory in 1879. While there, he studied counterpoint and composition with Rheinberger. In 1881, he received a scholarship from the Frankfort Mozart Foundation.<sup>7</sup> Thuille graduated in 1882 and, in 1883, became a faculty member at the Munich Conservatory. He was promoted to professor in 1890. His compositions tended to be in the grand Wagnerian style (New German School) and he was considered the leading composer in Munich at that time.<sup>8</sup> Thuille eventually made his mark as a teacher of composition.<sup>9</sup> One of Thuille's closest friends was fellow Munich composer Richard Strauss.<sup>10</sup>



Strauss, already a greatly respected composer, felt that the Thuille Sextet was excellent and suggested that his friend submit the work to a prestigious competition in Vienna for consideration of the Beethoven prize.<sup>11</sup> Prior to Thuille's Sextet, compositions for this combination of instruments were extremely rare. This public support by Strauss and the entry into the competition perhaps gave legitimacy to such a combination of instruments; numerous works for five winds and piano were crafted in the years that followed.

The first movement of the Thuille is in the key of B<sup>b</sup> Major and in sonata-allegro form. The initial statement of the principal theme is in the horn (Fig. 6).

Fig. 6 – Horn in F



In the recapitulation, the bassoon joins the horn in unison for the restatement of the principal theme.

As in the first movement, the horn states the first theme of the second movement (Fig. 7) and loosely follows a sonata-allegro form.

Fig. 7 – Horn in E<sup>b</sup>



This movement demonstrates Wagnerian use of chromaticism, both melodically and in harmonic structure. For example, the opening theme starts in E<sup>b</sup> major then slides into D major on the last note. The main theme is restated twice, once by the clarinet in E<sup>b</sup> major and then by the piano and oboe in G<sup>b</sup> major. This third statement slides into F major on the last note before going into a lengthy developmental transition into the second theme.

The third movement is a stately Gavotte with a double-time middle section that employs a typical Gavotte drone (in the horn) before finishing with a repeat of the opening Gavotte section. This dance replaces the expected Minuet or Scherzo. The third movement primarily features the woodwinds and the piano.

Thuille's last movement again uses the sonata-allegro form; this time, as in the first movement, in a more traditional manner. Instead of the principal theme, this time the horn is featured in both statements of the secondary theme (Figs. 8 and 9).

Fig. 8 – Horn in F



Fig. 9 – Horn in F



All members of the ensemble get equal time to shine in this 26-minute work, with the exception of the third movement. Portions of the Thuille are reminiscent of Mendelssohn, Brahms, Strauss, and, in the second movement, Wagner.

These works for winds and piano, each in a different Romantic style, are in their own ways worthy additions to the chamber music repertoire. Because of all of the doubling and unison writing in the Rheinberger, it was in many ways the more challenging of the pair to prepare. Also, since the work was originally envisioned for strings and piano, in a few instances the writing is awkward. Our quintet, The Baird Winds, has played these works several times during the last year in various locations and recorded them as well. We found both to be exceedingly enjoyable to play.

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## Notes

1. Cobbett, p. 509.
2. Randel, p. 559.
3. Latham, p. 1054.
4. Thompson, p. 1827.
5. Cobbett, p. 293.
6. Middelhoven, p. 1.
7. Thompson, p. 2278.
8. Sadie, vol. 17, pp. 395-96.
9. Slonimsky, pp. 3638-39.
10. Randel, p. 670.
11. Thuille, p. 1.

Dr. L. Curtis Hammond is Associate Professor of Horn at Morehead State University in Kentucky. He earned a BM from the University of Nebraska, an MM with Artist Diploma from the Cleveland Institute of Music, and a DM from Florida State University. His teachers include Kendall Betts, William Capps, Eli Epstein, Bruce Rardin, Richard Solis, and James Wehrman.



# Bläser Brunnen (Wind Player Fountain)



# Concerto for Horn by Thom Ritter George

## by Alexander Ritter George

### Introduction

I performed the premiere of the Concerto for Horn by my father, Thom Ritter George on April 18, 2007, with the Idaho State Civic Symphony before a nearly sold-out audience at the Joseph C. & Cheryl H. Jensen Grand Concert Hall in the L.E. and Thelma E. Stephens Performing Arts Center in Pocatello ID. The program began with one of George's early compositions, Concerto for Flute, and a more recent work for flute and orchestra, *Legend*, both performed by his wife, Patricia. The concert concluded with the Symphony No. 9 "From the New World" by Dvorak.



Thom Ritter George

### Concerto for Horn

The concerto, written between July 2006 and March 2007, consists of three very contrasting movements: *Fanfares: Allegro moderato*, *Oh, waillie! waillie!*, *Lamentoso*, and *Rondo: Allegro giocoso*. It is scored for solo horn, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

The solo horn part covers a roughly two-and-a-half octave range from g to b<sup>b</sup>. Dynamically the work calls for intense sounding *pianos* and dramatically heroic *fortissimos*. Stopped horn is used extensively in the *recitativo* section of the second movement.

In the first movement the solo horn is accompanied by the winds and timpani only. The sonority of the music is calm. The woodwinds, often soft, evoke the feeling of distant fanfares, while the brass call forth with more immediate forceful fanfare ideas. Rather than using the more common sonata-allegro form used in many concertos, the form here is based around a collection of fanfare statements. The solo horn plays the fanfare music itself, but sometimes comments on the themes heard in the accompaniment.

The second movement is based on the old lament about lost love, "Oh, waillie! waillie!" It is a part of American folk song heritage and is full of feeling and sentiment. Though never recited by the performers, the text as it appears on pages 16 and 17 of Carl Sandburg's *The American Songbag* (1927) is as follows:

When cockle shells turn to silver bells,  
Then will my love return to me.  
When roses blow, in wintry snow,  
Then will my love return to me.  
Oh, waillie! waillie!  
But love is bonnie  
A little while when it is new!  
But it grows old and waxeth cold,  
and fades away like evening dew.

Here, the solo horn begins alone. Then, the strings enter and take up the melody. After a contrasting *recitativo* section, the horn plays the theme again, this time accompanied by soft strings.

A traditional Rondo is used in the third movement. It yields a fast and playful character through extroverted writing for the solo horn that brings the piece to an elated conclusion.

### In the Composer's Words

[Author's note: The following was discussed between the composer and author of this article via email throughout March, 2007].

What prompted you to write a horn concerto?

There are several reasons. One was to provide you [Alexander George] with a worthy solo piece, similar to what I have done for other members of our family. I am proud of your accomplishments on the horn. Along the way, I developed a deeper appreciation of the playing problems of the horn performer. I also was able to see more deeply into the nature of the instrument. This is important in writing any instrumental solo.

In terms of preparation how did you begin to compose the piece?

As usual when starting a new piece, I reviewed the known masterpieces for the instrument. In this case, these are the horn concertos of Mozart and Strauss. The main purpose of this review is to renew the sound of the instrument in my ear, hearing it in different situations, making note of what works well and what does not work well.

What composers, if any, have influenced your compositions?

No composer is completely original. My old composition teacher, Bernard Rogers, often said, "We all dine at the same table, but some get the best servings." He meant, of course, that while composers use common techniques, the invention of new devices is quickly taken up by others.

In my case, I am a neo-classical composer. Neo-classicists follow the examples of earlier periods, reinterpreting them in modern terms. For me, there has been a number of composers of the first rank who have influenced my approach to some degree:

- Bach (importance of counterpoint; independence of voices)
- Haydn (pacing of the instrument dialogue; use of musical humor)
- Beethoven (drama, use of simple ideas to create strong musical situations)
- Hindemith (provided examples of new harmonies, particularly quartal harmonies; use of compound rhythms, the





idea of musical like [horizontal aspect] can control situations rather than the harmony [vertical aspect])

- Stravinsky (saying new things diatonically; use of uneven phrase lengths)

My music is tonal. I agree with Hindemith, "You can not deny tonality. It is like the force of gravity." John LaMontaine (my teacher between 1964-1966) once said, "There is still something to be said in C Major. . . if you can find out what it is."

*What message does the piece convey?*

This is an uneasy question. The musical public wants pieces to convey messages. Much of the Romantic school was built on the idea of music conveying messages. Mendelssohn correctly said, "Music can not be explained in words. The trouble is that music is too specific for words." He meant that while words and ideas are subject to interpretation, musical compositions by nature are absolute.

*Is there a single element that unifies the piece as a whole?*

Form. All compositions depend on this one point.

*What advice would you offer to potential performer's of this work?*

My advice to performers of this work (and other works, for that matter) is to attend to fundamentals. In order, these would be –

- Tone production
- Rhythm
- Intonation
- Phrasing and musicianship

## Thom Ritter George

Thom Ritter George (b. June 23, 1942) learned of his great interest in music as a child growing up in Detroit MI. Having completed his first piece at the age of ten he became a composition student of Harold Laudenslager, a pupil of Paul Hindemith, during his secondary school years. Like Hindemith, George discovered that his compositional language could best be expressed through the use of neo-classicism: the merging of Classical period forms with contemporary sounding harmony and melody in composition.

George received Bachelor's (1964) and Master's (1968) degrees from the Eastman School of Music. With the advent of the Vietnam War, George accepted an appointment as composer/arranger for the United States Navy Band in Washington, DC. Aside from his military responsibilities these years marked the creation of his Sonata For Clarinet and Piano and Sonata for Flute and Piano. These titles were contributions to his goal of writing a sonata for every orchestral instrument. [Author's note: George's Sonata for Horn and Piano was completed in 1986 and is currently available through the composer].

After completing his Doctor of Musical Arts degree at the Catholic University of America in 1970, George was appointed Music Director and Conductor of the Quincy Symphony Orchestra (Quincy IL). This was a prolific period of composition for Dr. George, and he pursued advanced conducting studies with Boris Goldovsky (opera conducting) and Sir Georg Solti (orchestral conducting), Conductor Laureate of the Chicago Symphony Orchestra.

From 1983 to 2007 Thom Ritter George conducted the Idaho State Civic Symphony (Pocatello). The Concerto for Horn was premiered at George's final concert with that orchestra.

## Premiering a Work – a Performer Prepares

When confronted with the task of giving the first performance of a new work, I had to begin to prepare. Not knowing what type of piece I would be premiering in a year's time, I began to study other works written by my father. Listening to recordings of some of his compositions reminded me that his music is very straight-forward – it is goal-oriented music with traditional forms and phrases. Therefore, in addition to studying some of the previous pieces written by my father, I began listening to the string quartets of Ludwig van Beethoven and the horn writings of Paul Hindemith, a fellow neo-classicist. Doing so helped me become aware of how one can shape a musical line.

Once I began to receive sketches and outlines of the horn concerto, I sought out etudes and other studies that would help prepare me for the technical challenges presented in the composition. This procedure allows me to clarify those aspects of my technique that need refining while not negatively impacting the musical aspects of my intended performance.

The first movement of the piece consists of a series of fanfares between the solo horn and orchestra. To solidify my performance of the eighth note followed by two sixteenth note rhythm so often found in fanfares, I spent time practicing the first study from Jacques-Francois Gallay's *30 Studies*, Opus 13 for Horn. I strove to achieve both rhythmic accuracy and clarity of articulation.

Inner movements of horn concertos tend to be the most beautiful and reflective parts of our repertoire; George's concerto is no exception. It lead me to spend a substantial amount of time practicing the etudes found in Joannes Rochut's *Melodious Etudes for Trombone*: Book 1 to achieve the right kind of direction and flow in my legato. Endurance issues raised in the second movement were addressed through the daily practice of an exercise related to me by William Caballero, principal horn of the Pittsburgh Symphony Orchestra. The exercise does not have a formal name, but it is a study that Caballero attributes to much of his success. It is the slow, loud, and sustained practicing of slurred intervals throughout the low and middle ranges of the instrument. I know of no other drill more boring and laborious; however, it helped me have the physical lip strength necessary to comfortably perform the second movement of the concerto.

To address the nuances often associated with the 6/8 meter used in the third movement I spent a great deal of time practicing etudes 40 and 43 from C. Kopprasch's *60 Studies*. Again my main focus was accurate rhythm and clarity of articulation.

The week before I was to premiere the work, I performed the solo horn part alone in front of my peers in a studio class at the University of Colorado at Boulder, where I am currently a doctoral candidate. [Author's note: A piano reduction for the Concerto for Horn is currently available through the composer]. It was a valuable opportunity that provided me with some constructive criticism and gave me a confidence boost – if one can play well





in front of their colleagues, then one can play well in front of anyone!

By the time I arrived at the first and only rehearsal, I felt I had done all that I could to satisfactorily prepare. I had listened to some of the composer's previous works, practiced etudes that addressed the technical demands of the piece, spent many hours reflecting on the musical ideas presented in the work, and had a run-through performance with my classmates. Practice does not always make perfect, but it does provide calmness, confidence, and a relaxed feeling that allows one to perform at their own best level.

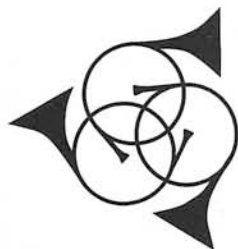
## Conclusion

While taking a graduate-level brass literature course at the University of Colorado at Boulder, my classmates and I were asked by our instructor what made a piece "good." This is a difficult question to answer; however, if one defines the boundaries as being a work that musicians and audiences both find pleasing to the ear, then I would state that Thom Ritter George's Concerto for Horn is a "good" work.

In writing this article it is my sincere hope that the curiosity of other horn-players has been piqued and they will seek out the composition. It is a worthy addition to our instrument's repertoire and a pleasure to have been associated with it.



Alexander Ritter George is solo horn of the Arundo Winds and an Adjunct Faculty member at the Metropolitan State College of Denver. He has performed with the Colorado and Pittsburgh Symphony Orchestras, holds degrees from the Curtis Institute of Music and Duquesne University, and is currently a doctoral candidate in horn performance and pedagogy at the University of Colorado at Boulder.



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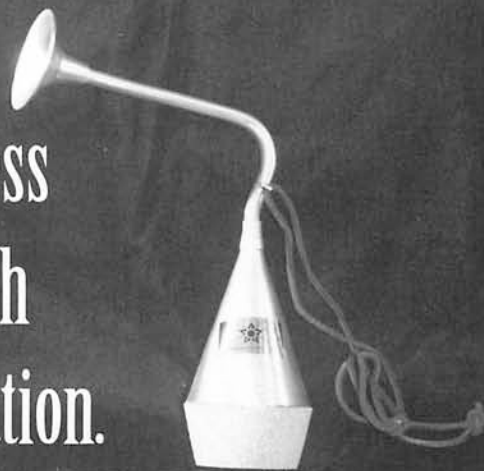
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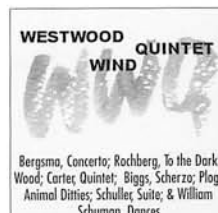
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Scott Farnes

# Negotiations – Making Our Business “Our Business”

by John Cox

## Preparation and Research, Research, Research

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

*Recap: The new player/teacher has won the audition/been hired and enjoyed a carefree year or two on the job. Then comes the day when it is announced that it is time to renegotiate the Collective Bargaining Agreement of behalf of the body of players/teachers. A Negotiation Team is selected, the group is surveyed about its interests, and the Team is learning to work together. These articles are meant to help illuminate what happens during the bargaining process. I confess that the knowledge, assumptions, data sources, and biases contained in these articles are based on personal experiences and US labor practices. Many of the generic principles offered in these articles can be adapted to other parts of the world.*

Research is like practicing for an audition – you can never over-prepare. Research is what will provide the information needed to effectively “do battle” when you come to the bargaining table to present the needs and demands of your colleagues. Why would there be a need to “do battle” in the first place? To answer this we need to understand the positions of the parties involved.

Full-time performers or chamber groups usually work as independent contractors or employ managers, who survive because they actively seek and promote work for their “clients.” The more work and money managers generate for their clients, the more they make in percentage fees. Private teachers generally run their own studios as a business and are responsible for their personal welfare.

Teachers or performers in larger institutions or ensembles rarely participate in managing the facilities, marketing, curriculum and accreditation accountability, or the other responsibilities necessary for a successful business enterprise. Our industry is large and complex, and has brought about the need for a successful business model.

A business community assumes a need in their locale for a particular commodity, including music and education. The community, if they don't wish to do the work themselves (perform or teach), creates an oversight board for this need and then hires persons to produce the desired commodity. If it is complicated enough, the production of this commodity will take on a corporate or institutional structure. The top echelon of this structure is an administration which is hired to be directly accountable to its oversight board for all the responsibilities necessary to create the desired product, including financial decisions. Administrators/managers need to regularly balance the corporate checkbook, or at least know how to believably say, “The check is in the mail.” The better the administration functions in balancing costs versus income, the better the insti-

tution's financial health and viability. It should be noted that administrators both run an institution and are employees of that institution.

Because administrators may not teach or perform themselves, they must employ those who do. They rely upon often a large number of teachers/performers (hereafter called labor) for their own survival. This creates a symbiotic relationship between management and labor. The necessity of a large labor force creates the need for a mechanism that allows for individuals to be employed, treated equitably, and assist in attaining the goals of the corporation or institution.

So what is there to bargain over and with? In basic terms, the employing institution offers wages, benefits, and employment security for a specified term of time. Labor brings sellable commodities to the table such as time, energy, talent, knowledge, and experience. Thus negotiations over these commodities for wages and security usually result in a Collective Bargaining Agreement (CBA). This 90-page (or so) document is the legal and binding document of terms and conditions resulting from those negotiations. If labor wishes, it may form or join a union to aid in negotiating its collective employment.

So, what is time, talent, and experience worth in the market place? These answers come from doing proper, and usually exhaustive, research. Fortunately, that research offers the tools necessary to produce a new CBA that also honors the time, talent, and experience of the laborers.

Research begins by asking/polling the group and its individuals concerning their wants and needs, including the importance of each item. This activity should be done early in the negotiation process, soon after the Negotiation Team has been selected. Then it is time to discover what those wants and needs are worth.

Your current CBA is a good place to start. I believe it is important to remember that a CBA represents living people and, as such, is a “living document” that should reflect both local bargaining history and the needs of current times. Setting aside wages and benefits, you should determine what current working conditions (schedule, amount of work, number of employees, auditions or interviews, tenure requirements, etc.) need changing from the existing status quo, why, and why now? Are there items that do not meet a national standard? Also, what does your constituency want changed? Are these changes important enough to negotiate over, and/or can these be used as “bargaining chips” for other items?

Items you want to bargain over:

Money – including:

- Pay scales, overtime, extracurricular activities, etc.
- Pension/Retirement contributions
- Seniority pay
- Other monetary compensations

Healthcare and related benefits





Working conditions – including:

- Scheduling
- Number of employees
- Hiring
- Tenure process
- Dismissal processes
- Various types of Leaves
- Stage or classroom considerations
- Miscellaneous

Assuming you have the input necessary from your represented group, it's time to start comparative research to help you make a solid case for your demands, including research on:

- Average wage scales, other monetary compensations, and benefits for your type of work locally, regionally, nationally
- Average working conditions for your type of work locally, regionally, nationally
  - Local, regional, national income statistics of all types
  - Cost of living comparisons locally, regionally, nationally
  - Local costs of health care, housing, energy, food, state and local taxes, etc.
- The current financial health of the institution you work for, including at least the last five years of its IRS Form 990's (they are available for public consumption), and if obtainable, the audited financial reports for as long before present as possible (we use 20 years to provide both baselines and trends)
- Information about your performing/teaching venue such as if it is publicly owned and operated and what lease terms does your institution have with the owner

Other pertinent information is more personal, yet it can be very powerful and persuasive for the human side and appeal in bargaining. This may include the amount of time spent away from the workplace in preparation such as practicing and/or lesson planning, and amounts owed on student and instrument loans, especially for new hires. Our profession differs from most other large labor forces because our training is more extensive and intensive (and generally expensive), especially for initial and continuing teaching certification, and because of the cost of our required tools (instruments), particularly for our string colleagues. While many auto mechanics are required to own their tools, the outlay is generally far less than that of musicians. Medical training is lengthy and costly but most physicians aren't required to own their own CAT scan or other lab equipment. Being able to bring the human need element and information to the table (anonymously, of course), especially in defense of asking for more money for the newest hires, can help in telling the most compelling story possible. When negotiating

you should remember that you are talking with people who can (sometimes) empathize with their employees.

Some information is available through your union local or national offices. They can provide terms and conditions of contracts with institutions doing similar work to yours locally or regionally, and they should join you at the table with that information at the ready. For orchestral performers there are ICSOM (International Conference of Symphony and Opera Musicians), ROPA (Regional Orchestra Players Association) and OCSOM (Organization of Canadian Orchestra Musicians). They publish comparisons of over 60 data categories, and contracts of most large performing institutions can be obtained on CD format. It makes for a tremendous amount of reading, researching, and comparisons. However, if you are negotiating for your colleagues, that is your job. Many hours will be spent away from lesson planning, practicing, or golf while toiling in obscurity, but like practicing – it will pay off.

Financial data can come from a variety of sources such as your local paper, banks, financial publications, and many online sources. In the United States there are two that are far and away superior to all other online sources: The U.S. Census Bureau and the U.S. Bureau of Labor Statistics. As anyone facing an IRS audit knows, the government is very adept at gathering information, and can be a treasure trove of information – and the best thing is that the information is virtually incontrovertible in helping to debunk information given to you by the opposing side during your face-to-face meetings.

Having the best data possible about your profession/institution/city/region is the most powerful tool you can wield at the bargaining table. Like live performance, accuracy counts. Powerful and accurate information can tell and sell a compelling story to the other side (and/or to the public). Verifiable statistical research data is golden – accurate facts will almost always outweigh heartfelt opinions.

On the International Horn Society's website ([hornsociety.org](http://hornsociety.org)) you will find survey forms and data that we gathered in our Oregon Symphony negotiations. Hopefully they can serve as a model for what is possible in the area of research.

Future articles will include: formal exchange and meetings with representatives from the "other side," getting to "yes," signing and the aftermath, and preparations for the next round of negotiations

*John Cox is principal horn of the Oregon Symphony. He is a member of the Mainly Mozart Festival of San Diego and Chamber Music Northwest in Portland, and is an adjunct faculty member at the University of Portland. He has been on three negotiating teams for his orchestra, as well as serving on management leadership searches and future planning committees as an orchestral representative.*

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# Playing for Keeps: Orchestral Etiquette Suggestions for the New Professional

by Richard Chenoweth

Many of us who perform as orchestral musicians were fortunate early in our careers to receive advice and mentoring from older, more experienced players. These players shared their wisdom about a variety of issues, including professionalism and orchestral decorum – the manner in which a young players should conduct himself in those initial rehearsals and concerts. Since first impressions often have a lasting effect, it is important that the aspiring orchestral players "know the ropes" and generate positive feelings about their contributions to the ensemble.

A number of highly-regarded professionals, all of whom have impressive backgrounds as orchestral players in a wide variety of venues, were willing to offer their opinions and suggestions to players new to an orchestral career.

## Paul Austin – Grand Rapids Symphony

When I was in my early 20s, I won a position on the horn "sub list" with a regional orchestra. At this point, I had never met the principal horn and wanted to build a reputation as a reliable substitute and extra horn player. The first time I was called to play with that orchestra a few months after the audition, playing Mahler's First Symphony, I made it a point to know the entire piece inside and out (not just the seventh horn part) by studying recordings and the score. I knew my individual part very well, too. For example, I worked out the stopped horn fingerings in advance, with a backup plan in case I was flat or sharp in relation to the rest of the horn section or orchestra.

Since I was not living in the same town as the orchestra, I made sure to allow enough time for the one-hour commute in case of running into traffic problems on the interstate, finding a parking spot near the hall, getting a flat tire, etc. I planned to arrive about 30 minutes before the rehearsal started, so that I could settle in, play a few notes, meet the other horn-players, and let them know that I was reliable in terms of attendance.

Also, I sat out in the hall listening to the piece on the program that I was not playing so that I could get a feel for the sound of the orchestra and the horn section (in order to match their sound concept).

By the time this same orchestra played Mahler's First Symphony again (about five years later), I held the fourth horn contract. During my tenure there, I learned a great deal from the principal hornist in terms of being a professional player, and I am grateful for his guidance, leadership, and friendship. My best advice to young players is to be informed, educated, and cooperative, which will help you to go a long way in the orchestral world.

## Herbert Winslow – the Minnesota Orchestra

Make sure you know the piece before showing up to the first rehearsal. Listen to recordings and follow a score to see how your part fits in with the section and the orchestra.

Show up to the rehearsals and concerts (all of which are called "services") at least a half hour ahead of time. Be in your seat at least 10 minutes before the start of the rehearsal so you don't have to play the "Excuse me, excuse me..." game!

Notice, by observing the other musicians, where the horn players usually place their cases. Most orchestra musicians have a regular spot backstage for their case, and you don't want to put your gear in the same spot that the concertmaster usually puts his or her case!

Be sure to have a pencil at all rehearsals! You will need it!

Do not bring coffee, water, etc. onstage with you. While other players may do this, you should not. Wait until you are a tenured player before you risk spilling liquid all over the stage or the wind player's cases!

Don't show off while you are warming up. Either warm up on your usual scales and arpeggios, or if you have already warmed up, play only the pieces that you are playing on this concert. This isn't the time to show everyone that you can play *Till* or the *Long Call*! Listen to how the rest of the musicians are warming up and try to blend in. By the start of the rehearsal, be sure that you are ready to play anything that may be on the program, whether it is high and soft or low and loud, as well as everything in between.

You may be excited about this opportunity (and you should be!), but don't let it show. A football coach once growled at his player who had celebrated too much after making a touchdown "Cut it out! Act like you've been there before!" Take his advice. Act like you have been in this situation before and conduct yourself accordingly.

Do not talk with those around you during the course of the rehearsal, even if the conductor is speaking to or working with another group in the orchestra. Very often an instruction about a given phrase in another instrumental group applies to you as well, perhaps later in the piece. By listening to everything the conductor is saying, you'll pick it up and save rehearsal time later on.

When the conductor stops conducting to work out a spot, stop playing right away. Don't play on for a few measures, and then stop. Again, rehearsal time is very valuable, and all those extra measures add up over two and a half hours.

If the conductor asks to start at letter C, and you have the last note of the previous phrase on the downbeat of letter C, and then 12 bars rest, do not, I repeat, *do not* play that note!!! Your note is not what the conductor is interested in rehearsing at that point!







Do your best to blend your sound into the group's sound. Match dynamics with your immediate colleagues, so that you are not louder than the others in *forte* dynamics or softer in *piano* ones. Notice that whole notes written with a loud dynamic marking are very often played softer to allow the melodic voice to come through. Conversely, if you do have the main melodic figure, you'll often have to play louder than the given dynamic to project it through the orchestra.

Your teacher has shown a lot of faith in you and your talent by giving you this opportunity. Make the most of it. Be quiet and observe how the other musicians go about their business and learn from these professionals, who may have been doing this for the better part of 40 years. Learn from the positive ones, the ones who look and sound like they are as thrilled about being there as they were the first day they walked onto that stage. It's fairly easy to tell who these musicians are. And learn what *not* to do from the ones who may have grown jaded or never had the benefit of these tips to begin with. I hope you get called the next time your local orchestra needs a sub or extra player! Good luck!

## William Barnewitz – Milwaukee Symphony and Santa Fe Opera

Many of the "new hires" to an orchestra are good people who are already chock full of discipline and courtesy, so these common sense reminders can serve as guideposts for the already informed or food for thought for the uninitiated newcomers to the orchestra world.

A professional is never late, is always warmed-up, and has a pencil and all needed mutes and accessories.

Do not warm up loudly – it is advisable to warm up around the other horn players, as they understand your routines and aren't bothered by the volume and repetition of your own personal acts of diligence. By warming up in proximity to your horn colleagues, there is strength and tonal continuity. Additionally, it is a time to check in with each other about life in general. This bonus keeps the chit-chat down on stage and keeps you close to your section mates.

Don't look around at your colleagues on stage during a rehearsal or a concert, especially if someone makes a mistake – this is a personal space issue. No one likes negative attention drawn to them, especially if things aren't going well. Plus, if you are gawking, you can't be concentrating.

If you are not the principal of your section, talk to the principal *first* about scheduling conflicts, personnel complications, questions to the conductor, and any other issues facing you as a performer. If you are a new principal, talk to your section, other principals and other colleagues to get a lay of the land *before* you start throwing your weight around in a way that may alienate colleagues and disrupt well-established orchestra habits.

Listen through-out and don't talk during orchestra rehearsals and meetings. Until you really understand the personality of the orchestra and its issues, you can't contribute anything of value. When you feel you have the respect of the orchestra, then become an active and subtle participant.

If your orchestra has a locker room, gradually ingratiate yourself to the orchestra community in the locker room. Get to know your colleague through post-concert locker room banter. This is a great way to get to know your fellow musicians and to find out how you fit in. If you don't do this, you may inadvertently end up creating an elitist impression.

The music director is the only one in the orchestra who hires and fires. He or she does not need your help in artistic decisions. *Don't* offer your opinion – *ever*. If the music director can't make those decisions, surely you cannot.

During rehearsal, never contradict the conductor on stage, even if he/she is clearly wrong. Just nod, smile, and say, "Yes..." If you are really irked by a comment or correction from the podium, take it up later in private, with a respected colleague, and if it needs further addressing have your principal do it or just let it go.

Conductors come and go but a career is 30 years long at least. Be someone your colleagues respect for maturity and steadiness.

Do not use your tuner or metronome on stage – use it at home or on breaks, but don't confuse your ability to play in tune with a tuner with playing in tune with your colleagues. Remember that intonation is flexible. The metronome is only for the practice room. You will quickly become a pariah in the orchestra if you take a passive/aggressive tack in pointing out that you are better than everyone else because you play on time and in tune. Possessing those qualities is why you got hired. Continue with that work at home and be steady on stage, not obnoxious.

Never give the personnel manager a reason to talk to you about attitude or discipline, or the music director a reason to question your ability. Show up, pony up, and shut up.

If you are a fairly recent college or conservatory graduate, it is quite likely that you have impressive technical skills – do not offer unsolicited "helpful suggestions" to older colleagues. They either know what to do or are struggling with issues of aging and or health. They will ask your help if they feel safe in doing so. The orchestra did not hire you to teach, they hired you for your impressive playing skills. Be supportive by being steady, competent, and compassionate – you'll be old someday too.

I personally had a very hard time playing the position of associate principal horn and I wish I could have done it better. With that in mind, the position of associate principal can be thankless and fairly unrewarding, especially if the principal relegates you to the clean up detail. If you are the principal, give your associate a lot of opportunities and chances to play – play in the section yourself to accommodate both rotation and opportunity for the associate principal. If you are the associate principal, play what parts are assigned and be helpful. It is a job very few people actually are suited to, so if you don't enjoy it or if you don't get to play much, move on.





## James Wilson – Utah Symphony

Be grateful for your job – it is a special privilege to perform for people and there are many others who would be happy for the opportunity to replace you.

I remember two pieces of advice from Dale Clevenger. One: "Talk through the horn. If you do your best, those who can hear will notice your quality no matter which part you're playing. Never scoff at an opportunity to play and learn." Two: (from Dale Clevenger through Bill VerMeulen to me) "If you are called to play assistant, don't live the part." The principal has nerves of his own to deal with, much less having you fingering the part, breathing sympathetically, and getting "het up." Especially in the big moments, move your focus elsewhere in the orchestra, relax, and observe. Perhaps look at the basses and 'cellos, and watch their left hands and bows moving. But, be sure to keep counting!

Regarding attitude, being positive and humble is easier than griping and trying to impress, no matter how witty. Be careful of what energy you bring in to the work space. Treat everyone – that means *everyone* – the same, with courtesy and respect – the opposite of this is the high school clique. Working in an orchestra is real life, not TV. ("And I may be thinking of having to sit next to *you* for the next fifteen years....?")

Concerning intonation, Robert Marcellus, the longtime esteemed principal clarinet of the Cleveland Orchestra, said, "the key to perfect intonation is constant adjustment." Again, be humble. Listen, and move to make it lovely...

## Jack Gardner – Louisiana Philharmonic and Santa Fe Opera

Most concerts that I have attended in the past 40 years (other than those in which I was playing) have been visiting professional groups and college concerts in New Orleans or a few concerts in our travels in Europe. Stage decorum is different depending on the level of professionalism and, of course, the locale. The vast majority of college groups gather on stage at the last minute due to a lack of understanding that there is an appropriate time to be there ahead of the time that the concert starts. Most professional orchestras have something in their operating rules that state that you are to be in the hall at least a certain time before the concert and in your seat at a given time. Nothing gives a conductor, personnel manager, or your section leader an anxiety attack quicker than having a member show up at the last minute. There is no way you can prepare yourself for the concert by arriving at the last minute.

A great deal of our behavior during rehearsal and concerts has been passed down to us through the traditions of the ensemble. The way we enter the stage, our bowing procedure at the end of the concert, and manners during the concert will certainly be announced by the conductor or some person in charge. Follow your colleagues' movements for the first few days and you should see a pattern evolve. Remember that as the lights dim for the concert we lose sight of the audience, but we are like fish in a bowl under the bright lights of the stage and our every movement is noticed. The talking, scratching, facial expressions, etc. should be kept to a minimum. After the

concert is over there is nothing that ruins a concert quicker than to watch orchestra members talking to each other, packing up their instruments, or rummaging through their music during the bows. This is the time to accept and acknowledge the applause that you deserve for all your hard work.

There are little things that you can do to make life easier for your colleagues – I'm referring to those who sit next to you. Sometimes a composer will write a passage for your instrument without knowledge of its limitations. Maybe it's a note that is too long to hold in one breath or a passage that is really out of your range. Your first thought would be to practice, practice, and practice. While that is not a bad idea, there are always those passages that appear on occasion that are a real problem. There is nothing wrong with asking for help from a colleague or giving help to a colleague. It all depends if you are available at that point to assist without compromising your own part. These are all small courtesies that make the concert easier: helping with a bad page turn, confirming the count in a long number of rests, or wiggling your finger to confirm the beginning of another rehearsal number.

One question that might present itself is whether to shuffle or not to shuffle? While nothing boosts a player's ego more than the acknowledgement of a well-played solo, there are various ways to congratulate a section member's performance, including a nod of the head, a tap of the hand on your knee, or the well-deserved shuffle. Be careful that you are consistent with your praise. After many repetitions of the same concert, one may begin to look for that section applause and come to expect it. What if the passage doesn't come off flawlessly one night? Do you not shuffle then? The performer feels bad enough about the solo but to be snubbed by his colleagues is even worse. I would rather have a person come up to me after the concert and say, "nice job," than wait in anticipation for that shuffle. And, at times, a slight movement such as a shuffle can be a distraction. How would you feel about that extra bit of distraction if you were the third horn poised to play the *Till* solo in D horn after the first horn had finished?

I remember the first rehearsal of my professional career consisting of total fear. I had played several road trips with different groups but this was different. I had stepped away from the utopia of the university and had moved to an unknown place full of new faces and an angry-looking conductor. I remembered what Phillip Farkas had said to me: "Be able to play the piece faster or slower than you could ever imagine because the conductor might have a different idea of the tempo. Being able to play it through ten times without a mistake is only the first step in being prepared."

What I see today in most young students is incredible technical facility and knowledge of the basics of ensemble, balance, intonation, and decorum. We as teachers are responsible for more than just teaching the notes. I'm happy to say that on the whole we who are teachers have done an excellent job. Over my 40 years of playing professionally I have seen very few first-year members of our horn section come in without that basic knowledge.

Since my recollections of my experiences as a first-year member are sketchy and have probably become exaggerated over the years I have asked Juliann Welch, our new 4th horn, in





her second year with us in New Orleans, to add a few comments from a fresh perspective.

## Julianne Welch – Louisiana Philharmonic

I wish that it had been more strongly emphasized that, as a new member of any professional organization, it is your job to first and foremost make the people around you feel comfortable. This includes, but is not limited to, technical/musical aspects of the business playing sensitively, balancing appropriately and always assuming first that you are responsible for any pitch problems that occur. Beyond the musical considerations though, a new professional needs to be very sensitive to contributing a sense of comfort, respect, and stability to the work environment around her. It is important to be someone that people will want to sit next to, day after day, double rehearsal after double rehearsal. The necessity of showing up early and prepared just so that no one will doubt your reliability or responsibility, can't be overemphasized. Getting along with your classmates in school may be optional, but getting along with your colleagues at work is absolutely essential.

## Richard Chenoweth – Dayton Philharmonic Orchestra and Santa Fe Opera

Young players often inadvertently draw attention to themselves either by extroverted warm-up routines or over-playing their parts – if you can't hear the principal player, you are playing too loudly. In the first days of a professional engagement, do whatever it takes to be invisible – act like a chameleon and fit into the situation. While every orchestra has its own culture and sense of community, new players will learn a lot by observing the behavior and rituals of the players around them. Most sections will warmly welcome new members or subs, but they will also be watching and listening very carefully to decide if you are the type of player that they want to work with on a daily, on-going basis. The reason that you have been chosen as a sub or extra member of the section is that you are already highly-regarded as a player – there is no need to prove yourself. You need only to do your job and do it well.

Being called to play assistant is a very common occurrence, as vacant chairs are usually filled in by other full-time members of the section. If you have the opportunity to play assistant, *do not* immediately begin practicing the prominent solo parts – while you may not think about it in this way, that may be construed as a message to the principal and other members of the orchestra that you think that you will be playing the solos (or think you should be playing them). Most principals will either mark the parts, indicating which passages they want you to play, or will give you a set of guidelines and physical cues so that you know when to play – this may be a twitch of the elbow or a motion in your direction, so be alert to subtle movements. In general, you should expect to play sustained loud *tutti* passages and possible unison section passages, so don't be disappointed if you are not asked to play the "glory" parts. Instead, have a helpful spirit and just enjoy the opportunity to be surrounded by glorious sounds.

An assistant has to be aware of at least three things at all times: the music, the conductor, and the principal player, as there are times when you will have to play passages suddenly that are not marked. If there are two different principals, be ready to adapt to playing concepts that may vary greatly.

If something should happen to the principal, another member of the section will probably move up, so don't assume that you will play that chair as a substitute. Again, if you are doubling a passage with the principal player, make sure that you can *always* hear the principal. He is responsible for leading the section, establishing the dynamics, style, and overall sound, so playing in a way that dominates the section sound can be irritating to the other members of the section. However, if you are playing the first part by yourself, you are now in fact leading the section, so do your utmost to replicate the sound and style of the principal player.

Be very aware that overtly physical motions can be distracting to the principal. For example, you should wait to pull and empty all of your slides until an appropriate moment, such as during long rests, or between movements. Doing so during an exposed solo passage is definitely *not* the right time to make motions that may interfere with concentration. Be calm and patient, and do everything in a calm and un-hurried manner.

Principal players also have numerous responsibilities other than the performance of the part, so it is appreciated when you keep the questions to a minimum and indicate that you are there to help when and where needed. Simple actions such as helping with counting rests are always appreciated, which means that one must pay attention during rehearsals. At the same time, be careful about how eager you appear – what may seem to you like simply being helpful and enthusiastic can be misconstrued as being overly pushy or aggressive by others. Do what you are told to do and project a spirit of alert and conscientious helpfulness.

Some orchestras can be rife with rumor and gossip. Certainly there are many egos in orchestras and it can be very intimidating to a young player to be surrounded by so many strong artistic opinions. However, don't try to ingratiate yourself to members of the section by participating in gossip and comments about other players. While such conversation is always ultimately useless and unhelpful to all, the full-time players have more knowledge of the situations they are discussing, and they have at least earned the right to participate in these kinds of activities, however unproductive they might be.

Sometimes, young players also want to impress the music directors. There are very few situations in which a substitute player should even have a conversation with a conductor. It is the job of the principal player to communicate with the conductor. Unless you are spoken to directly, let the leader of the section do the talking. Most orchestras will react very strongly to a substitute player drawing attention to himself by asking questions in a rehearsal. The finest conductors are those who truly want to help the musicians in their performance. Listen to their advice and comments with a non-critical and non-judgmental attitude and, above all, do not take their comments personally. Especially, avoid "stage rage," a situation in which smoldering resentment over critical comments and perceived slights can turn into overt angry and ill-considered back-talk.



Orchestral players are very sensitive to their physical environment and "space" issues, so avoid wearing perfumes, colognes or scented lotions that may cause respiratory issues with those around you. If there is a "bells up" moment, make sure that you are not blowing into your neighbor's ear. Observe instructions regarding dress codes – there is usually specific language in the orchestra's Master Agreement regarding proper attire. If you are playing as a sub, don't bring a book to read. If you are a newly-appointed member of the section, wait to see what the prevailing culture is regarding having reading material on stage. Regardless, you should not read during a movement in which you play and, of course, never during a concert.

Finally, there should be no texting or cell-phone use during rehearsals, even if the regular players are doing so. You are being paid to play, not to act as if you're bored and have other things that you would rather be doing.

While the focus of this article has been on orchestral playing, certainly the advice contained in it would apply to any situation in which there is an expectation of professionalism, including university ensembles, for example.

With the financial situations of many orchestras in an uncertain state, the future of the profession depends in part on the solidarity of the members of ensembles and their faith in one another. Being part of a musical team carries with it the responsibility of being trust-worthy – your colleagues, the conductor, the composer, and the audience are all depending on you to do your part in a professional manner. One of the best ways to do so is to be an exemplary model citizen of the orchestral community.

*Paul Austin has been a member of the Grand Rapids Symphony horn section for ten seasons and in his fourteenth year as Advertising Agent for the IHS. He is the author of A Modern Valve Horn Player's Guide to the Natural Horn, which is available from Bird-alone Music. In addition, Paul is Vice President of ROPA, the Regional Orchestra Players' Association.*

*Herbert Winslow was principal horn with the Saint Paul Chamber Orchestra for 25 years, principal horn of the Santa Fe Opera for 3 years, and is currently associate principal horn with the Minnesota Orchestra. He has taught at the university level for over 20 years and is on the faculty of St. Olaf College.*

*William Barnewitz is the principal horn of the Milwaukee Symphony and the Santa Fe Opera Orchestra and is a horn instructor at Northwestern University. He has played with the Utah Symphony and has been a guest principal horn with the orchestras of Atlanta, St. Louis, and Los Angeles. He was the winner of the American Horn Competition in 1991 and he has two solo recordings, Long Road Home on the Avie Label and Functionlust on the Summit Label.*

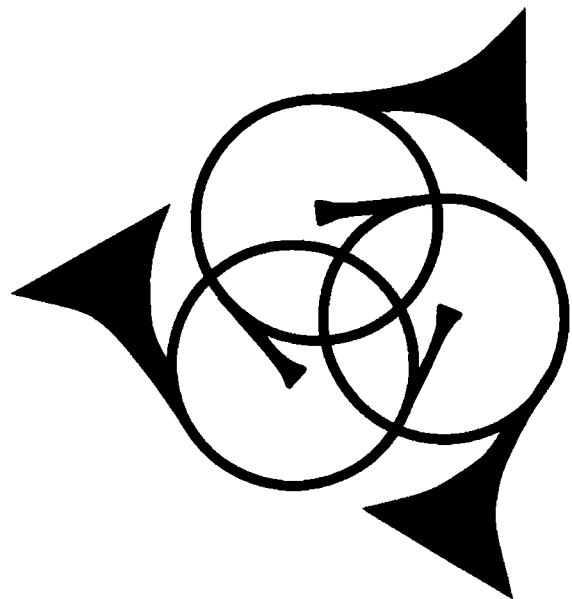
*James F. Wilson is the newly-appointed associate principal horn of the Utah Symphony and former principal horn of the Florida Orchestra from 1992-2008. He is also currently on leave as a member of the Santa Fe Opera Orchestra.*

*Jack Gardner holds degrees from Murray State University and Indiana University. In addition to his long and illustrious career in New Orleans and Santa Fe, he has served as part-time instructor of horn and brass at Loyola University. He was principal horn for eight seasons with the New Orleans Opera until its season was included in the services of the Symphony. A well-rounded performer, he has played with the Loyola Faculty Woodwind and Brass Quintets and was a*

*member of the New Orleans Symphony Brass Quintet from 1966-1990. He has also toured with both Henry Mancini and the Dick Shory Percussion Pops. Jack served as the personnel manager of the New Orleans Symphony and Louisiana Philharmonic from 1990-2006.*

*Juliann Welch, a native of Albany, New York, has studied horn since the age of 10. After attending the Interlochen Arts Academy, she received a Bachelor's of Music degree and Performer's Certificate from the Eastman School of Music. She began graduate work at Rice University before joining the Louisiana Philharmonic as fourth horn in September 2007. Her primary teachers include W. Peter Kurau and William VerMeulen. Juliann has been a member of the National Orchestral Institute, the Festival Institute at Round Top, and the Sarasota Music Festival, as well as acting as a substitute fourth horn for the Rochester Philharmonic Orchestra.*

*Richard Chenoweth is a Professor of Music at the University of Dayton and has performed as a guest in the horn sections of the Milwaukee Symphony, the Atlanta Symphony and the Florida Orchestra. He has also performed as principal horn with the Little Orchestra Society of New York, the Royal Ballet of London, numerous free-lance ensembles in New York City, and is the hornist with the Carillon Brass Quintet. His latest recording, The Horn in Opera, is available from thehorninopera.com.*





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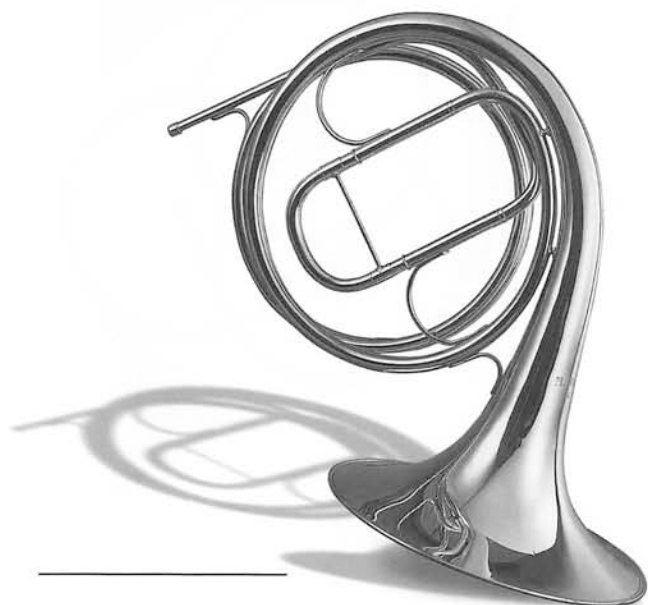
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# Medical Issues: An Interview With Lucinda Lewis

by Glenn V. Dalrymple, MD, Series Editor

**L**ucinda Lewis has been the principal horn of the New Jersey Symphony since 1977. Cindy is recognized as an expert in the area of brass players' embouchure disorders, including lip injuries and playing disabilities. Her interest in the subject grew out of her experience with overuse injury and led, after eight years of research, to publication of *Broken Embouchures* (Oscar's House Press, 171 pages, ©2002, revised 2005).

**Q: Please give a brief description of overuse injury and its causes.**

**A:** Embouchure overuse occurs when players have played too many hours or with more intensity than they are used to; for example, preparing for an audition or solo performance, a week of playing heavy orchestral repertoire, a long day of playing very high jazz charts, etc. Severe, lingering facial fatigue and substantial lip swelling are the two predominant physical indicators. Embouchure overuse, more often than not, develops into a protracted, painful, and musically disabling redundant injury syndrome known as an Embouchure Overuse Syndrome. Other things, such as medical or dental conditions, can also cause a player to develop Embouchure Overuse Syndrome.

The facial fatigue and lip swelling persist long after the episode of overuse. This not only complicates playing, it also prevents players from feeling their face and lips normally and quickly begins to cripple their embouchure. Within only a few days, players' mechanics will have deteriorated to the point that they can hardly function, and thereafter, every time they play, minor but painful irritation is inflicted to their lips. This is a full-blown Embouchure Overuse Syndrome. Unfortunately, not even a lengthy layoff from the instrument will remedy Embouchure Overuse Syndrome.

**Q: How do you recommend treating Embouchure Overuse Syndrome?**

**A:** Stop playing for a day or two. If that is not possible, play as carefully as you can and only when you absolutely must play. Perform no lengthy warm-ups, and no practice until the face has recovered. However, once the injury has evolved into an Embouchure Overuse Syndrome, mechanical rehabilitation is the only method that will break the cycle of injury and restore one's ability to play.

Mechanical rehabilitation requires players to retrain the basic structure of the embouchure. In other words, training the chin to stabilize in playing, and reacquiring the strength and ability to deploy and sustain the correct amount of tension in all the muscles of the embouchure. Players who develop an Embouchure Overuse Syndrome unconsciously try to "protect" their injured, tired faces by backing away from using the amount of tension required in the facial muscles for playing.

That is certainly understandable. Their lips are constantly swollen and their facial muscles profoundly fatigued; but if embouchures do not have enough tension and resistance, the players have no playing control, endurance, or high range, and also no air control.

Because injured players literally cannot feel their lips and faces normally, they have no way of being able to ascertain, by feel, what their embouchures are doing. The most effective way I have found to retrain a broken embouchure is to have players consciously configure their embouchures with more energy in the muscles. I prompt them to set the embouchure with a slow, simple sequence of physical mechanisms that is used each time. This allows the muscle to strengthen around a specific pattern that the mind can control and replicate. Short practice sessions allow players to strengthen their embouchures without further irritating their already tender faces. Injured players have to be discouraged from practicing for long periods. Weak embouchure muscles can only be coaxed into configuring correctly for a few seconds at a time. Overly fatiguing the face with too much playing will only exacerbate and protract the injury syndrome.

Practice sessions consist of playing for a limited period of time (5 minutes), during which players concentrate on making their embouchures work as correctly as possible. This is not an easy task by any means when dealing with muscles that are weak and confused. Five minutes of intense effort is followed by ten or fifteen minutes of rest. This routine should be done for only one hour total early in the day and can be done once again a few hours later. Players must avoid playing to the point of lip swelling. A damaged embouchure cannot work or be made to work correctly when lip swelling is present. As the embouchure strengthens, playing time can be added, and rest time can be shortened.

A very typical problem I see in injured players is the tendency to relax the embouchure between notes. The throat often tries to help physically by "gulping" closed from note to note. Again, this is part of the body's way of trying to protect a player's sore, tired face; but if players are to break the cycle of injury caused by overuse, this protective inclination has to be overcome.

**Q: How long does it take to get over the symptoms of overuse injury?**

**A:** There is no single time frame that can be applied to all players. When deadlines inflict themselves on this process or players become so emotionally injured by their playing disabilities, rehabilitation is sometimes more lengthy and difficult. In most cases, though, it is quite possible for players to break the cycle of injury within two to four weeks. While complete playing recovery takes longer, it is a much easier process when no discomfort complicates things.





**Q:** How does a player find help from the medical profession?

**A:** The single most frequently asked question I field from injured players is, "Can you recommend a physician who treats brass players' lip injuries?" I am sorry to say the answer is "No." While music medicine has advanced considerably over the years, and more and more is understood about the performance injuries of string players and pianists, music medicine specialists continue to be completely dumbfounded by brass injuries. The reason for their confusion is quite understandable. The performance injuries that string players and pianists tend to suffer are also quite common in the general population. It's no wonder, therefore, that much more is known about these injuries, and the treatment protocols for them have evolved and improved.

On the other hand, brass injuries are specific and unique to brass players. Unlike tendonitis or carpal tunnel syndrome, each of which is painful and troublesome all the time, brass player's lip injuries are only painful and troublesome in playing and do not otherwise impede the normal function of a player's lips and face. It is impossible for a physician to make sense of an injury which is physically excruciating for a player but cannot be seen with the eye, felt, or identified by medical imaging (CT, MRI, ultrasound, angiography, or plain x-rays) and whose primary symptoms are lip swelling, pain, lack of playing endurance, trouble playing in the high range, loss of playing control, unfocused tone quality, and general playing disability. What physicians and players have to understand is that this disabling, residual cycle of injury is perpetuated by the erosion of the physical ability of the embouchure to configure and function correctly in playing. No medical treatment can cure damaged playing mechanics.

**Q:** Do you see any indication for or value of surgery?

**A:** Many players come to believe that they have injured their lip muscles so severely that surgery is required, and that surgery will allow them to recover their playing completely after recovery. It is quite a shock when that does not turn out to be the case. Dr. Simon McCrae, a well-known surgeon who has performed reconstructive lip surgery on brass players, always tells his brass patients that the underlying cause of their injuries is failed "playing technique" that requires a return to the basics of playing. In other words, surgery only repairs the lip, not the playing.

**Q:** Any final words?

**A:** Embouchure Overuse Syndrome is one of the most painful, emotionally wrenching experiences a brass player can endure. I know that well, as I was one of the walking wounded. The good news is that the playing disabilities caused by overuse are totally fixable. Unfortunately, however, for some players the process of rehabilitation is so daunting and frustrating that they eventually give up. That depresses me to no end because I know that with the right physical approach, Embouchure Overuse Syndrome can be successfully overcome.

I've always made myself available to injured players who get stuck in the physical morass of a lip injury and want to come to New York to see me. I have a standing policy of not ac-

cepting money from these chop-weary players. I want them to understand that there is no economic incentive in the assistance and advice I offer. So I hope that before any players frustrated by an Embouchure Overuse Syndrome make a life decision to quit playing, they contact me first. My email address is posted on Embouchures.com.

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*Columnist's final comment:* as a physician for almost 50 years and a brass player for over 60 years, I strongly agree with Cindy's comments. A player must often look beyond the medical profession for treatment of Embouchure Overuse Syndrome. In my opinion, every player should own a copy of *Broken Embouchures*, and Embouchures.com should be on your list of "Favorites." You might be eating a very healthy diet but continue to have recurring problems that are manageable only with a strict regimen of carefully planned practice sessions. When you were younger, you might not have had problems – it didn't used to be this way. You used to be able to practice with strength – what happened? What could possibly be the answer? Is this just the way it will be from now on?

Chronic performing problems are extremely frightening. They affect you physically and are an enormous burden on your mental well-being. Since the longevity of your career depends on your health, it is imperative that true solutions are found.

### Coda

The "Medical Issues" column in this issue must be my last. The ravages of macular degeneration have taken my ability to drive and cause enough difficulty with reading that the necessary library research is not possible. The column started at Richard Seraphinoff's 2002 Natural Horn Workshop (Indiana University). At that time we planned a symposium concerned with horn player's medical problems for the 2003 International Horn Symposium. The medical symposium was presented and the papers and discussion were published in 2004. After publication of the proceedings, each succeeding issue of *The Horn Call* had a column concerned with "Medical Issues."

I want to give special thanks to Marilyn Bone Kloss for superb editing of my somewhat rough manuscripts. I wish that I had known her though my career in medical research! Many internationally recognized horn players gave me very valuable advice, as the columns were developed. I also received help from players of other instruments. I thank the several medical and scientific colleagues who contributed to the production of the columns. Finally, I thank the readers of *The Horn Call* and hope that the columns have provided valuable information.

Glenn

# Technique Tips

## Jeffrey Agrell, Series Editor

### Got Jitters? Try This

by Lin Foulk

Dealing with nervousness and building confidence as a performer can be one of the most challenging technical skills to practice. An old dictionary defines nervousness as: "Possessing or manifesting vigor of mind; characterized by strength of thought, feeling, or style; spirited."

Is this how you would describe the way you feel just before an important performance? Vigorous, strong, spirited? If not, I would recommend redefining what nervousness, or the physical response of increased adrenaline, can do for you as a performer. It sharpens the senses and adds excitement and importance to the event. Experiencing nervousness means you care about the performance. Remember, each performance is simply an expression of your playing at a given point in time and it is highly unlikely that any one performance will make or break your career as a horn player.

Feeling vigorous, strong, and spirited before performances will probably always be part of your experiences as a performer, so don't expect it to go away. It might help to keep performances in perspective. Although music is an important part of life, you are there to entertain and share your gift of music with an audience, not perform a life or death task like brain surgery.

Before an important performance, it helps to relax. You can accomplish this by meditating, deep breathing, and autosuggesting or practicing mental imagery.

Meditating does not have to conjure up images of bearded gurus or singing "ohm." It is simply an invitation to be quiet and to quiet your mind. By sitting in silence, undisturbed, for about 15-30 minutes each day and letting your thoughts settle like the snow in a snow globe, you can more productively and rationally deal with your anxieties and focus on what's important and what you want to accomplish that day. You can also mentally scan your body slowly from the top of your head to the tip of your toes and release any excessive tension that you sense.

Practice observing your breath before a performance and calm the jitters by counting as you breathe. Breathe out twice as much as you breathe in to expel out of your body any excess tension or negative energy. An exercise I like to use is: in 3, out 6 - in 4, out 8 - in 5, out 10 - in 3, out 15 - in 2, out 18 - in 1, out 21. As you do this, place your hand on your "center," which is about two inches below your belly-button (see Don Green's *Audition Success* for more on this). Feel the energy of your body collect in your center.

Autosuggestion and mental imagery are tools that have been brought to the attention of musicians by several authors, such as Don Greene, Tim Gallwey, and Douglas Hill. Basically, have a clear, vivid aural image in your mind of how you want to sound and let that image guide your playing. Autosuggestion involves willing physical responses through thought

processes, such as making your hands warm by thinking of warmth filling your hands.

Focus on what you do well and the good performances that you have had. A colleague of mine talks about creating a "smile file" of all the written positive feedback that you've received. Anytime I receive an encouraging email message or note card, I make a copy for the "smile file," so it's all in one place when I need that extra boost.

Pick one person in the audience (real or imaginary) who supports you, wants you to do well, and enjoys hearing you play. Play for that person while you are performing. Personify "what ifs," or "the doubters" in your mind - give each negative thought a person's name (like Sally or Bob) and develop a relationship with each of them. Treat them as you would treat difficult people (see more about this in Greene's *Audition Success*).

Be over-prepared and perform often to practice facing nervousness. The more you practice being nervous and deal with it in a productive and positive way, the more you will develop techniques that work for you.

It's likely that your negative perception while onstage is distorted or wrong. You can't be the generator and the receiver at the same time. You can't be the judge and that which is being judged at the same time. When you're onstage you should be in giving mode, not receiving mode. We spend much of our playing lives in receiving mode - receiving feedback from conductors, section leaders, or colleagues in rehearsals and working on feedback from teachers, colleagues, or ourselves in practice sessions. It's helpful to practice performing in the giving mode each day by reading repertoire in real time for imaginary audiences and letting only the vivid sounds of the music, not conversation or dialogue, guide our performance.

To deal with the physical effects of nervousness, practice exaggerating those sensations in your practice sessions. For instance, to practice the sensation of playing with an accelerated heartbeat, run around a building or up and down a staircase several times and then play with this accelerated heart rate. If you get shaky when you're nervous, practice literally shaking your knees or arms (or whatever shakes when you're nervous) while running through your piece or program in practice sessions several weeks before the performance. I practiced shaking my knees while reading entire solo recital programs and found the shakes were greatly reduced during the actual performance. If your mouth dries out during performances, eat a chewable vitamin C tablet earlier in the day and then keep one on the stand when you perform as a reminder of that sensation. Or visualize tasting a lemon (are you salivating yet?).

Sharing your horn playing with other people is a worthwhile, satisfying part of being a musician. May this article help you give vigorous, strong, and spirited performances!





## Got Jitters? Try This

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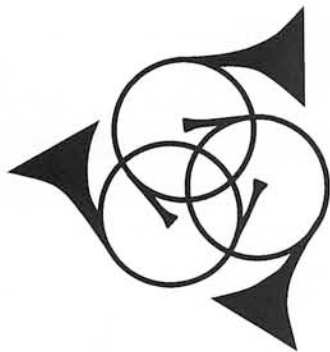
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Lin Foulk is the horn professor at Western Michigan University. The horn studio website is [homepages.wmich.edu/~lfoulk](http://homepages.wmich.edu/~lfoulk).



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# Greetings from Philadelphia A Tribute to Mason Jones

by Jeffrey Lang

**M**ason Jones, principal horn of the Philadelphia Orchestra for many years and personnel manager as well, now retired, continues to connect with the musical life of Philadelphia and influence the younger generation of players. His presence at virtually all Philadelphia Orchestra Friday matinees is an inspiration to the current section.

Mason recently invited the horn section of the orchestra and friends to dinner at the prestigious Union League following a performance of Mahler's Fifth Symphony in Verizon Hall. The Union League was founded in 1862 as a patriotic society to support the policies of President Abraham Lincoln. Mason is a life member. The evening began with a brief tour of the Historical Landmark, including a walk through the main hall, complete with classic hunting horn sconces and the League's impressive art and artifact collection. The evening became an informal celebration of Mason's legendary career in the Philadelphia Orchestra.

Among the guests were former principal horn Nolan Miller and his wife Marjorie; Randy Gardner, horn professor at the University of Cincinnati College-Conservatory of Music and former second horn, for 22 years, to Mason and Nolan, respectively; John Carabella, retired second horn of the New York Philharmonic; Lee Bracegirdle, composer and associate principal horn of the Sydney Symphony Orchestra; and Adam Lesnick, publisher and member of the Pennsylvania Ballet Orchestra. The current Philadelphia section was also present: Jennifer Montone, Jeff Lang, Dan Williams (with wife Yumi Hwang), Jeff Kirschen, Shelley Showers, and Angela Cordell (acting fourth horn). Trumpeter Roger Blackburn was accompanied by his wife Marilyn; Mason mentored Roger during Roger's first year in the orchestra.

We enjoyed a fascinating and humorous look back in time as Mason recounted stories about conductors and players he encountered throughout his career. Mason was born in 1919 in Hamilton NY. From 1936 to 1938 he was a student of Anton Horner at the Curtis Institute of Music. Mason was principal horn of the Philadelphia Orchestra from 1939 to 1978 and he served in the Marine Band during WW II. A member of The Curtis Institute of Music faculty from 1946, he was also the Orchestra's personnel manager until 1986. Mason retired from Curtis in 1995. Mason is a regular matinee subscriber, and we always look forward to his friendly wave on Friday afternoons. Regardless of the repertoire, the thought "Mason is listening" is always with you. His new passion is the violin, and he practices faithfully every day. He performed a little impromptu recital at his home last spring and also gave us a peek at his



(l-r) John Carabella, Jeff Kirschen, Randy Gardner, Shelley Showers, Adam Lesnick, Jennifer Montone, Mason Jones, Dan Williams, Lee Bracegirdle, Angela Cordell, Jeff Lang, and Nolan Miller.

cherished hand horn. Time with Mason is time well spent, and we all look forward to his upcoming 90th birthday.

In a few short years Mason went from studying in Anton Horner's studio to playing horn on Disney's epic *Fantasia*, with Leopold Stokowski conducting the Philadelphia Orchestra. Clarence Mayer played first and Mason third. Mason was also greatly influenced by Marcel Tabuteau and Fritz Reiner. He passed this knowledge and experience down to his student, Nolan Miller. Mason and Nolan

are complete musicians. They played with natural unforced expression and deep musical intelligence. Mason told us he would often have another part on his stand during a performance of a Brahms symphony. The viola line may have had his attention on one particular evening and the second clarinet the next. He would often test Nolan with little ear training quizzes. Nolan never missed. He considered a career as a concert pianist and was a double major his first year of college. Nolan won a piano competition and performed the Beethoven Fourth Piano Concerto with the Reading Symphony. He recently performed the Mozart Trio for Clarinet, Viola and Piano K. 498.

Mason has made many noteworthy recordings, and some are available on CD. From Sotone Historic Recordings comes a disc entitled *Mason Jones-Solo Performances 1951-1954*, which includes works by Mozart, Chabrier, Janacek, and Brahms. A recording of the Mozart and Heiden Horn Quintets with The Philarte Quartet is available from Gasparo Records. *Forms and Sounds* on the RCA label is an interesting recording of the music of Ornette Coleman with the Philadelphia Woodwind Quintet. The Saint-Saëns *Morceau de Concert* Op. 94 and the legendary recording of the Shostakovich Cello Concerto with Eugene Ormandy, Mstislav Rostropovich, and the Philadelphia Orchestra are available from SONY Classical.

On iTunes one can hear the artistry of Nolan Miller, Mason Jones's successor, in Tchaikovsky's Fifth Symphony, Rimsky-Korsakov's *Scheherazade*, and Beethoven's Sixth Symphony with Riccardo Muti.

Three generations of principal horn players and sixty years of great horn playing in Philadelphia were represented at our table that evening. Horn tradition is rich and meaningful in virtually every country the instrument is played. This is our heritage. When visiting Philadelphia, "the city of brotherly love," make sure to stop by and say hello to Mason on Friday afternoons; you know where he will be.

Jeffrey Lang is associate principal horn in the Philadelphia Orchestra and principal horn in the American Symphony at Temple University.





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# A Residency in Bangkok

by Timothy Thompson

This was not my first visit to Thailand, but it was the most exciting and productive – three weeks of teaching, playing, and listening. The basis was a residency at Kasetsart University, one of the biggest universities in Thailand, but the visit was much more than just work. The people and the culture were positively overwhelming, and concerts with international stars were unexpected pleasures.

On May 12, 2008 I arrived at Bangkok's Suvarnabhumi International Airport, psyched to begin what was to be a busy time.

One doesn't just land in Thailand by accident. In my case, the stage was set by two previous visits with a wind quintet. In 2001 the University of Arkansas, where I teach, hired Thai clarinetist Nophachai Choltichanta to our faculty. Nophachai told members of the Lyrique Quintette, our woodwind quintet in residence, that he wanted to arrange a tour for the quintet to his native country. We assumed it would be a long range project. Little did we know that we would be landing in Bangkok less than 18 months later, in January 2003, for a two week residency at Kasetsart University (KU).

It was a busy trip. We performed recitals as well as Robert Russell Bennett's Concerto for Woodwind Quintet and Band at KU. We performed solo and chamber music with harps at a recital given at Tamnak Prathom for the Harp Centre. This is the only harp school in Thailand and is the personal project of H.R. Sunida Kitiyakara. Sunida is the great granddaughter of the Great King Rama V, the crown prince in *The King and I*. We traveled south to HatYai for a recital and master classes at Prince of Songkhla University. In fact, we taught many hours of lessons and master classes at the two universities. We visited what seemed like every place of interest in Bangkok, HatYai, and many spots in between. It was a life changing experience and we all vowed that, sometime in our lifetimes, we would return. In fact it took less than two years.

The second visit came about through a very talented and highly successful young Thai composer Narong Prangcharoen, who had heard of our group through Professor Choltichanta and wrote a piece for us. The Lyrique Quintette has a history of supporting new works and young composers. The work, *Shadow* for Woodwind Quintet, is one of the most exciting and innovative pieces that we had ever played. We gave it many performances, which were invariably well received. Soon Nophachai told us that Narong had been commissioned to write a piece to be performed by our quintet with the National Orchestra of Thailand at a concert to benefit the queen's charities. Needless to say, we accepted the invitation with enthusiasm.

*Dharmachakra* for Woodwind Quintet and String Orchestra is one of the finest, most original pieces (not to mention one of the most difficult horn parts) that I have ever been privileged to perform. I encourage anyone with a desire to further the repertoire of their woodwind quintet to contact Narong (see [narongmusic.com](http://narongmusic.com)) and ask about the work. I would say the

same about *Shadow*. But be prepared for some devilishly hard work.

The concert with the National Orchestra took place in September of 2004. We spent two weeks in and around Bangkok, including a recital and master class at Srinakharinwirot University.

During each of these two trips, the members of our quintet were treated like royalty. Anything that you may have heard about the kindness, hospitality, politeness, and enthusiasm of the Thai people is absolutely true. The faculty of the various institutions with which we worked were unerringly helpful to both our group and the students. The students left themselves on call virtually 24 hours a day. Whether it was for private lessons, group coaching, directions, translating – faculty and students alike were always there to help.

It was lucky for us that the Thai people are proud to show off their beautiful country and its traditions, cultures, and cuisine. We ate meal after meal of incredibly delicious food, partook of local beverages, attended performances of Western music, Thai native music, Thai dance, and religious festivals. We visited makers of Thai native instruments. We spent countless hours at markets, on riverboats, walking the streets of Bangkok's hot spots, wandering around crocodile farms, riding elephants, and generally making unabashed tourists of ourselves. In short, two trips of a lifetime.

So when I was eligible for a sabbatical from the University of Arkansas in the spring of 2008, my first thought was to travel again to Bangkok. I contacted my friends at KU and arrangements were made for the three-week residency. Concerts were scheduled, teaching arranged, appointments with local musicians set. I was housed at the hotel at KU, a five-minute walk from the music facilities. Someone constantly volunteered to drive me to rehearsals, teaching locations, performances, shopping, concerts, you name it. A young lady named Isriya Savee (Bee to her friends – I am told that everyone in Thailand has a nickname, mostly because their names are too troublesome to pronounce on a regular basis) volunteered to be my interpreter, tour guide, and interference runner. The band directors at KU were constantly directing me to the best restaurants, shopping sites, concerts, and so on.

However, notwithstanding tourist pleasures, the work was intense. Nipatdh was very careful not to schedule too much at first, which helped with the jet lag after 26 hours of travel across 12 time zones. But the pace picked up quickly. Mornings were spent teaching private and class lessons, afternoons in rehearsals with wind ensemble and pianist, evenings going out with local musicians who wanted to compare musical notes.

A week after arriving, we took a bus trip to spend four days in the beautiful resort region of Korat in Thailand's northeast to perform for eager high school students at the Suranari Wittaya School. After I performed a recital with pianist Indhuon Srikaranonda, the KU Wind Ensemble gave a full concert during which I performed Randall Faust's *Concerto for Horn and*





## A Residency in Bangkok

*Wind Ensemble.* Nearly a thousand students were packed into the auditorium, some seated up to my feet and around all sides. Not a sound to be heard while I was performing; such well-mannered and appreciative audiences are seldom to be found anywhere in the world.



*Rehearsing the Faust Concerto with the band in Korat*



*Students during rehearsal in Korat*

The second recital was held at the Music Department of the Seventh Day Adventist Mission Hospital, a Philippine-sponsored hospital and private school, where the hospital chapel doubles as quite a nice recital hall. The pianist for this and all of the solo recitals was an amazing young Thai woman, Dr. Indhuon Srikananda. I have seldom performed with a pianist of such technical polish and musical sensitivity. I often heard Indhuon referred to as the finest pianist in Thailand, and I have no trouble believing it. Through three performances of a very difficult program, every note was truly a joy. Indhuon spent most of her formative years studying in the US, attending Interlochen Academy as a high school student and then earning a BM from Oberlin Conservatory and her MM, AD, and DMA from Yale University.

Indhuon's father, Professor Manrat Srikananda, is a very famous pianist, composer, and teacher specializing in Dixieland and big band jazz. It was a special treat for me when he came to the recital, spent a great deal of time speaking with me, and presented both Indhuon and me with gifts after the recital. (It is a tradition for gifts to be presented to visitors whenever in

Thailand.) To give an example of his standing in the Thai musical world and what a privilege it was for me to spend time with him, Professor Srikananda apologized that he had to leave before the reception because he had to go somewhere to play. I told him that I would love to come along and listen. He replied, with an apologetic smile, "Well, it would be difficult. I'm playing for the king at the palace." It turns out that for 50 years, he has been pianist to the king of Thailand, who is himself an ardent and accomplished jazz saxophonist. The two play together at the palace every week. For his lifetime of work, Professor Srikananda has earned the title of "National Artist" in Thailand. I was impressed by his grace, his ease, his gentleness, and his humility. But I was most impressed by how proud he so obviously was of his daughter.

Next was a recital at the School of Music at KU. I knew that it would be an eager audience when I went to the stage two



*With Professor Manrat Srikananda and daughter Dr. Indhuon Srikananda after the recital at the Mission Hospital*



*With pianist Dr. Indhuon Srikananda and husband after recital in Korat*

hours before the recital to warm up and do a sound check, and ten students were already sitting in the audience. I said to Nipatdh afterwards that they must have misunderstood about the time of the recital, and that I felt badly for them to have sat there so long. He replied that they had already been there for an hour when I arrived. They wanted to observe firsthand how I warmed up and prepared. Such is the seriousness of the young Thai musicians.



*With horn students at Kasetsart University*

The final performance was the highlight of the trip. Once again I performed Faust's Concerto on a concert of the KU Wind Ensemble. The performance was in the university's Main Auditorium, which is a beautiful architectural blend of mid-





20th century Western grandeur with traditional Thai elegance and first-rate acoustics. Several hundred audience members came from all over central Thailand, and they were enthusiastic to say the least – young grade school kids, university students, local professional musicians, university faculty, and a large group from the Mission Church where I had just performed. Some had made the four-hour trip from Korat. I would like to think that they were all there to hear me, but I know better. It seems that the KU Wind Ensemble has an almost groupie-like following, and the audience was there to hear their band.



*With conductor Nipatdh Kanchanahuta and the horn students after performance of the Faust Concerto in the Main Auditorium of Kasetsart University*

The credit for this reputation has to go to the band directors Nipatdh Kanchanahuta and Surapol Thanyawibool. Nipatdh is an extraordinary young Thai musician. His undergraduate studies were in Thailand. His MM in conducting came from the University of North Texas, where he studied with conductors Eugene Corporon and Dennis Fisher and horn with William Scharnberg. He proved to be a great horn colleague as well. His conducting is first rate, but even more admirable is an extraordinary rapport with the students. These young musicians come from all over Thailand. In some cases they come from musical families and have a wealth of experience, but many come from very remote areas and have a long way to go upon entering university. Nipatdh handles each with warmth and grace. After seeing him pull together our concert, I can tell you that he is a real genius.

Equal kudos to Surapol, also band conductor as well as head of the music department. Surapol, who is entirely Thai trained, is a real wizard with the students as well. He works with and for them 24 hours a day (almost literally) and you can tell that his love and respect for them is without limit. Both of these conductors are frequent guest conductors and clinicians throughout Asia and Europe, yet they never lose touch with their local students and audiences. A very exciting piece of news – Surapol has spent many months negotiating to have a new music building built, and they are in the process even now. The current facilities are, well, modest. I have received excited messages from students and faculty that the new structure will be ready in about two years and will be first rate.

Bangkok is a vibrant city of roughly nine million people with several local orchestras, a number of first rate university music schools, and a busy concert calendar of both Western and Thai native music. It is amazing how popular the musical life of the city is both within and outside the country. To give a few

examples, while there on this last trip I ran across band directors Dennis Fisher from the University of North Texas and Dr. Stephen Steele from Illinois State University. I spent an evening with Maestro Gudni Emillson, a very busy young Icelandic conductor who conducts throughout Europe and is the Principal Conductor of the Thailand Philharmonic (and who, quite coincidentally, I had recently performed under when he guest conducted the North Arkansas Symphony).

US hornist Leslie Hart was in town hosting a very successful horn workshop at Silpakorn University with some 20 participants. Leslie is a bit of a local as she has recently spent two years as horn teacher at Mahidol University. She tells me that a busy horn club now exists in Bangkok. She says that "the Bangkok horn club is a group of about 15 professional and non-professional horn players who perform community concerts and at educational horn clinics. Most of the players are self-taught and all are among the first generation of professional horn players in Thailand. They perform in the Bangkok Symphony, the Siam Philharmonic, and the Thailand Philharmonic and teach at the music colleges in Bangkok."

I was lucky to attend a concert of the Thailand Philharmonic Orchestra at Mahidol University that featured Hungarian hornist Szabolecs Zempléni in a masterful performance of the Richard Strauss Concerto No. 2. Zempléni further wowed the audience with an encore of Buyanovski's *España*. Guest conducting the orchestra was another accomplished Polish horn player and conductor, Dariuzs Mikulski.

So you can see that Bangkok is a busy town with a very talented cast of local players and international guests, and it's getting better and busier each time I visit.

This last residency was a really exciting time. The music was great both to perform and listen to. The musical colleagues were a treat to work with. The food, the shopping, the tourist spots were beyond compare. But to pick a highlight, it would have to be the students. They are hard-working, energetic, intelligent, and respectful. They are fun-loving, gentle, and sincere. And they are succeeding. Since my first trip to the country in 2001, I have seen students with whom I have worked go on to study internationally. Some have received degrees and positions throughout the world. Many have stayed at home to help their fellow Thai students. One former student with whom I worked is now in the horn section of the Thailand Philharmonic. Another is conductor and advisor to the Thai Air Force Band. A clarinetist is working on a master's degree here in Arkansas. Many are teachers in the Thai schools. These young Thai students are an inspiring success story.

I have had the great fortune to work with musicians in orchestras, chamber groups, universities, and grade schools on five continents. I have worked with students in metropolitan areas, large urban settings, small towns, and third-world villages. I have often been amazed at the hard work and high level of musicianship to be found in even the far corners of the world. But I can honestly say that I have seldom seen students with such discipline, diligence, sincerity, and respect as in Thailand. I will always hold my work with them as one of my greatest privileges.

*Timothy Thompson is professor of horn at the University of Arkansas at Fayetteville.*

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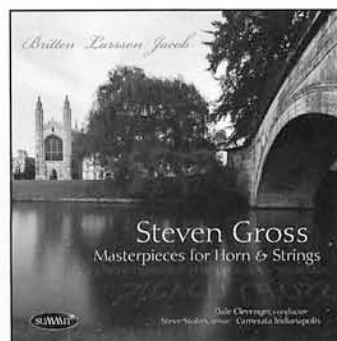
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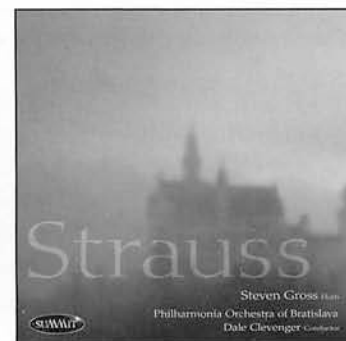


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# The Creative Hornist

Jeffrey Agrell, Series Editor

## New Approaches in Horn Pedagogy

By Renée Menkhaus

**T**he current system of music education rarely includes opportunities for students to use their innate creativity and, as a result, they often have difficulty at first when asked to approach their music studies with imagination. But it is worth the effort – simple improvisation on the horn can lead to an amazing boost to young students' self-esteem, motivation, and achievement. It is gratifying to see their faces light up when they experience a creative approach to the horn and music study.

One way to introduce students to a creative approach is to take something familiar and transform it by adding a little flexibility and imagination. All students have to learn their scales for band. Scale work is, in a word, boring, and students have very little enthusiasm or motivation in this department. I introduce a scale "game" as a chance for self-expression. We pick a key they need to work on. First they play the scale the same way they always have. Many miss notes due to inattention and lack of interest. I then ask them to repeat the scale with a rhythmic pattern of their choice, repeated on each scale degree. Their response is often one of confusion – "What, I get to choose? No one ever asked me to decide anything before!" But they are intrigued and they give it a try. The repeated notes give them time to think of the next pitch while also working on articulation. Most of my students play the scale this time with enthusiasm, appropriate air support, and much improved accuracy. The fact that they now have creative input greatly increases motivation. Next I ask them to come up with different rhythms on every pitch. Following that they may improvise more freely, using leaps and all kinds of rhythms as long as they stay in the key. It is astonishing what even the youngest students are capable of doing. With these three simple tasks they are now excited about practicing scales at home and eager to find new melodies of their own.

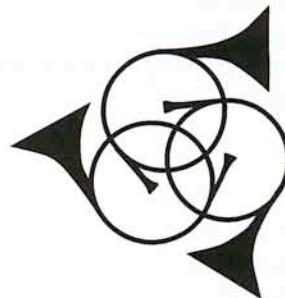
I let the students know that these scales are just the beginning. This new approach using flexibility and imagination is applicable to other areas as well. Playing solos for contest is another challenge for them. They all enjoy playing solos and working with a pianist, but get extremely nervous performing on their own. While there are many ways of dealing with nerves in young players, I find that placing the focus on the music and their imagination works well. Since most beginning horn solos have not been recorded, the students can and must come up with their own interpretation. We talk about finding inspiration in the solo. What does it sound like to them? Do they hear colors, see images, or anything else when listening to music? For quick access to aural examples and inspiration, I have iTunes on my laptop handy. Students are so busy they rarely take the time to listen to anything. Having them listen to recordings of great horn players, orchestras, and other artists is essential for their musical training. If my students are having a bad day, sick, or otherwise having concentration problems, it

is a perfect opportunity for us to do some listening. I play a wide variety of music for them. All they have to do is to tell me their thoughts and reactions to this new music, which we then discuss. Having an open mind is important for the teacher at this point.

I then have the students play something from a solo we are working on. Again I ask what thoughts they have on the piece. We write down some key words in order for them to stay focused when playing the piece. If they find themselves drifting at a certain point, we write in something at that spot. This is where imagination is a great aid to producing a better final product. Negative and positive thoughts can be equally distracting to music making. I will have them do experiments thinking negatively about a certain passage. Then I ask them to play it again with positive thoughts. Usually both times it is a disaster. The student is too focused on technique to make anything beautiful come out of the bell. We finally go back to their imagination and I ask them to play it one last time and make it sound like what they want to hear. Inevitably this final performance of the passage is the best. We spend a good deal of time talking about horn technique, sound production, and air. Performing a piece should be the result of all of these things put together. Throughout this process, it is important that they understand it is exactly that – a process. No one is perfect and, while we strive towards that goal, imagination is far more important to me than perfect notes. Placing the focus on their unique sound and ideas about the music takes the pressure off of them to be perfect. They are now free to be thoughtful musicians.

I hope that these ideas will bring some new approaches to your teaching. In any case, I encourage you to discover what might happen to your students' motivation, technique, and musicianship when you introduce them to flexibility and imagination in their study of the horn.

*Renée Menkhaus is a freelance horn player and teacher in the Indianapolis area.*



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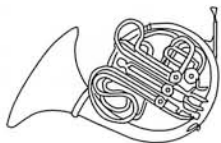
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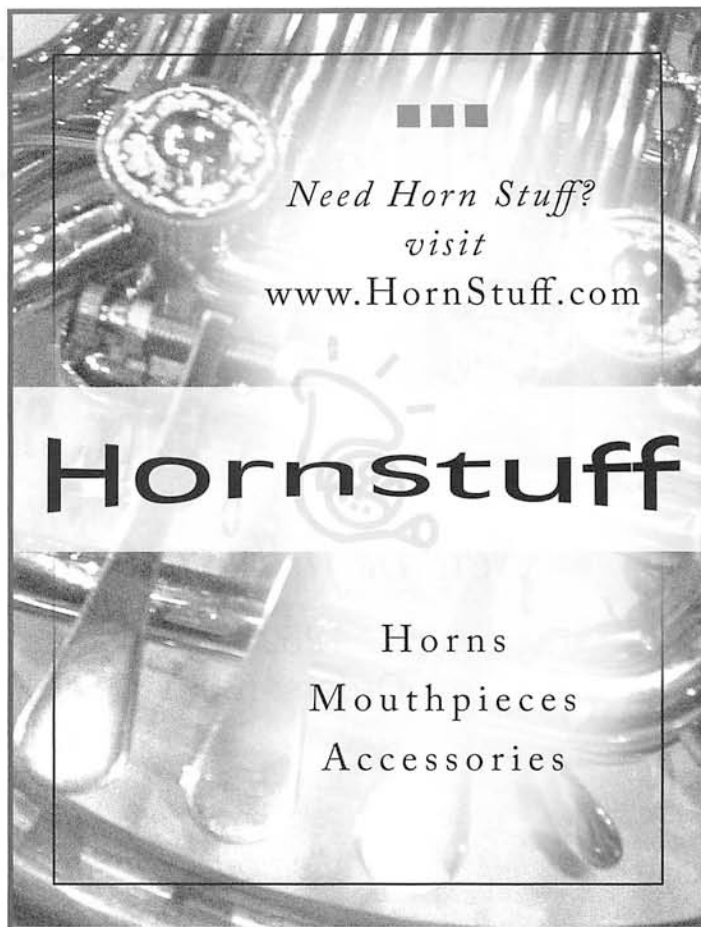
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# Create-a-Caption

by Michael Harcrow

Since my studio is located in the very farthest remote recesses of the Fine Arts building dungeon, I decided I would use humor in an attempt to attract people (other than my eager horn students) to visit my end of the hall. I had a bulletin board installed next to my door on which I regularly posted the typical festival and master class flyers, but I also put up a humorous quote each day as well as comics, goofy drawings, a list of disturbing and questionable opera titles, and random snicker-worthy anecdotes.

This, however, wasn't quite enough. The situation required interactivity. Thus, Professor Harcrow's Create-a-Caption door was born. I began posting snapshots and cartoon frames with blank lines underneath on which students could fill in "appropriate" captions. The response has been a vastly increased traffic flow past 47 other basement doors to the deadend bunker that is my office – up from 4 or 5 people a week to, golly, at least 14 or 15! On occasion, I have even had to remind inquisitive caption writers to keep the noise down during my lessons and power naps.

What follows are a few of the best captions scrawled – anonymously – on my most recent offerings. Such creativity! Enjoy, and please be inspired to inspire inspiration among your aspiring future *musicos*!



Gary Wright, Tampa Bay Symphony

- Stopped horn no-no number 1.
- Enjoy the newest innovation from Scalp Club for Men like it's your real hair!
- "Top o' the hornin' to ye!"
- ...before having the tumor removed.
- Ding-dong bell.
- As punishment for talking in class, Chuck had to don "the cap" and sit in the corner.
- Trumpet players let their egos go their heads. Hornists have no good substitute.
- What's up with that shirt!?

- What do you get when you cross a screw bell with a screwball?
- Hey, don't those usually grow in pairs?



Matt McLaughlin, Oberlin Conservatory

- Stopped horn no-no number 2.
- "Ah...ah...aaaaaah – choooo!"
- "Here, kitty, kitty...."
- "Looky! Some tiny little spelunkers!"
- "Dangit...lost my music again...."
- A new 21st-century horn technique. (Addendum to Professor Hill's book)
- "How come there's no sound when I blow?"
- What happens when you give a horn to a trombone player.
- "...if he can't see me, I won't have to play it!"
- "Ugh...next time, no burritos before the concert...."



- The French Horn Connection.
- Yet another use for a baguette basket.

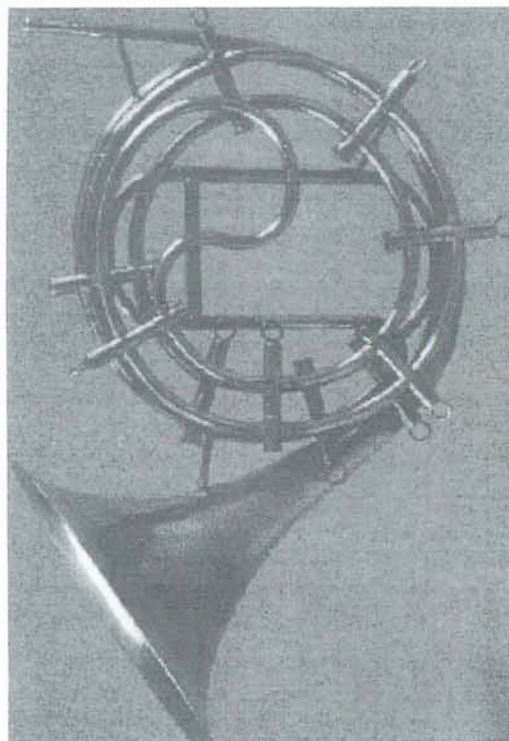




## Create-a-Caption

- "Ooh la la! He plays ze jazz!"
- "Ummm...do you know anything German?"
- "Too bad...you Americans should not try ze French horn!"
- "Not bad...for imported."
- "They love me, they really love me!"
- Not an ascending system, so relegated to busking.
- Moments later, he was arrested for possession of an unregistered weapon.
- Professor Harcrow on vacation.

Michael Harcrow is an assistant professor of music at Messiah College in Grantham PA. He is a Texas native who holds degrees from West Texas A&M University, University of Miami, and University of North Texas. For nearly fourteen years he lived in South Korea where he held faculty positions at Mokwon University in Taejeon, the Korean National University of Arts in Seoul, and was principal horn in the Korean Symphony Orchestra at the Seoul Arts Center. He has been a member of the Amarillo Symphony, the San Angelo Symphony, the South Florida Symphony, the Miami City Ballet Orchestra, and the Grant Park Symphony, in addition to performing regularly with the Fort Worth Symphony and the Memphis Symphony.



Here is an omnitonic natural horn that enables the player to change key very rapidly. One turns a lever and the instrument will play in whatever tonality is needed. This horn, perhaps the only one in existence, is probably either French or Belgian (possibly made by Adolphe Sax). It is the first time I have ever seen such an instrument.  
— Edmond Leloir

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# Music and Book Reviews

Jeffrey Snedeker, Editor

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Editor note: Some readers may be interested to know that Doug Hill's *Warmups and Maintenance Sessions for the Horn Player* is now available in Spanish (*Calentamientos y Sesiones de Mantenimiento para el Cornista*) translated by Claire Hellweg. Visit [reallygoodmusic.com](http://reallygoodmusic.com) for more information.



***I Found My Horn: One Man's Struggle with the Orchestra's Most Difficult Instrument* by Jasper Rees's.** London: Weidenfeld & Nicolson, 2008. Released in the US as *A Devil to Play*, New York: HarperCollins Publishers, 2008.

There is a widely-known Yiddish expression *chutzpah*, the synonyms for which include "nervy" or "gall." These two synonyms, however, don't do the term justice. The classic definition of *chutzpah* is a man who kills both parents and then throws himself on the mercy of the court because he's an orphan.

Of course, Jasper Rees's, the author, hasn't done anything as nefarious as the man above (as far as we know). The book is about Rees's 's goal to play a solo before a gathering of the British Horn Society. What's so unusual about this? Simply that Rees's, a busy free-lance journalist and the author of books on various subjects, had taken up the horn only a year earlier – his previous experience consisted of a few desultory lessons as a schoolboy.

What brought on this foolhardiness? Rees's, about to turn 39, was in a kind of funk, a mid-life crisis as it were – "My marriage had come to an end. I was feeling a bit bruised by life." It was during this time that he found himself profoundly moved by a radio broadcast of a Schubert symphony. It was this revelation that caused him to take his old, neglected Lidl horn out of the attic and find his way onto the stage at the 2004 Festival of the British Horn Society, where he joined sixty-nine other hornists in a performance of the Hallelujah Chorus from Han-

del's *Messiah*. He was so charged by this experience that an idea suddenly burst forth – this is where the concept of *chutzpah* comes in. He decided (unbelievably) that he was going to favor the British Horn Society, in front of some of the finest horn players in the world, with his performance of a movement from Mozart's Concerto No. 3, K. 447. From this point on, the book describes his odyssey leading to what he hoped to be his performance at the BHS' 25th Anniversary Festival. Some of the things he had to do included finding a teacher, learning to play the horn again, and perhaps, most importantly, getting permission from the British Horn Society to perform at their 25th Anniversary Festival.

But this isn't all the book is about. While you may find yourself laughing (or at least grinning) at Rees's somewhat mad escapades, you will also find yourself seamlessly being led through details of horn history that both students and seasoned professionals will likely find interesting and new. His *chutzpah* led him to fly around the world to interview famous hornists, with whom he also managed to have his photo taken.

Did Jasper Rees's suddenly turn into a masterful horn player? Did the assemblage of hornists rise up as one in recognition of his great virtuosity? Did Rees's even get to perform? I'm not going to tell you and spoil the ending. To find out, you'll have to buy the book. However, if you're going to buy the book, many of you will have a decision to make as to which edition to choose. In December, an American edition was published. Which should you buy? According to Rees's, there are, with one exception, no major changes. If you can cope with a few Briticisms such as quavers and semiquavers, you should have no problem with the original edition. There is, however, one major change in the American version. The title of the British edition comes from a line in the well-known (to hornists) ditty by Flanders and Swann, sung to the Rondo of Mozart's Concerto, K. 495, which begins:

I once had a whim and I had to obey it –  
To buy a French horn in a second-hand shop. . . .  
To sound my horn, I had to develop my embouchure.  
*I found my horn was a bit of a devil to play.*

According to Rees's, his American editor believed that US readers might spot a double meaning from the title (I did not), and it pleased Rees's that the new title was taken from the same line of the lyrics. Incidentally, I particularly like the illustration on the front jacket of the American edition.

Regardless of the version you choose, you'll find this book an interesting and enjoyable read, from Rees's light, often self-deprecating touch to his eminently readable tour through horn history. He's a skilled and talented writer to whom I can only give one piece of advice: Jasper, please don't give up your day job! *Ed Glick, Denton TX who in 2006, at age 80, took up the horn after a hiatus of 25 years, and who has great empathy with the trials and tribulations of Jasper Rees's.*





**The Wagner Tuba: A History** by William Melton. edition ebenos, Maxstr. 5, 52070 Aachen, Germany ; ebenos.de. ISBN-978-3-9808379-1-0, ee 208010, 2008, €24.

Readers of *The Horn Call* may recall the award-winning series of articles by William Melton that appeared in our journal in eight installments between August 2001 and May 2004. These articles form the eight chapters of this book. They have been edited and revised a bit, especially the last chapter on the revival of the instrument, and there are some additional pictures in the articles and Appendix, so this is different enough for hornists to seriously consider owning this book, even if they still have their original *Horn Calls* – it is nice to have them all in one attractive volume. I take a bit of personal pride in these articles, since I was *Horn Call* editor for six of the installments, but in fairness, Melton figured out my editorial idiosyncracies after about two issues, so I really had very little work to do from then on.

I probably don't need to remind anyone who has read these articles of the almost unbelievable level of research, using a truly amazing number of primary and secondary sources. This is what true scholarship is all about, and the result is a truly authoritative resource for the Wagner tuba, and an inspiration to those who appreciate the act of conducting research. Even just reading the footnotes is totally thrilling!! Having said all of this, it should not be a surprise that I offer my highest recommendation, for its content and as an example of the type of work scholars (and scholar-wannabes) should emulate. And finally, for hornists that are skeptical that a book about the Wagner tuba has information that could interest them, I urge you to reconsider that attitude. This book contains many useful perspectives on the music of Wagner, Bruckner, and others that will apply to performance on the horn. Everyone should have this book, for the information and as a model. JS

**Real World Horn Playing, Volumes 1 and 2: The Fundamentals** by Wendell Rider. DVD. Wendell Rider Publications, wendellworld.com. ISBN 978-0-9789492-5-9, 2007, \$36.00.

Wendell Ryder's book by the same name, *Real World Horn Playing*, received favorable reviews from me several years ago (October 2003). Since then, his book has gone through a few revisions, and now we have a DVD to go with it. I admit I was a little apprehensive about the DVD – I know Wendell and was concerned that he might decide simply to read the book to viewers. I was pleased to discover that the DVD is quite the opposite. We are invited into Wendell's living room, and he basically talks through and demonstrates his ideas on horn playing, some of which are directly related to his book, others are either extensions or expansions that supplement the stuff in print. Wendell is conversational and very pleasant to listen to, and the things he demonstrates illustrate his points very well. The DVD quality is good, despite a few "home movie" edits; my copy also had a relatively low audio level. At a total of four hours over two discs, it might seem a bit intimidating to watch, but there are many chapters that one can immediately move to, so one can choose to experience all of this in one long sitting, or divided into installments. I watched it all. Like the book, it moves progressively, so the idea of starting at the beginning

and seeing everything in order is not unreasonable. Chapter topics are handled technically and philosophically, including playing position, right hand position and hand-stopping, breathing, tone production, embouchure, buzzing, various articulations, scales and arpeggios, warmup routine, natural harmonics, lip trills and control, and range. One may disagree on some of the details, but there is a very appealing pragmatic, realistic tone to his words and a lot of common sense and experience in the substance of what he has to offer, particularly in his goal of simplifying the way one should approach playing the horn. I liked his book in 2003, and I like this DVD now. JS

**Playing the Wagner Tuba** by John Ericson. Horn Notes Edition, 674 East Maria Lane, Tempe AZ 85284, or visit hornnotes.com. ISBN 978-0-9801030-2-1, HNE 003, 2007, \$25.

John Ericson serves on the brass faculty of Arizona State University as lecturer in horn and Wagner Tuba. He has played with such groups as the Rochester Philharmonic, the Indianapolis Symphony, and the Phoenix Symphony. His book appears to be aimed at the horn students and amateur players and contains sections under the following headings: A brief introduction to the Wagner tuba; Instruments; Holding the instrument; Special keys to intonation; Notations; a section containing excerpts from some of the better-known tuba repertoire. The book concludes with Other composers, Concluding thoughts, Fingering chart, Recent resources, and an Index.

A book about playing the Wagner tuba is a very useful addition to the brass player's library, but in this case I was disappointed in the content. Although the headings above covered the important subjects necessary for information about tubas, much of what is proffered is in my opinion muddled, and insufficient or lacking in detail. Any reference to the history and development of the instruments is scanty to say the least. While it is obviously not intended that John's book should give a full account of the history as I presume it is a handbook intended to help the tuba novice to start playing, it is important that the basic fact of Wagner's involvement should be made clear.

The paragraphs on notation and transpositions are not particularly helpful. The paragraph "Notations" (page 5) is, I think, particularly unhelpful – just confusing with its strange suggestions. Regarding transposition, there are so many variants in the tuba literature, both in *The Ring* and in other later works, that it confuses the issue to try and write about it and then suggest that it is easier to use parts transposed to F. This is true, of course, but transposition is an important element of horn and tuba technique and is an essential part of learning the instruments, so it should be a matter of professionalism and also an interesting challenge to get used to playing from the original notation. This notation can vary. F tuba parts can be written in treble or bass clef and in the keys of F alto, F basso, F as written, B<sup>b</sup> alto when in the bass clef, and basso when in the treble clef and so on. B<sup>b</sup> tuba parts are just as bad with similar or other complications. In addition different editions of works sometimes have different transpositions. For example, John gives excerpts of Bruckner 7 in B<sup>b</sup> alto, whereas it is more usually found in B<sup>b</sup> basso. I also disagree with John regarding *The Rite of Spring*. He says that the tuba passage "works better in B<sup>b</sup> basso, because it sounds more characteristic of the Wagner tuba." – I



totally disagree. The character of the Wagner tuba is as varied as the horn and should not always be "warm and lyrical." In *The Rite*, when played in alto the tuba sound is thrilling and, when first heard, rings out as a primeval summoning. In addition, the whole-tone scale at the end of the first part ends on a top b" written as a quarter note with a line on it as opposed to the rest of the orchestra who have an eighth note, surely evidence that Stravinsky wanted the top note to sound out over everything else.

It would have been more useful in the section of excerpts in John's book not to have the transposed "easier" alternative versions, but to include additional excerpts for both B<sup>b</sup> and F tubas – more themes from *The Ring*, the Valhalla theme in *Rheingold*, and the Hunding themes in *Die Walküre*, for example, and the end of *Rheingold*, a tricky arpeggio passage going up to top C and down again. There are also many other interesting tuba parts; *Elektra*, for example, by Strauss has some wonderful writing for tubas.

Finally I'm sorry to say that the suggestions regarding holding the instruments (pages 2-3) are impractical to say the least. Resting the instrument on the knee tends to push the tuning slide in and putting the hand in the bell is an extraordinary idea never seen by me in over 40 years of playing tubas!

To summarize, I am sorry to say that I find John Ericson's book disappointing. It does not convey the exciting adventure involved in playing Wagner tubas or the variety of mood and dynamics possible and unique character of the instruments.

*Shirley Hopkins, former horn and principal Wagner tuba, Covent Garden Opera, English National Opera, Welsh National Opera, major British orchestras with Klemperer, Kempe, Solti, Wand, Rattle and others.*



**Le Cor Méthode Universelle in seven volumes by Daniel Bourgue.** Editions Musicales Alphonse Leduc, 175, Rue Saint-Honoré, 75040 Paris Cedex 01; alphonseleduc.com. ISMN M-046-29770-0, AL 29 770, 2008.

A member of the most recent class of IHS Honorary Members, Daniel Bourgue has drawn on his vast experience to create this seven-volume progressive method. Writing a progressive method that encourages all the different aspects of playing the horn is truly a daunting task. Only Volume 3 of this series was received, which makes it difficult to see the overall progression and how this volume fits. Though not identified as such, this particular volume seems to be intended for players at the end of their first or beginning of their second year of study. There are some scale and interval studies, and exercises that introduce new notes that expand the range, articulation symbols and rhythms. Mr. Bourgue also is an advocate of introducing transposition at an early age, and there are several that are introduced (horn in G, plus new exercises for horn in E<sup>b</sup> and D that have added accidentals). Others are also mentioned, but they must have been introduced in earlier volumes. Many of the exercises are based on familiar folk tunes and melodies by famous composers such that students may already know them, aiding in rhythm and pitch accuracy. There are also plenty of duets and canons to be played with friends or teachers to assist in intonation and rhythm coordination.

There are useful written descriptions in each chapter, in French, English, German, and Spanish. The organization of this volume was a little confusing to me at first, but, assuming the preceding volumes fill in various intervals, rhythms, etc., it gradually became clear that Bourgue is trying to move several concepts along at the same time. Without the other volumes, however, it is difficult to see the value of this volume out of the larger context. The exercises themselves are very interesting and well-chosen for their prescribed purposes. It would be easier to recommend this method having seen the whole and how this individual volume fits, but my guess is that I would not be disappointed. JS

**Lip Slurs for Horn: A Progressive Method of Flexibility Exercises by Dr. Howard Hilliard.** Cornocopia Press, email: sales@cornocopiapress.com. 2008, \$12.00.

I admit it – after studying with Louis Stout, I thought I had seen all the lip slurs one could ever want to see. Over the past 25 years, however, I have learned that there are *many* possibilities, some useful, some ridiculous. Howard Hilliard, whose historical accounting of the Los Angeles horn scene in the early to mid-20th century appeared in *The Horn Call* several years ago, constructed and compiled these lip slurs for several specific purposes: first, to emphasize the use and sound of the F horn; second to provide a progressive collection of slurs that can be used by beginners to professionals; and to provide lip slurs with a balance of variety and accessibility. He has succeeded, even in just 18 studies. The emphasis on the F side leads to exercises that cover only open, 2, 1, 12, and 23 fingerings – 13 and 123 are avoided due to their intonation. The last few, however, do include some patterns on B<sup>b</sup> fingerings. There is a clear delineation of what exercises should be used for different levels, and they make sense. The last few "Conventional Lip Slurs" are quite challenging, covering the full range of the instrument.

Some may want to quibble about using both sides of the double horn, but the option will always be there, I think this would be very useful for teachers who do not have their own progressive routine, or are just looking for something new. As I played them, it brought back memories of Louis Stout, and yet they are different enough. I think he would be happy to see these. JS



**Concerto for Horn and Orchestra by Lee Actor.** Available from the composer, 15374 Tamson Court, Monte Sereno, CA 95030; leeactor.com. 2007. Score and parts \$137.50; horn with piano reduction \$20.50. Commissioned by the Silicon Valley Symphony. Premiered May 19, 2007 by Christophe Gillet and the Silicon Valley Symphony, Michael Paul Gibson conducting.

During the intermission after hearing this piece performed by Bernard Scully at the Denver symposium, I walked right up to the composer and asked if there was a version with piano reduction available. He had some with him and I bought one on the spot. This striking work won the 2007 IHS Composition





Contest and with good reason. It has distinctive themes that are both assertive and lyrical, a physical length (14:00) and combination of forms that are listener-friendly, and a sense of musical unity that is very appealing. The first movement has a distinctive theme built on fourths and fifths, and a reduced sonata form that is easy to follow. The contrasting *Tranquillo* section is lovely, leading to a climax and cadenza. The return of the first theme brings the movement to a satisfying, yet subtle close. The second movement begins with lush chords in the strings with a *pizzicato* bass. The horn melody has a nice arch and is reminiscent (to me) of the first movement. This resemblance increases as the movement intensifies and the melodic intervals widen. The string effects (tremolos, etc.) are very effective. The third movement has a *chasse* feel, albeit in a duple rhythm (eighth + two sixteenths). First, the horn floats on top of all this action, but gradually joins the activity, then recalls the first movement, and finally returns to the *chasse* for a final flourish.

This is a terrific piece for an audience and I expect it will get a lot of play. The overall range is f to c<sup>b</sup>, and the horn part is very idiomatic – it is easy to see why this piece won the IHS contest. The expression is familiar but not clichéd, and has a genuine appealing quality. JS

**Horn Sonata for horn and piano by Brent Edstrom.** Available from the composer, brentedstrom.com. 2008. Whitworth University Music Dept., 300 W. Hawthorne Ave., Spokane WA 99251

I have had the distinct pleasure of performing this piece a few times now, and am pleased to share information about it. Brent Edstrom is a composer, theory teacher, and jazz pianist based at Whitworth University in Spokane WA. I heard a performance of it in 2007, by friend and colleague Jennifer Scriggins Brummett, and was quite taken with it. She kindly contacted the composer for me and a copy was sent. Stylistically, there is a unique voice here, with clear jazz influence especially harmonically, and a strong lyrical sense that makes this piece engaging and enjoyable, but not sentimental. The first movement has a strong opening theme with interesting lyrical contrasting sections. The second movement has a lovely ballad style for starters, with a nice *agitato* section that ends with an optional improvised cadenza, before returning to the opening material. The third movement, *Scherzo*, is a rollicking 6/8 that has hints of Hindemith and Madsen (even Basler), but his voice and style remain unique all the way to the exciting ending. I heartily recommend this work, and so does my resident pianist ("Five thumbs up!") who finds it to be one of the most playable sonatas she has "been forced" to play. One interesting aspect of the piece is that, contrary to the publication date above (which is on my copy of the music), it apparently has been around for awhile, but has evolved over time. I certainly like this version – definitely for college level or above. JS

**Songs by Richard Strauss and Sergei Rachmaninoff, transcribed for horn and piano by David Brussel.** Blue Marmot Press, Box 512, Allenspark, CO 80510-0512; BrusselFineBooksandPaper.com. ISBN 0-9765480-3-8, 2008, \$25.00.

As reviewed in previous issues, transcribed *lieder* (artsongs) have advantages and disadvantages for hornists. Generally, one gets a good melody in a smaller but no less intense setting. If one knows the words, the mood established by them, in conjunction with the other musical elements, present very specific expressive challenges that are worth undertaking. If, however, the words are not known, one can still play expressively, of course, but something is inevitably missing. Some melodies really need the text performed to make them coherent.

In the case of these sixteen melodies, transcriber David Brussel has made some good choices – while the *lieder* come from a range of song collections, they are chosen effectively, as he says, "for their adaptability to instrumental interpretation." The music of Strauss and Rachmaninoff is rooted in the 19th century, but the heightened chromaticism can make things a little unstable and dissonant. Fortunately, that is the point of the music. Brussel has dodged some bullets here, by transposing with great care to make sure the horn range is used to its best effect. Most songs are transposed from the original keys, placing the horn part in a complimentary range (overall c-b<sup>b</sup>) and adapting the piano accordingly. There are a few challenging keys (e.g., five flats), but it might be good for us to play in those keys more often. The majority of them are on the slow side and very legato, but there are some quicker ones, too. Another positive attribute is the angular quality of some of the tunes, as well as the very dissonant and occasionally surprising harmony, which will test the hornist's ear. The piano parts are all Strauss and Rachmaninoff, which have their own challenges and idiosyncracies.

So, the only real criticism I have is similar to one voiced previously: the lack of program notes and/or song texts. There seems to be room in this edition for both, and both would go a long way to assisting hornists to maximize their understanding of the individual songs. Not surprisingly, when we played these, we enjoyed some more than others, and some work *really* well. The variety is reasonable, but the opportunity to work on phrasing and legato playing, as described above, is especially appreciated. I expect people will find several favorites in this collection, as well as some nice surprises. JS



*I had the pleasure of meeting Bill Holcombe at the 2008 Symposium in Denver, and was given a modest stack of music for review. His reputation as a composer, arranger, and publisher of accessible, educational, and quality music preceded him. His publishing company is Musicians Publications, P. O. Box 7160, West Trenton, NJ 08628; email: bhmuspub@aol.com.*

**Sonata for French Horn for horn and piano by Bill Holcombe.** HH 115, 2008, \$20.00.

Stylistically, this sonata is very reminiscent of sonatas by Alec Wilder and even Trygve Madsen, though a little less "rambly," at least when compared to Wilder. Set in a popular, occasionally jazzy style, the horn range runs c-c<sup>b</sup>, but the tessitura is generally high. As a result endurance will be an issue, except



that the movements are not very long (3:15, 2:40, 4:00), and there are some well-placed low passages. The first movement is probably the most technically challenging, with quick sixteenth-note passages and some wider intervals, but it is all very playable. The second movement starts and ends lyrically, with an agitated section between. The third movement is a lively 6/8, for a very satisfying ending. I would rate this piece as accessible to a wide range of performers and audiences even though it is a bit high in range for high school players – certainly appropriate for college or professional recitals needing a lighter style contrast. An added bonus is a sample recording that also contains a separate piano accompaniment for practice. JS

**Tango from España by Isaac Albeniz, arranged for horn and piano by Bill Holcombe and Bill Holcombe, Jr.** HH 112, 2008, \$5.95.

This is a cute arrangement of a well-known piano piece. The overall range is a-g", but the practical range is f'-f". The horn plays the melody throughout this two-and-a-half-minute piece, so endurance might be an issue for some, but this is a very enjoyable, laid back tune that can serve as a wonderful foil for larger, serious works on a recital. This would work well for anyone with the requisite range. JS

**Malaguena, from España by Isaac Albeniz, arranged for four horns by Bill Holcombe and Bill Holcombe, Jr.** HQ120, 2008, \$12.00.

Being somewhat familiar with Albeniz's music, I was eager to try out this quartet arrangement of the original piano piece. My students and I thoroughly enjoyed it, and not just because we want more Latin-flavored music. The first horn needs to play a few b's, and the fourth horn needs to be comfortable down to G. The initial thematic material is passed around to all parts, and there are several unison passages, as well as a nice cadenza section in the middle, where each part takes a turn. This is a really fun arrangement, playable by a good high school group and above, providing wonderful opportunities to work on tuning and ensemble coordination. JS

**Azure: Blues for French Horn for horn and piano by Bill Holcombe.** HH 114, 2001, \$4.95.

Here is a nice bluesy little number for a more advanced player. The tessitura is high, and the practical range is f' to b", but a passage in the cadenza moves into the low register, and an optional c#" at one point. The eighths are not indicated to be swung, so the blues feel must come from the syncopations and the harmonic inflection. The middle *Allegro* is a great change of pace, and the cadenza is written out. The piece ends "reflectively" and comfortably. I like this one. JS

**Bill Holcombe's Songs of Faith, Volume 1, arranged for horn and piano by Bill Holcombe.** HP 801, 1993, \$19.95.

In the spirit of Bill Holcombe's publications described above, this collection of hymns has a sample and play-along CD that is definitely worth having. The hymns themselves are

arranged effectively such that they could be used comfortably in church services, though probably best as special music, not to accompany singing. The hymns included are Onward, Christian Soldiers; Holy, Holy, Holy; Immortal, Invisible; A Mighty Fortress; Amazing Grace; and Fairest Lord Jesus, and the arrangements are about three to five minutes each. The arrangements follow a similar format, with multiple verses that often modulate. The horn and piano generally share the melodies, occasionally providing descants or ornamented versions in a variety of styles. The verses undergo rhythmic development, modulation, and other techniques in maintaining or increasing intensity or climax. Taken as a whole, there is a nice range of musical and stylistic contrasts. I like these, and think good players of high school level and above will find them useful. It is also very handy to have both a sample recording of the piece as a whole and a play-along version with just piano. JS



**Abe Lincoln's Song Book: Trio Arrangements with Narration for three horns and narrator by Douglas Hill.** Really Good Music, 1705 Wilson Street, Eau Claire, WI 54701; reallygood-music.com. 2008, \$40.00. Score and parts; also available for brass, strings, winds, saxophones, all parts interchangeable.

*Abe Lincoln's Song Book* was written in celebration of Abraham Lincoln's 200th birthday on February 12, 2009. It is a selection of twelve melodies that Lincoln supposedly enjoyed over the course of his life. Hill's research turned up a number of specific tunes that have been associated or identified with Lincoln, that he mentioned or have been identified in accounts of his life. The songs include traditional songs Barbara Allen, Old Sister Phoebe, The Romish Lady, Skip To My Lou, Kathleen Mavourneen (by Crouch), Adam and Eve's Wedding Song (possibly by Lincoln himself), Gentle Annie (Foster), Hoosen Johnny, The Soldier's Chorus (Gounod), Silver Bell Waltz (Hopkins), Dixie's Land (Emmett), and Hail to the Chief (Anonymous/Sanderson). Over 60+ combinations of instruments (strings, brass, woodwinds) can mix and match the tunes.

We read these arrangements (they are *not* transcriptions) and they have a unique combination of traditional and new style traits. Hill has captured a wonderful feel here, with an interesting balance of tonality with dissonance, and a range of compositional techniques that heighten the enjoyment for players and audiences. The tunes are generally short (the longest is almost two minutes) but the quality is first-rate, and my students and I found them extremely charming, interesting, playable, and fun. With the 200th anniversary of Lincoln's birth coming up, I can't think of a better way to celebrate, both informally and in concert. The implication is that the best performance of this music would be as a complete set with narrator, but any combination of music and narration could work well. The overall range and technical demands are very accessible to high school level and higher, as long as two players are comfortable with bass clef.

The accounts of Lincoln's heightened appreciation for music are documented in recollections by family, friends, and





acquaintances, and Hill draws on several sources for the narration that introduces the set and then each song. As the description states "Lincoln felt a deep love and abiding respect for all kinds of music, similar to his extraordinary ability to feel compassion and respect for all kinds of people. These wonderful little songs capture a glimpse of his time and his place on this earth. Through Lincoln's favorite songs we can celebrate the boy who became that most remarkable man who grew beyond us all as an example of a timeless, extraordinary human being." Hill's song book is a fitting tribute. *JS*

**The Paxman Horn Quartet Gig Book by William Melton.** edition ebenos, Maxstr. 5, 52070 Aachen, Germany; ebenos.de. Complete set of parts (1-4), ISMN-M-700196-37-0, ee 207030, 2008, €69.90.

It is hard to overstate how much fun my students and I had working our way through these little books. In all, we are presented with 89 individual pieces in convenient spiral-bound part books (score also available), that cover just about every occasion a gigging horn quartet might need. The sections include: The Hunt, Sacred Music, Occasional Music, Little Concert Pieces, and Appendix: Two Trios. The Hunt section has both hunting signals and transcriptions of hunting songs, and even some surprising original works for horns in hunting style. The Sacred section includes a Mass of eclectic movements, a few popular chorales and hymns, and some miscellaneous sacred pieces from several religions and countries. Occasional Music includes seasonal, processional, and congratulatory pieces, folk dances, and about 10 national anthems. Concert pieces range from the Renaissance to the early 20th century, and there are some real nice surprises there – since William Melton is the compiler, this should come as no surprise. A full range of compositions are represented, from Heinrich Isaac to Mikhail Ippolitov-Ivanov, and many famous and not-so-famous composers in between. Any working quartet which hasn't already compiled their own gig books should own these, and it is likely that there are enough new or unknown pieces to make it worthwhile for any quartet, for any occasion. *JS*

**Quartett für vier Waldhörner, Op. 1, by Reinhold Imanuel Beck.** edition ebenos, Maxstr. 5, 52070 Aachen, Germany; ebenos.de. ISMN-M-700196-36-3, ee 207020, 2007, €69.90. *Forgotten Romantic Works for Horn* series, edited by William Melton.

I had never heard of Reinhold Beck (1881-1968) until I received this quartet. Born into a German family of conductors, Beck took a circuitous route to a musical career that eventually included teaching, composing, conducting, and finally steady work as a church organist. This quartet was his first published work (1909), and, as Melton points out, is an amazing piece for its time. Clearly, the music is inspired by the late Romantic music of Richard Strauss, tonal but chromatic, technically demanding yet idiomatic for the instrument. In four movements, it is a major work, and the players are required to play parts for horns in E<sup>b</sup>, D<sup>b</sup>, and B natural basso – but all suffer equally. My students and I read the movements in F (just for the sake of ease!) to get a sense of the style, and we found this quartet very appealing. The "old" bass clef makes things occasionally awkward,

but this is a gem waiting for a champion quartet to program and then record it. *JS*

**Bellissimo for horn quartet by John Frith.** Warwick Music Limited, 1 Broomfield Road, Earlsdon, Coventry, England CV5 6JW, United Kingdom; warwickmusic.com. HN040, 2005.

This quartet, dedicated to the British quartet the Horn Belles, was a very nice surprise. Tonal in framework, this one-movement piece mixes opening and closing fanfare-like sections with a lyrical middle section that has tricky accompanimental figures. My students really enjoyed this one for its energy and interesting harmonic twists. A good college group would have a lot of fun putting this piece together as long as the fourth horn has a solid low range. The ranges of the parts follow the traditional 1-3-2-4 high-to-low format, and there are fun aspects to each part. I definitely enjoyed it, too. *JS*

**Fripperies, Volume 10, by Lowell Shaw.** The Hornists Nest, P. O. Box 33, Buffalo, NY 14231-0033. HN 92, 2008, \$10.00.

*Fripperies* will always have a warm place in my heart, not just because I am a (biased) student of Lowell Shaw, but because I really appreciate the opportunity to play and learn jazzy styles, especially in a quartet setting. This latest volume consists of four "lightly swinging" pieces with distinct personalities: first, "a carefree young lad whistling a tune on his way to a lazy day at the old fishin' hole"; next, "a practical joker thumbing his nose at the world, in much the same mischievous spirit as our old friend Till"; third, "a shadowy character out and about on Halloween"; and finally, "the optimistic extrovert, always looking for a challenge." This collection is the same quality as all our old favorites, and the character descriptions are right on. The typical technical challenges are all there in new settings, and the musical styles cover an interesting range. Lowell Shaw's *Fripperies* are gifts to hornists that keep on giving. *JS*



Here is another installment of works published by International Opus, P. O. Box 4852, Richmond, VA 23220; internationalopus.com.

**Yes, I'm in the Barrel! by Louis Armstrong, transcribed for woodwind quintet by David Jolley.** WW5-9855, 1998, \$25.00.

This arrangement of Armstrong's "hot" tune is described as giving the clarinet and horn "a chance to wail!" This is true, thanks to hornist/arranger David Jolley, though everyone in the quintet gets a little "fun." The clarinet and horn dominate the melodic material, as advertised, and both need to be quite accomplished players. For the horn part, the player must be comfortable with lots of "hot" syncopated figures, a high tessitura, needing to be able to hit a bunch of high b<sup>n</sup>'s in the midst of all that, over the course of five minutes. Fortunately, the piece is not that fast, but it will pose a serious challenge, especially for the horn player. Clarinetists may feel a little more at home in "hot" or Dixieland settings, and hornists need to be ready to match styles. This is pretty tough here, but is probably worth the work. *JS*





**Milonga Sin Palabras** by Astor Piazzolla, arranged for woodwind quintet by William Scribner. WW5-9822, 1981, \$27.00.

This is the third Piazzolla piece I have reviewed in the past three issues of *The Horn Call*, and it is the darkest and most sultry of the three. A milonga is a syncopated South American dance that pre-dates the tango but is somewhat similar (in this instance). *Sin palabras* means "without words." The piece begins slowly in a very somber mood, with plenty of passion in the arching melody. It builds in intensity and then releases into a gentle section in major. The opening melody returns for a closing section that ends the piece in a somewhat uplifting way. William Scribner's seven-minute arrangement gives everyone a turn at the melody and the color combinations really fit the pensive yet passionate character of Piazzolla's original. This is a well-crafted and interesting arrangement. JS

**The Puccini Album (Volume 1) for woodwind quintet, arranged by Adam Lesnick.** WW5-9528, 1995, \$36.00.

This is a delightful collection of opera arias, arranged beautifully by Adam Lesnick. The tunes, *Quando me'n vo' soletta* (*La Bohème*), *E lucevan le stelle* (*Tosca*), Humming Chorus (*Madama Butterfly*), and *O mio babbino caro* (*Gianni Schicchi*), are familiar and some of Puccini's most beloved. These pieces would work individually or as a set, lasting a total of about 11 minutes, and each offers interesting challenges for individual instruments or the ensemble. My quintet had a very strong positive response, particularly in the idea that these could be used in any number of venues, from background music to recitals. This is a "must" for gigging quintets. JS

**Miniatures by William Grant Still, arranged for woodwind quintet by Adam Lesnick.** WW5-9640, 1996, \$26.00.

My quintet found this set just as appealing as the Puccini Album. Originally for flute, oboe, and piano, this collection includes *I Ride an Old Paint* (US), *Adolorido* (Mexico), *Jesus is a Rock in the Weary Land* (US), *Yaravi* (Peru), and *A Frog Went A-Courtin'* (US). Once again, we thought these pieces would work in any number of performance venues, and heartily recommend them for gigging quintets. Every instrument gets something interesting, and Lesnick is deft in his handling of each instrument. The mix of styles is equally appealing. JS

**Spirituals, Volume 1, arranged for woodwind quintet by Valerie Coleman.** WW5-0520, 2001, \$36.00.

This set of three spirituals, *Little David*, *Play on Your Harp!*, *Steal Away*, and *Ev'ry Time I Feel the Spirit*, has a nice mix of styles. *Little David* is a medium tempo number with lots of pitch bending/inflection, described as having "an old Mississippi feel." *Steal Away* is a slower, more subdued arrangement, inspired by the passing of the great Gregory Hines. *Ev'ry Time* is a fast, "up-beat, but off-beat" arrangement. Coleman has a unique voice in writing for quintet, and her choice of spirituals is rooted in the role these pieces have played in American music, one of the primary influences in establishing an American musical voice in the later 19th century. All three are recorded by the Imani Winds, which provide good models for

the gospel and blues inflections desired for these styles. These are well crafted and very enjoyable to play. JS

**Aires Tropicales for wind quintet by Paquito D'Rivera.** WW5-9630, 1994, \$44.00.

*Aires Tropicales* is a wind quintet *tour de force* by Cuban born virtuoso multi-instrumentalist and composer Paquito D'Rivera. The piece is written in seven movements and each bears its own distinctive and delightful characteristic evoking some aspect of the music of Central and South America. *Alborada* is a short and wistful movement which, utilizing the sound of English horn, depicts a tropical sunrise. "Son" takes the melodic material of the first movement, and transfigures the sunrise melody by placing it over a Latin ostinato bass line. *Habenera*, scored for only the oboe, clarinet, and bassoon, is a marvelously complex take on the traditional *habanera* rhythm. D'Rivera manages to create a panoply of textures and colors with just these three instruments. *Vals Venezolano* is an homage to 20th-century Venezuelan guitarist and composer Antonio Lauro, known for his interpretation of colonial era Venezuelan waltzes. *Dizzyness* is an ethereal and charmingly erratic movement based on improvisational riffs by Dizzy Gillespie, whom D'Rivera worked with extensively. *Contradanza* is a rapidly paced and delightful Cuban dance, baroque in its intricacy. The final movement, *Afro*, possibly the grandest movement of this piece in terms of scope and size, utilizes the unique sound of the alto flute as long phrases soar over Afro-Cuban rhythms. *Aires Tropicales* has been performed extensively and recorded, notably, by the Imani Wind Quintet, since its publication. This piece requires highly skilled musicians familiar with, or willing to develop a sense of Latin music and jazz styles. It is invariably a huge hit with audiences and musicians alike. *Lydia van Dreel, University of Oregon*



**Sextett für Klarinette, Horn, Streichtrio, und Klavier by Krzysztof Penderecki.** Edition Schott Mainz-London-New York, schott-music.com. ED 9306, 2001. \$49.78 plus shipping.

During rehearsals for a performance of Dohnanyi's Sextet (clarinet, horn, violin, viola, cello, piano), the clarinetist mentioned that Krzysztof Penderecki had composed a sextet for the same combination of instruments. I immediately ordered the reasonably-priced score and parts, published by Edition Schott. Penderecki's Sextett was written in 1984 but not premiered until 2000. While checking online for a recording, I found a youtube.com video of that performance led by Mstislav Rostropovich with hornist Radovan Vlatkovic. The video is in eight parts, the first two of which include an introduction, interviews with the players, and rehearsal footage, followed by the six-part premiere in Vienna's *Musikverein* in June 2000. The Internet shines here with the chance to hear and see the performers discuss the music, the composer interact with the performers, and then the work's premiere with great artists! It is an incredible performance, especially if you have the score to follow.

The sextet is in two movements, lasting about 35 minutes. The first movement is marked *Allegro moderato* and the longer





second movement *Larghetto* – but this is not how the movement “sounds.” The horn part is idiomatic and not extremely difficult, with a high range of only a”, but there are stopped passages below the treble clef, angular solo cadenzas, and passages where fast double- and triple-tonguing are required.

This is an abstract composition with complex rhythms including, for example, subdivisions of 4, 5, and 6 simultaneously – duple and triple subdivisions occur regularly at the same time. As complicated as this sounds, the listener hears a generally tonal work, with sublime moments, passionate, sometimes frenzied outbursts, folk elements, occasional nineteenth-century gestures, including a certain longing for the past that one experiences in the works of Mahler and Hindemith, for example. This sextet very well may be the greatest chamber work of the past half-century, on par with Bartok’s string quartets.

The first movement begins with a one-note march in the piano punctuated by a sarcastic low stopped horn interjection. The clarinet and violin play pivotal roles in achieving the movement’s ethnic middle European flavor. *L’histoire du soldat* meets *Fiddler on the Roof* in a dark alley is a shallow description but it might hook you into listening to the premiere. There are two brief horn cadenzas in this movement, which ends with a fantastic ensemble flourish.

The hornist begins offstage (*da lontano*) with an occasional cadenza in the second movement. Tuning and synchronizing with the off-stage part is complicated – on the video, the players constantly bob to maintain their ensemble. This movement begins with a melancholy solo viola offering the general mood of the movement. While marked *Larghetto*, the subdivisions of the movement are sometimes so quick that the effect is one of regular outbursts of anger in the midst of profound sadness.

If you are looking for a showpiece, program Dohnanyi’s sextet – it will be received with a guaranteed standing ovation from your audience. Penderecki’s sextet is a serious work of art that attempts to reflect many elements of the human condition – it also deserves a standing ovation as a great composition.

Now that I own this composition of such great integrity and profound musical message, and urgently would like to perform it, when and where becomes the problem. The other performers must also have a total commitment to the work and be willing to rehearse a great deal – this is not fodder for a week-long summer chamber festival. A general audience may not be prepared to hear such a complex work. However, at its conclusion, though they may not be able to say why, I believe listeners will know that they have experienced a masterpiece. This sextet does not pander to the general public but makes unabashedly profound musical statements. *William Scharnberg, University of North Texas*



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# Medical Issues: Chronic Embouchure Weakness – Another Approach to Examine

by Kathryne Pirtle and Dr. John Turner, DC, CCSP DIBCN

**“All diseases begin in the gut.” –  
Hippocrates (460-370 BC)**

Imagine – you are a brass or woodwind player in an applied program at a leading music school or a successful professional musician, having spent your entire life mastering your instrument. You, however, are fighting a difficult struggle – you have embouchure weakness that makes performance a constant struggle. You have worked with experts in your field. You have changed your embouchure to be more efficient. You carefully plan your practice sessions to maximize your embouchure strength and allow plenty of recovery time between practices and concerts. You have researched thoroughly and tried every physical therapy treatment – chiropractic, massage, yoga, Alexander Technique, muscle balancing, Rolfing, etc., etc., etc... You are even eating a very healthy diet – but you continue to have recurring problems that are manageable only with a strict regimen of carefully planned practice sessions. However, when you were younger, it didn't used to be this way. You used to be able to practice with strength. What has happened? What could possibly be the answer – or is this just the way it will be? Is this you?

Chronic performing problems are extremely frightening. They not only affect you physically, but they are an enormous burden on your mental well-being. Since the longevity of your career depends on your health, it is imperative that true solutions be found.

This was my story. I am the clarinetist and executive director of the Orion Ensemble, now in its 14th season. We tour throughout North America, present three series each year in the Chicago metropolitan area, and perform a live, internationally broadcast series on WFMT, Fine Arts Radio in Chicago. Besides playing principal clarinet with the Lake Forest Symphony, I frequently perform with the Lyric Opera Orchestra, Grant Park Symphony and the Ravinia Festival Orchestra. In addition, I have taught for over 25 years and have served on the faculties of the Wheaton College Conservatory of Music, Northern Illinois University, Indiana University, and Bradley University. In 2004, the Hal Leonard Corporation released my solo album of Bach unaccompanied cello and violin partitas and sonatas transcribed for the clarinet.

In the fall of 2001, I became chronically ill for two years, suffering from a severe inflammatory condition in my spine, which caused debilitating pain in my arms, shoulders, hands, and fingers, making it difficult to play. I developed chronic diarrhea and my embouchure also began to shake uncontrollably. This was ultimately diagnosed as coming from a long-term digestive problem, intestinal damage, and malabsorption as a result of following common nutritional dictates and Celiac disease – an intolerance to gluten grains.

Of great significance, despite the fact that I was chronically ill for two years, is that I had experienced ongoing musculoskeletal inflammation, often of a severe nature, since my 20s and relieved it through physical therapy-type approaches common to the field of music – you name it – I became an expert at it! In my late twenties and throughout my thirties, I was constantly “chasing” pain and stiffness from practicing and performing. When I would solve the discomfort in one area, another area would become irritated. I was also trying to eat a healthy diet and closely followed popular guidelines for healthy eating.

One frightening moment occurred the night before the principal clarinet audition for the Milwaukee Symphony. In order to relieve my pain, I laid on ice cubes in my hotel room. Needless to say, this type of distraction is beyond the realm of a desired focus for auditions.

When my embouchure muscles shook, during the time I was extremely ill, I remember having to play the Brahms Quintet on a national broadcast for WFMT in Chicago, and struggling through the slow second movement, just hoping I could make it. Everyday, for about a year when I was at my worst, I would practice playing straight through pieces that I would have to perform just to see if I could make it – often stopping in total despair, as my muscles would not take me past the beginning of the second movement of a three-movement piece. I wondered if the nightmare would ever be over.

However, was my experience so rare? An alarming percentage of our population suffers pain and debilitating ailments on a daily basis, and musicians join the ranks of this statistic. Many of these gifted artists are just beginning their careers or are still in school. Are we missing something in our diagnosis and treatment?

My approaches to relieving pain were not addressing the underlying problem of a serious digestive disorder. In fact, along with inflammation, beginning in my late teens and early twenties, I endured early digestive ailment symptoms such as flatulence and eventually, acid reflux and bowel problems. When I was 42, I began to experience acid reflux disease. A very distracting problem for a wind player, I felt a constant pressure in my throat and the sensation of wanting to burp. Of course, when I did burp, acid would be released into my esophagus. This was very frightening and I sought answers to this problem. At this point, my solution was to stop eating wheat, which was quite helpful for the time being. However, several years later, I developed a spinal inflammation followed by a severe digestive disorder – life-threatening chronic diarrhea and malabsorption. Obviously, cutting out wheat was not the full answer to acid reflux, as my digestive disorder, unknowingly to me, continued to develop.





It wasn't until I had a long-term digestive ailment that my embouchure was affected, and it took several years of intense and accurate nutritional therapy to completely heal my digestive system, which simultaneously gradually stabilized my embouchure muscles. If we look at the profound statement of Hippocrates (460-370 BC) that, "All diseases begin in the gut," we can ascertain that addressing problems with the digestive system would certainly be a starting point to overcoming a chronic health condition. If we also consider that embouchure weakness must come from somewhere, and if all other methods of treatment have been exhausted, then it is imperative one consider that poor digestion and inadequate nutrition may be the cause of this lack of stamina.

Digestive disorders are extremely common in our society as a result of drastic changes to our food supply and nutritional dictates since the dawn of the profit-centered industrial farming industry in the 1950s. The US has the most abundant supply of food in the world, yet diet-related illnesses are the second leading cause of death in America and the foods we are purchasing in our grocery stores today have almost no resemblance to the quality and types of foods that our ancestors ate for thousands of years. With profit as the sole guiding force, our livestock are fed unnatural diets, which are generating foods that are very low in nutrient value. We pasteurize, homogenize, irradiate, and alter our fresh foods in countless ways. We use chemical fertilizers and spray our foods with insecticides and herbicides. The shelves of our grocery stores are bursting with processed junk food of all kinds and the average person is eating about 180 pounds of sugar a year.

Before the 1950s, most of our foods came from small family farms. These high quality foods came from animals eating their natural diets – cows ate grass, chickens ate bugs and worms, and all fish were wild caught. The food from animals raised on their natural diet was nutrient-dense. The grains, nuts, and seasonal vegetables and fruits were, of course, also naturally, or "organically" grown. Sugar consumption was much less – at about 40 pounds a year per person.

With the industrial farming industry came dramatic changes in land use. As our livestock were now fed grains instead of their natural diets, much of the land that was formerly used for pasturing animals was now allotted for grain production.

Significantly, profit from grains was essential to this new system of farming. This ignited a huge push to make profit from products made from grains. Thus the processed food industry progressed, vegetable oils were developed, the cholesterol-heart disease theory evolved and the Food Pyramid, which emphasized grains, became our nation's nutritional guide. We went from a country that primarily ate nutrient-dense foods (raw whole milk and milk products, eggs, high quality meats, poultry and organ meats, traditional fats like butter, lard, and coconut oil, seasonal fruits and vegetables) to a country that ate a lot of nutrient-poor grains and new-fangled processed foods, refined sugar, vegetable oils, and meats, dairy, and poultry that were factory farmed. Beginning in the 1970s, fresh fruits and vegetables from around the world also gradually became available year round.

How did these changes to our food supply affect my dietary choices? As a child in the 1960s, my family ate plenty of grains – both whole, refined, and in some processed foods – modest amounts of meat, eggs, dairy, vegetables, sugar, and vegetable oils, including margarine, which was hydrogenated vegetable oil, and no butter or other traditional fats. I remember Velveeta Cheese, Miracle Whip, powdered milk (which my mother added to whole milk to make it stretch farther), Blue-Bonnet margarine, and many "new" sugarcoated breakfast cereals. All these exciting products had endless television commercials touting their wonderful attributes. My mom (thank goodness), having to stretch the family budget to feed 5 kids, did not let us have Twinkies, Hostess Cupcakes or other very popular – and expensive – snack cakes in our lunch like all the other kids – we got plain old, store bought, bargain cookies and fresh fruit. I also remember the "bran cereal phase" where my mother heard that bran was really good for you – fiber was the "craze" in the early 1970s. We had bran breakfast cereal with added wheat germ every morning! My approach to "healthy eating," beginning in college in the late 1970s, did not include the "new-fangled" processed foods, but incorporated lots of salads, whole grains, fresh vegetables, fruit, peanut butter (it was cheap), small amounts of meat, dairy and eggs, vegetable oils, little sugar, and no "evil" traditional fats – the Food Pyramid was in full force in our country and the "key" to healthy eating.

The consequences of these dietary habits were profound. First, I learned that the lack of traditional fats contributed to my problems with digestion and nutrient absorption. Second, I developed malnourishment, which eventually severely curtailed energy available for the stability of my embouchure muscles and a "leaky gut" – a factor in inflammatory conditions – because most of the foods I ate as a child and those I thought were so "nutritious" as an adult were difficult-to-digest, nutrient-poor, and created intestinal flora imbalances, an incomplete digestion of foods, and nutrients to be unavailable. In fact, without foods that promote a healthy intestinal flora, the whole grains that I consumed could not be fully digested, and contributed to the development of "gut dysbiosis," where unhealthy bacteria thrive in the intestinal tract and cause bacterial fermentation and intestinal damage. When the intestinal tract becomes damaged, undigested proteins can "leak" through the intestinal wall, causing an immune system response and inflammatory chemicals to constantly circulate throughout the body. Third, the result of following the US high-fiber nutritional dictates was persistent flatulence and fermentation in the stomach from these bacterial imbalances, which lead to acid reflux – my first serious digestive disorder symptom.

Often, acid-reflux disease is a sign of a hiatal hernia, where part of the stomach protrudes up through the esophagus and stomach acid can easily be released in the wrong direction. A lifetime of fermentation in my stomach produced a constant upward pressure against the esophagus due to the undigested foods being acted on by bacteria and yeast, thereby causing both of these ailments.

Insoluble fiber is exceedingly difficult to digest, especially when digestion is not optimal and, historically, people consumed far less fiber in favor of more nutrient dense, easy-to-





digest foods, such as high quality dairy from grass-fed animals (raw milk, cream, cheese, and butter), high quality meats and fish, bone broth soups, and cooked vegetables with butter.

In a remarkable book by Konstantin Monastyrsky called *Fiber Menace*, (Ageless Press, 2005), the author describes major health problems that can develop from eating what's considered a modern healthy diet high in insoluble fiber from grains, raw vegetables, fruits, legumes, and even fiber supplements. He details how high-fiber diets cause large stools which stretch the intestinal tract beyond its normal range – eventually resulting in intestinal damage – and a drastic upset of the natural bacterial flora of the gut. The end results can manifest as hernias, acid-reflux, hemorrhoidal disease, constipation, malnourishment, irritable bowel syndrome, and Crohn's disease. He also provides numerous medical references to show that high fiber diets do not confer the benefits claimed for them.

The author of this book is a brilliant professional man who suffered a life-threatening illness from years as a vegetarian living on high-fiber foods. Konstantin Monastyrsky was trained as a pharmacologist but, after immigrating to the US from Ukraine, pursued a career in high technology. He worked in two premier Wall Street firms: as a senior systems analyst at First Boston Corporation and as a consultant at Goldman-Sachs & Co. He has also written two best-selling books in Russian: *Functional Nutrition: The Foundation of Absolute Health and Longevity*, and *Disorders of Carbohydrate Metabolism*.

Monastyrsky explains that human teeth are fashioned to chop flesh and that our digestive system is built to handle mainly protein digestion, with only small amounts of fiber. When we eat too much insoluble fiber, digestion lasts longer and fermentation occurs, damaging the bacterial flora and causing problems such as bloating, flatulence and enlarged stools, leading to acid reflux, constipation or diarrhea, IBS, and diverticular disease.

From eating a high fiber diet that encouraged poor intestinal bacterial flora, I also developed low acid in the stomach, further contributing to acid reflux and later other digestive problems. Where most research on poor digestion focuses on unhealthy intestinal flora the book, *Gut and Psychology Syndrome*, by Dr. Natasha Campbell-McBride (Medinform, 2004), uniquely points to many problems with gut flora actually beginning with an unnatural growth of the fungus *Candida Albicans* in the stomach when it is not producing enough acid. Dr. Campbell-McBride discusses that this overgrowth interferes with the first step of digestion by causing the stomach to produce inadequate amounts of the hydrochloric acid necessary to break proteins into "peptides" before entering the small intestine. For instance, under normal circumstances, the gliadomorphine and casomorphine proteins in wheat and milk are broken down in the stomach in the presence of proper amounts of stomach acid. However, with less stomach acid, these foods in fact begin to ferment in the stomach and are not broken down into peptides before passing into the small intestine. Besides causing an inadequate digestion of foods, the pressure of the gas created from this fermentation can lead to acid reflux, esophageal problems, and even hiatal hernias, which are some of the most common digestive problems that people experience. Consequently, medications that curtail the production of

stomach acid further exacerbate poor digestion and bacterial flora problems.

If following modern dietary trends resulted in digestive problems, which caused chronic inflammation and embouchure weakness, what then were the answers to healing? In order to save both my career and my life, I needed accurate information. This complicated puzzle was solved through a radical change in my diet based on studying the work of Dr. Weston Price that reversed my acid reflux and intestinal damage, and provided my body with the nutritional elements necessary for building health. I am now recovered and vibrantly healthy! For the first time in 25 years, even with a full performing, practicing, and teaching schedule, I have had no pain or inflammation in my body for over four years. My embouchure is completely strong and I have excellent stamina and muscle strength.

Dr. Price was a prominent dentist in the 1930s who was baffled by the large percentage of degenerative illness in his patients – chronic ailments of all sorts such as arthritis, inflammatory conditions and digestive complaints, fertility problems, cavities, crooked and crowded teeth, and behavior and learning problems in children. He sought answers to these problems by traveling worldwide to see if there were cultures free of these types of conditions. He found 14 vibrantly healthy isolated cultures that had no signs of degenerative illness and had eaten the same foods for centuries from generation to generation. Although their diets were completely different, he analyzed their foods and found common characteristics that determined their diet's ability to promote optimal health and genetic potential in humans. He was able to cure chronic illness in his own patients through his findings. He wrote an incredible book called *Nutrition and Physical Degeneration*. Through his unprecedented work and the development of the Weston A. Price Foundation ([westonaprice.org](http://westonaprice.org)), there is a growing movement of people who are finding answers to healing chronic conditions and serious illness through traditional foods.

What are some of the foods that Dr. Price found to be absolutely essential to optimal human health? The surprising traditional practices involve high-fat nutrition and nutrient-dense products from pastured animals and wild-caught fish and seafood including: nutrient-dense, high-vitamin A and D foods, such as liver, cod liver oil, and egg yolks – essential for nutrient absorption (Price found that healthy populations had 10 times the amount of Vitamin A and D from natural sources in their diets.) High quality traditional fats critical for digestion and nutrient absorption, such as raw butter and coconut oil.

Bone-broth soups made from chicken, beef, or fish, simmered up to 36 hours that heal the intestinal tract and provide essential nutrients in an easy-to-assimilate form, such as calcium, magnesium, phosphorus, and other amino acids. Secondly, they provide important bone and tendon-healing components.

Easy-to-digest, high-enzyme, traditionally cultured foods to help develop a healthy intestinal flora, such as homemade sauerkraut, pickled beets, and raw milk kefir, and yogurt from grass-fed cows. High quality proteins – meats, raw dairy, poultry, eggs, fish, and seafood – from animals eating their natural diets.





By focusing on eating ample nutrient-dense, traditional foods that support good digestion, such as raw milk from grass-fed cows often cultured into kefir or yogurt (yes, it's legal – for details on finding a certified raw milk source, visit [realmilk.com](http://realmilk.com)), traditional lacto-fermented vegetables, egg yolks, meats, and poultry from pastured animals, liver, and organ meats, wild-caught fish – especially salmon and seafood, bone-broth soups daily, cod liver oil, and ample traditional fats, I was able to give my body the nutritional elements to heal and build optimal health. Through these easy-to-digest, nutrient-rich foods that supported the development of a healthy intestinal flora, I also corrected the low-acid state of my stomach, which ended the ongoing stomach and intestinal fermentation that I had experienced for so many years. Therefore, I no longer suffered from inflammation, muscle weakness, flatulence, or any other digestion ailment symptoms, including those from acid reflux and a hiatal hernia. And after five years of following the principles of that Dr. Price discovered, I continue to notice improvements in my well-being.

For those who worry about getting enough nutrients without eating raw vegetables and fruits, nutrient-dense animal foods contain concentrated nutrients because the animals spend their whole lives “chowing down” literally bushels of fresh green grass and other plant matter. The result is meat and fat containing all the vitamins and minerals found in fresh produce, both in more concentrated form and easy to digest.

In *Fiber Menace*, the author gives practical advice not to eat anything that your great, great, great, great grandparents wouldn't eat . . . but when our grandparents did include high-fiber foods like grains, legumes, fruits, and vegetables in their diets, they could do this without ill effects because they had a healthy intestinal flora from eating cultured beverages and fermented foods, and they knew how to properly prepare legumes and grains for easy digestibility through soaking, sprouting, and sour leavening or, in the case of vegetables and even many fruits, by cooking. Additionally, they were able to eat these foods because they did not weaken the intestinal mucosal tissue by following a low-fat vegetarian diet.

If you are concerned about constipation, some of the healthiest cultures had very little fiber in their diets. A diet with adequate traditional fats, fermented and cultured foods and beverages for a healthy intestinal flora, and easy-to-digest bone-broth soups will correct irritable bowel symptoms of both constipation and diarrhea.

Chronic embouchure weakness is a very complicated problem that requires a thorough and honest assessment of all possible causes. As the optimal health of every body system is dependent on nutrition that supports the proper functioning of the digestive system, certainly studying and applying the essential components of the diets of cultures that had perfect health is a wise endeavor.

Although finding high-quality foods and changing your diet may at first be complicated, your health is your most important asset. Without your health, you may not reach your potential and your dreams may not become a reality. The foods that Dr. Price found that supported optimal human health are not the foods that are currently recommended by US governmental standards for healthy eating. However, these nutrient-

dense foods were the permanent answer to correcting malnourishment, healing acid reflux, and my digestive tract, and therefore, my long-term pain. The exciting news is there is a growing movement of people across the country that is turning to these same foods to improve chronic illness of all kinds.

*Pirtle and Turner are co-authors of the book Performance without Pain: A Step-by-Step Nutritional Program for Healing Pain, Inflammation and Chronic Ailments in Musicians, Athletes, Dancers...and Everybody Else (New Tends, 2006.)*

*Dr. Turner, DC, CCSP, DIBCN is a former national qualifying gymnast, has a thriving 20-year practice, and has worked with musicians and dancers. He has also treated national and international athletes at a variety of venues. Most notably, he has been on the medical staff at the World Gymnastics Championships and the United States and Big Ten Track and Field Championships.*

*Since 2004 Kathryne Pirtle and Dr. John D. Turner have presented seminars on “Optimal Nutrition for Performance and Career Longevity,” for musicians, athletes and dancers, and public forums on “Building Optimal Health with Traditional Foods.” For more information, visit [performancewithoutpain.com](http://performancewithoutpain.com).*

*Editor's note: the authors of this article, which also appears in other venues, make statements that are, at the least, controversial. Responses to this article, especially from the medical community, are welcome.*

*Horn Call is a poem by Emilio DeGrazia, an author, poet, and professor emeritus of English at Winona State University. His daughter is a horn player. He thought she should play the piano but she decided on the horn. He transmuted his thoughts and emotions on this topic into this poem and gave permission to reprint it in The Horn Call.*

## Horn Call

What words of objection can a father air  
When a daughter abandons his grand old piano  
To become consort of a new French Horn?

She, whose hands might have made  
Salons resonate with categorical imperatives  
Sounding the pure reason of her whims.

Debussy now stands jilted in cold rain,  
Recalling how her fingertip touch  
Sent shivers over his skin.

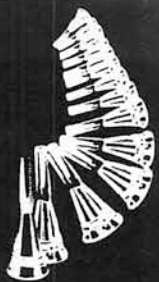
For she is dark goddess now,  
Queen of gleaming serpent and circled womb,  
Mermaid in chambered nautilus  
With blossoming conch and golden ear.

What is she making of herself  
From the blood and guts her horn of plenty  
Sounds through speechless lips?

The lovely music her hands  
Once unlocked with the piano keys  
Now gathers in her breast

Where love, beauty and the hunt  
Sink and soar with the winds.





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# Principal Horns in US Orchestras

by Lynn Lanham

After reading the article that was published in the April 1988 issue of *The Horn Call* detailing the history of the Boston Symphony horn section, I decided to research the history of other major American orchestra's principal hornists. For the purposes of accuracy, I decided to limit this list only to principal or acting principal hornists and to compile this information, I contacted each orchestra's archive department. A bibliography follows; special thanks to the archivists who helped in this project.

## New York Philharmonic

1882-1894	Carl Pieper
1896	Adolf Belz
1886-1887	Wilhelm Schultz
1889-1890	Albert Hackebarth
1890	Wilhelm Schultz
1894-1897	Wilhelm Schultz
1895	Wenzel inger
1896-1909	Hermann Dutschke, Sr.
1909-1921	Xavier Reiter
1921-1943	Bruno Jaenicke
1943-1945	Joseph Singer
1945-1946	Rudolph Puletz, Jr.
1946-1969	James Chambers
1969-1974	Joseph Singer
1974-1979	John Cerminaro
1979-1980	Martin Smith (acting principal)
1980-present	Philip Myers

## Cleveland Orchestra

1918	Fritz Fischer
1918-1919	Alphonse Pelletier
1919-1920	Arthur Cerino
1920-1921	Arthur Geithe
1920-1922	Wendell Hoss
1922-1925	Louis Dufranse
1925-1927	Arthur Cerino
1926-1927	Walter Macdonald
1927-1928	Lucino Nava
1928-1930	Ernani Angelucci
1928-1930	Isadore Berv
1930-1933	Wendell Hoss
1933-1934	Theodore Seder
1934-1936	Alfred Brain
1936-1937	Albert Stagliano
1937-1941	Rudolph Puletz
1941-1945	Philip Farkas
1945-1946	James Stagliano
1946-1947	Philip Farkas
1947-1950	Frank Brouk
1950-1955	Ross Taylor
1955-1975	Myron Bloom
1975-1976	Richard Solis (acting principal)
1976-1977	Myron Bloom
1977-1995	Richard Solis
1995-1997	Shelley Showers (acting co-principal)
1995-1997	Richard King (acting co-principal)
1997-present	Richard King

Until about 1930, the Cleveland Orchestra was not considered full time; therefore, many principal hornists left mid-season. This explains the multiple listing for a given year.

## Boston Symphony

1890-1906	Albert Hackebarth
1907-1908	Max Hess & Schmid
1909-1911	Max Hess & George Wendler
1912-1918	George Wendler & Bruno Jaenicke
1919-1922	George Wendler & C. VanDen Berg
1923-1926	George Wendler & Willem Valkenier

1927	George Wendler & C. VanDen Berg
1928-1935	George Boettcher & Willem Valkenier
1936	Freiberg & Willem Valkenier
1937-1942	Willem Valkenier & Joseph Singer
1943	Willem Valkenier & Lannoye
1944	Willem Valkenier
1945	Willem Valkenier & Philip Farkas
1946-1949	Willem Valkenier & James Stagliano
1950-1970	James Stagliano
1971	Charles Yancich
1972-1998	Charles Kavalovski
1998-present	James Sommerville

1907-1949 BSO employed two complete sections of horn players, thus two principals were specified.

## Philadelphia Orchestra

1900-1901	Josef Reiter
1901-1902	Robert Minsel
1902-1929	Anton Horner
1929-1931	Anton Horner & Domenico Caputo
1931-1938	Arthur Berv
1938-1942	Mason Jones
1942-1945	James Chambers*
1945-1946	James Chambers & Mason Jones
1946-1978	Mason Jones
1978-1986	Nolan Miller
1986-2005	Nolan Miller & David Wetherill
2005-2007	Jeffrey Lang (acting principal) & David Wetherill
2006-present	Jennifer Montone

\*During this time Mason Jones was serving in the Marine Band during WWII.

## Chicago Symphony

1891-1895	Hermann Dutschke
1895-1896	Ernst Ketz
1896-1922	Leopold de Mar_
1922-1923	Wendell Hoss
1923-1927	Wilhelm Frank
1927-1936	Pellegrino Lecce
1936-1941	Philip Farkas
1941-1947	Helen Kotas
1947-1960	Philip Farkas
1960-1962	Christopher Leuba
1962-1963	Frank Brouk
1963-1965	Clarendon Van Norman
1965-1966	Frank Brouk
1966-present	Dale Clevenger

Lynn Lanham graduated with a BM degree in horn performance from the University of Kentucky where she studied with David Elliott. She is now working on the MM degree with Michelle Stebleton at Florida State University.

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# Recording Reviews

John Dressler and Calvin Smith

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

London Horn Sound	giveitone.com
Canadian Brass	openingday.com
Reicha	crystalrecords.com
Rheinberger and Thuille	ballparkrecords.com
Silverman	albany.com
Thistle	histle-artmusic@t-online.de
Unsworth	adamunsworth.com
Vienna Philharmonic Winds	sotone.com
Thurrow	capstonerecords.org
Stanhope	tallpoppies.net
Duo sforzando	voiceoflyrics.com
Mirrorimage	msrcd.com

**Cornucopia II. Richard Seraphinoff, natural horn** with Cynthia Roberts and Rachel Evans, violins; Rachel Evans and David Miller, violas, and Allen Whear, cello. Focus Records: Indiana University School of Music label. Timing: 67:21. Recorded May 2001 at the Asbury First United Methodist Church, Rochester NY.

Contents: Mozart: Quintet in E<sup>b</sup>, K.407; Amon: Quartet in F, Op. 20, No. 1; Michael Haydn: Romance in A<sup>b</sup>; Stamitz: Quartet in E<sup>b</sup>, Op. 8, No. 2; Punto: Quartet in F, Op. 18, No. 1.

This disc of German chamber music for horn and strings is delightful. It was produced in collaboration with the Genesee Early Music Society in Rochester NY and showcases some terrific examples of 18th-century music for hand horn. Seraphinoff, a faculty member at the Jacobs School of Music at Indiana University and expert performer and builder of natural horns, gives us an authentic set of interpretations here. His is a model to emulate. All of the quintets and quartets here are cast in the fast-slow-fast form and feature nearly every hand horn technique commonly utilized during the period. The recording itself has a terrific balance between the horn and the accompanying string instruments. While most of our readers are probably familiar with the Mozart work, it is great to compare other works composed at about the same time from other composers. The horn used on this recording is one of Seraphinoff's own crafted in 1994 after one made by Antoine Halari in Paris from the early 19th century. This latter horn is part of the collection of Charles Valenza. To truly appreciate the extensive period-instrument tradition this disc demonstrates, seek out a copy at [music.indiana.edu/marketplace..](http://music.indiana.edu/marketplace..)

**Give it One. London Horn Sound** including Richard Bissill, Nigel Black, Laurence Davies, Pip Eastop, Anthony Halstead, Dave Lee, Frank Lloyd, Martin Owen, and Hugh Seenan with jazz pianist Gwilym Simcock. Cala Records CACD-0117. Timing: 73:41. Recorded December 2007 at Air Studios, London.

Contents: Bissill: *Los Jaraneros*; Lubbock: *Not Like This*; Ferguson & Downey: *Give it One*; Bissill: *Fat Belly Blues*; Martin & Blaine: *The Trolley Song*; Ellington & Strayhorn: *Daydream*; Rattigan: *Caseoso*; Jackson: *Three Point Turn*; Jackson: *Lana's Lullaby*; Hamlich: *The Way We Were*; Holliday & Herzog: *God Bless the Child*; Simcock: *Blues for Hughie*.

As you can tell from the line-up, this is definitely an entertaining big-band disc. There is something for everyone here from the Latin up-tempo *Los Jaraneros* to a pensive, introspective, "piano-bar" type *Not Like This*, to an up-tempo and driving *Give it One*, and even a "down-and-dirty" *Fat Belly Blues* (yes, expect a terrific pedal-register display). This recording shows that fine horn players have the versatility and talent to excel in the big band idiom and produce an amazing collective sound – like no big band ever heard before. The music travels from red-hot to velvety cool. The recording includes Wagner tubas and a rhythm section in addition to as many as 16 horns. This disc is not to be missed by any hornist – or jazz enthusiast for that matter.

**Manhattan Stories: Music of Faye-Ellen Silverman. Anne Ellsworth and David Jolley, horns.** Andrew Bove, tuba; Lisa Albrecht, trombone; Bruno Eicher, violin; Kari Jane Docter, cello; Michael Lipsey, marimba; Jeanne Corinne Goffi-Fynn, soprano; Mary Barto, flute; Jo Williamson, mezzo-soprano. Albany Records Troy-1055. Recorded March through May 2007 at the American Academy of Arts and Letters, New York City.

Contents: *Dialogue* (1976: horn and tuba, 5 minutes); *Dialogue Continued* (2001: horn, trombone, tuba, 9 minutes); *Translations* (violin, cello); *Protected Sleep* (2006: horn and marimba, 9 minutes); *Love Songs* (soprano, flute) *Left Behind* (2006: horn and mezzo-soprano, 12 minutes); *Taming the Furies* (flute).

Silverman is a faculty member at the Mannes College of Music, the New School of Music, and the New School for Liberal Arts in New York City. She holds degrees from Barnard College and Harvard University. She has received awards from UNESCO, ASCAP, and the Rockefeller Foundation as well as commissions from such groups as the Chamber Music Society of Baltimore, Great Lakes Performing Artist Associates, and the Greater Lansing Symphony.

One of the most immediately apparent elements of her music is the use of unique and varied media. It is rare to find music for horn and voice without more accompanying instruments. As well, horn and marimba is a captivating medium with a huge array of possibilities. A work for the three lowest brass voices is also rare. There are some wonderfully haunting





passages in all these works combined with moments of exaltation. These are unique works of chamber music that deserve to be explored, performed, and shared with audiences of all types.

*Dialogue* (1976) is a one-movement duet in two sections. The first section sounds non-metered, with steady eighth notes and trills. It gradually grows in dynamic intensity until it dissolves into the second section. This section has more definite rhythmic patterns and a greater dynamic range, that grows to *mezzoforte* before dying out.

Susan Slaughter commissioned *Dialogue Continued* (2001) for the Monarch Brass Quintet's performance at the National Museum of Women in the Arts in Washington DC. She wanted a work that would allow the two trumpets of the group to rest. It is a continuation of the earlier work written from the perspective of nearly a quarter century later. It is cast in five short movements. The first and third are moderate in tempo while the second and fourth are slow. The final movement begins with a slow introduction, with all three instruments stating notes in the same range. Then each instrument is given a turn at virtuosity. The note "B" is the tonal center as the work is for brass ("B") instruments, two of the three players scheduled to premiere the work had last names beginning with "B", and this pitch began and ended the original *Dialogue* work.

David Jolley requested the composer for a piece for horn and percussion based on a Jewish theme. The result was *Protected Sleep* (2006) which uses a centuries-old Sephardic song, *Durme, durme*. It is a lullaby that expresses the hope that the loved one can sleep without anxiety or pain. The simplicity of the melody lends itself to compositional embellishment. The horn writing was meant to show off the beautiful tone and virtuosic abilities of Jolley, and the marimba part matches the horn in virtuosity. The two performers carry on a dialogue, sometimes playing in counterpoint and sometimes serving to finish the other's thoughts.

*Left Behind* (2006) was created for the two artists on this recording to blend the sounds of Anne's horn playing with the folk-tinged singing of Jo. It is a set of two songs connected by a horn interlude. The cycle begins with voice alone and ends with solo horn. The text can refer to those left behind in war or those left behind by death or merely by the end of a relationship – the feelings are universal. The work opens with a very simple melody, a cross between a lullaby and a lament, hummed by the voice. In the second song the singer uses this motive transposed, inverted, and minus the first note. Explore this disc for some new music making headlines on the East Coast. JD

**It's all Relative.** Susan McCullough and Jesse McCormick, horns with pianist Tamara Goldstein. [self-produced] Timing 63:30. Recorded Aug/Sep 2007 at Hamilton Recital Hall, University of Denver CO.

Contents: Brahms: Five Duets (arr. V. Reynolds); Michael Viljoen: *Duo*; Paul Basler: *Reflections*; Doug Hill: *Ten Pieces for Two Horns* (3 selections); Neuling: *Bagatelle* (solo horn); Kuhlau: *Concertino*; Shaw: *Bippery No. 5*.

It is not often that mother-and-son hornists perform in public, let alone make a compact-disc recording – all the more reason then to explore this disc. They have chosen widely-varied

and excellent set of pieces to demonstrate their fine skills. McCullough (horn instructor, University of Denver and member of Denver Brass) and McCormick (second horn, Cleveland Orchestra) shine on this fascinating disc of primarily music for two horns, most of which is admirably accompanied by Tamara Goldstein.

The Brahms duos set the tone for this recording with the august and resonant quality of 19th-century hunting horns. Texts of these *lieder* from the Op. 20, 28, and 75 are provided so the soloists can grasp the imagery of the out-of-doors and of love. My favorite is *Walpurgisnacht* – here both players show us the darker side of Romanticism with intensity and drive.

The Viljoen work opens in a very tranquil, pensive way, with some muted echo effects from the second horn. It is a soothing opening of 20th-century harmonies but always tonal in a ballad style. The second section moves ahead and is more rhythmically jocular and jagged, relying on intervals of a 4th and 5th between the two soloists. The ending to me is rather abrupt – I was prepared for more of the rollicking 6/8 after what seemed like a half cadence.

Basler's work is a terrific set of character pieces: *cancion*, *tarantella*, *lamentoso*, *danza*, and *epilogue* for low horn and piano. The *tarantella* is somewhat reminiscent of the second movement of the Reynolds *Partita*, with bouncy triplet figures throughout. The *lamentoso* movement demands a great deal of inner intensity as it lasts for nearly six minutes. It can be exhausting physically and mentally but the work is worth it musically.

The three one-minute selections (Folk Dance, Children's Song, Dialogue) from Hill's *Ten Pieces* are immediately accessible to any audience. It is also an opportunity to show great intonation and matching style between the players.

If you are looking for an excellent low horn with piano piece, look no further than Neuling's *Bagatelle*. This one-movement piece offers a great deal of stylistic contrast. Yes, expect arpeggios, turns, chromatic lines, and scales plus the obligatory trill at the end common in 19th-century solo repertoire. Kuhlau's *Concertino* for two horns, although four times longer than the *Bagatelle*, shares 19th-century traits, but offers more virtuosity along the line of von Weber's *Concertino*.

The disc concludes with a piece totally for fun. Shaw's set of *Biperies* for two horns are jazzy, relaxed in demeanor, playful, and appeal to everyone. Both melodic and harmonic elements put you in a toe-tapping state of mind. The disc provides a great sampling of different styles of music for two horns. I thoroughly enjoyed these performances by two fine artists and I know you will too. Copies of the disc are available directly from Susan McCullough at [suehikr@hotmail.com](mailto:suehikr@hotmail.com).

**Texas Horns, Dallas and Houston Horn Sections.** Paul Capehart, Nicole Cash, David Heyde, Haley Hoops, Gregory Hustis, James Nickel (Dallas), Nancy Goodearl, Bruce Henniss, Roger Kaza, Philip Stanton, Brian Thomas, William VerMeulen (Houston). Brian Del Signore, Meredith Nelson, Gardner Kondo-Cook, Craig Hauschildt, percussion; Kevin Jablonski, double bass; Paul Phillips, conductor. Crystal Records CD 774. Timing: 64:54. Recorded at Stude Concert Hall, Rice University, Houston TX, November 19, 20 & 21, 2007.



Contents: Kerry Turner: *Bronze Triptych*; James A. Beckel: Jr.: *Portraits of the American West*; John Williams: arr. Di Lorenzo: *Hooked on Williams*; Barber, arr. Kaza: *Adagio*; Thad Jones: arr. Meyer: *A Child is Born*; Braham/Furber, arr. Meyer: *Limehouse Blues*; Tommy Wolf: arr. Meyer: *Spring Can Really Hang You Up*; Sterling Procter: *Amazing Grace*.

Another great horn ensemble recording – that should say it all! The combination of two great orchestral horn sections with first class compositions and arrangements, and a recorded sound that is alive with warmth and presence should be all of the right ingredients for something special – and it is. There are so many great things to mention here that I think I'll save time and simply say that it is all spectacular. However, I do have favorite moments. Kerry Turner's *Bronze Triptych* is another in his growing list of excellent works for horns. This will become a standard in the horn ensemble repertoire. Roger Kaza's transcription of the Barber *Adagio* is a wonderful gem – it works. It may receive limited performances because of the very large required range – four octaves! But, if you have the resources, give it a try. It is an excellent transcription and beautifully played.

The program notes are informative and thorough. I think listeners will appreciate having the players for each work listed. All of the playing is masterful but it is nice to know who is playing on each track. I will enjoy hearing this CD many more times. CS

**Vienna Philharmonic Wind Group, v. 3. Gottfried von Freiburg, horn.** Sotone Records 114. Timing 53:07. Restoration: 2007-08.

Contents: Mozart: Sinfonia Concertante in E<sup>b</sup>, K.297b; Mozart, Quintet in E<sup>b</sup> for Piano and Winds, K.452.

**Great Horn Players in Historic Recordings: Georges Barboteu, Gilbert Coursier, Michel Berges, Daniel Dubar, horns.** Sotone Records 115. Timing: 54:08. Restoration: 2007-08.

Contents: Haydn: Concerto in E<sup>b</sup> for Two Horns; Vivaldi: Concerto in F for Two Horns: R.538; Vivaldi: Concerto in F for Two Horns: R.539; Schumann: *Konzertstück* in F for Four Horns, Op. 86.

The Vienna Philharmonic Wind Group made a series of LPs for the Westminster Recording Company in the early 1950s. The members of the Wind Group were long-time members of the Vienna Philharmonic and included two musicians revered for their beauty and style of playing: Leopold Wlach (clarinet) and principal horn, Gottfried von Freiburg (1908-62), both of whom joined the Vienna Philharmonic in 1928 and were professors at the Vienna Academy. These recordings of von Freiburg are particularly noteworthy as he left very few commercial recordings.

Georges Barboteu (1924-2006) left some fine etude books and only a handful of recordings. Beginning in 1948 he performed with the *Orchestre National de France*, *Opéra-comique*, and the Paris opera. From 1953 until 1961 he was a member of the *Société des Concerts du Conservatoire* and in 1967 became principal horn in the newly-formed *Orchestre de Paris* where he played until 1989. Gilbert Coursier, Barboteu's colleagues in the

*Opéra-comique*, was hornist of the *Quintette à Vents français* with Jean-Pierre Rampal and others.

These recordings date from the 1960s. Both discs are stunning restorations made with care and attention by Steven Ovit-sky and were first cleaned on a Keith Monks MKII record-cleaning machine played back on a Linn Sondek LP12 turntable with LinnIttok arm and Monster Alpha Genesis 2000 moving coil cartridge through an AudioResearch SP11 MKII tube amplifier. A custom built dual processor computer with Waveternal 192X sound card and Diamond Cut 7 software were used in the digital conversion and restoration. Add these and other Sotone historic recordings to your collection as significant comparison to modern interpretation and for a reminder of what horn playing was like before 1970. You will not be disappointed and can share these remarkable treasures with colleagues and students. JD

**Canadian Brass: Legends. Jeff Nelsen, Bernhard Scully, Joan Watson, Gary Pattison, horns with Canadian Brass Quintet, Canadian Brass Double Quintet, and Canadian Brass Ensemble.** Opening Day Records OD-7347. Timing 56:33. Recorded 2006-07 at St. Mary Magdalene, Toronto.

Contents: Copland: *Fanfare for the Common Man*; Handel: *Arrival of the Queen of Sheba*; Monteverdi: *Laudate Dominum & Hymn*; Scheidt: *In Dulci Jubilo*; Byrd: *Earle of Oxford's March*; Barber: *Adagio*; Mozart: *Ave Verum*; Gabrieli: *Jubilate Deo*; Forsyth: *Golyardes' Grounde*; Byrd: *Bells*; McCartney & Lennon: *Penny Lane*; Burgstaller: *La Virgen de la Macarena*; Gibbons: *In Nomine*.

In the tradition of Philip Jones Brass Ensemble, here is an excellent representative list of classic brass compositions, transcriptions, and arrangements (some with percussion) of works from the Renaissance through Twentieth century.

The piece by Malcolm Forsyth is a modern creation which pays tribute to the Renaissance-Baroque ground bass pattern. It features some terrific writing, especially for trombones and trumpets.

What better contemporary brass ensemble to record this eclectic collection than the Canadian Brass and friends? All three of these ensembles demonstrate superb rhythmic coordination, intonation, matching articulation, and releases. Especially for the novice brass player, this is model ensemble playing. For the general audience, there is something for everyone. Don't miss Ryan Anthony's piccolo trumpet playing on *Penny Lane*! JD

**Canadian Bach. Jeff Nelsen and Bernhard Scully, horns with Canadian Brass Quintet, and Canadian Brass Double Quintet.** Opening Day Records OD-7346. Timing 45:12. Recorded 2006-07 at St. Mary Magdalene, Toronto.

Contents: Bach: *Gavottes I & II from Suite No. 3*; *Bourées I & II from Suite No. 2*; *Menuet from Suite No. 2*; *Badinerie from Suite No. 2*; *Air on the G String from Suite No. 3*; *Gigue from Suite No. 3*; *Little Fugue in G Minor*; *Aire pour les Trompettes*; Concerto in D Major (Vivaldi); *Four Fantasies for Anna Magdalena Bach*; Chorale from *Cantata No. 118*.





As with the previous disc, the Canadian Brass are back, performing transcriptions of beloved and best-known of Bach's tunes, some originally for instruments, some for keyboard, and some for voice. The one modern-era tribute is Christopher Dedrick's *Fantasies* – a brilliant creation with Bach themes from the *Anna Magdalena Notebook* blended into a 20th-century tonal language, showcasing all the brass sections. Of particular note on this disc are the melodic moments for both hornists in the *Menuet from Suite No. 2*. Their playing exhibits both flair and passion so necessary in any Bach performance. Introduce some of your Bach-loving friends to brass-instrument interpretation of these gems! *JD*

**Robert Thistle: Composer Portrait.** Robert Thistle, horn with other hornists: Jörn Köster, Andreas Vosseler and Andreas Trinkaus with other chamber musicians. HaasClassicCologne Records HCC 2008-002. Timing 62:23. Recorded 2007-08.

Contents: Thistle: *Romantic Suite* (horn and piano), *Two Pieces for Horn Quartet*, *Seven Horn Duets*, *Miniatures for Horn and Piano*, *Gedichte von Ingeborg Reimann*, *Canzona* (horn quartet), *Platzkonzert op Kölsch* (horn and trumpet), *Visionen* (horn, trumpet, and organ).

Robert Thistle was born in 1945 in Salem MA. He won his first orchestral horn position with the Nuremberg Symphony and from there went on to play with the Philharmonia Hungarica and the Municipal Orchestra of Wuppertal before beginning his present position in Cologne with the Gürzenich Orchestra.

The pieces on this disc are a wonderful cross-section of his compositional output featuring one or more horns. I particularly enjoy his compositional style influenced by both F. and R. Strauss along with some more modern harmonic and melodic language. Easy to understand on first hearing, these pieces need to be explored for both the studio and concert hall. The playing by all the hornists on this disc is terrific. It demonstrates a great balance of dynamics, expression, sensitivity, and technical prowess. His *Romantic Suite* is just that – a reexploration of 19th-century valved horn. The delightful *Scherzo* which ends the work has some great surprises in metric and rhythmic jauntness (hint: if you are a fan of Vinter's *Hunter's Moon* you'll have a smile or two upon hearing this movement).

The horn quartets are quite fine – idiomatic horn writing at its best. Don't be put off by the movement titled *Atonal-Little* – it's still fun to hear and I bet to play as well. The set of seven duets start in a very elementary manner but each have some challenging sections and are also under a minute (so a great recital addition). One is an ingenious homage to a Bach Brandenburg concerto.

The eight *Miniatures* are again short movements (1 minute or less each) and focus on the horn's timbre, not technique. The last movement reminds me a bit of Don Haddad or Alec Wilder style: a poky, jestful waltz with a "Holst theme" you'll recognize quickly.

I was particularly curious about the pieces for horn and trumpet and horn, trumpet, and organ as those are definitely unusual media for recitals. Both works are great – if you are looking for some new literature check out these two works in

particular. Again, they feature idiomatic writing for all three instruments and melodic and harmonic writing easy for audiences to grasp on first hearing. In the former work, you'll catch references to a rather well-known American march.

*Visionen* is much more academic and requires a substantial pipe organ to bring it off. It is generally about the innate power and grandeur of these instruments but also includes moments of subtlety. This is a fascinating disc of new music that will prove valuable to all players and audience. *JD*

**Anton Reicha Woodwind Quintets Volume 11.** Calvin Smith, horn; Westwood Wind Quintet. Crystal Records CD-271. Timing: 72:04. Recorded January, 2007 in Crystal Chamber Hall, Camas WA.

Contents: Quintet, Op. 100, No. 3 in E<sup>b</sup>; Quintet, Op. 100, No. 4 in E Minor

The Westwood Wind Quintet, first established in 1959, has performed over 2000 concerts since its inception, and has recorded more than 15 albums. Additionally the group has ambitiously chosen to record all twenty-four Reicha quintets in a twelve CD set. This ensemble gives fine, well-conceived renditions of these two works, with moments that allow its members to shine in virtuosic display.

One aspect of their performance, however, may prove to be disconcerting to listeners upon a first hearing. This has to do with the group's striving to play chords with just (or "true") intonation which allows chords to be played with a pure sound without beats. Only upon subsequent hearing of the works played in this manner does one get the sense this tuning is as it should be.

In the Quintet in E<sup>b</sup> Major, the first movement, *Andante: Allegro poco vivo*, offers generally infectious, light-hearted melodies, in which phrases are passed through the group in a call-and-answer fashion in both the exposition and development. Brief cadenza moments are featured in the oboe. The second movement marked *Lento* features a funeral march in the outer sections in the minor mode, and a more hymn-like middle section. Pedal points define transitions and the final phrase of the movement. The *Minuetto: Allegro scherzo* features vivacious melodies and opportunities for technical display from all the members of the quintet. And while the group gives a spirited performance of the *Finale: Allegro*, the music is far less engaging. Co-existing here are stately themes alongside much filigree, as if Reicha weren't sure if the movement should be fish or fowl. Noteworthy are the more showy passages as played by Helmers and Smith.

The Quintet in E Minor is, at first hearing, more earnest, clocking in at nearly 41 minutes, the first movement alone at 17. The *Adagio-Allegro* movement has brilliant flute solos throughout the movement, expertly played by John Barcellona. In contrast to this material are the lyrical, beautifully burnished horn solos of Smith. Clarinetist William Helmers has an opportunity for technical display in the coda of the movement. In the *Andante con variazioni* movement, all the members of the quintet have an opportunity to shine in their own variation after the movement's opening, stately theme. The variations allow the ensemble's members to bring a high level of individ-





ual artistry to the movement, which makes it one of the more satisfying tracks on the CD. Like Op. 100, No. 3, there follows a short third movement, *Minuetto: Allegro vivo*, and finally the *Finale: Allegro vivo*. This movement, while serious minded at the onset, turns on a dime rather quickly from the minor mode to the major, once again engaging the listener in light-hearted “stuff and nonsense.” Smith and Helmers again offer up lovely work in the coda of this movement, which goes out with not so much a bang, as the “pop” of a cork from a bottle of sparkling wine.

Despite Reicha’s lofty intentions to elevate music for woodwinds to that of strings, and the even loftier platitudes of the CD’s producer that “these quintets are gorgeous and profound pieces,” Reicha’s quintets remain simply what they are: attractive divertimenti that are good examples of the genre and which showcase the musical and technical prowess of its performers. In that light, the CD and the Westwood Wind Quintet have succeeded admirably. *Scott Locke, Guest Reviewer (SL)*

**Two Sextets for Piano and Winds: Music by Ludwig Thuille and Joseph Rheinberger. Curtis Hammond, horn; Baird Winds and Chia-Ling Hsieh, piano.** Ballpark Records BP-44307. Timing: 64:37. Recorded May, 20008, Recital Hall, Morehead State University, Morehead KY.

Contents: Thuille: Sextet in B<sup>b</sup> major, Op. 6; Rheinberger: Sextet in F Major, Op. 191b.

These two works are perfect companions, almost symphonic in their scope, and both inevitably tip their respective hats to Brahms. Both composers are able to seamlessly weave solo, ensemble, and transitional threads together creating opulent, late-Romantic tapestries. Thuille was a student of Rheinberger and, while he eventually turned to the more progressive “New German School” of composition, his Sextet, Op. 6, composed in 1889, was an early work that adhered to the “Brahmsian” school, also Rheinberger’s philosophy of composition. Thuille’s sextet was admired by his friend Richard Strauss who encouraged him to enter the work for consideration of the prestigious Beethoven Prize in Vienna. This praise by Strauss, as well as the public, gave credence to such works for winds and piano, and led to a revival of this combination in the years that followed.

The opening *Allegro Moderato* of the Thuille is substantive, featuring themes that are noble, pastoral and dramatic. The peaks and valleys are carefully navigated by the ensemble, as they are sensitive of the frequent solo exchanges and the coming together of the full ensemble. The *Larghetto* movement opens with a new, stately melody in the horn and followed by supple, arched melodies in other voices, all with a rich, chromatic underpinning. Here again, the group demonstrates great care in balance, phrasing and ensemble work. The *Andante quasi Allegretto* is a “Gavotte,” with a double-time middle section with drones. The winds do an especially effective job of bringing out the colorful, crisp textures of the movement. The *Finale: Vivace* is a lively *saltarello* in sonata-allegro form with shifting moods, sometimes playful, with occasional intensive sweeps, but rarely exploring darker sentiments. A short, accelerated codetta brings the movement to a tarantella-like close.

This sextet model was perhaps the inspiration for Thuille’s mentor Rheinberger to follow suit in 1899 with his Sextet, Op. 191b, a work that was the result of rescoring his Trio, Op. 191a. The sextet features a four-movement format that is very similar to the one by Thuille. Although perhaps less harmonically rich than that of Thuille, the opening *Moderato* movement nevertheless features charming, exuberant melodic lines which are well developed throughout the course of the movement. The *Andante molto* has both composer and performers wearing their hearts on their sleeves in what perhaps the most sentimental movement on the disc. The *Tempo di minuetto* is almost a *Ländler*, with playful, ornamented melodies in the outer sections, in contrast to the more sober middle section. The work concludes with a serious-minded *Allegro Moderato*, which is not without the occasional, ebullient moment and the artistic rubato solos of the ensemble members.

The talented members of the Baird Winds are faculty members at Morehead State University. The group has been the artist-ensemble-in-residence there for over three decades. Chia-Ling Hsieh is active as a soloist, collaborative pianist, and piano teacher and is currently a doctoral candidate at the University of Cincinnati, College-Conservatory of Music. The performers treat all the details carefully, individual voices are luminous, and they manage to create a blend of timbres that is perfectly balanced, sonorous, and well-suited to this expansive style. The group performs with a unified, artful collaboration with beautiful phrasing, while also being sensitive to the many subtleties and nuances of the music. Also impressive is the sextet’s precise ensemble work and intonation. This disc will be a welcome addition to the libraries of those who love high quality chamber music performed beautifully. Like a rich dessert at the end of a meal, this is music worth lingering over. *SL*

*Editor’s note: see Hammond’s discussion of these sextets on pages 38-39 of this issue.*

**Next Step. Adam Unsworth, horn, with the Adam Unsworth Ensemble:** Tony Miceli, vibraphone, Brian Howell, bass, Tony Deangelis, drums, Les Thimmig, flute, alto flute, clarinet, bass clarinet, soprano sax. Co-produced by Adam Unsworth and John Vanore. Timing: 58:37. Recorded December 2007 at Widener University Studios, Chester PA [self-produced].

Contents: Adam Unsworth: *Eleanor’s Here, Next Step*; Cole Porter: *I Love You*; Adam Unsworth: *Tadpole Tussle, Find Your Way*; Les Thimmig: *Open Sky*; J.S. Bach: *Badinerie*; Les Thimmig: *A Bolt from the Blue*; Raye & DePaul: *You Don’t Know What Love Is*.

Adam Unsworth and his ensemble are back (his second jazz CD after 2006’s *Excerpt This!*) with another stunning *tour de force* of jazz horn playing. Adam scales new heights of virtuosity through mostly original tunes (five by Unsworth, two by Les Thimmig), one old standard (“I Love You” by Cole Porter) and one dizzying, dazzling, gotta-hear-it-to-believe-it, Swingle-Singer-esque whirl through J.S. Bach’s *Badinerie*. You could swear that there must be smoke pouring from Unsworth’s Kortsmaki (Karl Hill) single B<sup>b</sup> horn, except that his playing – by turns singing, sizzling, soaring – seems utterly effortless and cool. With the *Badinerie* (and, OK, everything else on this CD),



Unsworth seems to be making the point that the horn is technical peer of a woodwind or the vibes –no punches pulled for the horn in tempo, range, articulation, or anything else.

The CD comes with credits, but no explanatory notes or bios; it doesn't need them. All you need is a comfortable chair, closed eyes, and a good sound system to be swept up in the sound tsunami of the ensemble. Up-tempo or ballad, it's all tasty stuff, a gourmet jazz feast for the ears, and a resetting of the old limits of the possible for the horn. Adam Unsworth is one of those incandescent elite among horn players who brings to mind comments like that of Fats Waller when he first heard Art Tatum: "Gentlemen, I play piano, but tonight, God is in the house." Jeffrey Agrell, *University of Iowa*

**The Darwin Effect. Deborah Thurlow, horn.** Capstone Records. Timing: 69:56. Capstone Records CPS 8805. All performances recorded live at The Puffin, Teaneck NJ.

Contents: Deborah Thurlow: *Enlightenment of Cells*; Arthur Hernandez: *And God Created.....Darwin*; Bruce McKinney: *Evolution*; Clive Smith: *Timelapse*; Kali Fasteau: *Cosmology*; Kevin Kim: *Particles*; Deborah Thurlow: *The Darwin Effect*.

Listening to this CD was not easy. After a minute or two the sameness becomes overwhelming – maybe that's the whole point of this recording? Could it be the desired effect? After several hearings, I realized I was mistaken. Everything was not the same, at least not anymore than an entire CD of wind quintets, or horn quartets could be considered the same. With repeated listening I heard new sounds, clearer forms to the compositions, instrumental interplay, and a musical expression that was emotional and expressive. Deborah Thurlow and her colleagues are doing what we all should try to do – create and "say something" through the music. Horn, violins, electric guitar, electric bass, drum set, trumpet, percussion, narrator, pre-recorded soundscapes, computer generated music, and Hebraic chant all combine to create a new dimension for the listener to enter. Honestly, I appreciate what they are doing but I'm not likely to become a fan of it. This CD will not appeal to everyone (what recording could) but don't judge too quickly. Appreciation may take quite a bit of time. CS

**Sydney Brass plays David Stanhope. Sydney Brass, Ben Jacks, Marnie Sebire, Andrew Bain, Lisa Wynne-Allen, horns.** Timing: 76:04. Tall Poppies Records TP 199. Recorded in City Recital Hall, Angel Place, Sydney, May and August 2007; Verbruggen Hall, Sydney Conservatorium of Music, December 2007; and various dates and sites for *Horn Players' Retreat and Pumping Song*, *Cortettes*, and *Scherzo Prestissimo*.

Contents: David Stanhope: *The Australian Fanfare*, *Olympic Fireworks*, *Three Folksongs for Brass Quintet*, *Ceremonial Fanfares*, *Four Concert-Studies*, *A Leadsman*, *a Lady & a Lord*, *The Little Ripper March*, *Endpiece*, *Horn Players' Retreat and Pumping Song*, *Cortettes*, Borodin, arr. Stanhope: *Scherzo Prestissimo*.

What a fun-to-listen-to CD! These various compositions of David Stanhope are all skillfully and cleverly written. The Sydney Brass, celebrating their 50th anniversary, gives excellent

performances that display brilliance, power, and expressive melodic work with the finest intonation and recorded sound. The CD opens with a delightful fanfare for nine trumpets, or in this case, three players overdubbed as three trios. The result works well. This should become a frequently programmed work. *The Olympic Fireworks* is a wonderful brass ensemble fanfare. Originally for orchestra and commissioned for the 2000 Olympics, it is an effective and fiery work. It would be a worthwhile and challenging work for college brass ensembles. I intend to have *Three Folksongs for Brass Quintet* and *Ceremonial Fanfares* added our faculty brass quintet repertoire. It would be a welcome addition to quintet recitals. *Four Concert-Studies* should become a welcomed addition to the trombone quartet repertoire. I especially think it will become a frequently used university recital work. *The Little Ripper March* (trombone septet) and *Endpiece* (mixed ensemble) are fitting closers. Bravo Stanhope!

Also, on this CD, and listed as "Archive Recordings" are the well-known *Horn Players' Retreat and Pumping Song*, the cleverly cheeky *Cortettes*, and Stanhope's flashy transcription of Borodin's *Scherzo Prestissimo*. These are all multi-tracked and performed by David Stanhope before he left horn playing to become a trombonist. The recordings are all several decades old and were not all done in an ideal acoustical environment. They are, however, valuable for study when any of these works are scheduled for performance. CS

**Duo sforzando. Christophe Sturzenegger, horn and piano, Julie Fortier, piano.** Timing: 62:40. Voice of Lyrics VOL IC 215. Recorded September 2007 at Corum à Montpellier, France.

Contents: Reinhold Gliere: *Romance* op. 35 no. 6, *Valse triste* op. 35 no. 7, *Nocturne* op. 35 no. 10, *Intermezzo* op. 35 no. 11; Sturzenegger: *Légende no.1*, *Légende no. 2*; Gliere: numerous works for piano, piano four hands, and two pianos.

The majority of this CD is taken with piano works of Reinhold Gliere. So of special interest to most horn players will be the four short, beautiful Romantic works for horn and piano. These are well known, with the *Nocturne* and *Intermezzo* probably being the most familiar. These pieces are wonderful music and frequent recital repertoire. Christophe Sturzenegger and Julie Fortier, as *Duo sforzando*, give these works a warm and emotional performance. Their ensemble is excellent.

Also for horn and piano are two works that were new to me: Christophe Sturzenegger's *Légende no.1* and *Légende no. 2*. Somewhat in the mold of Gliere's works, these are beautiful works that could add variety to any recital. I did not find any information in the liner notes or on the website of Voice of Lyrics but perhaps a request to Sturzenegger's email address would be helpful in purchasing his two compositions (c.sturz@gmail.com). CS

**MirrorImage at the Opera. Lisa Bontrager, Michelle Stebleton, horns; Tomoko Kanamaru, piano.** Timing: 69:51. MSR Classics MS 1234. Recorded August 2007 in the Esbur Recital Hall, Penn State University.

Contents: all arrangements are by Ray Chase except as noted and Eric Ewazen's original composition. George Fred-

eric Handel: *Happy We, Cara tu mi accendi*; W. A. Mozart: *Secon-date, aurette amiche, Bei Männern*; Leo Delibes: *Viens, Mallika*; Giuseppe Verdi: *Parigi, o cara*; Hector Berlioz: *Vous soupirez, madame*; Gioacchino Rossini: *Pé dá gusto alla signora*; Eric Ewazen: *Gold Coast Harmony*; Gaetano Donizetti: *Notturmo, Tor-nami a dir che m'ami, Vado, corro*; Johannes Brahms, arr. by Verne Reynolds: *So Lass Uns Wandern, Op.75, Der Jäger Und Sein Liebchen, Op. 28*; Luigi Boccherini: *Duetto Bianca Colomba*; Theodore Dubois, arr. by Paul Basler, *Cantilene*; Vincenzo Bellini: *Mira, o Norma*; George Bizet, arr. by Mark Fenderson: *Au fond du temple, saint*; Engelbert Humperdinck: *When at night I go to sleep*.

MirrorImage has presented a very well played CD with a novel programming idea – opera duets and songs for horn duo and piano. It is a great way to hear some opera hits and some excellent horn playing at the same time. By reading through the contents of the CD it will be evident that the musical quality is very high. The composers represented are among the best ever and the selections are absolutely first rate. The musical interplay between Lisa Bontrager and Michelle Stebleton is beautifully done. They blend, they converse, they support each other. Excellent musicianship abounds. Tomoko Kanamaru is masterful at her collaborative role. Opera fans and horn players are going to enjoy this! CS

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# Kaoru Chiba on Dennis Brain

## An Interview

The following is a translation of an October 2004 interview between Akashi-Minami high school students and Kaoru Chiba. The original text can be seen at [geocities.co.jp/MusicHall/1921/kaoru\\_chiba](http://geocities.co.jp/MusicHall/1921/kaoru_chiba). The October 2008 Horn Call (pp. 36-38) pays tribute to Kaoru Chiba.

### How did you become a student of Dennis Brain?

In fact, I initially tried to study with Aubrey Brain, Dennis Brain's father. You know, the older the teacher, the more experienced – usually. However, I found that Aubrey had died by that time, so I turned to Dennis, his son.

### What was the first impression of Brain?

Very polite. You know the opera *Der Rosenkavalier* by Richard Strauss? I first met him at one of the recording sessions (note: eventually to become the legendary EMI disc by the Philharmonia with Schwarzkopf, Ludwig, and von Karajan. The recording took place on 10-22 December 1956). Having arrived in London, I immediately telephoned Dennis Brain to ask where to meet. He suggested to come to this venue (a big theatre) at 1:00pm, during the lunch break. He told me the recording session would resume at 1:30, so I would have to be punctual.

I arrived shortly before one o'clock and walked around. I saw the music stands of the horn section and guessed where the principal chair was. Then, just 2-3 minutes to one o'clock, there came Brain, trotting jauntily. I was about the only Asian there on that day, so it must have been quite easy for him to spot me. "Mr. Chiba, isn't it?" he said. To my surprise, Herbert von Karajan was also there. He had something to discuss with Brain over a certain passage for the afternoon take. In fact, I had played for Karajan in Japan in the NHK Symphony Orchestra. "What on earth are you doing here?" said von Karajan. Brain looked amused to know that von Karajan and I were already acquaintances.

"Why didn't you come to Berlin? You didn't reply to my invitation at all, did you?" said Karajan. "So you are going to have lessons with Dennis? That's a jolly good idea! Well, excuse me gentlemen." After Karajan left, Brain said, "So you are already a fine player!" Thank God von Karajan didn't tell Dennis to "avoid this hopeless wretch by all means!"

### What kind of personality did Brain have?

Sincerity itself! Afterwards, we had lessons mostly at his home. I stayed in a southern suburb of London so I had to drive across the downtown to its northern end (*Frognaal, Hampstead*). Since the traffic was often difficult and unpredictable, I always arrived very early.

On the first day, I parked my car in front of his house and waited. Then, five minutes to the promised time, a very stylish sports car pulled up and Brain came out alone, with many paper bags full of groceries. "Did I tell you a wrong time?" he asked. "No, no, I came quite early, just in case. London is a very tricky place to arrive at anywhere punctually," I replied. "Very good. I thought I had been late," Brain said in his elegant Queen's English! Although I may have missed some of his

words, he was such a gentleman to treat a young stranger from the other end of the earth in such a polite manner.

### Very punctual, wasn't he?

Indeed. He was a real star player – constantly busy. There was one amusing episode concerning his punctuality. One day, they had a recording session which was rather demanding. "Hey, where's Dennis? It's only five minutes to the next take!" Everybody looked very alarmed. "He must be at BBC," someone remarked. "He must be recording a recital program or two for them." This guy meant it as a joke but Brain really was! In those days they had two-and-a-half hour lunch breaks. Dennis sneaked out, went to the broadcasting studio, recorded a 30-minute program, and then hurried back in his TR2. Five minutes before the afternoon take, he was calmly sitting on the principal horn chair! Brain was *that* punctual and meticulous at using his time, but he seemed to be enjoy it all. "Your schedule seems awfully hectic! Aren't you exhausted?" asked many of his colleagues, but he remained nonchalant.

### What kind of concrete lessons did you have with Brain?

Musical interpretation. Even when I had a slightly different idea musically, he respected it, saying, "Well, I wouldn't play it that way, but yours is also valid." However, he was very strict and accurate in teaching how to interpret music.

### Did you two differ in how to play a certain passage?

Of course! Very frequently. But always in a very polite manner. Brain was never dogmatic.

### Was he harsh with you?

Never. Always very calm and rational.

### What did you learn from his playing?

Well, it wasn't so easy to "steal" his technique! He was a god, you know – not a mere "genius." It was totally out of the question to "imitate" him in whatever manner.

### To that extent he was outstanding!

Yes. Out of this world. He used to comment on my playing like: "that could also be valid" or "you started the earlier part of the music in (such and such) concept, so this ending could make sense too." You see, he followed the entire musical flow in a very sympathetic manner. As for many aspects of horn-playing technique per se (fast notes, fast tonguing, extremely high notes, and so forth), there was no use asking him how to do that. You see, he could do it but didn't know how or why. Hence he was a god! Nonetheless, I tried to ask some questions of this nature. "Hmm... Give me one week. I will ask Alan Civil," he said. Civil was another of Aubrey's pupils.

### What was the most characteristic aspect of Brain's playing?

Nothing excessive. No protrusion, no withering. Always just "right," faithful to what was written. Others might try and claim to "empathize" with the composer in some other means, but Brain was firmly in the opinion that one should treat music itself as the sole means to interpret. "You just read the music," he often said. He always avoided any sort of overly self-conscious interpretation.

# The Benefits of Vocal Training for Horn Players

by Gretchen Snedeker

*A tribute to the late Gretchen Snedeker can be found on page 40 of the October 2008 Horn Call. She presented the following lecture for the sophomore horn studio class at the Eastman School of Music, for which she was the instructor.*

It is often difficult for us as instrumentalists to appreciate the hard work and incredible talent of our vocalist peers. We often bitterly tease them for only practicing an hour a day, lugging heavy humidifiers into the dorm on the first day of school, going on "vocal rest" when they are sick, and for having an obsessive need to wear scarves as soon as the temperature drops below 65 degrees. However much as we might find these habits ridiculous and superficial, we have to remember that vocalists do not carry their instruments around in durable fiberglass cases, as we do, and therefore, their instruments are susceptible to all sorts of wear and tear that ours are not. It is important for us to recognize that vocalists and wind players share a common bond – the importance of breath.

## What can we learn from vocalists' breathing technique?

Carefully watch a well-trained vocalist breathe. Notice that their mouth and throat stay in a neutral position for the duration of the breath. No sane vocalist would be caught dead exhibiting any of the oral contortions that many horn players adopt. As a result of this calm, natural position, a vocalist's breath is silent, uninhibited, and well-suited in volume to the length of the subsequent phrase.

Vocalists also pride themselves on always having just enough, but never too much air to perform a phrase. Often, horn players make such an effort to "tank up" that they are left with large amounts of stale, unused air at the ends of phrases and not enough time to rid themselves of it before the impending breath. This results in an anemic breath for the next phrase. Take a hint from your vocalist friends: gauge how much air you will need for the phrase you are about to play and only take in as much as you need.

## What can we learn from vocalists' performances?

Some day, when you feel moved to be a well-rounded musician, go to a music library and watch a video of a Strauss or Mozart opera. You will be blown away by the performance skills that vocalists possess. As horn players, we are seldom taught how to be soloists, let alone how to be visually entertaining on stage. We tend to forget that we are not only heard when we play, but seen as well. Observe how famous sopranos like Renee Fleming or Cecilia Bartoli use their faces and bodies to project their musicality. Now obviously, we horn players cannot use our faces to help project the mood of a piece, but we can use our stature and physical engagement to do so.

We must also remember that we are sometimes called to be public speakers, which can be a terrifying experience for those uncomfortable in their own skin on stage. If you have to give a lecture, or even speak briefly at a recital, ask a vocalist to work with you on your presentation. Odds are they will notice things

about your speaking that you have not. They may suggest that you slow down, articulate more clearly, vary the pitch of your voice, and adopt a warm smile of confidence. While this may seem unnecessary to you, you will find that it makes a huge difference in the lasting impression you leave on your audience.

## What can we learn from vocalists' auditory skills?

The vocalist's greatest challenge, perhaps, is the refinement of the inner ear. Vocalists cannot rely on their embouchure to create pitches; they must be able to hear all of their pitches before singing them. This results in the development of very strong relative pitch and a necessary confidence in the reliability of the inner ear. When a good vocalist sings an incorrect pitch, no one is more surprised than the vocalist!

As horn players, we too should learn to develop our ears to the point of utmost confidence. While relying on one's embouchure to create pitches is certainly a brave thing to do, it is not always reliable, whereas a strong inner ear does not vary from day to day and is not affected by climate change or the number of hours spent in the practice room on the previous day. If a horn player learns to hear every pitch before he or she plays it, he or she not only greatly increases accuracy, but also refines intonation and boosts confidence. Think about how much more musical a performance of the solo in the Finale of *The Firebird Suite* is if the entrance on the sometimes treacherous c# is clear and confident. These skills should become second nature to all horn players as they are not difficult to develop and result in a far more enjoyable and less stressful experience.

## Finally, what can we learn from vocalists' phrasing?

We can dispute the beauty of a flawlessly phrased rendition of Schubert's *Auf dem Strom*? But such a performance can only be achieved if the hornist is able to match the long, flowing phrases spun by the tenor or soprano. Since most vocalists do not specialize in florid scales, trills and leaps, they have to rely on their ability to create a breathtaking melodic line to carry them through. No one knows better than a vocalist how to find peaks in phrases, text paint, draw connections between different stanzas of text and the music the accompanies them, and to change mood through shifts in dynamics and color. Who says that the instrumentalist must not do this as well?

As instrumentalists, it is easy to sacrifice beauty for technique. But it is important to remember that while fine technique is certainly a necessity, it is not what creates a chilling performance. We are musicians and it is our job to make music! If you find yourself having difficulty creating a convincing interpretation of a phrase, sing it. As human beings, we have a natural ability to feel the shape of a phrase when singing it. We must remember that long before we picked up the horn, we were singing. The voice is the only instrument not to be created by man and it would be a shame to go through one's musical life without using such a valuable resource.



# Your Valeriy Polekh: Part V

translated by David Gladen

*Editor's note: this installment continues the autobiography of famous Russian hornist Valeriy Polekh. The fourth part was in the May 2008 The Horn Call. Polekh continues about his equally famous trumpeter colleague, Timothy Dokshitser.*

In 1935, Timothy demobilized and passed the entrance exams for the Central Music School attached to the Conservatory. Professor M. I. Tabakov was in attendance at that exam. From this moment, all of Dokshitser's future artistic life would be connected with the name of this wonderful teacher and person, Mikhail Innokentevich Tabakov. Later in this account, I will tell about my meeting this generous musician. Like Timothy, I was connected with a very kind and sensitive man, Ivan Antonovich Vasilevskiy.

## Here is my history

Ivan Antonovich was known to be a wonderful teacher and person. He always helped everyone. For example, R. M. Gliere wrote a concerto for French horn and orchestra. My assignment was to quickly learn the concerto and perform it in less than a year's time. I began to work, to study the concerto, and practiced in an artist's room at the Theater. One day, Ivan Antonovich came in. He was interested in what I was playing, and what was this music? I explained, and he immediately advised me to practice with piano accompaniment.

"Well, you see this is the deal, my dear Ivan Antonovich, I do not yet have a pianist, and it is not known when I will get one."

"Valeriy, I will help you. A very good pianist is working in my classroom at the college. I can recommend her to you."

"Ivan Antonovich, I would be so grateful to you! Are you sure this will not be too much trouble?"

"Not at all. Tomorrow, I will negotiate with my pianist. Her name is Nadezhda Ryakina."

On the morrow, I was in Ivan Antonovich's classroom. Nadezhda Ryakina was an exceptional professional pianist. We began to work at her home, at the Theater, and at the college. Ivan Antonovich would come and listen. He enjoyed Gliere's concerto very much.

Nadezhda Ryakina and I worked hard. The time came to test our playing in public. We played at the College of Ippolitov-Ivanov, in the Beethoven Hall at the Bolshoi Theater, and in the college affiliated with the Moscow Conservatory. I appeared with Nadezhda at the Institute for Military Conductors. The whole staff of the Institute came to listen, and many of them were holding the piano score of the concerto. The author of the concerto, Reinhold Moritsevich Gliere, came to the main rehearsal. They listened attentively to our presentation. Our performance was a great success. The audience praised our music and were very pleased with our execution of the concerto. They called forth the composer, Reinhold Moritsevich, and the pianist, Nadezhda Ryakina, to whom I was very thankful for playing beautifully. Also attending the concert was my instructor, Ivan Antonovich Vasilevskiy, whom I kissed.

The wonderful men and musicians, Mikhail Innokentevich Tabakov and Ivan Antonovich Vasilevskiy, helped Timothy and myself to become real professionals. You see, these are our artistic fathers and we, Timothy and I, are their artistic children, and in some measure we are artistic brothers.

We did not get acquainted right away, although we both participated in the All-Union Competition of Performing Musicians and worked near each other during the war.

My first close acquaintance with Timothy occurred at a phonograph recording session. He was recording Rimsky-Korsakov's *Flight of the Bumble Bee* with the Bolshoi Theater Orchestra. He played brilliantly, but the music did not fit [on the record] because of the timing. In those days, recording was done on small vinyl disks.

They took a break. Timothy began training with a stopwatch and found the tempo he needed. You just know how hard that was because the composition is very technically difficult. Timothy called the orchestra back. The recording technician started it up – the recorder was running – and Timothy did the recording just as brilliantly. I witnessed this because I was playing in the Bolshoi Theater Orchestra. We became friends.

One day, Timothy suggested we form a quartet of brass instruments. This proposition struck a chord in my soul. We invited very good musicians and individuals, the trombone player Mamed Zeinalov and the trumpeter Yashu Gandel. We began to work. We were so on fire that we got together nearly every day. We would come to the Theater at eight in the morning, grab some artist dressing room, and rehearse until the regular orchestra rehearsal started.

Our repertoire was extremely meager. We possessed a few works and a quartet by the composer Simon. Timothy appealed to M. I. Tabakov for help. Tabakov told Timothy that, at the Bolshoi Theater, there had existed such a quartet formed by Professor V. Blazhevich.

"Blazhevich quite successfully made several arrangements for a quartet. Find his notebooks," he advised, "and you will have a solid repertoire."

We began to search for those precious notebooks. As you may imagine, they were all found in the possession of V. Blazhevich's relatives. In these notebooks were quite a few interesting arrangements. The work heated up again. We began performing small concerts and programs, at music schools and colleges, and even a little on the radio. At that time, we still did not have enough experience with ensemble playing, and Timothy proposed that we present ourselves to the well-known expert on ensembles, Aleksandr Fedorovich Gedike. We continued to work harder. Accidentally, we found the quintet *Vasiliya Evadda*. Then the tuba player Lesha Lebeden joined our ensemble. He was a wonderful musician and composer. We decided to appear before Aleksandr Fedorovich Gedike.

We made arrangements for the meeting by telephone. We dressed in our parade uniforms (black coats, and white bow ties). We practiced a little and left. As we were approaching the left wing of the conservatory where Aleksandr Fedorovich



Gedike lived, we stopped and froze in our tracks. What did we see? Aleksandr Fedorovich was feeding the birds. Birds were sitting on his shoulders begging. One rather large bird was sitting on his head. We sat on a bench and began to watch. When the feeding was finished, Aleksandr Fedorovich brought the birds a bowl of water.

Upon seeing us, Aleksandr Fedorovich greeted us, shook hands with each of us, and invited us to enter his apartment. We were a little taken aback to be entering the chambers of a great musician. Aleksandr Fedorovich politely asked us to be seated and began to ask us all about our work and about life. Timothy told Gedike about our work and what we were playing.

"My kind friends, I would listen to you with pleasure."

We played rather successfully. Our performance pleased Aleksandr Fedorovich and he said, "I am pleased by your manner of not mistreating the notes. You are not trying to show that you are playing brass instruments. You are controlling your instruments well and showing the harmony of an ensemble. My advice to you is this: try to attend concerts by such wonderful masters as the Beethoven Quartet and the Bolshoi Theater Quartet. It goes without saying, this will benefit you. Friends, I thank you for coming to me. I listened to your performance with pleasure. I say this also – you are fully able to perform in concerts."

We thanked Aleksandr Fedorovich for the Concerto for Trumpet, Concerto for French Horn, and the *Etude* for Trumpet.

"Are you playing my concertos?" asked Aleksandr Fedorovich.

"Yes, we often perform your wonderful compositions." With this we said farewell to Aleksandr Fedorovich Gedike.

An incident occurred, when Timothy and I took part in a concert. While Timothy was playing, I stood backstage and listened, thinking, "We have a lot in common – tone and lightness of exposition."

Timothy and I went with the Youth Orchestra to Hungary for the Festival of Youth and Students. Kirill Kondrashin was conducting. At the Festival, a contest of orchestras was held. We performed very successfully and won the first prize. They presented us with an enormous horn of plenty. At the Festival, Timothy and I did not just perform as musicians in the orchestra, but also as soloists on the stage. The press wrote that we were not only orchestral musicians, but real soloist artists – equals with the violinists and pianists. With the orchestra, we traveled all of Hungary, to and fro, and everywhere the audiences received us with enthusiasm.



Bogdanov, Dokshitser, and Polekh

In 1955, the Youth Orchestra traveled to Poland for the Festival of Youth and Students. Timothy, as always, sparkled in *Swan Lake*, and played in many towns as a soloist.

In addition to the enormous burden carried by a soloist of the Bolshoi Theater Orchestra and teaching at the institute, Dokshitser directed productions at the Bolshoi Theater and studied at the Conservatory in the conductor's department. He performed in concerts and on the radio.

At the Bolshoi Theater, he conducted the operas *La Traviata*, *Verter*, *Bank-Ban*, and *Faust*. In the Great Hall at the Conservatory, under the direction of Dokshitser, the Bolshoi Theater Orchestra performed P. I. Tchaikovsky's Sixth Symphony, K. Beber's *Overture to Oberon*, and Gliere's Concerto for Voice and Orchestra. The critics united in noting the success of the young conductor.

Everyone who even a single time visited the small cozy classroom bearing the name M. I. Tabakov where Timothy Dokshitser worked with students would long remember the atmosphere of attention, warmth, and great professional requirement. The teaching methods of Dokshitser were mostly a combination of the methods of I. A. Vasilevskiy and M. I. Tabakov, which had as the first order of business that all efforts were directed toward the growth and maturation of the young musician. To this end, he wanted the student to achieve an intelligent mastery of the material. Without fail, Dokshitser would stop a student if he saw that the pupil was doing something mechanically or unthinkingly. Timothy Aleksandrovich gave especially great emphasis to the development of a culture of tone.

Timothy Dokshitser and his trumpeters of the Bolshoi Theater not only played well, but they also were able to relax well. Once a year, on one of those fine fall days, the trumpeters of the Bolshoi Theater would travel to the dacha of their colleague, the trumpeter Sasha Balakhonov. At about that time, Sasha Balakhonov would gather an abundant harvest of fruit and vegetables. He would process fruit drinks, make juices, and pickle little cucumbers. Upon the arrival of the trumpeters, he would bake beans. Besides this, the trumpet playing colleagues would bring something or other, someone a chicken, someone shashlik (pieces of mutton roasted on a spit), and someone a bottle of Russian Mountain [vodka]. At last, everyone was gathered and only waiting for the arrival of the patriarch of the trumpeters, Timothy Dokshitser. And then he would arrive with his dear Fanechka.

At first, the gathering was at Mamed Zeinalov's place and they were waiting for Mamed's wife, Anechka. They had a large personal plot of land, and it had a volleyball court. Everyone dressed in sports clothes, and the game began. I was not a trumpeter – I played the French horn, but the trumpeters counted me as one of their own.

We passed the time happily and, when everyone was tired and sweaty, we directed our steps to the country estate of Sasha Balakhonov. There, the table was already spread, and especially gastronomical odors were wafting in the atmosphere. The first toast was to the friendship of the trumpeters and, of course, was given by Timothy. The second toast was to the dear ladies, the charming ladies. We raised a glass to the master of the festivities, Sasha Balakhonov. On the table were marrow-beans





baked in sugar, vinaigrette salad, marinated small cucumbers, a salad of fresh cabbage, carrots, beets, and grated cheese with garlic. We started on the fruity drinks, the juices, the hot chicken that had been roasted over coals, and the shashlik.

At the table, things went gloriously. There were also anecdotes. Nema Polonskiy, a trumpet soloist told this one: "At three in the morning, a guy makes a telephone call. A sleepy voice answers the phone, 'Hello.' "The guy asks, 'Is this telephone number 233-84-56?'" "The voice says, 'What's this? Are you crazy? I don't have a telephone!'"

Someone told this: "Mr. Policeman, sir, tell me. Is it dangerous to go on this street?" "If it were dangerous, I would not be standing here!"

I, Valeriy Polekh, told this one myself: "In the park next to his villa a millionaire architect had three swimming pools built. One had warm water, the next had cold water, and the third swimming pool did not have any water in it at all." "Why do you have a swimming pool with no water in it?" "Because some of my friends can't swim."

After the rather abundant table, we decided to take a stroll. The trumpeter, Nema Polonskiy grabbed his trumpet for some reason.

We decided to make a circle and return to Sasha Balakhonov's. We began with the dacha of tenor Anton Grigorev, but it turned out he was not home. We went on. We came to the dacha of Elizabeta Shuiskaya. Nema Polonskiy took his trumpet and began to play the aria Martha from *The Czar's Bride*. Shuiskaya, having heard the familiar and beloved melody, come out of her estate to us.

"Lord! Who is this I see? Almost the whole Bolshoi Theater!" Shuiskaya began to sing to Polonskiy with her wonderful voice. "Guys, where did so many trumpeters come from? What are you doing? Are you out caroling? But where is your sack? I could fill it with carrots, beets, and some other things." Elizabeta Shuiskaya was delighted. We talked a little and went farther. "Go over there, where Volodya Ivanovskiy lives, who is known for German."

Nema played, "What is our life, a play?" Already, we were at his gate. After a short while, Ivanovskiy showed himself. With pleasure he struck the pose of German and sang. He sang through the entire first couplet.

"Come on in, guys. Where are you from, the bunch of you?" "Is this the end of your tour?"

"Well, no. We are going farther."

Next was the home of the baritone, Kiselev. It was a pity that he was not home.

We went on to the home of Volodya Levashev, a famous dancer from the Bolshoi Theater. Nema played the theme *Swans*. Out ran Volodya. He did a few dance steps, and flapped his arms like wings. Everyone laughed. He ran off as though he were in a big hurry to get somewhere.

We noticed Uncle Volodya Gavryushov, our three-octave base. Nema played *Loves All Become Submissive*. Uncle Volodya began to join in with great pleasure. He really loved to sing, and sang from morning 'til night.

"Children, let's sing something else, shall we?"

"No, we need to be moving on."

Then I said, "Let's go to my place." And there we were at my cabin, located on [my personal] plot of land. Everyone seated themselves around the spacious table. I ran to the cellar and brought a large bottle of home-brewed kvass. Also, my mother-in-law, Aleksandra Sergeevna, brought fresh-baked meat pies for the main course. The meat pies were done to everyone's taste, and the kvass quenched the thirst for it was quite hot on the street. My wife, Ludmilla Nikolaevna, went with the ladies to look over our house. Nema and I played a waltz by Chrysler. We sat a little, talked a little, and went farther.

Next was the mansion of Sergei Yakovlevich Lemeshev. It was too bad the master of the house was away on tour. Here, Nema played *Heart of a Beauty*. Everyone laughed.

We turned onto Sobinov Street. We went by the house of A. Krivcheni. He was on vacation somewhere. We approached the house of A. Geleva – the famous bass. Nema began playing, "Once in the city of Kazan, the Czar himself partied merrily." Right then, Geleva sprang out the gate and sang in his rich bass, surprised to see so many trumpeters. "One minute," Geleva said, and disappeared. He returned with small bouquets of flowers. The ladies were touched, and expressed the general opinion that Geleva was a real gentleman.

The circle was closed, and we came again to Sasha Balakhonov's where the samovar was already boiling. We drank tea with various preserves. It began to get dark, and everyone began to disperse to their own houses. The honorable company of trumpeters warmly and sincerely thanked Sasha for the hospitality. Thus passed a sweet and pleasant traditional autumn day of the trumpeters at Sasha Balakhonov's.

The ideological base that served to unite the trumpeters was, first of all, a striving toward a professional social interaction that was truly friendly, mutually enriching, and which came as a change from professional isolation. Life demonstrated that it was necessary to legitimize the unity of musicians and to find a base and form of the work. The Central House of Working Artists of the USSR became such a base. The leadership of the CHWA warmly supported this form of relationship. April 12, 1962 was recognized as the official founding meeting of the Creative Union of Trumpeters.

The successful fulfillment of the promise of this union depended on active participation in it of all the leading musicians in Moscow. Interest in the work of the Union spread also to other wind-instrument musicians. The very next year, the Union of Trumpeters was transformed into The Artistic Union of Wind Musicians, and over the course of 21 years, it's constant chairman has been Timothy Dokshitser.

The Collective observed the 60th birthday celebration of Timothy Dokshitser with a small concert at its home, the Bolshoi Theater. On December 13, 1981, the first benefit for orchestral musicians in history was performed. The Golden Age of the solo trumpet continues, and we are glad to recognize that it has given us a significant phenomenon – Timothy Dokshitser, whose brilliant talent is so synonymous with our wonderful times.



## To Dear Timothy Aleksandrovich Dokshitser

In honor of such an anniversary celebration,  
 Not stinting extreme effort,  
 I wrote this poem for you,  
 On the theme of Dokshitser.  
 Sixty years is almost a half century.  
 But he is a man,  
 With such a kind heart and soul.  
 Believe it! You have met the best.  
 Friends, my toast to Timothy  
 He is a storied, epic trumpeter.  
 Ta-Ta-Ta-Ra.  
 Ta-Ta-Ta-Ta.  
 The silver coronet sings.  
 I tell you, there is none prettier than it.  
 The professor is famous throughout the world.  
 His students are growing –  
 Both in technique and tone increasing,  
 So that they will be just as famous.  
 We, wind musicians in the CHWA,\*  
 May listen to them, a thousand or three.  
 Come, listen to the music;  
 Find great benefit in it.  
 Various debates occur.  
 Laureates are playing there.  
 For recognition of Timothy Aleksandrovich  
 This celebration is necessary.  
 Every musician recognizes  
 Your organizational talent.  
 Warm congratulations flow.  
 Be forever bold and healthy.  
 Be jolly, not stern.  
 Live more than a century, of course,  
 And love your wife forevermore,  
 So that all around you is success!

Respectfully, the Polekhs.

\*CHWA=Central House of Working Artists

There are people whose way of life is submitted to an unselfish, purposeful service of one idea, which determines their whole character and the whole style of their lives and energy. In the life of Kseniya Aleksandrovna Ehrdeli, this idea was the love of the harp and the development of a harp culture in our country. Years of ceaseless labor as an artist and teacher, uninterrupted fervor for the art, unquenchable thirst for perfection, and eternal dissatisfaction with achievements – that is the biography of Ehrdeli.

"The years of my childhood," said Kseniya Aleksandrovna, "were spent in the Kherson Province of Ukraine. My father, Aleksandr Aleksandrovich Erdeli, upon completing the judicial course of study at the Petersburg University, received appointment first to Astrakhan and later to Elizabetgrad. Our whole family moved to his estate, Mirolyubovka. From the Ehrdeli family came people with degrees – military officers, engineers, doctors, jurists, and such. I was the first from among them to become a professional musician. When I turned ten,

Mother took me to Petersburg to attend the Smolnyi Institute. At that time, the Smolnyi Institute was the oldest of all the schools for women existing in Russia. It had been established by Catherine II in 1764. The talented harpist Ekaterina Kyuneh traveled to Smolnyi to play a concert. She entranced all the pupils with her playing. At that time, we learned it had been decided to reestablish an old tradition and once more to carry on instruction in playing the harp. A few days after that evening, Kyuneh came to the Institute, and after having tested us, chose me and one other pupil. In 1893, a modern harp was ordered from France."

For Kseniya Aleksandrovna, one may designate 1893 as the year of beginning to work with the harp.

Once, my wife and I went to Olga Ehrdeli's on her birthday. (Olga is Kseniya Ehrdeli's niece.) At that time, we were "home" friends. Her amazing mother Maria Aleksandrovna had graduated from the Petersburg Conservatory as a pianist, in her own day, and was a broadly educated woman – humorous and smart. Her Papa, Georgiy Yakolevich had colossal abilities as an artist, engraver, wood carver, and a capable musician. We loved to be in this home because it was always so comfortable there. During the evening of Olga's birthday, Kseniya Aleksandrovna arrived. She had an air of importance and something about her seemed so grand. They introduced us and we exchanged greetings. Kseniya Aleksandrovna immediately became the life of the party. She knew a great deal, and had lived an interesting life. When she found out I, Polekh, was working in the orchestra of the Bolshoi Theater, that is where the conversation turned. Very colorfully, she described her earlier life at the Bolshoi Theater, and was interested in knowing how things were going at the Theater. How was the orchestra? Was everything sounding beautiful?

"In my time, I have known many wonderful people, played with many, and performed concerts on stage."

One evening, Kseniya Aleksandrovna came to see Olga Ehrdeli and she was in an excellent mood. She had just come from a concert that was very successful. We spent an enjoyable evening, had something to drink, and something to eat, and, truthfully, at Olga's everything we had to eat was very tasty. Kseniya Aleksandrovna amused us the whole evening. After noisy conversations, Kseniya Aleksandrovna asked for quiet, and she began to talk.

"I remember, when I was at the Smolnyi Institute, as soon as I had mastered a small repertoire, I was asked to play the harp for guests and visitors. The Emperor Aleksandr III came to the Institute, became interested in my successes and, after examining my hands, asked did my fingers hurt? I was extremely surprised at this attention. Evidently, he had learned from the words of his wife, the Empress Maria Fedorovna, who played the harp, that at first, when one is just beginning to practice, very painful blisters form on the fingers, and afterward the blisters change into callouses."

"This was not my first encounter with the Emperor Aleksandr III. Our first 'acquaintanceship' had a comical character. Soon after starting at the Institute, I became ill with typhus and erysipelas. They put me away in an isolation room, shaved my







head, and spread some sort of white ointment on my face. After I had spent a month in bed, they allowed me to get up. Unexpectedly, one day a bell rang. It was a special bell – announcing the arrival of the Emperor and all the Czar's family. It turned out that Aleksandr III had arrived. Making the rounds of the Institute, he directed himself to the infirmary. I had been warned, that when answering a question, it was necessary to add the words, 'Your Imperial Highness.' Striving to accurately fulfill this requirement, I was repeating to myself all the time, 'Your Imperial Highness.' Suddenly, the door opened, and before me appeared the enormous figure of the Czar. I didn't lose my head. Immediately, I ran forward, made a curtsy, and loudly blurted out, 'Your Imperial Highness!' Everyone laughed, and I was teased about it for a long time afterward."

"Good Lord! You saw the Czar, spoke with him, and even joked. Kseniya Aleksandrovna, you are a real legend! Tell us about something else."

"Oh, I have a lot I could tell you, but at another time."

Kseniya Aleksandrovna attended our concerts with Olga.



We performed a series of miniatures. The French horn and the harp sound excellent together. Kseniya Aleksandrovna especially liked *Nocturne* by R. M. Gliere

The 70th birthday of Kseniya Aleksandrovna was approaching. I decided to participate in the birthday jubilee in her honor. I set some verses to music by Rossini (the aria of Count Almaviva). From the costumer at the Bolshoi Theater, I rented the costume for the Count in the *Barber of Seville*. (This was Lemeshev's costume.) I did not put on the costume even once while I was greeting this artist or that. I was accompanied by the Bolshoi Theater's Stage Orchestra and four harpists students of Kseniya Aleksandrovna.

The day of the jubilee came. I arrived early, got made up, dressed in the costume – like a real count. The orchestra was decked out in costumes from *Faust*. We greeted Kseniya Aleksandrovna on behalf of the Bolshoi Theater. Just picture it – the hall was full of spectators and very many important acquaintances. The Great Hall of the Conservatory was filled with excitement – at any moment Kseniya Aleksandrovna must appear. Then she came out, and, to thunderous applause, seated herself in the arm-chair as though on a throne. This day, Kseniya Aleksandrovna was the inimitable, true Czarina of the harp. At the moment the welcoming delegation from the Bolshoi Theater appeared, the stage orchestra struck up the march from *Faust*. We marched out. I was in the lead with a bared sword, and after me the orchestra. After playing a little, the orchestra fell silent, the harpists began playing, and I sang:

Praises the harpists are trilling,  
To the Queen of Harpists, Ehrdeli,  
Even French hornists are singing.  
Oh, how we love our Ehrdeli! etc.

After I sang, I approached Kseniya Aleksandrovna, swept off my plumed hat and knelt on one knee, presented her with the birthday proclamation, and kissed her hand. Kseniya Aleksandrovna came over to me, and said that she was very touched, surprised, and added, "You sang like a real singer, and looked like a real count."



A little later, Kseniya Aleksandrovna sent me a photo in appreciation. On it was written, "To a dear friend, the talented singer, V. V. Polekh, in memory of his wonderful presentation on the day of my birthday jubilee. With love for him and thanksgiving, K. A. Ehrdeli."

I greeted Kseniya Aleksandrovna when she completed her 70th, 80th, and 90th years. At the last birthday jubilee, I told her that I was already beginning to prepare for her 100th.



Photo: [Handwritten note by Kseniya Aleksandrovna Ehrdeli] "To the kind, talented Valeriy Vladimirovich Polekh in memory of my "Holiday of Harps"-- (March 21, 1962) and with thanks for his wonderful performance in it. With heartfelt appreciation, Moscow, April 1, 1962, K. Ehrdeli"

## Dynasty

Olga Grigorevna was born April 1, 1927. When she had completed her ninth year, she was taken to the Central Musical School, and enrolled immediately in the third level. Upon completion of the school, she entered the Conservatory and Kseniya Aleksandrovna Ehrdeli's class. In the All-Union Contest of Performing Musicians she achieved Diploma of First Degree. After a short time, she joined the Radio Symphonic Orchestra. At the International Festival in Budapest, she received First Premium. She began to appear as a soloist around the cities of the Soviet Union. I got acquainted with Olga at the International Festival in Hungary. We played together in the Youth Orchestra. Olga and I performed in the Great Hall of the Philharmonic in Leningrad when I first performed the Concerto for French Horn and Orchestra, written for me by R. M. Gliere. At this same concert, Olga played the Concerto for Harp by R. M. Gliere, with the composer conducting.

At this writing, Olga Grigorevna has become a professor, a People's Artist, and teaches at the Moscow Conservatory. She invited my wife and me to attend her concert, and promised to send us tickets. [to be continued]



# IHS SCHOLARSHIPS AND CONTESTS

Applications for IHS scholarships and contests are available at: [hornociety.org](http://hornociety.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 [hornociety.org/component/option,com\\_docman/task,cat\\_view/](http://hornociety.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 performance, pedagogy, equipment, and resources. This contest is sup-

ported 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: [hornociety.org](http://hornociety.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 [hornsociety.org](http://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.

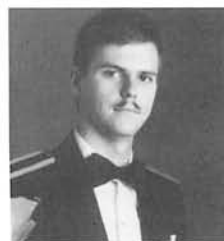
**Judging:** A committee appointed by the IHS President will evaluate the applications. Essays will be evaluated for both content and writing style, so time and care in preparation is encouraged.

**Deadlines:** Applications must be received by February 20, 2009. email submission is encouraged ([exec-secretary@hornsociety.org](mailto: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*.



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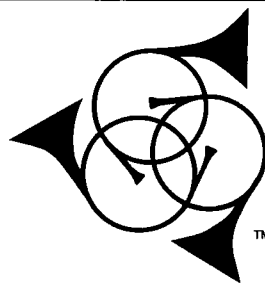
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If you seek to be a horn artist or simply an informed amateur, membership in the IHS should be a top priority, the IHS wants to help you become the hornist you want to be!

One-year membership*	\$40
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Join at [www.hornsociety.org](http://www.hornsociety.org) or send your name and dues, with a permanent address, to:

**Heidi Vogel**

**IHS Executive Secretary**

**P.O. Box 530158**

**Lanai City, HI 96763-0158**

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

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

\*Ask for the reduced "club membership" rate (\$30) when 8 or more join!

\*\*Through age 26 with proof of birthdate

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**Paul Austin, Advertising Agent**

P.O. Box 6371

Grand Rapids, MI 49516-6371 USA

Tel: 616-475-5919; Fax: 616-241-1215

email: [HornCallAd@aol.com](mailto:HornCallAd@aol.com)



# Out the Bell: 1938 New York Philharmonic Horn Section



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*From right to left, the horn players in this section are:  
Bruno Jaenicke, Luigi Ricci, Santiago Richart,  
and the Schulze brothers, Adolf and Robert.*

Fred Fox, long-time Los Angeles teacher, studio and orchestral hornist offered the following:

I studied with Robert Schultz and Bruno Jaenicke. About Jaenicke – he was really unable to stand before the orchestra and play a solo. One evening there was a benefit concert in Carnegie Hall. Jaenicke was playing the Strauss concerto conducted by Toscani. It was going very badly. He actually ran off the stage at the end of the first movement, entered the large musician's room and, enraged, threw his horn across the room!

My most important lesson with him: I came for a lesson one day; Mr. Jaenicke looked glum. I said, "Mr. Jaenicke, you look unhappy?" "Yes, Mr. Fox, I am unhappy. "Why are you unhappy?" (After all he was my "god" having it made as solo horn of the New York Philharmonic, earning oodles of money in 1933, in the midst of the Great Depression.)

"Today we had a new conductor in the Philharmonic. He told me how to phrase the solo in Tchaikovsky's Fifth Symphony his way (Jaenicke was an artist about phrasing) and he was *wrong*! I could have stood up and said, 'my way or I quit!' I have enough money to retire. But if I quit, what would I do – sit by the fireplace and become an old man?"

It was at that moment that I [Fred Fox] resolved to quit horn playing before it quit me and prepare to be active in other pursuits. So, I did years ago and have never been sorry about my decision.

*If you have recollections or comments about members of this section or any hornists from your past, please send them for publication!*

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