



The Horn Call

October 2009

Volume XL, No. 1

Journal of the

國際圓号協会

L'Association internationale du cor

Internationale Horngesellschaft

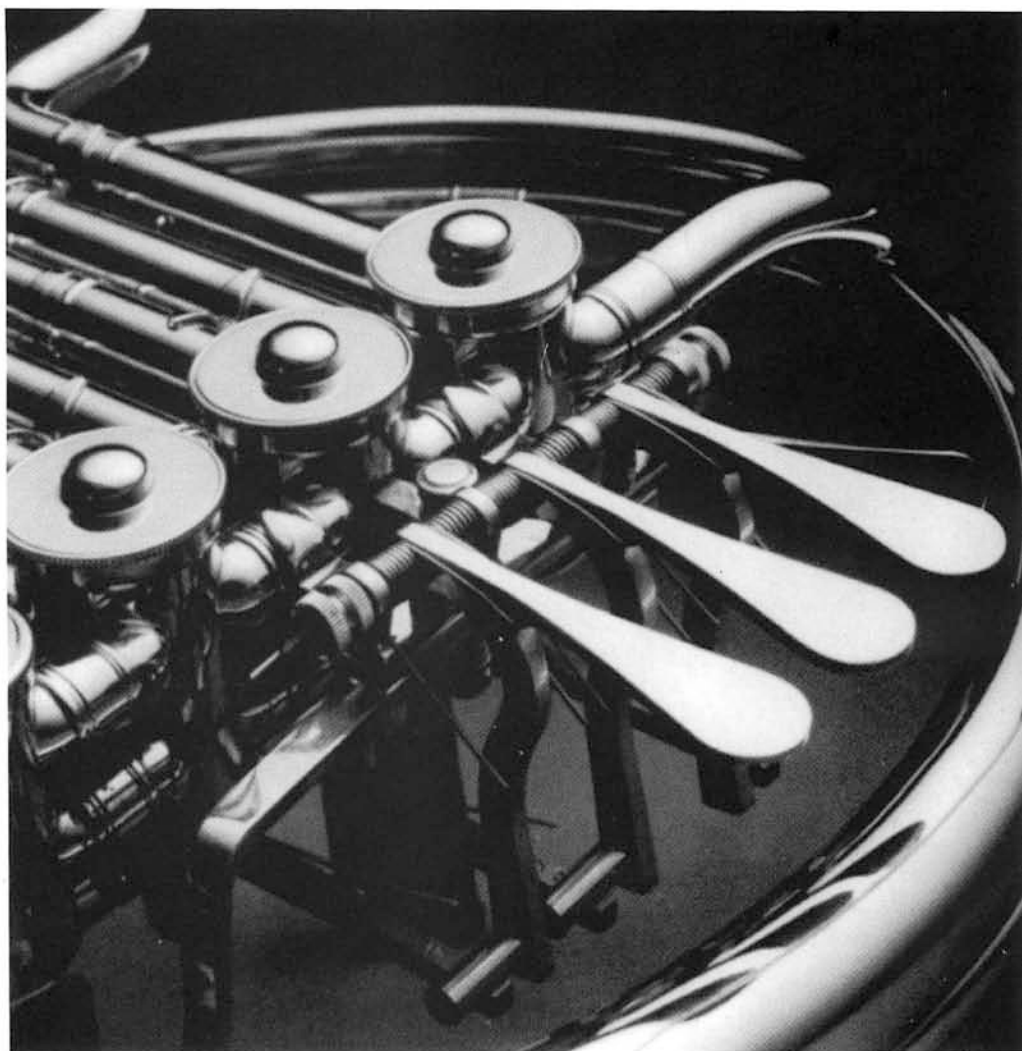
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The Horn Call

Journal of the International Horn Society

Volume XL, No. 1, October 2009

William Scharnberg, Editor

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**On the cover: Joseph Eger (age 88 in February 2008) – the first American horn soloist
(see the article on page 69). Photo by Ed Glick, 2008**

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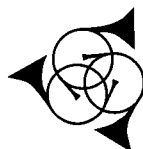
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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

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From the Editor

Bill Scharnberg

Here is the first issue of Volume 40 of *The Horn Call*! By the spring of 2010, if all goes as planned, the entire collection of *Horn Call* back-issues will be scanned and available in a disc format or downloadable on the IHS website. A few hard copies will be kept for archival purposes.

On August 26 I received word from the representative at Buchanan Visual Communication in Dallas (the company that has printed *The Horn Call*, *International Clarinet Journal*, and *International Trombone Association Journal*) that it closed its doors. Fortunately, some of the top persons who worked there quickly formed a new company (Impact Printing and Graphics) and have assured me that they will maintain the quality and costs.

The IHS seeks volunteers for two important openings: Editor, IHS Online Music Library (formerly the IHS Manuscript Press) and US Area Representative Regional Coordinator. The first position is a new one based on Advisory Council recommendations that our former Manuscript Press offerings be made available online with the addition of other new works for horn. The job description is on page 6.

Allan Mattingly has stepped down from his role as US Regional Coordinator, a position in which he served admirably for several years. The area representatives for the IHS are very important – they maintain a level of organization at the society's "grass roots." Typically, an area representative remains in continued contact with IHS members in his/her state or country, offers help and budgetary suggestions for local and regional events, attempts to recruit new members, and prepares an annual report for the IHS Advisory Council. The Regional Coordinator works with the representatives in a country or global region for the same purposes. This job description is also on page 6.

I am sorry to announce that John (Jack) Dressler has decided to step down as the Recording Review Editor for *The Horn Call*. Jack has written recording reviews for as long as I can remember – he began when Jeffrey Snedeker was editor. Fortunately, Calvin Smith, Jack's co-review editor for the past several years has agreed to become the "chief" column editor. Having been a Music Review editor for *The Horn Call* for a number of years, I can attest that it takes a lot of time to write reviews. I have great respect for anyone who takes up a position like this – Jack, hats off to you for your hard work over a number of years! The IHS is very grateful.

Enjoy!

Bill

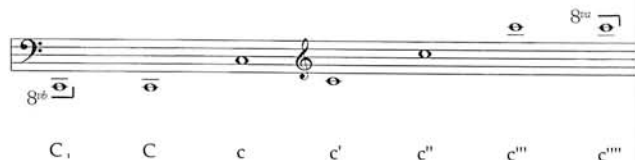
Guidelines for Contributors

The Horn Call is published tri-annually, with mailings as close as possible to the first day of October, February, and May. Submission deadlines for articles and News items are the first day of the month, two months prior to the issue (August 1, December 1, and March 1). Inquiries and materials intended for *The Horn Call* should be directed to the editor or appropriate contributing editor. Inquiries and materials intended for IHS News should be directed to the News Editor.

The style manuals used by *The Horn Call* are *The Chicago Manual of Style*, fourteenth edition, and *A Manual for Writers of Term Papers, Theses, and Dissertations*, sixth edition, by Kate Turabian. Refer to these texts or to recent issues of *The Horn Call* for guidelines regarding usage, style, and formatting. The author's name, email address (or home address), and a brief biography should be included with all submissions. Authors are hereby advised that there may be editorial spelling/style/grammatical changes to articles in order to maintain the journal's format and professional integrity.

The Horn Call is currently created with QuarkXpress 8. Software such as Adobe Photoshop 7, Adobe Illustrator CS3, Adobe Acrobat 9, and Enfocus Pitstop are employed in the process. It is preferred that articles be submitted electronically attached to an email or on a CD – 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

Macomb Afterglow, New Opportunities, and a Look Ahead

Hello everyone. What a great time we had in Macomb! Congratulations to all who contributed so much to making the 41st International Horn Symposium a successful event! First, we must all heap thanks onto Host Randall Faust, his wonderful team, and the staff at Western Illinois University for their generosity, hospitality, and professionalism. Next, thanks to the Featured Artists, Contributing Artists, and other performers, lecturers, and presenters for their artistry and inspiration. And finally, a huge thank-you to all participants and exhibitors for coming in support of the instrument we love, its music, its history, its technique and technology, and the rest of its interesting facets. I know I had a great time, learned a lot, and came away thoroughly inspired. I hope you did, too.

The Advisory Council worked hard during the symposium, and has been working hard since. We received two resignations resulting in openings for two very important positions in the IHS. The first open position is our US Regional Coordinator, who works directly with US Area Representatives to assist in recruiting and supporting IHS members. This person will also assist Area Reps in sharing ideas about recruiting members, hosting events, communicating at the "grass roots" level—in all, a very important service to the IHS. There is more information online, or feel free to contact me directly if you have any questions about this position. The AC offers many thanks to outgoing USA Regional Coordinator Alan Mattingly for his years of service.

The second job opening we have requires a little background. The IHS Manuscript Press was created years ago to offer a publishing venue for composers whose works won awards in the IHS Composition Contest. For many years, the rules for the contest did not allow published works to be eligible, so if a work won an award, the composer was offered the opportunity to have IHS publish it. A few years ago, the AC decided to change a few of the rules, including allowing published works to participate in the Contest. As a result, coupled with the explosion of desktop publishing, fewer composers need this opportunity and activity with the Manuscript Press has gradually slowed. In Macomb, the AC voted to expand the mission and means of delivery of this service, to continue to promote all works receiving awards in the Composition Contest but also to expand offerings to reflect the interests of our membership, and to offer these services online. The name has been changed to the IHS Online Music Library, and we need

an Editor to oversee it. Once again, there is more information online, or feel free to contact me directly if you have any questions about this position. We offer our sincere thanks to Marcia Spence, the outgoing Coordinator of the Manuscript Press, who served in that position since 2001.

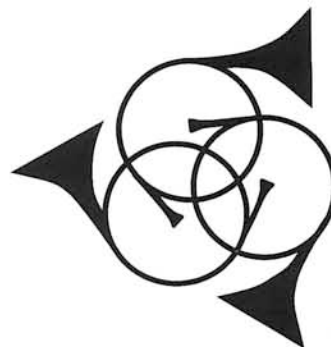
In other updates, our Scholarships Program has also gone through some changes in recent years, some successful, some that still need tweaking. As you look at the descriptions published in this issue or online, you will notice that we are making a clear distinction between Contests and Scholarships, and that we have pumped some more money into them to make them more appealing to eligible applicants. We have also re-instituted the prestigious Jon Hawkins Memorial Scholarship. Please check them out. We are pleased and proud to be able to offer these opportunities for younger players, and hope teachers and players alike will peruse them thoroughly (and apply!).

As I begin my last year as your president, I can't help but think about the 42nd International Horn Symposium, July 18-23, 2010, in Brisbane, Australia. As president, I am fortunate to get a little behind-the-scenes information, and all I can say right now is that this symposium promises to be a *wonderful* celebration of the horn in a country with a long, storied past of players and music. While the world's economies are still not in the greatest shape, don't be afraid to look into this fantastic opportunity to visit the "Land Down Under." I did, and so far things are surprisingly affordable.

It is an exciting time to be involved in the IHS. Be sure to share all of this excitement with your non-member, horn-enthusiast friends, and get them to join the IHS so they can share in it. We've experienced stable financial health over the past few years, and we want it to continue – and new members always make a difference.

Wishing you good chops,

JS





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Dear Editor,

In the last issue of *The Horn Call*, there was an inadvertent mistake in the list of winners. Jeffrey Snedeker was co-winner for First Place in the Natural Horn Division in 1991 sharing the award with Javier Bonet. Also, the Natural Horn Division was held only from 1978 – 1991. The International Horn Competition of America regrets the errors.

Snedeker is professor of horn at Central Washington University and principal horn with the Yakima Symphony. He has published over 50 articles on a variety of musical topics in scholarly and popular journals, including seven entries in the second edition of *The New Grove Dictionary*. He was elected President of International Horn Society in 2006 and re-elected in 2008. In addition, he has released two solo recordings, the first on the early valved and natural horns and the second a jazz CD.

Sincerely,
Dr. Steven Gross, General Director,
The International Horn Competition of America

Job Openings: Serve the IHS!

Editor, IHS Online Music Library (formerly IHS Manuscript Press)

The IHS Advisory Council is expanding the mission and accessibility of the IHS Manuscript Press to become an online music service. The new mission is:

- To offer a means of disseminating works recognized as prize winners and honorable mentions of the IHS Composition Contest.

- To expand offerings that reflect the varying interests and abilities of IHS members.

Candidates for this position should be an IHS member, with music notation software skills and the ability to manage an online/download service.

The job responsibilities will include managing current Manuscript Press publications and providing leadership to expand online musical offerings.

This is a volunteer position, with an annual budget for expenses.

To apply for this position, email a letter of application and professional resume to:

Jeffrey Snedeker
President, International Horn Society
president@hornsociety.org

Review of applications will begin November 1, 2009, and will continue until the position is filled.

Regional Coordinator of US Area Representatives

The IHS announces an opening for US Regional Coordinator. This position serves the IHS by maintaining open communication with US Area Representatives in assisting with recruitment and support of IHS members. For more information on this position and an application form, contact Jeffrey Snedeker at president@hornsociety.org. The IHS thanks outgoing US Area Representative Regional Coordinator Alan Mattingly for his years of service in this position.

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*In memory of Paul M. Mansur

2009 International Horn Society Composition Contest

Submission Deadline: December 1, 2009

The International Horn Society announces its 2009 Composition Contest for original works composed during the past two years featuring the horn as an unaccompanied instrument, as a solo instrument with accompaniment, or as a member of a chamber ensemble. First prize is \$1,500 and second prize is \$1,000.

Please include: three scores and three demo CD's. Scores must be clearly legible and bound and must indicate if the horn part is in F or concert pitch. Scores should be printed on both sides of the paper if possible, preferably on 8.5" x 11" or A4 manuscript paper. Also, please include four copies of a brief description of the work and one brief biographical sketch (include name of composition on this sheet). The composer's name, email address, and address must appear only on the biographical sketch, not on any tapes, CD, scores, or descriptions. The entry fee is \$15 in check or money order, payable to "The International Horn Society" through a US bank. Incomplete entries will not be returned. No more than one work per composer is allowed. Works submitted must have been composed during the past two years, and any composition that has received an IHS Rimmon commission is not eligible. Two copies of the score and tape will be returned to the composer if a self-addressed and stamped envelope is included in the entry materials. The panel of judges may withhold the awards if the works submitted are deemed unqualified to receive such distinction. Judges may assign Honorable Mention status to compositions not selected for a monetary award.

Results will be available by February 2010 and will be listed, including a description of the winning compositions and composer biographies, will appear in an issue of *The Horn Call*, the journal of the IHS. The winning compositions will be performed, if possible, at an IHS Workshop. The winning composers will have the option of having the work published by the IHS Online Music Library.

Send submissions to:

Paul Basler
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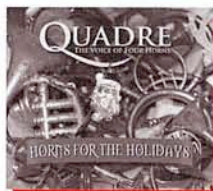
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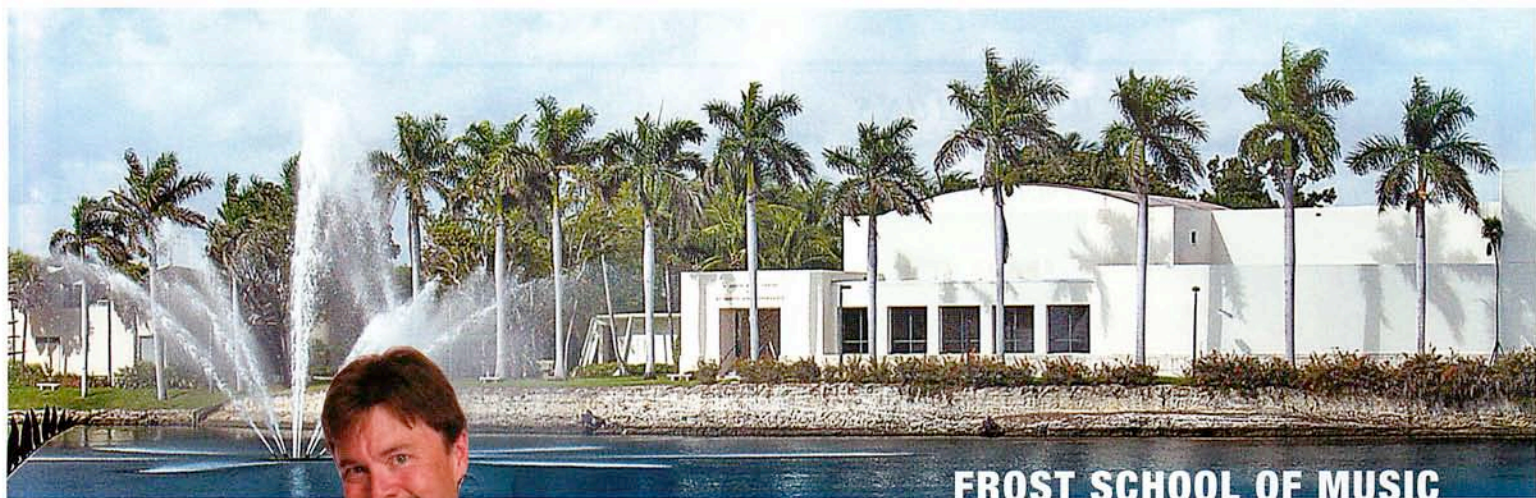
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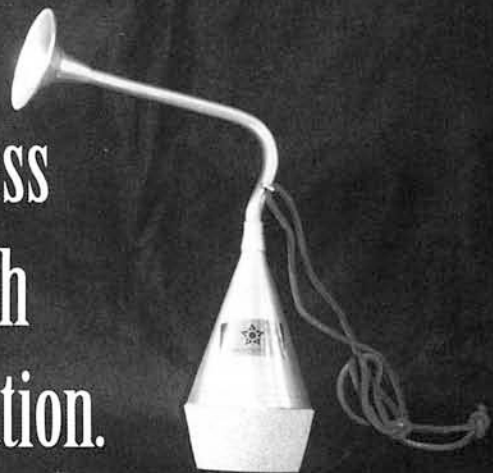
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IHS News and Reports

Heather Johnson, Editor

Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council three-year term of office, beginning after the 2010 International Symposium and ending after the 2013 Symposium, must be received by Executive Secretary Heidi Vogel before December 1, 2009. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number/e-mail address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and e-mail are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2010: **Heather Johnson**, **Jeffrey Snedeker**, and **Michelle Stebleton** are completing their second terms and are therefore ineligible for reelection this year. **John Ericson**, **Joseph Ognibene**, and **Geoffrey Winter** are completing their first terms in office and are eligible for nomination.

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

New Advisory Council Members

New Advisory Council members: elected by the general membership were **Lisa Bontrager** (to her first three-year term), **Marian Hesse** (her first three-year term), and **Ken Pope** (his first three-year term). Appointed by the AC was **Nozomu Segawa** for a second three-year term.

IHS Awards

At the 41st Horn Symposium in Macomb, **Dale Clevenger** and **Randall Faust** were named Punto Award winners for 2009, and **Michael Hoeltzel**, **Frank Lloyd**, and **Ethel Merker** were awarded Honorary Membership for their contributions at the international level to the art of horn playing. Their photos, biographies, and lists of contributions are found under the "Symposium Reports" on pages 59-61, and on the IHS website: hornsociety.org.

The Scholarships and Awards for 2010 were as follows: Barry Tuckwell Scholarship – **Sally Podrebarac**; Paul Mansur Scholarship – **Colette Metras** (18 and under), **Sally Podrebarac** (over-18); Frizelle Mock Audition Contest – **Lars Bausch**, **Joshua Blumenthal**, **Amber Dean**, and **Joshua Paulus**; Solo Contests – five finalists, of whom one, **Joshua Horne**, elected not to come to the workshop. Of the remaining four, 1st place (and \$1000) went to **Everett Burns**, 2nd place (\$500) to **John Turman**. The other finalists were **Lars Bausch** and **Jancie Philippus**.

Address Corrections and Lost Sheep

IHS members can make address corrections online at hornsociety.org. Log in and click on "My Profile" and "Edit." You can still send corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Kenji Aiba**, **Waldo Campos**, **Kari Caretti**, **John Fifield**, **Courtney Hall**, **Eric Thomas Johnson**, **Hervé Joulain**, **Furuno Jun**, **Edward Leferink**, **Heidi Lucas**, **Lauren Lucas**, **Claude Maury**, **Cathy Miller**, **Didac Monjo**, **Kozo Moriyama**, **Michiyo Okamoto**, **Roberto Rivera**, **Hyun-seok Shin**, **A L Simon**, **Alexander Steinitz**, **Eiko Taba**, **Sachiko Ueda**, **Jesse Williams**, and **Michael Wurm**.

News Deadline

The next deadline for news submissions is December 1, 2009. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions directly to Heather Johnson.

The IHS Friendship Project

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





Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimón Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a specific composer with whom you are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The 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.

Area Representative News

Welcome new US Area Representatives **Maria Harrold** (FL), **Gregory Beckwith** (MN), **Alan Orloff** (NY), and **Joseph Johnson** (WV). **Alan Mattingly** has resigned as the Coordinator for US Area Representatives; the Advisory Council is reviewing applications for a replacement (see page 6).

2009 IHS Composition Contest

December 1 is the deadline to submit works to the 2009 IHS Composition Contest for original works composed during the past two years featuring the horn as an unaccompanied instrument, as a solo instrument with accompaniment, or as a member of a chamber ensemble. First prize is \$1,500 and second prize is \$1,000. See page 7 for complete information.

Member News

Bernhard Scully, principal horn of the Saint Paul Chamber Orchestra and formerly of the Canadian Brass, in 2009 became the first horn player and classical brass applicant to win the McKnight Foundation Artist Fellowship Award since its in-

ception in 1998. This award will fund two solo recording projects and performances as a soloist and clinician throughout Minnesota. Scully's performance of the Strauss Second Concerto with the SPCO in April is featured on Hal Leonard Publishing's recent music-minus-one project entitled *The G. Schirmer Horn Library*.



Bernhard Scully

The American Horn Quartet (**David Johnson**, **Geoffrey Winter**, **Charles Putnam**, and **Kerry Turner**) recorded a CD in Warsaw, Poland of Kerry Turner's music for orchestra. Featuring *Karankawa* for symphony orchestra, *Introduction and Main Event* for Four Horns and Orchestra, *Concerto for Tuba and Orchestra*, and the *Concerto for Low Horn and Chamber Orchestra* (Charles Putnam, soloist), this CD was a co-production with the Sinfonia Iuventus in Warsaw and will be released by Albany Records. In a US tour, the quartet performed in Dallas TX, Austin TX, at the Northeast Horn Workshop in Ithaca NY, in Fort Jackson SC, and at the Mid-South Horn Workshop in Memphis TN. In a tour of Europe, the quartet presented recitals and master classes in Luxembourg, Germany, France, and Great Britain. David Johnson did not travel due to health issues, so **Kristina Mascher** took his place. The repertoire for this tour included two new pieces: *La Garota de Ipanema* by Tom Jobim (arranged by F. Morais) and Walter Perkins' *Hungarian Medley*. The AHQ ended its season at the Bertramka (Mozart Museum) in Prague, Czech Republic.



The American Horn Quartet with the participants at the Tonbridge School Horn Day in England (David Clack, organizer).

Jim Emerson announces that, due to health reasons, Emerson Horn Editions is closing shop after twenty years. Jim is proud to have made great horn music available, especially music for horn choir. Fortunately, Jim's library – the music of Christopher Wiggins and arrangements by Christopher Jones and Don Abernathy – will still be available from Solid Wood Publishing (solidwoodmusic.com). **Daniel Wood** (QUADRE artist and owner of Solid Wood Publishing) promises to maintain the great service and attention to detail Jim has provided all these years.



Steve Durnin reports that 2009 marks the 100th anniversary of the Long Beach Municipal Band, the oldest non-military professional band in the US. The section for this season was **Steve, Stephanie Stetson, Justin Hagerman, and Mitch Mochelnicar**. Steve also performed in the Sierra Summer Festival with **Jennifer Adrian, Peggy Copp, and Mary Stupin**.

Amy Nyman was so moved by the West Virginia University Horn Ensemble's performance of a suite of water-themed music (with a nod to popular culture as well as apologies to Handel), using garden hoses and conch shells at the IHS Symposium Banquet in June, that she donated an entire collection of eight rainbow-colored hoses to the WVU horn studio for future productions. It is possible that the students' performance brought her good memories of her own first horn teacher, Thomas W. Murray, who performed Mozart concertos on hose. In college, she studied with **Philip Farkas** and **Chris Leuba**. Currently of Rockford IL, Amy is a retired music teacher and minister in the Evangelical Lutheran Church. She maintains an active performing career giving full-dress, interactive, dramatic portrayals of historical women such as Jane Addams, who was the first woman to receive the Nobel Peace Prize. Virginia Thompson is the horn professor at WVU. In correspondence arranging for the delivery of the hoses, Amy noted that she had always wanted to say, "Yes, Virginia, there is a Santa Claus."

QUADRE - The Voice of Four Horns (Nathan Pawelek, Amy Jo Rhine, Lydia Van Dree, Daniel Wood) toured Connecticut in August. They will present two concerts in the San Francisco Bay Area in November and December, including collaboration with a steel drum band as part of their fifth annual seasonal concert. For the holiday season, check out their 2008 release, *Horns for the Holiday*, available at quadre.org.

Luc Bergé reports that the Royal Brussels Hornsound CD (Fuga Libera F550) includes two original horn octets by Belgian composers Martin-Joseph Mengal and Léon Dubois and was presented to the public at the Royal Brussels Conservatoire in February. A tour is planned for the autumn of 2010. Luc Bergé, professor of horn at the Flemish Royal Brussels Conservatoire, performed on the recording with former students. They played on original natural horns in different keys (Mengal) and late 19th century piston horns by Ferdinand Van Cauwelaert (Dubois).



Royal Brussels Hornsound (l-r): Bart Cypers, Mark De Merlier, Jeroen Billiet, Miek Laforce, Luc Bergé, Bert Vanderhoeft, Bart Indevuyt, Frank Clarysse (not shown: Johan Van Neste)

Richard Todd, solo horn in the *Star Trek* movie, has been appointed Associate Professor of Instrumental Performance at the Frost School of Music at the University of Miami (FL).

David Johnson, founder of American Horn Quartet, will perform the Mozart 4th Horn Concerto with the Malta Symphony Orchestra in Valletta, Malta on October 17, then travel on to Oslo, Norway for an ERASMUS exchange with **Froydis Ree Wekre**. Froydis, in return, will go to the Conservatorio della Svizzera Italiana in Lugano, Switzerland during May 2010.

Jeff Nelsen is participating in two recordings with the Canadian Brass, one solo/chamber music project, one solo/duo CD with Adam Frey (euphonium) featuring Jim Beckel's *The Glass Bead Game* (with Scott Hagen's University of Utah Wind Ensemble), and a recording of Holst's *The Planets* with the Cincinnati Symphony Orchestra. Recent appearances have been with the Canadian Brass at the Music Academy of the West (CA), Leiksa International Brass Festival (Finland), and solo performances in Chile and at the Melbourne International Festival of Brass (Australia). The Canadian Brass will tour Europe and the US in November. Check canadianbrass.com for details.



Hornist generations perform Mozart Gran Partita K. 361 together in Orford, Quebec, Canada: Xavier Fortin and Aaron Kibbler (Jean and Jeff's students), Jeff Nelsen (Jean's student), and Jean Gaudreault.

Stephen Stirling, a British hornist, was in Putney VT in July for the Yellow Barn Music School & Festival's 40th Anniversary season, playing Mozart, Schubert, and Bowen chamber works. Steve is a proponent of British composer York Bowen (1884-1961), an accomplished pianist, organist, violist, and hornist, who wrote prolifically, including a number of works for horn, some for Dennis Brain. Bowen's music is now largely out of print and seldom performed, but a revival is underway. The Quintet in C minor, Op. 85 for Horn and String Quartet is a brilliant Romantic work with a characteristic soloistic horn part.





The Illinois State University Horn Choir, directed by **Joe Neisler**, performed at the IHS Symposium in June. The program included Richard Strauss's Vienna Philharmonic Fanfare (arranged by TSgt Ryan Heseltine), music by Bach, Ewazen, Verdi, Dick Meyer's arrangement of *What a Wonderful World* by Thiele/Weiss, and Alan Civil's *Horn Bluff*. Six Illinois State students also competed in the International Horn Competition of America (IHCA) at Columbus (GA) State University. ISU professor Joe Neisler was a jurist for the IHCA.



Illinois State University Horn Choir at the 41st IHS Symposium.
Photo Courtesy of Richard Ilomaki

Abby Mayer performed the Rondo from Mozart's 4th Horn Concerto as a duet arrangement by Tina Brain with **Bernhard Scully** at the Kendall Betts Horn Camp this June. In August, Abby coached the horn section of the Orange County Youth Orchestra in Monroe NY and taught at the Freedom Plains (NY) Brass Workshop.

Horn students of **Phil Hooks** honored their mothers by presenting a recital on Mother's Day.



Mother's Day celebration (l-r): first row: Leslie Brengle (guest), Caroline McNary, Jared Schultz, Alex Wedekind, Kristen Knight-Griffin and Garrett Stair; second row: Phil Hooks, Peggy Brengle (piano accompanist), Scott Joachim, Derek Jackson, Adam Herbst-somer, Kristin Marciszewski, David Pape, and Brian Deegan.

The **West Point Brass** (formerly the Storm King Brass), comprising musicians from the West Point Band, completed two tours on opposite sides of the US. In Florida, the group performed at the University of Miami, the New World School of the Arts, and Florida Atlantic University. In Oregon, they performed at the University of Oregon, Oregon State University, and Portland State University. The quintet played a variety of

classical literature by composers ranging from Franz von Suppé to Leonard Bernstein. Works arranged by West Point Band members included a tuba solo in the familiar tune *Chopsticks*. A unique multimedia presentation to the silent film *Teddy* at the Throttle was arranged by former West Point Band staff arranger SGM Paul Murtha. SSG **Nicholas Caluori** is the ensemble's hornist



The West Point Brass, SSG Nicholas Caluori, horn

Francisco Rodríguez, assistant solo horn of the Barcelona Opera (*Gran Teatre del Liceu*) and Professor of Horn at the Terrassa Conservatorium in Barcelona has founded the *Asociación Catalana de Trompistas* (Catalonian Hornist Association). Francisco, as president, is organizing a web site, which should be available soon. In addition to his other activities, he will teach at the *Conservatori Superior del Liceu* in Barcelona, which now awards bachelor's degrees, with a good symphony orchestra and many activities in the school and city.

The Montana State University Horns! Ensemble in Bozeman MT concluded their year with a concert in April. The sixteen-piece ensemble under the direction of **Sherry Linnerooth** performed small and large ensemble selections including *Legend of the Sleeping Bear* by Eric Ewazen and David Stanhope's *Retreat and Pumping Song*. The Horns! Ensemble also provides entertainment each year for the Liberty Place Brain Injury Home's Fundraiser.



Montana State University Horns! Ensemble: Back Row: Sarah Jackson, Jacob Fjare, Michel Sticka, Anne Howard, Lydia Buckner, Jared Bozeman, Maria Pomeroy, Garrett Pauls, Adrian Carroll, Maria Grace Dailey, Roxanne Risse, Front Row: Tiffany Holland, Amber Williams, Sallee Nelson, Victoria Morefield, director Sherry Linnerooth, and Cindy DiMarco



Dan Heynen premiered the Curtiss Blake Sonata for Horn with the Anchorage Civic Orchestra in May. Blake, known for his vast collection of horn recordings, was a prolific composer and arranger. He, his wife Judy, daughter Tina, and pilot Robert Toney, were killed in a small plane crash in July 2004. Dan Heynen, a close friend, came upon the Sonata while helping sort through Curt's office after the crash. The Sonata was written for horn and piano with optional band accompaniment around 1969 while Blake was pursuing doctoral studies at the University of Minnesota. Heynen arranged the Sonata for orchestra and performed it as a tribute to the composer. If anyone is interested in obtaining a copy of the Sonata, Dan can send *Finale* files – Curt and his family just wanted his music to be performed. Contact Dan at danheyne@mac.com.

Howard Hilliard performed the Strauss Horn Concerto No. 1 with Symphony Arlington, the Garland Symphony, and the Las Colinas Symphony. This group of Texas orchestras constitutes one of the 100 largest orchestras by budget in the United States.



The UCLA Bruin Horn Club presented a retrospective concert of significant works written for the Los Angeles Horn Club in May. The program included LA Horn Club works *Scherzo* (Mendelssohn/Steiner), *Stabat Mater* (Palestrina/Burdick), *Variations on a 5-Note Theme* (Garcia), and *Color Contrasts* (Hyde), and UCLA Bruin Horn Club works by Bill Boston, Mark Carlson, Marcus Trump, Justin Freer, and Bruce Broughton. The UCLA Bruin Horn Club was formed by UCLA professor **Brian O'Connor** and consists of current and former UCLA horn students.

Steven Gross returned to Taiwan for a master class tour with appearances at the Taipei National University of the Arts, National Taiwan Normal University, Taipei Municipal University of Education, National Taiwan University for Arts, and the National Taipei University of Education. Steve had spent a sabbatical there last year.



Steven Gross with Taiwanese horn students and Professor Szu-Yuan Chuang of the Taipei National University of the Arts and the Normal University Music Department

Berklee College of Music in Boston has a reputation as a jazz school, but the college has over the years become one of the largest institutions of contemporary music education and

research in the world. In April, the Berklee Contemporary Symphony Orchestra, conducted by Francisco Noya, presented a program that included Wagner's *Meistersinger Overture*, Francois Borne's *Carmen Fantasie* for flute and orchestra, two suites from video game scores (Koji Kondo's *The Legend of Zelda* and Nobuo Uematsu's *Final Fantasy Theme*), the world premiere of *Dreams of Flight* (an original composition by Berklee student Derek Rames), and *Sensemaya* by Silvestre Revueltas.



The Berklee Contemporary Symphony Orchestra horn section (l-r): Cody Jump, Brian Arnold, Julian Azran, Seth Colegrove, and professor Michael Weinstein

The Oshkosh (WI) Horn Choir performed their inaugural concert with featured artist **Bruce Atwell**. **Kate Fitzpatrick**, principal horn of the Air Force Band, presented a master class for **Don Krause's** horn studio last spring. Don was also recently awarded a honor by the Wisconsin Music Educators' Association.



The Oshkosh Horn Choir

Jean Rife wrote: "In April, I premiered John Harbison's French Horn Suite for Four Horns (available through Schirmer) with **Ken Pope**, **John Boden**, and **Peter Solomon**, in a concert at MIT of Harbison's works celebrating his 70th birthday. This was my final professional concert as a horn player, an event I had been working towards over the last several years. I was excited to be responsible for adding a major new work by a terrific composer to the quartet repertoire. I am also a keyboard performer, and soon after my final horn performance, I was at the harpsichord accompanying a flutist in all six Bach flute sonatas at Boston Conservatory. As much as I have loved playing horn, I take great joy in passing my gigs to the next cohort of players. I continue to enjoy teaching horn players of all ages and abilities. Because I had to work hard to perform well, I learned a lot in forty years of professional solo, ensemble, and



orchestral playing on modern and natural horn, and I had a lot of fun along the way. My study of yoga and body work, along with several years of piano and harpsichord study, helped me play more comfortably and successfully, and I am eager to share anything that will help others experience the joy of playing such a great instrument."

Catherine Roche-Wallace's University of Louisiana-Lafayette horn choir enjoyed performing at the International Horn Symposium in June. A video of one of their selections can be found at youtube.com/watch?v=ClpewXuR2i0. Catherine also presented her lecture on teaching horn through Keirse's Temperaments. Slides from her presentation can be found at horn goddess.blogspot.com/2009/06/my-presentation-for-ihs-09.html. During the two-day drive home, Catherine and some of her students stopped for a photo at the St. Louis arch!

Catherine Roche-Wallace with University of Louisiana students at the St. Louis Arch



Lydia Busler-Blais and the Heritage Brass Quintet performed at the Saint Gaudens National Historic Site in Cornish NH on a hot Sunday afternoon in August. The music included Lydia's arrangement of Gabrieli's *Canzona No. 2*.

Lydia Busler-Blais with her son, Tristram, at the Saint Gaudens National Historic Site.



Peter Reit, horn professor at SUNY Purchase Conservatory of Music, is a member of the New York Chamber Brass. The NYCB comprises members of the Purchase College faculty and is initiating a series of seminars and master classes, open to the public as well as to Purchase College students, and admission is free.

On April 25 horn players from all over the country came to the University of Illinois to participate in a surprise retirement recital to honor Professor **Kazimierz Machala** on his twenty-year tenure as horn professor. The tribute opened with his arrangement of a Bohemian Hunting Chorus. Several solo works were performed by former students and **Jeff Nelsen** of the Canadian Brass. Tribute letters were read by **Lee Bracegirdle**, **Paul Taylor**, and **John Cerminaro**. The recital concluded with Kaz's signature work, an arrangement of an Irish tune called "Tommy's Tarabukas" by Alasdair Fraser arranged for sixteen horns and horn soloist (**Jim Colombo**). Hornists who

participated were **Rosy Amiran**, **Andrea Beckham**, **Jamie Campbell**, **Jim Colombo**, **Andrew Copper**, **Stuart de Haro**, **Leah Earleson**, **Hilary Hart**, **Michael Hatfield**, **Sonja Kasal**, **Tony Licata**, **Seungbum Lim**, **Wayne Lu**, **Polly Middleton**, **Jeff Nelsen**, **Diana Oshen**, **Jennifer Paul**, **Julia Piorkowski**, **Jen Presar**, **Jason Reiff**, **Michelle Reutter**, **Michelle Rivera**, **Brent Shires**, **Brandon Sinnock**, **Sybil Siska**, **Bethany Stewart**, **Chris Sukhaphadhana**, **Suzanne Sullivan**, **Julie Syperek**, **Dave Thurmaier**, and **Alena Zidlicky**. Wayne Lu also conducted and the pianist was **Jennifer Garrett**.

Obituaries

Fred Ehnes (1943-2009) reported by Suzanne Rice

Fred Ehnes taught at Ball State University in Muncie IN for 38 years and played in many area ensembles. In addition to playing with the Musical Arts and Da-Camera faculty quintets and the Indiana Brass Quintet, he was active in area organizations, serving as a founding member and principal horn of the Indianapolis Chamber Orchestra for 25 years, and principal horn of the Muncie Symphony and Marion Philharmonic Orchestras, opera, ballet, chamber ensembles, recording sessions, and various backup groups from Pavarotti to Marvin Gaye to the Moody Blues. A beautiful tone, smooth legato, lyrical playing, and attention to detail were hallmarks of his performances. His students hold careers as music educators throughout the United States and as performers in professional ensembles on three continents. Fred was the IHS Area Representative for Indiana for many years.



Fred Rickard Ehnes was born in Washington DC in 1943. He graduated from Valparaiso (IN) High School, joined the National Guard, and earned a BS from Ball State University, an MM from Northwestern University, and a DA from Ball State. His teachers included Robert Marsh, Frank Brouk, and Arthur Berv. Early in his career, Fred taught public school music in Oyster Bay and Port Washington NY and was a freelance horn player in New York City. He progressed to professional positions in the Buffalo Philharmonic, Sinfonie Orchester Graunke of Munich, and the Atlantic Symphony of Halifax.

Fred always expected the best of people and was rarely disappointed. As a teacher, he tailored his method to the student. His oft-stated belief in their abilities and accompanying encouragement fostered their abilities to achieve at high levels. As a colleague in a field noted for competitiveness, he was gen-



erous in sharing his appreciation and support, doing much to further the careers of others. Though his life was full of achievements, he took greatest pride in the successes of his students. During the days following his death, many have come forward to say how Fred positively touched their lives and how much they appreciated his artistry, kindness, sense of humor, scholarship, and support. Those who knew him were richer for the experience and his presence will be sorely missed.

Robert B. Hunter (1923-2009) reported by Phil Hooks

Robert (Bob) Hunter was an electrical engineer by profession and managed his own electrical controls company from 1967 to 1990. However, playing the horn was the great love of his life. In his youth, he played in the University of Cincinnati Bearcat Band and the US Army Base Band in Lafayette PA. More recently, Bob played in the Lima (OH) Symphony Orchestra, the Piqua Civic Band, and other ensembles. He also played viola in the Cincinnati Civic Orchestra.



Bob Hunter in Switzerland

For decades Bob was an active participant at International Horn Society symposiums in the United States and abroad. He was always ready to participate in an after-hour impromptu session, sometimes lasting into the wee hours of the morning. I remember when the symposium was in Detmold, Germany in 1986. Small groups were assigned to play in different locations around town on Saturday morning so the locals could share in the sounds of the horns that had descended on their town all week. Bob had an arrangement of *Anchors Aweigh* that he insisted on playing at every small group session, even in foreign countries. The locals loved it, and they insisted on a repeat performance.

Bob was a great humanitarian. He had planned to attend the 2006 IHS symposium in Cape Town, South Africa. However, he was not able to do so because of health issues. In his place, Bob arranged for a college student to attend, all expenses paid, plus spending money. The only requirement was that the student had to bring back photographs for Bob to see. In June 2008 Bob attended the Nordic Horn Seminar in Iceland. In July he drove all the way from his home in Ohio to the symposium in Denver. While there, we played our alphas in the Colorado mountains where Buffalo Bill Cody is buried. Then as now we trust that Bob is "playing at new heights."

Coming Events

Belgian Horn Day: Belgian horn teachers, in cooperation with the VLAMO Flemish amateur music association, are organizing the fourth horn day (Hoorndag) on Sunday, February 28, 2010 at the Ghent Royal Conservatoire. The day will include workshops, concerts, master classes, lectures, exhibitions, and ensembles and is open to players of all ages and levels. Past events welcomed over 100 players. See hoorndag.be.

The 2010 **Northeast Horn Workshop** with host **John David Smith** will take place at the University of Delaware in Newark DE, March 12-14, 2010. See northeasthornworkshop2010.org.

The 2010 **Mid-South Horn Workshop** will be held at Oklahoma State University in Stillwater OK, March 19-21, 2010. Guest artists will be **Gregory Hustis**, **Bernhard Scully**, and **The Four Hornsmen of the Apocalypse**. The event will include recitals and clinics by our guest artists and regional professors, concerts featuring university ensembles, master classes, exhibits, and high school and collegiate solo competitions. See midsouthhorns2010.okstate.edu or contact host **Lanette Compton** at lanette.lopez_compton@okstate.edu.

The annual **Kendall Betts Horn Camp** will be held June 4-27, 2010 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the sixteenth 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. Enrollment is limited. Participants may attend any or all weeks at very reasonable cost. A number of scholarships are available. See horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-823-7482, or HORN-CAMP@aol.com.

The **8th Lugano Horn Workshop** will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 4-10, 2010. 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**, **Sandro Ceccarelli**, and **Andreas Kamber**. Guest artists will be announced. See horncamps.com or email Heather Johnson at haphorn@yahoo.com.

The Hong Kong Academy for Performing Arts and the American Horn Quartet will hold a **Horn Festival** July 12-17, 2010. This event will be similar to the horn workshops organized by **David Johnson** in Lugano and Daytona Beach. The festival in Hong Kong will be open to everyone and promises to be an exciting prelude to those on their way to the IHS Symposium in Brisbane, Australia. Contact **Joe Kirtley**, horn instructor at the HKAPA, at jkirtley@hkapa.edu.



The **Cleveland Orchestra** and **Conn-Selmer** host **Hornapalooza** at Severance Hall in Cleveland from January 18, 2010 (MLK Day) from 9 am to 3 pm. Hornapalooza is open to students from middle school through college. Morning sessions with members of the horn section will focus on technique and fundamentals. Pre-selected repertoire will be prepared for an afternoon public "Open House Day" performance on stage led by conductor Loras John Schissel. Conn-Selmer will host a display in the lobby. Call (216) 231-7355 for a registration form or email education@clevelandorchestra.com with Hornapalooza in the subject line.

The **4th Annual Horn Ensemble Summer Workshop at Daytona Beach** will be held in August of 2010. Join **David Johnson**, **Paul Basler**, and guest artists to be announced for a week of intensive horn ensemble study. Participants will attend master classes, lessons, participate in ensembles, and perform in concert. The workshop is open hornists of all ages. Attend with your own ensemble or join an ensemble in Daytona based on your experience and abilities. See horncamps.com or the IHS website, or email Heather Johnson at hephorn@yahoo.com.

Reports

Rollins College Regional Horn Workshop reported by Carolyn Blice

Rollins College in Winter Park FL was the location for a regional horn workshop hosted by **Carolyn Blice** in March. The opening concert featured the Rollins Horn Ensemble, conducted by Carolyn Blice. A highlight was a performance by guest artist **Alex Shuhan**, Ithaca College/Rhythm and Brass, playing *Musings for Horn and Piano* by Dana Wilson. Alex also performed works by Brahms and Verne Reynolds, assisted by Tom Brantley, trombone, University of South Florida/Rhythm and Brass.

Dr. Johnny Pherigo, University of Central Florida and former president of IHS, gave a lecture/demonstration on the natural horn. **Mark Fischer**, principal horn of the Orlando Philharmonic Orchestra, presented a session about tone color and performed with the other artists in trios and quartets. Activities included horn choirs conducted by **Bill Robinson**, **Pamela Titus**, and Alex Shuhan.

A new feature, the Repair Shop, with brass repairman **Claude Kashnig**, proved to be popular and will become a regular feature in future workshops. Exhibitors included Beethoven and Company, a music store from Tallahassee FL, and The Horn Section, an instrument and accessories store from Melbourne FL.

The 2010 workshop is planned for March 20, 2010 and will feature a performance by all participants at the 51st Annual Winter Park Sidewalk Art Festival in Winter Park FL.

Horns in the Mountains and on the Beach reported by Heather Johnson

With a little help from his friends, **David Johnson** holds two horn workshops each summer – one in his hometown of Lugano, Switzerland and the other in his vacation hometown of Daytona Beach FL. Each has similar characteristics while being unique to the location.

Participants at the Lugano workshop studied with David, **Sandro Ceccarelli**, **Andreas Kamber**, **Alejandro Nunez**, and **Frøydis Ree Wekre**. Attendees came from Switzerland, Italy, Germany, Romania, Serbia, Austria, and the US.

Participants for the July Daytona Beach workshop spent their week with David and workshop instructors **Charles Putnam**, **Paul Basler**, and **Kaz Machala**. Over half of the participants in Daytona Beach came from the US military, with an entire section from Lackland Air Force base.

At both workshops, participants had warm ups and lessons, sessions in chamber music, and master classes covering a variety of topics from studying in Europe to writing your own etudes. All participants and faculty participated in large horn ensemble rehearsals and concerts. In Lugano concerts were held at the Conservatorio and in the village of Bre (atop Mt. Bre) followed by a picnic at Casa Johnson. In Daytona workshop concerts were held in the theater at Daytona State College and on the grounds of the Ponce Inlet lighthouse.

Information about and photos from both workshops is available at horncamps.com.



Paul Basler conducting his master class on writing your own etudes in Daytona Beach FL.

Art of Sound Summer Brass Institute reported by Vicky Greenbaum

For its seventh summer, **Art of Sound Summer Brass Institute and Festival** attracted fine hornists to its July event. **Robert Ward** (principal horn, San Francisco Symphony) launched his engaging master class on The Art of the Line (focusing on expressive playing in romantic repertoire) with a delightful performance of three rarely heard romantic gems: *Les Lutteurs* by Berghmans, *Serenade de Printemps* by Pierre Gabaye and *Legende* by Marcel Poot. Three recent local winners of auditions in San Francisco, including San Francisco Symphony hornist **Jessica Valeri**, participated in a panel on The Art of the Audition. **Jonathan Ring** (second horn of the San Francisco Symphony) provided a glimpse into the process of interpreting a new work; in this case, the horn version of Otto Ketting's *Intrada*. Fellowship students had the opportunity to join Bay Brass horns Ring, **Roberts**, Valeri, and Ward in a performance at Stanford University and with guest artists Michael Sachs and Oystein Baadsvik in concert. Large ensembles played music by



composers as diverse as Mahler, Shostakovich, Ewazen, Holst, Wagner, and Broughton. In 2010, Summer Brass Institute will again offer an array of opportunities for performance and learning. Fellowships are available. Visit brass.menloschool.org for information and to apply online.



Art of Sound Summer Brass Institute (l-r): Jenny Ortiz, Sally Podrebarac, Michael Cooper, and Patrick Thomas

2009 Barry Tuckwell Institute reported by Karen Swanson

Barry Tuckwell returned to the US for two sessions of the Institute this summer. Even though he sported a broken shoulder from a fall a couple of weeks prior to the institute, his enthusiasm and commitment to creating a supportive environment for horn players was an inspiration.

An early morning trip to the Colorado National Monument was a highlight of the session at Mesa State College in Grand Junction CO in June, including trying **Dave Krehbiel's** alphorn and playing horns on the rim of the canyon. The four-second echo at the conclusion of the horn choir selections was quite dramatic. The week also included a performance by the BTI Horn Choir of *Peter & A Really Big Wolf* at a local library, and a horn choir performance at a residential center for developmentally disabled people.

The College of New Jersey's debut institute in July included an outside lawn concert for TCNJ administrative staff and faculty and an exhibition of The Dick Martz Collection of Strange and Wonderful Horns. **Linda Dempf**, music librarian at TCNJ, gave a lecture on horn literature.

The Barry Tuckwell Institute provides a supportive, non-competitive environment for horn players of all ages and levels. Feedback from the participants stresses how much they appreciate this environment and grow immensely during the week. As one participant put it, "it is a nurturing environment where learning occurs solely by inspiration and not fear."



Barry Tuckwell Institute Faculty on the rim of the Colorado National Monument in Grand Junction

The faculty comprised Barry at the helm, **Mary Bisson** serving as Director, Dave Krehbiel (Colorado only), **Bob Lauer**, **Jean Rife**, and locally **Diana Musselman** (horn instructor at Mesa State College) and **Kathy Mehrstens** (horn instructor at The College of New Jersey). Pianist **Tomoko Kanamaru**, known for her specialization in horn repertoire, accompanied participants and faculty for both sessions; she was also the host faculty at The College of New Jersey. Photos from this summer and future plans are at BarryTuckwellInstitute.com.

Guild Horns reported by Barbara MacLaren, British Horn Society

Guild Horns, the newest horn ensemble in the UK, has been formed in preparation for the Trade Guild celebrations of 2012 in the city of Preston, UK. Held every 20 years – hence the well-known saying "once every Preston Guild" – the Guild marks Preston's national significance as a place to trade. The Guild dates back to the granting of Preston's first Trade Charter by King Henry in 1179, which recognised Preston as an important settlement in England and gave the town a number of rights and privileges, including the right to hold a market and trade goods.

Guild Horns brings together keen players of all ages and abilities from across the region, with the aim of promoting pleasure and learning. Members are all section principals or section members of local orchestras and bands. In the first two meetings, those attending played ensembles and games. We look forward to our first public performance in the city for Christmas 2009.



Guild Horns (l-r): Russell Beaumont, Andrew Jones, Vicky Askew, Barbara MacLaren, Ben Fourie. Photo courtesy of Ian Miller

The premiere of Axel Ruoff's Horn Concerto reported by Leonore Welzin

Thunderous applause and cheers for the premiere of a new horn concerto by Stuttgart-based composer Axel Ruoff at the Kochana Cultural and Festival Hall. The ambitious concerto was the highlight of the Heilbronn Wind Philharmonic's concert. It is truly a challenge for the performers, conductor Marc Lange and the young horn soloist **Felix Baur**, a student of Professor **Christian Lampert** at the State University of Music and Performing Arts of Stuttgart. Ruoff was congratulated on "a real success" by the knowledgeable audience. The orchestra is made up of amateurs and young musicians.

Ruoff puts the solo horn in the spotlight and emphasizes its expression with subtle, quiet sounds. The horn sometimes has to find its voice amid the power of the other brass instruments,



sometimes entering into dialogue and sometimes given priority, which is the composer's imaginative way of countering the prejudices of the genre. With tension-laden pauses, a wave-like, bubbling, chirruping harp, a lonely stroll on the celeste, a gong and a clarinet placed for special effect, Ruoff creates a lively peace which is almost close enough to touch – especially in the second movement, *Notturmo*.

In addition to the horn concerto, the concert included music of Vaughn Williams, Malcolm Arnold, Mark Camp-house, and Adam Gorb.



Heilbronn concert (l-r): soloist Marc Lange, composer Axel Ruoff, and conductor Felix Baur at the premiere of Ruoff's *Concerto*

Southeast Horn Workshop reported by Travis Bennett

The Southeast Horn Workshop was hosted by **Travis Bennett** on the campus of Western Carolina University (Cullowhee NC) in March. Featured guest artists **Jeff Nelsen** and **Roger Kaza**, over 300 attendees, and more than 20 exhibitors made for a fantastic weekend. Highlights included a webcam master class with **Wendell Rider**, live from California, a recital featuring military horn players, and special performances and sessions on the alphorn and Wagner tuba. Jeff and Roger each played a stunning recital, accompanied by Roger's wife, Patti Wolf. During Jeff's recital, just before the first piece was to begin, Patti suddenly left the stage and Roger (who was supposed to turn pages) slid to the piano bench and accompanied Jeff for the first movement of Strauss 1. The workshop ended with the 25-member Artists Ensemble performing *Bohemian Rhapsody*. For photos and video see bennettstenets.blogspot.



Roger Kaza fills in on the piano to accompany Jeff Nelsen at the Southeast Horn Workshop

Montana BigHorns Rendezvous reported by Bob Green

The IHS sponsored the third annual Montana Big Horns Rendezvous at the beautiful and rustic Camp Paxson outside of Seeley Lake MT June 19-22. The event was organized by **Bob Green** and **Sherry Linnerooth**, with guest artists **Bill Scharnberg** and **Jeff Snedeker**, who performed a recital, and presented lectures and masterclasses. The Rendezvous concluded with a participants ensemble performing at Little Birds Schoolhouse Restaurant in Seeley Lake.

Graduate Assistantships

Illinois State University offers graduate tuition waivers for graduate study. ISU Graduate Assistantships are filled for 2009-2010, but graduate tuition waivers are still available. Contact Dr. Joe Neisler at jneisle@ilstu.edu.

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Technique Tips

The Importance of Not Playing

by Jeffrey Agrell, Series Editor

Thanks to a small, cookie-cutter mouthpiece, strenuous playing demands, and doing all the vibrating himself, a horn player is hard pressed to match, say, a violinist or a pianist in hours played every day. The paradox is that in order to improve we need to put in considerable as well as consistent daily practice. Those who practice the most are invariably the best players. But how do we amass those hours when it's so easy to get tired on this instrument with the tiny mouthpiece and great physical demands? We must, of course, be very careful about how we structure our practice time - i.e., what we play and how long we play it - but the real secret in achieving sufficient practice time is to take judicious rest periods, both during our playing and between larger sessions.

Strength and endurance come not from effort, but from the combination of effort and rest; that is, the sandwiching (or layering) of careful practice and "careful not-practice." This might be frustrating to you, the highly motivated player: "I don't want to rest! I want to keep playing and playing!" But the reality is that we need to rest along with the effort to allow the muscle tissue to recover. Recovery time builds strength and enables you to continue playing without forcing results with pressure, and we all know that excessive mouthpiece pressure brings (very) short term results along with longer term failure. Take a lesson from the gym: when you work out at a fitness center, you know that for optimum results you need some recovery time between sets of lifting weights. With continued training and strength building in this way, you find that you can take fewer rests and/or do more strenuous efforts. But without any rest at all, your weight lifting or horn playing sessions may be very brief indeed. Trying to force your way through without the requisite rest results may result in pain, bad habits, and even injury.

Some of the rests are momentary, such as taking a second or two between exercises when we are warming up, or even slightly lifting the mouthpiece for a second or less between notes in band or orchestral music, stealing brief rests whenever we can. Some rests are longer; e.g., several hours off between practice sessions during the day. But what about those short-but-not-too-short rests we need to take at certain times, where we need to rest for a minute or two or five and then can return to playing. What do we do during that time? Twiddle our thumbs? Check our email again for the 47th time today? Is it too short a time to do anything except get bored sitting there, waiting? We need to rest, but it's hard to know what to do with this bit of time. It's tempting just to keep playing in this situation even though we know we would do better to take a short rest, but in continuing to play we risk being conquered sooner

than we like by fatigue and perhaps having to cut the session shorter than it should or could be. Or worse, we simply force it with pressure to make up for the lip fatigue and thus guarantee that we will have to take a much longer rest later to repair the injured tissue.

It's better to rest along the way when we need to, but it would be nice to have something to do that fills such "intermediate" amounts of time, and it would be ideal if we could still have the feeling of being productive during that time rather than just sitting around watching the wallpaper. Let's see how many ways we can conjure up to fill these essential rest periods, ways that will both enrich us and give us some rest.

Creative resting ideas, in no particular order:

1. Listen to Yourself. Record your playing. Then play it back and listen with a very alert ear to every detail. Be unsparingly in your search for any element that can be improved. Then decide on a way to improve it. You will have greatly benefited your playing while getting a rest and being able to continue fresh.

2. Listen to Others. Stock your iPod with a supply of different performances of the piece you're working on. Listen to the fine details of the performances; compare different interpretations. Write all this down.

3. Think it. Studies have shown that mental rehearsal of every detail of a piece can be up to 80% as effective as the physical process. Play the piece in your mind when your chops need a break.

4. Sing it. A horn player is only as good as her sense of pitch. "If you can't hear it, you can't play it," goes the dictum. Its corollary is "if you can't sing it, you can't hear it." So sing, sing, sing!

5. Memorize it. Memorization of piece forces you to learn it at a higher level. At least learn the sticky bits or fast passages by heart. You can begin memorizing without the instrument and thus use this short resting time to good advantage. Do some mental memorization, then repeat it on the horn when resting time is over.

6. Practice fingerings. While you're waiting, search out any passage with fingering sequences that don't (yet) flow effortlessly through your fingers and think (or sing or whistle) them through, carefully fingering along. Start slowly, add speed as you gain fluency.

7. Practice rhythms. Never waste chops, tired or fresh, on practicing rhythms. Again, as you wait, search out any tricky rhythms and tap, whistle, clap, or sing them until they feel com-



pletely easy and familiar. Then perhaps do them again, with fingerings. Then, finally, bring the passage to the horn.

8. Learn the piano part. If you're working on a piece with piano accompaniment, take out the piano part and study it. Write cues in your part in tricky spots. Knowing what the piano is doing at every turn will aid your understanding, effectiveness, and comfort in rehearsal and performance.

9. Play the piano. If you're in a practice room with a piano, set your horn down and play the piano, whatever your level of piano skills. One thing that I used to do was to sight-read chorales. Playing forty to sixty chorales a day at sight carries over to your horn sight reading. Piano skills are always useful, first as an excellent tool to help understand music, as well as enabling you to accompany students (probably not any Hindemith or Alec Wilder, but perhaps on the Saint-Saëns *Romance*, at least). If you don't (or won't) play piano, there are alternatives: guitar, mandolin, double bass...; just don't pick something that uses the embouchure.

10. Read a book. Highly successful people in any field do everything they can to continually amass knowledge in their chosen domain. Always have a book handy that fills a gap in your hornistic or musical education. There are many, many possibilities; here are a few suggestions to get you started: *A Soprano on Her Head* by Eloise Ristad; *Practiceopedia* by Philip Johnston; *The Art of Musicianship* by Philip Farkas; *Mastering the Horn's Low Register* by Randy Gardner; *Collected Thoughts* by Douglas Hill; *The Early Horn* by John Humphries; *The French Horn* by R. Morley-Pegge; *Dennis Brain* by Stephen Petitt; *The French Horn* by Jeremy Montagu; *The Horn Handbook* by Verne Reynolds; *The Horn* by Barry Tuckwell. Play. Read a bit when fatigue sets in, or better – just before fatigue sets in. Repeat!

11. Get Down 1. Rest doesn't always mean don't play at all – it might mean "Play something significantly less tiring." Most playing in the low range is much less strenuous than playing in the upper register. Sandwich in some low playing if you're doing some extended upper register work. Or perhaps repeat this formula: High-Rest-Low. Variations: High-Rest-Low-Middle; High-Rest-Low-Rest-Middle-Rest.

12. Get Down II. Another way to rest but keep playing easy in some cases would be to play the high passage you're working on down an octave. Or two. This is a good way to get atonal pitch sequences in your ear without strain. Also, sometimes the B^b fingerings you're using up high may be the same an octave lower.

13. Go Easy I. Playing in the low range is one way to play easy and get a "moving" rest. Another way would be to return to some mid- to low range exercises, perhaps from your warm-up sequence. Clarke pattern exercises (see Herbert L. Clarke's *Technical Studies for Cornet*). Mid- or low range overtone exercises are also good, perhaps even just between two notes, say any two adjacent overtones from overtone numbers 6 (written G4) on down. Take special care to use as little pressure as possible.

14. Go Easy II. Exercises are one way to keep playing, but playing something appropriate to your level of fatigue. A similar way is to choose low range etudes (e.g. those by Neuling, Hackleman, et al.) or short solo pieces in a comfortable range. The *Berceuse* by Damase comes to mind.

15. Exercise. It takes strength and energy to play a musical instrument for hours a day. Even if you have a regular workout session at the gym (highly recommended), you can add more reps along the way. Pick up a dumbbell and do some curls or presses. Knock out some push-ups on the floor (or do them leaning on your chair or desk or piano bench). Jump an imaginary rope. Do jumping jacks. Deep knee bends. Lunges. Squats. Jump! Many exercises can be done in a limited space, and you can do a lot of reps in one minute! An added bonus: when you sit down to play again, somewhat breathless, you'll be able to practice what your breathing might be like when you do an audition...

16. Stretch. Sitting for hours every day as we must during all our practice requires doing the opposite to keep us healthy and balanced. Along with the quick exercise possibilities suggested above, sprinkle in some judicious stretching: arms, head & neck, shoulders, torso, legs. Your body will thank you for it.

17. Treat Yourself to a Massage. Using the fingertips of both hands, work out the muscle kinks on the back of your neck, scalp, forehead, and facial muscles, especially the jaw muscle, which can eventually become extremely tight, sore, and painful if not loosened occasionally by massage.

18. Practice focusing. Why is it that our "monkey-mind" starts whispering distracting nonsense into our ears in the middle of a performance? Answer: because we don't practice controlling it. Take that minute or two rest and pick out a spot on the wall or watch your breathing. Focus on it. When the chattering monkey-mind shows up ("You forgot to put the clothes in the dryer last night!"), let it drift away and return your attention to your breath.

19. Observe and Plan. If you have been paying attention while you have been playing, you will have learned what works (i.e., things that went well) and what doesn't (clams and other unpredicted results). Take a few moments to remember exactly what you were doing when all went exactly as you wished, as well as making a plan what you might try to fix a particular mistake the next time. Write it down. Make and refine practice plans for the rest of the session, for tomorrow, the week, and so on.

20. Drum. Beating on a drum as a short respite from horn can 1) be wonderfully therapeutic; it just feels good to concentrate on something that is pure rhythm and purely physical that doesn't use the face and 2) you can sharpen your sense of rhythm and pulse and deeply integrate tricky rhythms and regular or shifting accents. A *djembe* is my personal favorite, but it's not terribly portable. Other options: snare sticks and a practice pad, bongos, or body percussion (slap your lap, clap, rap or

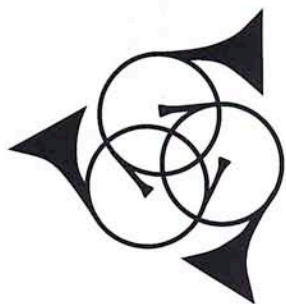


The Importance of Not Playing

tap something). A desk or the floor may also serve as impromptu percussion (walls: maybe not if you have neighbors).

We may not be able to play nine hours a day as a pianist or guitarist can, but we can use any or all of ideas like this to both give our embouchure some a little resting time (and thus considerably extend our productive practice time) as well as enrich ourselves in other musical, technical, mental, and physical ways.

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. When resting from horn playing, he likes to seek out more interesting information for the resources section of the UI Horn Studio web site: uiowa.edu/~somhorn. His new blog is *Horn Insights* (horninsights.wordpress.com).



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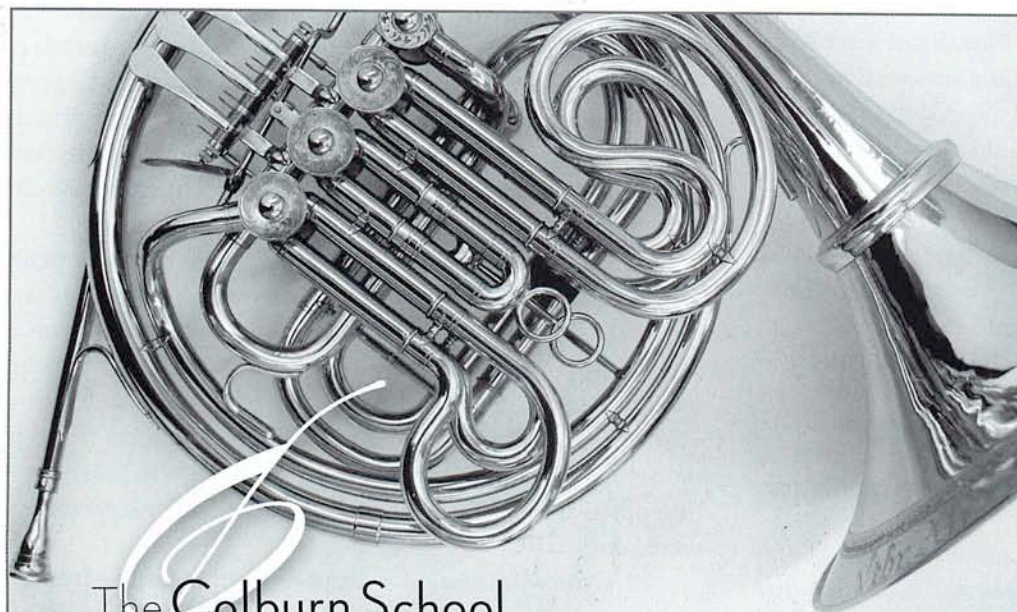
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Schuller Horn Quintet Premiere

by Angela K. Winter

Composer Gunther Schuller sprinted down the aisle amid thunderous applause and jumped on stage to take bows with the performers for the premiere of his Quintet for Horn and Strings at the Santa Fe Chamber Music Festival. Julie Landsman, principal horn of the Metropolitan Opera Orchestra since 1985, and the Miró String Quartet shared the applause for their spectacular performance. The combination of the powerful performance and Schuller's remarkable composition made for a stunning event and contributes an important work to our chamber music repertoire.



The quintet is a co-commission by the Santa Fe Chamber Music Festival, Chamber Music Northwest, La Jolla Music Society, and the International Horn Society. The premiere was Sunday, July 26, 2009 with a repeat performance the following evening. Schuller gave informal and interactive lectures before each concert. The lectures and concerts were given to packed and enthusiastic audiences in the old church near Santa Fe's main plaza. The performances by Landsman and the Miró String Quartet were received with standing ovations and extended applause.

The commission came about because Marc Neikrug, the artistic director of the Santa Fe Chamber Music Festival, had studied with Schuller and Steven Ovitsky, artistic manager of the festival and a hornist, had also known Schuller for years. While the commission was Neikrug's idea, Ovitsky made it happen. (See "Schuller Horn Quintet Commission" in the May 2009 issue of *The Horn Call* for more background.)

The program notes and Schuller himself insisted that the quintet was the first piece he had written for horn in almost 40 years – he may have forgotten his 1988 Sonata. This quintet is sure to become part of the repertoire of the finest horn players. Schuller admitted to being extremely excited and inspired by this commission, and was quick to point out how pleased he was when told Julie Landsman would be the one to perform the premiere. He has admired her work over the past twenty years at the Metropolitan Opera in the same orchestra and position where he once performed. She is one of only three musicians to whom Schuller has written, praising and congratulating her work.

Schuller's Quintet is in three movements. The first movement begins slowly and then takes off to a heroic and fast-moving tempo. This movement is powerful and vigorous with

angular melodic lines for the horn. The second movement is a hauntingly beautiful *Adagio*. It is a spacious landscape where silence is used with great impact. It begins with horn alone, playing a stark, slow, and beautiful melancholy melody. The horn returns several times with slow, somber yet intense melodies. These melodies are integrated with powerfully animated episodes from the strings. The intensity builds to a written out cadenza for all five players that is quite challenging for each member. The movement ends with a feeling of an unsettled question and a sense of anticipation of what is to come. The third movement is a rhythmic rondeau in 12/8. The main theme is spirited and energetic, occurring three times.

Just as the second movement is slow with faster interjections, the third is fast with slower interludes separating the returns of the main theme. The movement ends the piece with an energetic exclamation.

When asked about the compositional process for this piece, Schuller was excited to talk about certain aspects and more cautious with others. He describes the piece as an interesting combination of traditional elements in a modern language. While the quintet is based on a twelve-tone row, Schuller was reluctant to elaborate more on this. He explained that there are many associations with twelve-tone music that he would prefer not be attached to his work. The point is not that the music is based on a twelve-tone row, but what is done with it. Schuller does not care to use the word "atonal" – he prefers to describe his music as "highly chromatic." While it is indeed "highly chromatic," the piece does make reference to diatonic tonality. Schuller points out that this helps both the listener and performers. Even though the harmonic language is modern, the form of the work is quite traditional, an unfamiliar language in a familiar form.

While working on the piece, Schuller had Mozart's K. 407 (also for horn and strings) in mind, a piece he deeply loves and played several times in his career. He pays tribute to it in his composition with several allusions and by using a highly modified and hidden quotation. Schuller describes himself as loving and being indebted to the music of the past. He puts references to this music in his pieces, but in his own language. Mozart's quintet has been dubbed his first horn concerto and Schuller's quintet follows that model much of the time. However, in Schuller's quintet, the instruments perform as equals in more sections.



Julie Landsman presented a brilliant performance of Schuller's striking work. As I could observe in the final dress rehearsal, Landsman was very much a collaborative partner, light-hearted and as wonderful to work with as to listen to. She executed the fast, angular, and acrobatic passages of the first and third movements, which spends much of the time in the high register, with sparkling technique and power. She delivered the second movement's long sustained melodies with grace and delicacy. Her technical agility, commanding power, sensitivity, and elegance yielded two performances that were nothing short of spectacular.

I asked Landsman about her preparation for the performance. She remarked that the piece was challenging for her because of the atonality and abundant fast passages – it was very different playing than what she has been doing for the last twenty years at the Met. In her earlier years, she was involved in new music, but that has been long ago. She began focusing on the quintet in May – she got out the metronome and practiced. She was very humble and encouraging, reminding me that even the best musicians are not above old-fashioned "wood-shedding" with a metronome. Meeting her and hearing her perform has made her my new role model!

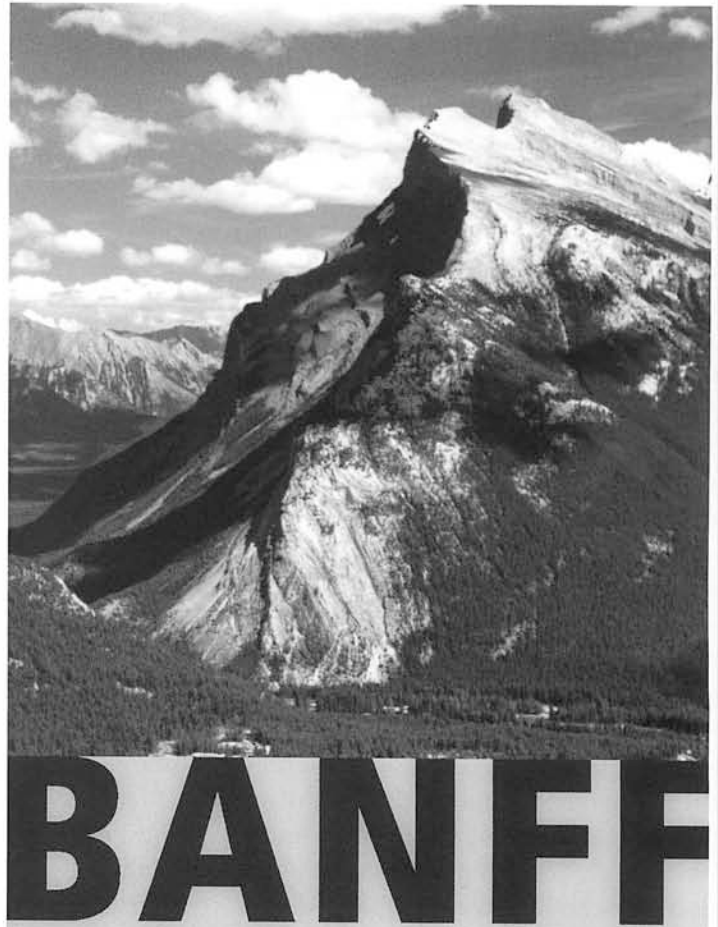
She mentioned that, for her, a difficult aspect of working on the horn part was reading Schuller's manuscript. She hired a copyist to decipher the manuscript and voiced some concerns about the horn part, but Schuller did not change any of the passages. As forecast in the article on the Quintet in the May 2009 *Horn Call*, the horn part had a noticeable amount of stopped and muted horn.

The ensemble only had three days together before the premiere, so everyone had to know their parts well going into rehearsal. The piece was recorded for the festival's national radio series. Ovitsky said that it will be broadcast if Schuller, Landsman, and the Miró quartet are satisfied with the recording. Schuller is pursuing publication of the quintet.

The quintet was performed at the La Jolla Music Society Summerfest with the same performers on August 16, 2009 and is to be performed at Chamber Music Northwest (cmnw.org) in July 2011.

This commission has given hornists a challenging addition to our chamber music, an instrumental combination that is not often heard but is easy to assemble. Having several premiere performances in quick succession will help make it known to a wide audience, which it certainly deserves. Congratulations to Julie Landsman, the Miró String Quartet, and especially Gunther Schuller!

Angela Winter earned a BME degree from the University of Memphis and an MM in Performance from the University of North Texas, where she is currently pursuing a DMA degree. She has performed with the Orchestra Symphonica de Nuevo Leon in Monterrey, Mexico and has been a middle school band director in The Colony TX. She has a private studio and is a freelance musician in Dallas-Fort Worth.



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Medical and Scientific Issues: Hearing Protection

by Peter W. Iltis, Ph.D., Series Editor

Is hearing protection necessary for horn players? In the last twenty years, numerous papers and several excellent books have addressed the concerns of instrumentalists who are frequently exposed to sound levels considered dangerous enough to cause hearing loss. I have drawn on this literature to answer the question and provide practical recommendations.

The characteristics of musical pitch and loudness

With respect to pitch, the human ear has the capacity to detect sounds ranging between 20 Hz (20 cycles per second) and 20 kHz (20,000 cycles per second) as long as the intensity of the sound is above the threshold required to stimulate the sound detection mechanisms of the inner ear. To put this in perspective, consider that the typical range of the horn is from a low fundamental pitch of concert B1 (~55 Hz) to a high of concert g" (700 Hz) while the range of a piccolo is from e" (630 Hz) to b"" (4 kHz). Of course, the presence of harmonics involves much higher frequencies than these; a violin, for example, can produce harmonics as high as 16 kHz [1].

Concerning intensity (or loudness), sounds levels can be measured in several ways [2]. The most common and least expensive instrument is a sound pressure level (SPL) meter. This device reports SPL's in decibels (dB), the scale of which is logarithmic. Sounds we commonly hear range from whispered conversation at 30 dB to an exploding firecracker at 150 dB [3].

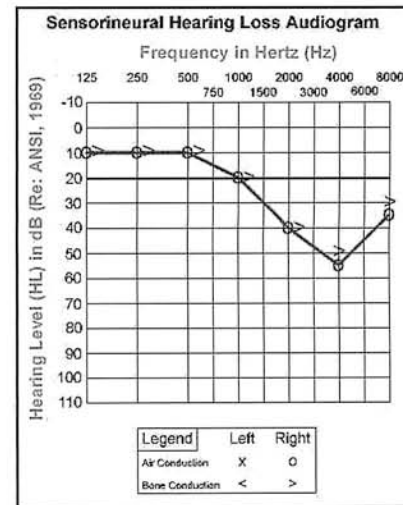
SPL's are typically weighted according to two different methods that attempt to account for the way the human ear perceives loudness [4]. The first weighting scale (A weighting, designated dBA) is most responsive to middle range frequencies between 500-4000 Hz (0.5-4 kHz), while the C weighting scale (dBC) has what is called a flat response, meaning that it is relatively independent of the frequency of the tone being detected.

Detecting hearing loss

Excessive exposure to loud noise, whether from a jack hammer on a street or from a musical instrument, causes the sensitive hair cells within the inner ear to become damaged, and the damage is irreparable [4]. To detect hearing loss, a series of pure tones at varying frequencies is presented to a patient at varying dB levels. From this procedure, a chart called an audiogram plots frequency (measured in Hz) against the threshold dB level at which the patient can detect each tone. Hearing thresholds between -10 dB to +25 dB are considered normal, while thresholds above these values constitute varying degrees of hearing loss (26-40, 41-55, 56-70, and 71-90 dB representing mild, moderate, moderately severe, and severe hearing loss, respectively). Typically, the frequencies most affected by noise exposure involve the 3 to 6 kHz range, and hearing loss is most commonly

manifested by difficulty comprehending human speech, which occupies this range [5]. This is referred to as the audiometric notch [6]. Figure 1 is an audiogram from a patient with hearing loss [7]. An audiometric notch can be seen at 4000 Hz.

Figure 1. Audiogram showing hearing loss at higher frequencies.



precisehearing.com/info/info_1_11.html (printed with permission)

A symptom commonly associated with hearing loss is tinnitus, characterized by a constant internally generated noise of multiple high frequencies having nothing to do with external sound sources. This often presents itself as a characteristic "ringing" in the ears [8]. When patients with tinnitus are tested, the frequencies where this ringing occurs are very difficult for them to discern, and reduced sensitivity in that range is apparent.

How loud is too loud, and are horn players at risk for hearing loss?

For horn players and other musicians, an obvious question is whether their exposure to noise is of a magnitude sufficient to elicit hearing problems. Guidelines have been established by various organizations for allowable exposure to loud noise. For example, the Occupational Safety and Health Administration (OSHA) [9] states that people can be exposed to up to 95 dBA of sound for as many as four hours per day for five days per week over 40 years before they are at risk for noise-induced hearing loss. OSHA recommends that for every 5 dB increase or decrease in SPL above or below 95 dBA, a corresponding halving or doubling of allowable exposure time, respectively, is allowable. Note that both the sound level and the amount of exposure are important. Thus, it is not merely a matter of assessing the loudness of sounds experienced in musical performance that is important. Rather, it is the dose (a function of SPL and time) of sound exposure that matters. Another organ-



ization, the National Institute for Occupational Safety and Health (NIOSH), has published its own guidelines, which are somewhat more conservative [10]. Table 1 compares OSHA and NIOSH standards for allowable sound exposure durations at different SPL's.

Table 1: Sound Exposure Duration: NIOSH and OSHA standards

Duration of Exposure	NIOSH SPL Levels (dB)	OSHA SPL Levels (dB)
8 hours	85	90
6 hours	-	92
4 hours	88	95
3 hours	-	97
2 hours	91	100
1 hour	94	105

Source: [4]

Given that these are industry standards usually applied to jobs involving fairly continuous exposure to noises of rather constant frequencies, their application to the world of musicians in general and to horn players in specific becomes complicated. The sound frequencies and loudness levels that musicians experience vary greatly between performance and practice situations, and rather than being of constant duration, tend to be more intermittent in nature. Further, the choice of repertoire for a given performance will vary. What then is the best way to assess noise exposure among musicians and what are the findings of current research?

An excellent review article assessing the risk of hearing loss in orchestral musicians by Behar *et al* [2] points out several useful ways to quantify sound exposure. First, a measure called peak sound pressure (L_{peak}) represents the highest instantaneous SPL encountered during a given sampling period. Table 2 illustrates typical dB levels encountered by various instrumentalists.

Table 2. Selected Instruments and expected dB levels

Source of Sound	dB range	Peak dB
Violin/viola (near left ear)	85-105	116
Clarinet	68-82	112
Oboe	74-102	116
Flute (near right ear)	98-114	118
Piccolo (near right ear)	102-118	126
Horn	92-104	107
Trombone	90-106	109
Trumpet	88-108	113
Percussion	90-105	123-134

Source: soundadvice.info/thewholestory/san12.htm

In terms of assessing risk, better measures take into account the time of exposure as well as the SPL. Two of these measures are termed the equivalent sound level (L_{eq}) and the noise exposure level (L_{ex}). It is beyond our scope to elaborate on how these measures are calculated, but suffice it to say that they are better indices of exposure than peak SPL's alone because they pertain to both SPL magnitude and time. Finally, a rather intuitive measure called a dose is a calculated quantity that represents the percentage of the maximum allowable noise energy that one can be exposed to per day. Devices called dosimeters allow scientists to assess this value and have been used in many studies.

A number of papers study noise exposure and risk of hearing impairment among musicians [11-19]. The results have been fairly consistent, but not without exception. For example, a study of jazz musicians by Henschel *et al* [12] found that for 10 of 15 measures used to assess risk, allowable limits for exposure were exceeded, and further that the lead musicians tended

to be at the greatest risk. A study on orchestral musicians by Jansson *et al* [14] showed that exposure exceeded allowable limits (85 dBA for a full working week) when exposed to only 10 hours of rehearsal/performance time in what they called "exposed positions" (e.g., in front of trumpets). For other positions in the orchestra, the limit was exceeded within 25 hours of rehearsal/performance. Several other studies [11, 16, 20] also show increased exposure risk in musicians.

In contrast, it is interesting to note that in a study with the Netherlands Ballet Orchestra [21], the author concluded that of all sections in the orchestra, only the horns were at risk. Other studies [22-27] show no significant hazard.

What precautions should horn players take?

Despite what may appear to be somewhat equivocal information, it appears to me that the evidence suggests that the level of noise exposure experienced by horn players is sufficient to warrant some cautionary steps. First, with respect to ensemble work, the position of the horn section within the ensemble ought to be considered when evaluating risk. If horn players are directly exposed to the bells of other brass instruments, it is possible that excessive exposure may result. This is also true if the horn section is placed directly in front of percussionists. In these cases, clear sound reflective panels can be strategically positioned within the ensemble to deflect sound waves away from the ears of performers. It has also been suggested to simply turn one's head away from the direct path of the on-coming sound waves so they are deflected by the back of the ears. These flexible parts of the ear (auricles) are made of cartilage and, when turned toward a sound source, are elegantly designed to focus sound waves toward the auditory canal, aiding hearing. However, in this case, can be used as reflectors, exposing the backs of the auricles to the sound waves. Still another widely-used solution involves the use of risers to allow the sound waves to project over the heads of performers in front.

Because horn players have their bells typically facing rearward in the ensemble, reflective panels to help project the sound forward are sometimes used. While this may be desirable in terms of insuring ensemble balance from the audience perspective, it must be noted that the reflected sound waves have a more direct path to the horn player's ears and may be the source of increased risk. In such cases, additional caution is warranted, and the only solution may be the use of sound reducing earplugs, which have been widely used among horn players and deserve particular attention.

Earplugs have been in use for many years and can be effective in reducing SPL's. Deeply inserted foam earplugs can attenuate SPL's by as much as 40 dB and hence provide considerable protection. However, the drawback of using these readily-available devices is that they tend to attenuate higher frequencies more the lower frequencies, thus leading to a distorted perception of sound. Further, such a severe reduction in sound has significant implications for how well performers can

judge their own sound in both timbre and loudness. Another problem is referred to as occlusion [28]. This is described as an increase in SPL that is created by the conduction of sound from the performer through bone directly to the eardrum. It is that phenomenon one experiences when speaking with the ears plugged; the voice seems amplified within the ear itself while outside noises are less distinguishable. Vocalists often use this to their advantage when trying to hear themselves within an ensemble. They place a finger over one ear, and this allows better detection of their own sound.

One solution to these problems is to seek earplugs that have less severe sound-dampening characteristics. Since the literature seems to suggest that horn players are exposed to dB levels that are marginally dangerous, an earplug that attenuates SPL's by as little as 10 dB may be sufficient, minimizing the undesirable characteristics of more restrictive models. However, the attenuation of high frequencies of virtually all conventional earplugs remains a problem as does the occlusion effect. To remedy this, earplugs that are designated as being high fidelity have been developed.

Patty Niquette, a research audiologist, has written a helpful article that covers many aspects of the use of hearing protection for musicians [28]. Her paper emphasizes the development and use of high fidelity earplugs, providing data that supports the ability of these devices to attenuate SPL's equally across the frequency (tone) spectrum (flat attenuation). It must be pointed out that Patty works for a company that manufactures such earplugs (Etymotic Research, Elk Grove IL). Nonetheless, her comments on this type of hearing protection are valuable and her paper is well worth reading.

The hearing protectors made by Etymotic Research feature three models of deep-fitting, molded earplugs that vary in the attenuating capacities (from 9 to 25 dB). These may be used in combination if one wishes to attenuate one ear more than the other, but most of their models must be custom fitted. The company does, however, manufacture a less expensive "ready-to-use" model that provides 20 dB of flat attenuation.

Conclusion

Most musicians are aware of the potential for hearing impairment commensurate with their work, and yet the use of hearing protection is certainly not universal. For example, Laitinen *et al* [29] studied five major classical orchestras near Helsinki, Finland by means of a questionnaire and discovered that among the responders, 94% were concerned about their hearing, 31% reported hearing loss, and 37% reported suffering from tinnitus. The presence of symptoms affected earplug usage in that 20% of those reporting symptoms used earplugs, while only 6% who were asymptomatic used them. Apparently, prevention was not of great urgency among these musicians despite their concerns. In a paper by Zander *et al* [30], it was reported that hearing protectors were seldom used by their sample of orchestral musicians (less than 1/6) despite the fact that over 80% of the participants knew about them.

Certainly, awareness of the hearing risks that accompany musical performance needs to be promoted. However, there may be other factors causing musicians to avoid the use of hearing protection, not the least of which is concern for how their use may affect performance or at least their perception of performance. To my knowledge, no studies have examined in a systematic manner the effects of using hearing protection on performance parameters. Clearly this is an area of research that needs to be probed. Further, a clearer association between noise exposure levels and the incidence and prevalence of hearing loss needs to be established. In the meantime, horn players should be aware of the risks of their art and should be encouraged to experiment with the use of hearing protectors during rehearsal and performance, even if the use is only intermittent.

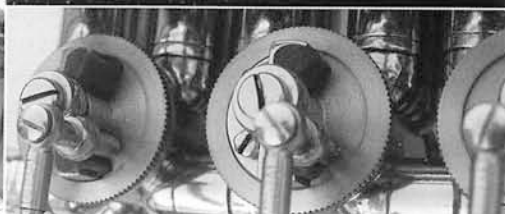
Peter Iltis holds a Ph.D. in Exercise Physiology from the University of Kansas. He is Chair of the Department of Kinesiology at Gordon College, where he also serves as Chair of the Advisory Board for the Gordon College Center for Balance, Mobility, and Wellness.

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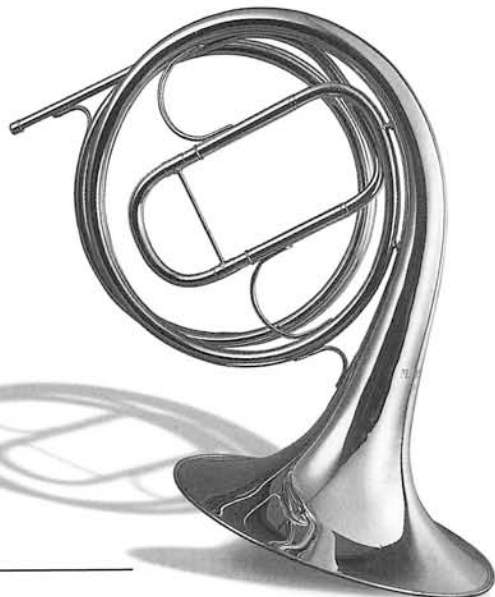
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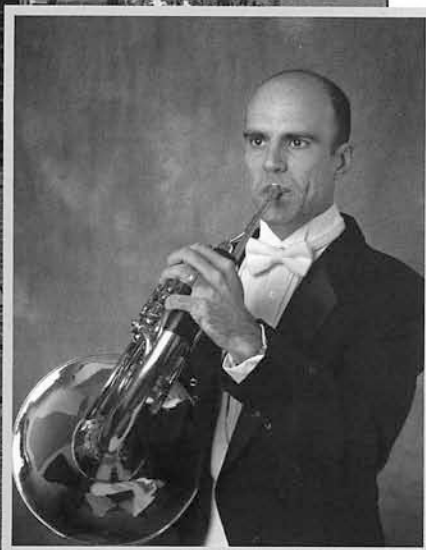
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Negotiations – Making Our Business “Our Business” by John Cox

Getting to Yes

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

Recap: This is the sixth in the series on Negotiations. The new teacher or player has won the audition/been hired and has enjoyed a carefree year or two on the job. Then comes the day when it is announced that it is time to re-negotiate the Collective Bargaining Agreement (CBA). A Negotiation Team is selected, the group has been surveyed for interests, and the Team is learning to work together. An initial meeting and proposal exchange has occurred. These articles are meant to help illuminate what happens during the bargaining process...

Getting to Yes with consensual agreement is what creating a new CBA is all about. Arriving at the point where both sides meet to discuss the future takes a huge amount of work. And then there must be agreement on what the future will look like. This will not be easy or pretty. Someone in Congress once described putting together contentious legislation: "It's like watching how sausage is made. It's an ugly process to view." Much of negotiation is exactly the same.

Of course, you have already had practice with this during your Negotiation Team preparation meetings. It would be rare that all members of the team agreed easily upon compensation, terms, and conditions to present to the management. There will be the usual pitting of age groups against each other because people have different needs or wants at different stages of life. Newer or more youthful members may be pushing for more time off and liberalizing of leaves. Members with families may have more concern with medical benefits, institutional stability, and compensation. Members with a lengthy tenure will probably be most concerned about pension, severance package, and job security. These generational needs and their tugs and pulls place interesting dynamics on a team's ability to "mix and match" in order to put together a cohesive package that will satisfy enough members to ratify the contract and not create divisiveness among the members. Putting together that proposal should be fair warning of what is to come.

I might add that the other side is going through much the same process. Board and administration members will develop into factions with ideas on institutional direction. Coming together with a cohesive mission, negotiating parameters, etc. will be difficult. Other than the usual: "Get as much as you can and pay as little as possible," there will be the concerns about how much money must be raised two or more years ahead; if a certain yearly fixed cost goes up, how will that impact the "bottom line" if the CBA demands push things to the edge fi-

nancially?; and what will we be planning for two years from now? And of course there is the elephant in the room – current economic conditions.

At the first meeting proposals are exchanged. This will usually end that encounter. After time to read through the opposing proposals there will be a second meeting. In a rather civilized fashion the leaders of both sides will politely inform the other team that while certain aspects of each proposal may have merit, in general the only agreements reached were that each respectively contained lethal amounts of sugar-coated slow poison blended with a fast acting laxative. "The proposed length of the contract will be all wrong. How can these working conditions be acceptable for the betterment of the institution? The amounts for future compensation are the dream of a five year old." And these arguments work for either side!

After this opening salvo, the negotiators for the institution will put forth the time honored arguments for their side. At some point early in the meeting that old favorite "Now is a very critical time in the institution's finances" will make its traditional appearance at the table much like the horse patrol in a parade. And it will be countered with "We heard this argument last negotiation. It's always a critical time." Which will be the equivalent of the scooper brigade following the Palominos – gotta' have both the ponies and the cleanup because it's part of the show. This will go on until it is time to get to the real essence of the give and take that will create the new CBA.

With the pre-game show over, arguments for various needs will be proposed. Like a good game plan, which you hopefully have, when one side puts forth something there will be a counter argument. There may be evidence offered to back a position. If the other side does this, the best advice at the moment would be "We'll take a look at your evidence and have to get back to you." Then really check it out! Verify it. It is imprudent to accept anything at face value. In like fashion, when your side puts forth a position and the claim of evidence to back it up, make sure your evidence really exists and is really sound. This is not the time to bluff and bluster with "It's that way because we say so." That line comes into play later, towards the end of negotiations!

A lot of time will be spent seeking clarity over ideas, modifications, and other points of contention. Each side may have to take proposal changes back to their constituency for consultation and acceptance. It is important to note that conditions are ever evolving in the world, in the workplace, and in the institution's position in the community it serves. These changing needs are what make a CBA a true living document that reflects the timely needs of the parties it covers. Translation: some por-



tions of an agreement should remain the same while others may have to be adjusted or evolve to meet the times.

It is important during these sessions to spend time really listening to what is being said and how it is said (body language). This will help determine what is a true operational need by the institution or workforce and what is a philosophical position. It is a curious fact in our country (the US) that while all politics are local and the true needs of both the institution and workforce reflect the community they serve, both frequently try to make the case that what is done on a much larger level is of more import than local needs. From the institutional standpoint the arguments of "This is what is being done throughout the industry," and "we are trying to align ourselves with everyone else" are used. The workforce has similar arguments. And, while there is merit in knowing what is an industrial standard for an issue, it is also important to know the community in which you live. Many times, and often to great regret, something is changed that has been successful in a community merely "to bring it in line with the national industrial standard," and then see this change have an adverse affect on the particular institution that made the change. There may be no need to "Keep up with the Joneses." Especially if the comparative Joneses live in Manhattan, while you live in Omaha.

Often a breakthrough towards agreement may hinge on simple horse-trading. For example: "If you agree to increase the Tuesday morning service count, it may be possible to increase the number of paid personal days from four to six, pending approval of course." Or, "For an extra four percent raise we might relax three working restrictions." Generally though, before there is an acceptance and agreement on any change, there will be such a wailing of voice and gnashing of teeth that would suggest by the end of the day no one will be able to speak, and everyone should be fitted for dentures!

Mentioned earlier was the fact that this process will usually require a number of sessions in order to reach agreement. Earlier sessions generally are shorter, some no more than enough to trade new positions on specific items under discussion and then separate to consider. Sometimes these sessions are used by both sides as a tactic to use up time.

Time becomes both an ally and an enemy. The longer it takes to reach agreement the more difficult it becomes to keep focused on the initial proposals and the bottom line. The bottom line will tend to "migrate." Of course, the longer it takes, the more pressure the institution feels to settle because of the need for schedule planning (sometimes up to two years in advance), fundraising, and keeping its own board happy. For the labor side, protracted talks means it becomes increasingly difficult to "keep the cats herded." Members tend to get nervous without a contract, and you may find that the solid support that was right behind you two months prior is now a bit thin and translucent, leaving the team feeling a smidgen vulnerable. Drawing out a negotiation really works both ways, and you weigh its use as a tactic within the strategy of coming to resolution.

At some point in the negotiations it will be apparent that it is time to settle. Hopefully agreement will be reached, hands will be shaken, (nasty things will be said silently while smiling and beaming), and then the selling job to each constituency begins. However, this doesn't always happen. Instead, lines will be drawn in the sand. If there is true and continued disagreement that has no chance for easy resolution, there are still options of different severity available to both sides. If it is time to go back to work, or teach, etc., then it is possible, with mutual agreement, to do so. Under labor law, the terms and conditions of the most recent contract remain in force to allow work to continue. This brings about a period of "work and talk," and this can be a part of the time strategy mentioned above. Neither side can move ahead or plan, but revenues and products and paychecks can continue while negotiations extend. Moving toward the more drastic options (my team refers to them as "nuclear") are job actions such as picketing or breaking of press and public silence to try to garner support for either side, simple protest such as wearing of black armbands, or more radical measures such as threat of strike (from the workforce) or threat of lockout (from the institution). Also at this point, either side may threaten to come to the table with a "Last, Best, and Final" offer. (Remember, it was mentioned earlier about the need to bluff or bluster. Now is the time. And it is important to know when it is a bluff or not! Don't call a strike if the membership will not back you up!) Using this terminology really throws down the gauntlet and says either take this or we have reached impasse. Impasse means no further progress can apparently be made towards mutual resolution of conflict. At this point, if an employer's "Last, Best, and Final" offer is not accepted it may then impose a contract on a workforce. This may then lead to an extreme job action such as a strike. If the labor offer "Last, Best, and Final" is not accepted by the institution, a lockout may be the result. Even more severe, if the institution is economically stressed, it may threaten bankruptcy or dissolution. No one wins, and it is Mutually Assured Destruction. At this point trust, cooperation, and respect are truly damaged, and after an eventual settlement is reached, the effects will be long lasting throughout the entirety of the institution and the community.

If all efforts to reach a settlement are in peril, yet there is a desire to avoid the above mentioned conditions, there is the option of using the services of a disinterested third party, such as a Federal Mediator, to help both sides reach agreement. This is an outgrowth of two siblings fighting to stalemate, and going to mom to settle the conflict. If both sides agree to this, it may be possible to come to a reconciled conclusion. It will be binding on both parties. The value of a disinterested third party is that he can discover what is of true value and need for both sides and help to make the horse-trading happen, usually through a form of shuttle diplomacy. The third party can also help to eliminate the egos and posturing that can often prevent a final and peaceful resolution. Many times a line will be drawn



in the sand by both sides. Personalities, posturing, and pride can keep positive movement from happening. A good mediator can help to make that line in the sand disappear and save face for both parties. Reaching an outcome in this manner can also help when both sides return back to their constituencies to ask for ratification, as there is now another entity to either credit or blame if the settlement doesn't satisfy everyone.

Getting to Yes is a difficult process. It is not for the faint of heart, or those who lack the courage to persevere. This process and final resolution of a negotiation calls for a blending of the discipline of chess, the art of poker, the certainty and patience of an accountant, and above all the need to be a team player and remember that the good of the many outweighs your own personal ego. Kind of like playing in an ensemble. The last ar-

ticle to come will be: Signing and Aftermath – Preparations for the Next Round of Negotiations.

John Cox is principal horn of the Oregon Symphony, a member of the Mainly Mozart Festival of San Diego, Chamber Music Northwest, and is an Adjunct Faculty at the University of Portland. He has been on four orchestra negotiating teams and an orchestral representative on management leadership searches and planning committees.



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Orchestra Notes: The Off-Stage Horn

by Joshua Paulus; Richard Chenoweth, Series Editor

In the last three hundred years, composers have developed unique and specific usages of the off-stage horn, writing works in which they specify that the horn or a group of horns should play outside of the normal performance space.

This article explores the three distinct categories in which the off-stage horn has been used as a musical device. The first is perhaps the most rudimentary – depicting the horn as the instrument of the hunt. This was the horn's earliest and most important function and musical examples from Wagner, Strauss, Verdi, and Britten are included to demonstrate the ability of the off-stage horn to evoke the sounds of the hunt. While the second method also involves the concept of horn fanfares and the horn's qualities as a signaling instrument, these calls also serve some extra-musical function, such as communicating an emotion or a programmatic idea, or the foreshadowing of a coming event. Examples from Mahler, Britten, Ravel, Bernstein, and Musgrave will serve to illustrate this. In the third category, the horn becomes an integral partner in the drama, as shown in examples from Wagner and Britten. The horn does not merely signal, but comments, becoming an important part in the musical fabric.

This article is concerned with those passages that feature the off-stage horn or group of horns in a soloistic capacity. While there are also numerous examples in which the horn is included in on-stage or off-stage ensembles called *Bandas*, those excerpts will be discussed in another article.

I would like to acknowledge my colleague Eric Fehrman for his help in realizing the subsequent musical excerpts in Finale.

The Horn and The Hunt

The horn has a long and storied history as a signaling instrument of the hunt. A prime example of this connection is from Richard Wagner's opera *Tristan und Isolde*, which was completed in 1859 while he was in the midst of composing his massive Ring Cycle. The opening of Act II begins with a hunt, manifested by a chorus of off-stage horns. Example 1 shows an excerpt from the first of three similar calls. Note the triadic motion, the fanfare-like rhythmic motifs, and the call-and-answer themes typical of hunting calls.

Example 1. Richard Wagner, *Tristan und Isolde*, Act II, Scene I:

Tristan und Isolde
Richard Wagner



Shortly after *Tristan und Isolde* was premiered in 1865, Giuseppe Verdi's monumental *Don Carlo* was finished. Because of its extreme length, over the next twenty years cuts and additions were made to the opera, resulting in at least five different versions. At its full length, the 1867 five-act *Don Carlo* contains about four hours of music and is Verdi's longest opera, although the 1883 edition includes only the last four acts of the original. Distinguishing between these two versions is important because, while a call for off-stage horns opens Act I in the five-act 1867 version, that act and call were omitted from the four-act 1883 version. A unique feature of this horn call, seen in Example 2 below, is that Verdi specifically requires two horns to be on the right side of the stage (*a destra*) and three to be on the left (*a sinistra*). This short call is repeated three times, the last two times accompanied by an off-stage chorus.

Example 2. Giuseppe Verdi, *Don Carlo*, Act I, Introduction:

Don Carlo
Giuseppe Verdi

Allegro brillante (♩ = 64)



Falstaff is the last opera that Giuseppe Verdi completed and only his second comedy. The opera was composed in 1893 and the libretto, by Arrigo Boito, was adapted from two of Shakespeare's plays *The Merry Wives of Windsor* and *Henry IV*. The off-stage horn call opens Scene II of Act III and heralds the coming of Falstaff, dressed as the Black Huntsman. Note in Example 3 below that Verdi purposely stipulated that the solo should be played *senza chiavi*, which means with no valves, hearkening back to the hunting horn. Note also that Verdi chose to crook the horn in the key of A^b basso, an instrument almost 20 feet long, with harmonics that tend to cough and sputter even more than the 18-foot B^b basso crook.

Example 3. Giuseppe Verdi, *Falstaff*, Act III, Scene II:

Falstaff
Giuseppe Verdi

Andante assai sostenuto (♩ = 60)





Another opera using a Shakespeare comedy as the basis for its libretto is *A Midsummer Night's Dream* by Benjamin Britten. This opera was premiered in 1960 with a libretto jointly written by Britten and tenor Peter Pears on Shakespeare's original text. The Duke's hunting horns, shown in Example 4 below, are used as a device to awaken sleeping lovers. Note that the excerpt contains striking dissonances that are both unprepared and unresolved.

Example 4. Benjamin Britten, *A Midsummer Night's Dream*, Act III:

The last example in this section, Richard Strauss's *Alpine Symphony*, is a well-known example of the use of the off-stage horn. The work was written in 1915 and is a programmatic tone poem depicting a group of climbers in the Alps. Twelve off-stage horns play a raucous fanfare depicting passing hunters on horseback in Example 5 below:

Example 5. Richard Strauss, *Alpine Symphony*, rehearsal 18-21:

Extra-musical Functions of the Off-stage Horn

The off-stage horn can be used to add extra meaning or significance to a dramatic moment. Symphony No. 2 by Gustav Mahler was finished in 1894, although it was begun at least six

years earlier. It was the most popular of Mahler's symphonies during his lifetime and deals with the themes of death and resurrection, thus its title as the "Resurrection" Symphony. Mahler included off-stage horn calls in the last movement. After the introduction to that movement, the first part of the finale begins with the call of horns "as many as possible" placed in the "far distance." Example 6 shows two of these calls.

Example 6. Gustav Mahler, Symphony No. 2, mvt. 5, mm. 43-47, 83-92:

"Mahler explained this section as follows: 'the voice of the Caller is resounding; the end of all living creatures has come; the Last Judgment is at hand, and all the terror of this day has erupted.'"¹ The off-stage call is a dramatic and highly exposed moment. It is both an exposed fanfare and a crucial part of the musical fabric – the horns are meant to represent the anguish of a voice crying out in the wilderness.

Shortly after Mahler's death in 1911, Maurice Ravel's ballet *Daphnis et Chloe* premiered in Paris. This masterpiece is one of the numerous important scores that owe their existence to the famous ballet impresario Serge Diaghilev, who began to commission new works for his Paris-based troupe in 1909. Ravel's *Daphnis et Chloe Suite No. 1*, compiled after the premiere of the ballet, contains many of the most important themes and musical material, including the off-stage horn call.

A solo horn in the distance interrupts the sounds of a choir with a fanfare. The off-stage horn is answered by a trumpet call, also in the distance. Both the horn and the trumpet are then instructed to move closer to the stage. As the instruments approach the stage their fanfares both become louder and closer together. As the calls become more anxious, Ravel asks for the house lights to slowly brighten, adding to the intensity and drama of the moment.

Example 7. Maurice Ravel, *Daphnis et Chloe Suite No. 1*, rehearsal 88-91:

Benjamin Britten's *Serenade for Tenor, Horn and Strings* is surely one of the song cycles most admired by horn players. The work was written in 1943 for the virtuoso horn player Dennis Brain and tenor Peter Pears, Britten's partner. The *Serenade* is a setting of six poems by British poets on the subject of night, framed by a *Prologue* and *Epilogue* for horn alone. In these outer movements Britten instructs the player to use only the horn's



The Off-Stage Horn

natural harmonics, lending these short calls a distinctive character. Although the Prologue and Epilogue use the same musical material, the Epilogue is meant to sound from a greater distance. The Epilogue, in Peter Pears' words, "winds the *Serenade* to stillness." In Example 8 below, note that the written a'' (13th harmonic) in measure 12 was played by Brain as the 14th harmonic b''' , creating the interval of a minor seventh.

Example 8. Benjamin Britten, *Serenade*, Epilogue:

Eli Kazan's 1954 film *On the Waterfront* was an exquisite piece of cinematography and represents Leonard Bernstein's only composition of an original film score. With the main title music Bernstein set the mood of the subsequent drama and introduced themes that recur throughout the movie. Anthony Bushard characterizes the solo horn call this way: "This melody is filled with a sense of determination...The steadily rising, arpeggiated melody suggests the feeling of attaining a goal – a journey disturbed by the modulation in the fifth and sixth bars...The "blue" note in the fifth measure is characteristic of Bernstein's style and suits the drama as it deals with organized crime and the working class (two socio-cultural groups associated with jazz and blues)."²

Bernstein remarked to his friend Aaron Copland during composition of the score that, "Hollywood is exactly how I expected it, only worse." He felt confined by the process and much of the material that Bernstein wrote ended up on the cutting room floor. During the year following the film's release, Bernstein fashioned a six-movement suite incorporating some of the discarded material. The solo horn fanfare opens the suite, as it does the movie, and occurs several times during the suite. At each subsequent recurrence, the call becomes more and more distant until the horn player is instructed to play the call from off-stage, as in Example 9 below.

Example 9. Leonard Bernstein, *On the Waterfront Suite*, rehearsal 31:

Thea Musgrave's *Horn Concerto* of 1971 makes dramatic use of the off-stage horn. The genesis of this work was a postcard sent to Musgrave from Mexico by the horn soloist Barry Tuckwell which depicted several stone monoliths surrounding a central stone figure. The Concerto contains important dialogue between the solo horn and an off-stage horn which is fairly independent of the orchestral accompaniment and foreshadows the end of the concerto, where all of the orchestral horn players take up positions in the hall around the soloist. Those familiar with this concerto may notice in Example 10 that

there are some small differences between the actual parts and the excerpt that appears below. The notation has been slightly modified so that the excerpt is easier to understand metrically. In the actual parts for the concerto, particularly during the example below, there are *ad libitum* sections in both the solo and off-stage horn parts while other instruments play in strict tempi and time signatures. In the interest of clarity, some bar lines have been added where none appear in the original score and some note values have been increased to add clarity to the rhythmic complexity in this section.

Example 10. Thea Musgrave, *Horn Concerto*, 3 mm. before rehearsal 26-40:

The Off-Stage Horn as an Equal Partner in the Drama

Owen Wingrave is an opera from the 1960s specifically conceived and composed by Benjamin Britten for television. The second act of this two-act opera contains a very important part for off-stage horn. Near the beginning of the first scene Owen's grandfather, General Sir Philip Wingrave, summons Owen into a private room off-stage where only Owen and his grandfather are present. During the course of this heated engagement, Owen is badgered and belittled by his grandfather and is eventually disinherited from the family. During the argument though, Owen's pleas are taken over by an off-stage solo horn. Note the frequent meter shifts and the complicated interplay between the horn and Sir Philip in this example.



The above off-stage horn calls likely constitute the extent of most horn player's knowledge of the off-stage repertoire. This article has examined the off-stage horn in its three formats, including several different operas, a made-for-TV opera, a symphony, a tone poem, a ballet, a film score, a song cycle, and a concerto. Composers of six different nationalities and many different compositional styles are represented, showing that the horn's allure is not restricted to any specific time or place.

Off-Stage Horn Call Performance Practice and Considerations

In the musical excerpts we have examined, there are a variety of challenges facing the performer. There are three main issues facing the off-stage musician – problems of pitch, problems of tone/distance, and problems of ensemble rhythm. Certain off-stage passages are more susceptible to these issues than others.

The problem of pitch is generally an issue when performing off-stage. Distance causes a lowering of pitch to the ear, so the orchestra will sound flat to the off-stage player, and likewise the off-stage player to the orchestra and audience. It is important to be "in tune," as small differences off-stage account for large differences to the audience. There are ways to combat this problem, including tuning artificially high and using a tuner off-stage. However, it is beneficial to have a knowledgeable listener who can help with pitch adjustments so that intonation does not suffer from the effects associated with distance. There can also be differences in temperature between on-stage and off-stage. In some performance spaces, the backstage area may be cooler than the stage. It is generally agreed that as the temperature rises, so does the pitch of a wind instrument, especially a metal instrument. A performer who is waiting in a cold backstage may sound significantly lower than the pitch of the on-stage musicians unless an adjustment has been made. This issue of pitch applies to all examples but is relatively more important to the *Alpine Symphony*, for example, than Britten's *Serenade*, where the horn plays alone and need not match the pitch of the orchestra.

The second problem of playing off-stage involves the issue of location while playing. Where the performer stands (or sits), which direction the bell is pointed, and how much material the sound waves must go through to reach the audience are important considerations for the horn player who wants to create the proper effect. Off-stage calls are meant to imply the concept of distance or removal from the subject at hand. If the off-stage horn is too close to the stage, in an adjacent wing, the sound will have too much "presence" and the effect will be lost. For example, when performing Britten's *Serenade*, Verne Reynolds recommends standing in the center of the backstage area, but notes that a thorough investigation of the performance space is necessary to determine the best position in which to play.⁴

The third major problem of playing off-stage involves the issue of rhythmic or ensemble coordination between on-stage and off-stage musicians. This is perhaps the most bewildering aspect of playing off-stage because, if the off-stage musician waits for the sound of the orchestra to reach him, then by the

time his sound (which backstage sounds in time with the orchestra) reaches the stage and audience, it will be too late. To overcome these issues, conductors sometimes have an assistant who cues the offstage player, but this can also result in miscues or time lags. Sometimes, as in the "Long Call," it is important for the horn player to be able to "see" the action on-stage as the horn directly responds to the action of Siegfried (it would not look good for the horn to be playing when Siegfried has his horn away from his lips). These challenges have been more-or-less solved with technology. A closed-circuit TV can enable the off-stage performer to watch the conductor's hands or observe the action on stage. The issue of ensemble timing is critical to the success of moments like the "Long Call," the duet in Musgrave's Horn Concerto, and ensemble fanfares like those in Mahler's Symphony No. 2 and Strauss's *Alpine Symphony*.

Besides these chief concerns, there are a few other issues to keep in mind. First of these is the fact that the off-stage musician may not have the luxury of an extensive warm-up or a sound check before playing. The reason that the horn is playing off-stage is to create a certain effect and engage the listener in a different way. The effect cannot be ruined by careless playing off-stage. Therefore, the performer must often be ready to play on cue with no (recent) warm-up. It is also possible that there may be other distractions back stage, for example during Siegfried's *Rhine Journey* the curtain descends and the stage crew madly changes the set. It is obviously important to remain focused and committed to the music. The performer might also do well to practice the off-stage excerpt standing (and for Wagner on a "raked" (tilted) stage, where one leg is higher than the other), and in a dark room with a stand light. Then there is the possibility of the conductor or back-stage conductor giving you a lunging cue (or a jab) with no preparation.

At the time this article was written, Joshua Paulus was an active horn player in southwestern Ohio, having won substitute positions with the Dayton Philharmonic Orchestra, the Louisville Orchestra, the Springfield Symphony Orchestra, and the New World Symphony. During the summers he attended the Kendall Betts Horn Camp (2007), the Aspen Music Festival (2008), and the Brevard Music Festival (2009). Paulus studied with Cynthia Carr in high school, earned the BM degree at the University of Dayton in 2009, where he studied with Richard Chenoweth, and is currently an MM student at Northwestern University where he studies with Gail Williams and William Barnewitz. He has performed in master classes for Julie Landsman, John Zirbel, Elizabeth Freimuth, Frøydis Ree Wekre, and William Purvis. This document is an excerpt from a detailed Honor Thesis, with editorial suggestions by Richard Chenoweth. For a complete list of scores and reference used in this thesis, email paulus.joshua@gmail.com.

Footnotes

1 Floros, Gustav Mahler: *The Symphonies*. p. 72

2 Anthony Bushard, "He Could've Been a Contender": Thematic Integration in Leonard Bernstein's Score for *On The Waterfront* (1954) *The Journal of Film Music* Volume 2, Number 1, Fall 2007 Pages 43-62 ISSN 1087-7142 Copyright © 2007, The International Film Music Society, Inc. pp. 43-44

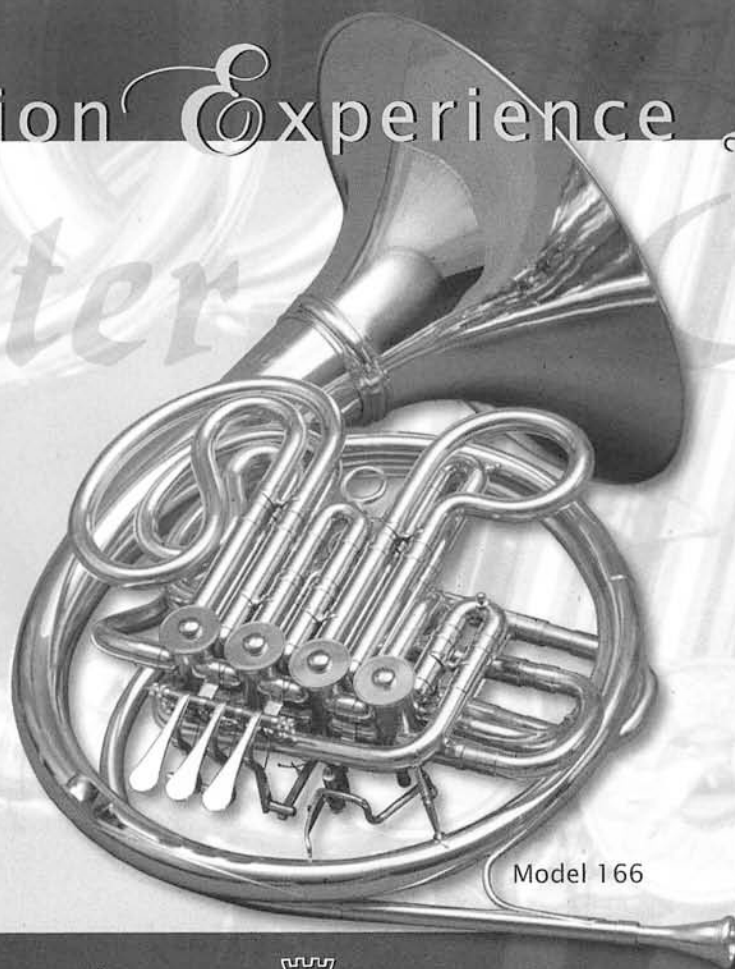
3 Rudolph Sabor, *Richard Wagner: Die Walküre*. London: Phaidon Press, 1997. p. 132

4 Reynolds, *The Horn Handbook*. p. 220

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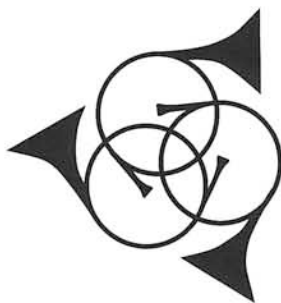
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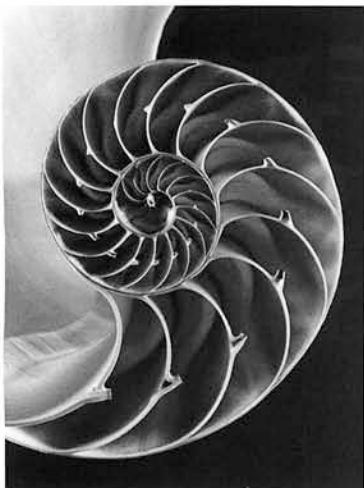
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Michael Höltzel

Michael Höltzel is a soloist, an orchestral and chamber music artist, a conductor, and an influential teacher. He has also established a number of chamber music ensembles and symposiums.

Höltzel was born in 1936 in Tübingen, Germany. After high school, he studied horn and viola at the Hochschule für Musik in Stuttgart, completing his studies in horn and conducting at the Mozarteum in Salzburg. He was solo horn with the Camerata Academica in Salzburg, the Orchestra Palazzo Pitti Florence, the Bamberg Symphony, and the Munich Philharmonic.

His studies included the wind chamber music class of clarinetist Philip Dreisbach in Stuttgart, where he also benefited from music lessons with Hans Köhler, violist with the Wendling Quartett. In Salzburg he learned Mozart from Bernhard Paumgartner, president of the Internationale Stiftung Mozarteum and of the Salzburg Festival and conductor of the Camerata Academica. As a result of these studies, Höltzel founded and directed the Wind Ensemble of the Bamberg Symphony.

In the summer of 1970, Höltzel wanted to study with Philip Farkas at Indiana University. After Farkas and Dean Bain had listened to the audition tape (Haydn's first horn concerto with the Bamberg Symphony Orchestra), they refused Höltzel as a student, but hired him as a visiting teacher instead.

In 1972, Höltzel was soloist and conductor of the Mozart four concertos and *Concert Rondo* with the Camerata Academica Salzburg, after which the orchestra offered him the position of principal conductor (until 1975).

Höltzel has been professor of horn and chamber music at the Hochschule für Musik in Detmold (1973-1999), Indiana University (1970-71, 1975-76, 1980-81, 2005-06), and currently at the Hochschule für Musik and Theater Rostock as well as the Hochschule für Musik Trossingen. He has conducted numerous chamber music courses, including Salzburg, Bloomington, Weimar, Bobbio, Tokyo, and Bologna.

Many of Höltzel's former students have become award winners and play in major symphony orchestras: Radovan



Vlatkovic, Eric Terwilliger, Daniel Katzen, Bruno Schneider, Esa Tapani, Alessio Allegrini, and others.

Höltzel appears frequently as guest conductor with various symphony and chamber orchestras, and with ensembles such as the Piccola Academia di Roma, the Wind Academy Sachsen in Chemnitz, the winds of the Hamburg Symphony, and the Radio-Symphony Orchestra Helsinki, Finland.

Höltzel has founded various chamber music ensembles, such as the Detmolder Hornisten, Gran Partita Detmold, and Detmolder Serenadenensemble. Several of his CDs have been issued by the MDG label, including *Le Grand Sextuor* by Dauprat with his Detmolder Hornisten and Romantic Music for Horn and Piano with Friedrich Wilhelm Schnurr.

In 1980, Höltzel hosted the First European Horn Symposium in Trossingen and in 1986 was host for the IHS Symposium in Detmold. Together with his wife, Petra Mendes, he organized the International Horn Festival 2000 in Detmold and is co-founder of the International Hornstage that takes place every two years (established in 2002).

Höltzel's method for horn (*Hohe Schule des Horns*) has been published by Schott International in three volumes. The third volume, which was awarded a German Book Prize in 2001, is available in English as *Mastery of the French Horn: Technique and Musical Expression*.

Höltzel served on the IHS Advisory Council (1976-1982 and 1988-1991) and as Vice President (1978-1981).

Frank Lloyd

Frank Lloyd is renowned for his technical virtuosity, his musicality, and his willingness to share his expertise. Among many memorable performances at IHS symposiums are Paganini *Caprices* (with David Pyatt) at Tallahassee in 1993, the Britten *Serenade* at Tuscaloosa in 2005, and the Bach *Tocatta and Fugue in D minor* at several symposiums (2006-2008).

Frank was born in Cornwall in 1952 and began his musical career on the trombone in his school brass band at the age of 13. At 16, he left school to join the Royal Marine Band Service and was subsequently changed to the horn.





On leaving the Royal Marines in 1975, Frank went to study with Ifor James at the Royal Academy of Music in London. Soon after starting, however, he was offered the post of principal horn with the Scottish National Orchestra (now The Royal Scottish Orchestra), where he remained until 1979. He returned to London to take up a post with the Royal Philharmonic Orchestra, and soon after that became a member of the Philip Jones Brass Ensemble, the Nash Ensemble, and the English Chamber Orchestra.

Frank has been on the faculty of the Guildhall School of Music, Trinity School of Music, Royal Northern College of Music and, since 1998, Professor for Horn at the Folkwang Hochschule in Essen, Germany, following in the footsteps of the legendary Herman Baumann after Baumann's early retirement. He has toured the world as a soloist, chamber musician, and clinician and has recorded much of the horn solo and chamber literature.

Frank is an Honorary Member of the British Horn Society and a Fellow of the Royal Academy of Music. He has served on the IHS Advisory Council (2000-2006) and as President (2004-2006).

For more information on Frank's life and career, see his website at franklloyd.net.

K. Ethel Merker

Kathryn Ethel Merker has been a pioneer as a woman in what at the time was a man's world of professional music. She has played with major orchestras, in sessions with recording artists, shows, and jingles and has taught at several universities. The diversity of her work is astounding. She helped design the Holton Merker-Matic horn and has been a clinician and spokesperson for Holton, now Conn-Selmer.



Ethel was born in 1923. She studied piano first, and started playing horn in the third grade. She studied with Max Pottag through high school and then at Northwestern University, where she earned BME (1946) and MM (1947) degrees. She freelanced in Chicago and was principal horn in the Chicago NBC Radio Orchestra (1941-50), where she was the only woman and one of the youngest members.

Ethel has also played with the Chicago Symphony, Chicago Pops, Chicago Lyric Opera, Milwaukee Symphony, Berlin Radio Orchestra, New York City Ballet, New York City Opera, and the Boston Pops, and in shows in Las Vegas.

Ethel has recorded with the Jackson Five, Barbra Streisand, Diana Ross, John Denver, Peggy Lee, Johnny Mathis, Mimi

Hines, Ramsey Lewis, Curtis Mayfield, the Smothers Brothers, and Quincy Jones. Peggy Lee insisted on having Ethel in her orchestra and Johnny Mathis called her his favorite horn player. At the Universal Studios in Chicago, a set-up called the Ethel Merker Flying Wedge put Ethel in front, with two trombones, three trumpets, four woodwinds, five rhythm, six violins, and seven low strings. Jingles include Marlboro, Coca-Cola, McDonald's, Budweiser, and United Airlines.

She has been on the faculty of Indiana University, DePaul University, Vandercook College of Music (Chicago), Northwestern University, and Valparaiso University. Students include Dan Phillips, Randy Gardner, Herbert Winslow, Jack Dressler, Eric Terwillinger, and Oto Carillo. Ethel believes in exposing students to all types of music. Vandercook College conferred an honorary Doctor of Music degree on her in 1995.

Ethel was a colleague of Philip Farkas, assisting him in the Chicago Symphony on many occasions. They often discussed horns and horn design, and Farkas took her along to the Holton Elkhorn WI factory to play and listen to the horns he was developing. In 1995 the owner of Holton, Vito Pascussi, asked Ethel to help produce a new horn design. Ethel worked with engineer Larry Ramirez to develop the Merker-Matic.

Ethel has participated in horn workshops and symposiums as a Holton clinician. She was presented with the International Women's Brass Conference Pioneer Recognition Award in 2001.

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Dale Clevenger

Dale Clevenger has been principal horn of the Chicago Symphony Orchestra since 1966, a soloist with orchestras worldwide, a participant in festivals and symposiums, and a conductor. He received an honorary doctor of music degree from Elmhurst College in 1985 and teaches at Roosevelt University.

Dale is a graduate of Carnegie-Mellon University, Pittsburgh. His mentors are Arnold Jacobs and Adolph Herseth. Before joining the Chicago Symphony, Dale was a member of the American Symphony Orchestra and the Symphony of the Air, and principal horn with the Kansas City Philharmonic. While in New York City, he recorded commercial jingles.

His recordings include antiphonal music with the brass sections of Chicago, Philadelphia, and Cleveland, Mozart Horn Concertos, Joseph and Michael Haydn Concertos, Schumann *Konzertstück*, Britten *Serenade*, and Strauss Concerto No. 1. He





premiered John Williams' Concerto for Horn and Orchestra in 1993.

His conducting career has included guest appearances with the New Japan Philharmonic, the Louisiana Philharmonic, the Shanghai Symphony Orchestra, the Florida Symphony, the Civic Orchestra Chicago, the Western Australia Symphony Orchestra, the Aguascaliente Symphony Orchestra, and the Osaka Philharmonic Orchestra.

Dale has published a series of method books, *The Dale Clevenger French Horn Methods*, with the Neil A Kios Music Company.

Dale served on the IHS Advisory Council from 1974 to 1981).

Randall Faust

Hornist, composer, author, and professor, Randall Faust has contributed to the horn community both regionally, in Western Illinois, and internationally, through the IHS. At the time of his selection for the Punto award in 2009, Randy was host of the 41st International Horn Symposium in Macomb IL.

Randy is professor at Western Illinois University, hornist of the Camerata Woodwind Quintet and LaMoine Brass Quintet, host of the annual Western Illinois Horn Festival, and on the faculty of the Interlochen Center for the Arts. He has performed at regional and international symposiums. His compositions, including Quartet for Four Horns in memory of Philip Farkas, are often heard on concerts and in recordings. He has produced an instructional DVD, *How to Stop a Horn*.

Randy studied at Interlochen, Eastern Michigan University, Minnesota State University (Mankato), and the University of Iowa. He has taught at Shenandoah University and Auburn University. One of his teachers was Marvin Howe, whose work he chronicled in his 1996 *Horn Call* article "Marvin Howe, Singer of Smooth Melodies" and in his edition of Marvin Howe's *The Singing Hornist* (2001).

Randy has served on the IHS Advisory Council (1984-1990), as Secretary-Treasurer (1986-1987), President (1987-1990), Composition Coordinator, and Music Review Editor.

Reports from the 2009 IHS Symposium in Macomb

The Symposium in Macomb in June was, for me, a blast (no pun intended). Making new friends, seeing old friends, hanging out with colleagues, former students, people I had never met, trying out equipment, talking up my beloved Hoyer horns – including the new RT91 model I performed on –, hear-



ing some great artists, playing with some great artists – need I say more? Randy Faust did a yeoman's (yo, man's) task in putting all this together – somebody buy that man a beer! I was grateful for the opportunity to perform in front of so many distinguished artists, and grateful to Randy that he let me have some input into my performances.

I must mention the artists I worked with – my collaborator in the Amram concerto, – Jim Rattigan, a wonderful artist who put on some terrific playing and arranging, and was kind enough to share a concert and wonderful to be around – and, most exceptionally, David Amram, who for me was the highlight of the week. To have finally had a chance to meet one of my heroes, much less perform his concerto as he stood by playing the finger cymbals, brought a smile to my face which has still not subsided. I much appreciate his outlook on music and life, and the unabashed joy he brings to music making is all too easily overlooked in this age of uncertainty. As I observed him getting an entire room full of hornists with "deer in headlights" looks about them to play jazz, I was in awe. I was very happy to have arranged his *Blues and Variations* for him, and to have had such a wonderful performance of it by the Hopper Jazztet.

I am grateful that so many things have changed over time, and that jazz is now such an accepted form of playing at the IHS. I truly feel that we as hornists should be open – and prepared – to play anything that is put in front of us. To have a jazz competition at the symposium is a great idea – Bravo, Randy!

As I begin my new professorship at the Frost School in Miami while continuing my life in LA, I will look back on my time in Macomb as another reminder that we, as hornists, artists, teachers and friends, are all striving for the same things – great music, great friendships, great collegial support, great times, and always striving for new tricks for an old dog – oh, and should I mention beer?

Until the next one. I wish you much music and few clams.....

- Richard Todd, Pacific Palisades CA

I am an amateur horn player, and this was my first IHS Symposium. I very much enjoyed playing in the adult amateur ensemble. Saying the Eric Ewazen work (*Legend of Sleeping Bear*) is reminiscent of an old Hamm's Beer commercial may not sound like a compliment, but in fact it is a really neat piece, and Laurel Filzen Etzel did a great job of leading us. Since I was there for only a few days, I read a different part each rehearsal, which added to the fun.

I was especially inspired by the blues-en-masse session led by David Amram, and the natural horn talk by Douglas Lundeen. The exhibits were overwhelming; I have never seen so



Host Faust waiting for a Symposium (SF)



many brand-new horns in one place, nor heard so many high *c*'s being attempted in close quarters! I met many interesting people and heard lots of wonderful performances of music in all genres.

- Russ Lenth, Iowa City IA

I was delighted that the symposium was in Macomb IL as this is only about three hours from my house. Three of us from the Rockford Area Horn Club have attended several of the conventions over the years. Because of the dorm room requirements, we decided to get a motel room this year. I have to say this was more fun than the dorm. In the morning before workshops started, we were able to visit with many of the artists and others like ourselves. It was close enough to campus that we could pop back and forth if we wanted to. I enjoyed the many exhibits and time to talk to the artists. Getting time to play in the different choirs was fun; however, because of difficulties traveling to the different buildings, one of our group was unable to attend any of the lectures outside the main building. Also she had a hard time getting to the exhibits on the second floor. However, she did get a new horn and lots of music for our club; I got some music and a new mute.

I was disappointed that more of the Midwest hornists were not there. I was delighted to see them last year in Denver and thought I would see some again this year. Also, I was looking forward to meeting our Illinois Area Representative, but he wasn't able to come either. I enjoyed the workshop with conch shells and garden hoses; our group had done some of that with Morris Secon at area schools years ago. It is always fun to find music around you everywhere.

The artists this year were all exceptional, so it's hard to only pick a few favorites. I always enjoy Nancy Joy, The Four Hornsmen of the Apocalypse, Susan McCullough, and Annamia Larsson. Wow! It was fun to see Jan Bach (one of my former teachers) and listen to his music with Jon Boen on horn. Meeting and working with David Amram was a hoot. I had heard about him years ago, but to actually meet him and listen to his lectures - very fun! The Finger Wizardry for the double, descant, and triple horns was very well presented, I took a few extra copies to share with students.

The workshop was somewhat smaller this year than last, but still very enjoyable. I always learn something new at these conferences to keep me on my toes. Thank you Randall Faust and all your staff for your hard work. We did get rained on quite a bit during the week, but unfortunately I didn't shrink!
-Nancy Johnsen, Freeport IL

41st International Horn Symposium by Randall Faust

During the first week of June 2009, the members of the International Horn Society met at Western Illinois University in Macomb IL - the site of the 41st International Horn Symposium

Under the auspices of the Advisory Council of the International Horn Society, over 600 participants in the Symposium saw the performances and presentations of over 45 Exhibiting Companies, 40 Contributing Artists, 10 Contributing Horn Ensembles, and resident ensembles: the Camerata Woodwind Quintet, the Hopper Jazztet, and the Four Hornsmen of the Apocalypse.

Featured artists giving performances and presentations included: David Amram, Jon Boen, David Griffin, Gregory Hustis, William Klingelhofer, Jennifer Kummer, Annamia Larsson, Hiroshi Matsuzaki, Jacek Muzyk, Jeff Nelsen, Jim Rattigan, Richard Todd. In addition, a special word of thanks goes to Andrew Pelletier, who stepped in and performed for Joan Watson who was unable to participate due to an illness in the family. Also, John Cerminaro presented an internet-based class describing many of his personal experiences as an orchestral hornist and soloist.

Exhibitor Panel Presentations chaired by Rose French were scheduled every morning. During the first three days of the Symposium composers and publishers had the opportunity to have their music read by Symposium Horn Ensembles. In addition to the traditional IHS Solo Competition and Frizelle Orchestral Audition Competition (finalists and winners listed on page 103), there was a Jazz Solo Competition and a Horn Ensemble Competition. The Jazz Solo Competition finalists were Stacey Eliason, Morris Kliphuis, and John Turman - the winner was Morris Kliphuis of Amsterdam. The finalists in the Horn Ensemble Competition included the Cornolinas Horn Quartet, the Florida State University Horn Quartet, the Oklahoma City University Horn Quartet, the Q1 Horn Quartet, and the Texas A & M University-Kingsville Horn Ensemble. The winner of the Horn Ensemble Competition was the University of Texas LongHORN Choir.

Each day began with a directed warm-up class and daily classes included studies in orchestral horn playing, natural horn study, alphon playing, classical improvisation and sound painting, and jazz improvisation. Lectures were given on a wide variety of topics and there were presentations of the music of composers Lowell Shaw, David Amram, Julius Watkins, and Simon Sargon.

Compositions were performed that had won IHS Composition Contests or were Meir Rimom Commissioning Assistance winners. These included works by Matthew Saunders, Erik McIntyre, Andrew Boysen, Daniel Barta, and Carson Cooman. Recital performances also included performances of new works by Simon Sargon, Jan Bach, Randall Faust, David Gillingham, Thomas Jöstlein, Robert Palmer, Jeffrey Richmond, Laurence Lowe, Walter Mays, Jamey Simmons, Daniel Kelley, Kentarou Kobayashi, Kazimierz Machala, and Scott Millichamp.

Geoffrey Simon conducted readings and performances of new music from the London Horn Sound's New Recordings - *Give It One* and *The Sound of Music*. Simon's conducting was immeasurably facilitated and enhanced by performances of the



resident Horn Quartet – The Four Hornsmen of the Apocalypse and the resident Jazz Ensemble – the Hopper Jazztet.

A capstone of Symposium performances was the work of a superlative staff of collaborative pianists including Jason Aquila, Wei-chun Bernadette Lo, Tomoko Kanamaru, Stephen Kummer, and Michael Stryker.

In my mind, some of the highlights from the Symposium included:

- President Jeffrey Snedeker, Executive Secretary Heidi Vogel, and members of the Japan Horn Society delegations were greeted by a fanfare performed by members of the Western Illinois University Horn Ensemble and other members of the Advisory Council when they arrived on the train in Macomb on Sunday, May 31st.

- AC member Pasi Pihlaja performing as a “rock hornist” in “Dr. Love.”

- Dallas Symphony principal hornist Gregory Hustis reciting woman’s lines and Nashville studio hornist Jennifer Kummer reciting the lines of the “town drunkard” in Mark Schultz’s *Voices from Spoon River*.

- 600 audience members collectively turning their heads as they were surprised by the off-stage calls in the “Hunting Scenes” from Rossini’s *William Tell* performed by Bill Klingelhofer, Andrew Pelletier, and an ensemble of sixteen symposium hornists.

- A performance in traditional Japanese kimonos by Yasuhiko Isobe and Tomoko Kanamaru.

- David Amram’s improvisation of “The Macomb Blues” during his lecture/demonstration on improvisation.

- David Amram, Jim Rattigan, and Richard Todd appearing onstage together with members of the Hopper Jazztet in Richard Todd’s *Variations for David Amram-with a Twist*.

- Jon Boen and Jacek Muzyk performing the of music of the Three B’s – J. S. Bach, Jan Bach, and Vitaly Buyanovsky!

- Three-dimensional photographs from the first Horn Workshop in Tallahassee FL – provided by Jan Bach.

- Jeff Nelsen and Tomoko Kanamaru performing the same Michael Haydn Concerto for Two Horns as Annamaria Larsson – after having practiced a different one.

- John Ericson’s “Misty” performance on the Mellophone; the garden hose, and conch shell performances by the West Virginia University Horn Ensemble; and Jonathan Stoneman’s performance of the Rondo of Mozart’s Fourth Concerto on a teapot!

During the Symposium, small army of about twenty Western Illinois University students made sure there were adequate music stands, microphones, and other materials for each session. These students included: Rob Palmer, Chris Miller, Ryan Mills, Paul Reese, Amber Dean, Yvonne Dean, Michael Musto, Zachary Kraemer, Clint Parchem, Chuck Rios, KD Massa, Katy Calderone, Brett Hartigan, Katie Lyphout, Carey Mueller, AJ Busard, Mike Scheck, Justin Davis and Nate Ommen. They were joined by Geoff Randolph – a veteran of the staff of the

1999 Symposium at the University of Georgia, who drove to WIU from Athens to work on the staff of the Symposium. Technical specialists Douglas Huff and Richard Cangro kept presenters equipped with all the necessary hardware and software. Joanie Herbert managed the Union stages, Dana Miller coordinated the Recital Hall, and Ben Willis managed the jazz venues. Terry Solomonson coordinated the processing of recording events, Tony Lang tuned the pianos, and Justin Davis provided the logistical coordination of venues and personnel throughout the Symposium. Finally, the staff, faculty, and administration at Western Illinois University provided many aspects of program and logistical support.

The success of the Symposium was the result of the performances and presentations by so many contributing artists, Advisory Council members, exhibitors, and many faculty and staff members from Western Illinois University. The International Horn Society invites you to attend the 42nd annual Horn Symposium in Brisbane, Australia in July of 2010.

Symposium Photos

Editor’s note: below is a variety of photos taken at the 41st Symposium. They came from four sources: Marilyn Bone Kloss (MBK), Paul Tyra (PT), Sharon Faust (SF), and Albert Perrine (AP).



The 2009 IHS Advisory Council (l-r): Nancy Joy, David Thompson, Michelle Stebleton, William VerMeulen, Susan McCollough, Jonathan Stoneman, Joseph Ognibene, Heidi Vogel, Jeffrey Agrell, Nozumu Segawa, John Ericson, Jeffrey Snedeker (MBK)



The AC ensemble prepares to play Bohemian Rhapsody (SF)



Symposium Photos



Randall Faust, Bill Klingelhofer, and Greg Hustis (SF)



Four Hornsmen of the Apocalypse (AP)



Jacek Muzyk and Bill VerMeulen (SF)



*Joe Ognibene with the Camerata Woodwind Quintet
Virginia Broffitt, flute; Eric Ginsberg, clarinet; Douglas Huff,
bassoon; and Michael Ericson, oboe. (SF)*



Symposium Exhibitors (Anon)



Daegu Horn Ensemble (AP)



Mr. and Mrs. Hiroshi Matsuzaki and Nozomu Segawa (SF)



Yasuhiko Isobe and Tomoko Kanamaru (SF)



*Members of the Hopper Jazztet – John Cooper, trumpet and John
Vana, saxophone with hornist Richard Todd (PT)*



Jim Rattigan with the Hopper Jazztet – Marlene Rosenberg, bass, Kevin Nichols, drums and the Symposium Horn Ensemble conducted by Geoffrey Simon – performing DAYDREAM (AP)



An early morning warm up session (PT)



Amateurs Polly Dunn and Susan Kummer (MBK)



University of West Virginia students play conch shells (two photos) (AP)



Randall Faust, Sebastian Bausch, and Sharon Faust (SF)



Nancy Joy and Ulrike Eberle (SF)



Jeff Nelsen, David Amram, and Annamia Larsson (SF)



Symposium Photos



Andrew Pelletier (left) at the Wichita Band Instrument Co. booth (AP)



Joanie Herbert – Manager of the Student Union (AP)



Randall Faust and Jon Boen (SF)



Caroline Blice and Colvin Bear (MBK)



IHS President Snedeker congratulates Frizelle Competition finalist Amber Dean (SF)



Trying horns at the Houghton booth (AP)



Pasi Pihlaja performs (MBK)

Happy 90th Birthday to Bill Robinson!

(biography from hornsociety.org)

William (Bill) Robinson is responsible, more than anyone else, for starting the International Horn Workshops and the International Horn Society. His mission in life has been as a music educator.

Bill was born in Oklahoma in 1919. He earned his degree in Instrumental Music Education at the University of Oklahoma in 1942 and became band director at Norman High School before going into the Army that same year. He played baritone and trombone in the army band in El Paso and started horn instruction with Leonard Hale, who was also a member of the band. He played in the El Paso Symphony until the band was sent to the Pacific in 1945.

After being discharged from the Army in 1946, he returned to Norman, earned a master's degree from the University of Oklahoma, and resumed his position as band director at Norman High School. He studied horn with George Yeager and played in the Oklahoma City Symphony Orchestra for seven years.

In 1958, after hearing the Chicago Symphony Woodwind Quintet and becoming acquainted with Philip Farkas, he went to Chicago during the summer to study with Phil. They became good friends - a friendship that lasted for the rest of Phil's life.

In 1959, the Robinsons moved to El Paso TX, where Bill taught in the public schools and played first horn in the El Paso Symphony for seven years.

During his years in secondary band programs, Bill developed what was called the "Breath Impulse System," which promoted breath support, tone production, and good rhythmic body feeling. With his colleague in Norman, James Middleton, and his colleagues at Baylor University, Richard Shanley, Larry Vanlandingham, and Gene Smith, he wrote a book, the *Complete School Band Program* for the benefit of school band directors. He later published two horn method books that were edited by Phil Farkas.

Bill was the horn professor at Florida State University in Tallahassee FL from 1966-71. He was a member of the Faculty Chamber Orchestra, Faculty Woodwind Quintet, and Brass Trio. While there, he hosted the first three International Horn Workshops (1969, 1970, 1971) and was instrumental in forming



the International Horn Society in 1970. He served as vice president of the IHS for five years (1971-76).

In 1971, he moved to Baylor University in Waco TX, where he taught horn and later became Chairman of the Instrumental Music Division, which grew from 19 to over 125 instrumental music education students during the years from 1971 to 1986, when he retired. While at Baylor, he also played in the faculty woodwind quintet and brass quintet, the Waco Symphony, and the San Angelo Symphony.

Bill was elected an IHS Honorary Member in 1978, elected to the Oklahoma Band Director's Hall of Fame in 1988, and received the Edwin Franko Goldman Award from the American School Band Directors Association in 1995. He was a charter member of the last organization in 1953. In 1999, he was honored at Baylor University as the founder of the Chamber Music Society in Waco.

Bill studied horn with George Yeager, Philip Farkas, Dale Clevenger, and Arnold Jacobs and also had help on the horn from Frøydis Ree Wekre and Hermann Baumann. He is presently active in teaching horn students of all ages from schools in Orlando FL and surrounding areas.

Our Aging Legacy

Clyde Miller (Professor Emeritus - University of North Texas) turned 92 this year. Please contact editor@hornsociety.org with information about other hornists age 90 or older.

IHS Honorary Members in their eighties include: Vincent DeRosa (89), Paul Anderson (88), James Decker (88), Ethel Merker (86), Gunther Schuller (84), Verne Reynolds (83), and Christopher Leuba (80). Read their biographies at hornsociety.org.



Host toast (l-r): Susan McCollough (40th Symposium), Randall Faust (41st Symposium), Peter Luff (42nd Symposium) (SF)

Tom Varner - Brass Faculty, Music Department

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Joseph Eger – The First American Horn Soloist

by Kate Pritchett

Many horn players today do not recognize the name of Joseph Eger despite his illustrious career as a hornist. However, the *New York Times*, in November 1957, called him “one of the greatest French horn players alive.”¹

During the 1950s and 1960s, Eger toured the US and UK as a soloist with his own group, even trading tours with Dennis Brain. He recorded a solo album, transcribed or arranged several solos for horn, and premiered compositions now standard in the horn repertoire. He served as associate principal horn of the New York Philharmonic and principal of the Los Angeles Philharmonic and the National Symphony.

While Eger was a renowned horn soloist in the middle of the twentieth century, he all but disappeared as a hornist, becoming a conductor, social activist, and author.

Recorded interviews with Eger in October 2007 at his home in Pompano Beach FL are the basis of quotations and anecdotal information in this article. Some biographical information is taken from Eger’s book *Einstein’s Violin: A Conductor’s Notes on Music, Physics, and Social Change* (New York: Penguin Group, 2005).

The Hornist

Joseph Eger was born in Connecticut in 1920, the youngest of the nine children. His parents, Orthodox Jews, had immigrated to the US at the turn of the twentieth century from Romania to avoid persecution from the Cossacks. The family moved to western Pennsylvania and was poor enough that Eger joined the high school band to get free entry into football games. He was first given a clarinet but soon the band director asked him to swap his clarinet for a horn. His response was, “What’s a French horn?” He agreed to the change and found that playing the horn came easily to him.

His teacher at this time was Mario Grilli, principal horn of the nearby Pittsburgh Symphony, then under the baton of Fritz Reiner. Eger remembers practicing scales and exercises for these lessons. He discovered that Mozart had composed four concerti for the horn, and he chose to begin with the fourth, since it appeared the most difficult.

Upon graduation from high school, Eger went to live with a brother Hermann in Elmwood CT, where he took upholstery classes and worked at a jewelry store. He continued to play the horn, renting an empty store near his work for a place to practice at lunchtime. He took lessons with



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- Musical America—“peak of achievement... immaculate phrasing, mellow tone”
- San Francisco Chronicle—“flawless musician... played superbly”
- Denver Post—“five horns... beauty, sweetness, accuracy”
- L. A. Examiner—“brilliant soloist”
- Hollywood Citizen News—“positively angelic”
- San Francisco News—“top notch—enthusiastically received”
- L. A. Times—“incredible... golden throat... most skilled horn work in the country”

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“Through royal robes... fantastic” *New York Herald Tribune, Feb. 6, 1958*
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the principal horn of the Hartford Symphony, and, through that connection, acquired his first professional horn position – third horn in the Hartford Symphony. Eger remembers the conductor, Leon Barzin, as having an “unrivalled technique,” although he is not well known today. He also happily re-

members his professional debut – playing Brahms Symphony No. 4.

The brothers moved back near Pittsburgh, where Hermann had purchased a hotel. Their sister Gertrude briefly dated a violinist from the Philadelphia Orchestra. This violinist encouraged Eger to audition for the Curtis Institute of Music. Acting on this advice, he and his brother-in-law, Ed French, drove Ed’s Model A to Philadelphia, where Eger earned both a spot in the horn studio and a full scholarship. Eger encountered many notable musicians during his tenure at Curtis. Mason Jones and James Chambers were both at Curtis when Eger arrived.

At this time Fritz Reiner was conducting the Pittsburgh Symphony and was a guest-conductor at Curtis. He became “entranced” by Eger’s low register and asked him to join the symphony. However, Eger knew that it would be a fourth horn position and he wanted to be a principal player, so he passed up this opportunity and pursued his education.

Eger encountered many notable musicians during his tenure at Curtis. His horn teacher was Anton Horner, a German émigré who taught many of the most prominent American horn players of that time including Mason Jones and James Chambers, both of whom were at Curtis when Eger arrived there. Eger, as the new student, played fourth horn in the school orchestra while Chambers was principal. Ward Fearn, who later continued to play in the section with Chambers in the New York Philharmonic, was also in the horn studio.

Eger remembers Horner somewhat ambivalently. Horner, he said, gave him “strong basics,” focusing on breathing and technical exercises, such as those found in the Kopprasch book. Eger recalls Horner as both a good teacher and an outspoken



Nazi supporter who would bait him about his family in Europe. Eger was the first Jew in the studio and Horner made sure he knew it. Eger says, "I was embarrassed – I would treat him with respect but didn't know how to respond." Perhaps Horner influenced Eger's later career as a social activist as much as his horn-playing career.

When Eger talks about his time studying the horn, he speaks less about teachers and repertoire than he does about his time listening and working on specific technical issues. He explains that he "would spend hours on one note, getting to learn that one note." He would think about all of the aspects of each note. He says, "Nobody was doing that! You had to figure it out on your own." Eger also made it a point to do a lot of listening throughout his career.

Eger collaborated with musicians outside of the horn studio while at Curtis. This included bassist Ed Arian (Philadelphia Orchestra) and trombonist Erwin Price (New York Brass Quintet). His woodwind quintet included oboist Ralph Gomberg and flutist Doriot Anthony Dwyer (both Boston Symphony principals) and bassoonist Bernard Garfield (Philadelphia Orchestra). He also met Leonard Bernstein, who later proved influential to his career. Eger worked with Bernstein and Copland at the Tanglewood Institute.

Eger continued to play professionally while at Curtis – during his third year he played in the National Youth Administration Orchestra, a youth arm of FDR's New Deal agencies. This position paid a little bit – he "began to feel a little rich because [he] had a job as a horn player." Eger's third year was his last at Curtis. He had finished his course work, he played in the National Youth Administration Orchestra, and he won a position as principal horn in the National Symphony. Then came World War II.

Eger was "really anxious to get in and fight and defeat Hitler single-handedly." Because of poor vision and bad feet, the Armed Forces turned him down. However, he was able to join the Army Air Force Band. The horn section included John Barrows and the Berv brothers (Arthur, Harry, and Jack). The Bervs all later performed in the NBC Orchestra under Toscanini. There were, in fact, three first horns in the band: Eger, Arthur Berv, and Barrows. Eger remembers Arthur Berv in particular as a hornist he admired and who influenced his horn playing – Berv, who was later principal horn in the NBC Orchestra, "never missed a note," said Eger. Eger remained in the band, which was stationed in France and England, for three and a half years.

Upon returning to the US, Eger moved to New York. His first playing jobs were in Broadway show orchestras, including the orchestra for *Up in Central Park*. He also performed with

Claude Thornhill's big band. It was unusual for a hornist to play in a jazz big band, and Eger remembers being seated on a stool in front of the band.

One summer he subbed in a summer concert of the New York Philharmonic as second horn on Wagner's *Siegfried Idyll* with Joseph Singer as principal horn. Singer introduced Eger to a warm-up that he would use for the rest of his career. His association with Singer also led to an audition with the New York Philharmonic.

Unlike a contemporary orchestral audition where a committee hears a flock of hornists, Eger's Philharmonic audition committee consisted of his former schoolmate, James Chamber, and the conductor on the stage of Carnegie Hall. He remembers the audition vividly: "Jimmy gave me the hardest things. He gave me the Horn Calls, the Wagner Horn Calls, the long ones, over and over again. I couldn't miss anything! And *Till Eulenspiegel*, and all the different things, and I got the job." He played associate principal horn for the better part of a season, but then the horn section became crowded. The Philharmonic was obligated to rehire another assistant first hornist who had played in the section before the war. When Alfred Wallenstein, the conductor of the Los Angeles Philharmonic, asked Eger to go to Los Angeles as principal horn, Eger accepted. Eger did not audition for the LA Philharmonic – Wallenstein hired him based on his recent associate principal horn position in the New York Philharmonic and on his "wonderful recommendations."

Once Eger arrived in Los Angeles, he played for Wallenstein, but Eger remembers this as an informal meeting for the conductor to hear his new principal horn. In the "interview," Eger played the first horn solo from Tchaikovsky's Fifth Symphony three or four times, some Wagner excerpts, and other pieces, including *Till Eulenspiegel*.

Their relationship was quite cordial for the first four years, Eger says. The symphony was on tour in San Francisco, playing Brahms's Second Symphony. They had played this piece many times, but when the concert-day dress rehearsal came, Wallenstein re-

hearsed the solo section several times. Finally, Eger spoke up. "Mr. Wallenstein, do you want to play it again now, or would you rather have it this evening?" Eger said their relationship was never the same.

According to reviews in the *Los Angeles Times*, Eger's tenure with the Philharmonic was successful. He was favorably mentioned by name more than once, including two 1949 reviews of concerts with such demanding repertoire as Berlioz's *Symphonie Fantastique*, Mahler's Fourth Symphony, and Beethoven's Septet in E^b, Opus 20.^{2/3}





While in Los Angeles, Eger played principal horn in the Hollywood Bowl Symphony. He also took advantage of the opportunities offered by the recording industry, freelancing at first. He eventually replaced Alfred Brain as first hornist with 20th Century Fox. Eger remembers Brain, Dennis Brain's uncle, as being quite a presence. "We would have eight horns playing, and sitting next to him you could hardly hear him. It cut through in the recording. He overrode all of us. Eger's recordings include *The Man with the Golden Arm*, with Frank Sinatra. Eger says of Sinatra, "He was a businessman. He knew exactly what he wanted." Eger also played on his friend Benny Carter's album *The Urbane Mr. Carter*. Eger remembers these recording

sessions and his fellow musicians as being at a very high level. "We just sight-read and played, and recorded; it was fine. I can't re-



member having to go over something, unless there was a nuance a particular conductor wanted."

Eger played an increasing amount of chamber music while in Los Angeles. He frequently played in concert series such as the Evenings on the Roof of the Music Guild. Concerts in this series included such repertoire as Brahms's Horn Trio, Opus 40, Hindemith's Horn Sonata (a decade after it was written), and Beethoven's Quintet in Eb Major for Piano and Winds. The critic for the Los Angeles Times was effusive in his praise of one of the Brahms performances in 1950: "Mr. Eger performs miracles in producing a beautiful and perfectly controlled tone from a usually recalcitrant instrument."⁴ Another Music Guild concert of the Temelanka Chamber Players in 1952 featured Handel's Concerto Grosso II in F Major, played by Eger and studio player James Decker. A 1953 concert in a Music Guild concert included a performance of Handel's Sonata in G Minor, which Eger had transcribed from the original violin, and Schubert's *Auf dem Strom*, performed with soprano Marni Nixon.

Although Eger did not join the Los Angeles Horn Club during his time in that city, he played with many of its members, and now counts his lack of participation as one of his regrets. He did, however, cooperate with the Horn Club in sponsoring a composition competition in 1953. Eger performed the second-place piece, Ernest Gold's Sonata for Horn and Piano, on an "Evenings on the Roof" series concert in April. He premiered the winner, Peter Jona Korn's Concertino for Horn and Double String Orchestra, Op. 15 at the Ojai Festival in June of that year.

It was during this time that Eger began to study yoga (which he continues today) alongside his friend Yaltah Menuhin, Yehudi's sister. Another person who influenced him during this time was a schoolteacher, Murray Kahne, who

helped Eger with back problems and encouraged him to study modern dance. Eger studied modern dance for many years, including lessons later with Martha Graham and Alvin Ailey.

By this time, Eger had established himself in a "concertizing" career, as he puts it. He was performing around the country as a soloist and with his chamber music group, the Eger Players. This group was originally a trio of piano, horn, and violin, but he quickly added cello and eventually increased the size to fourteen, including piano, string quartet, oboe, and horns.

Eger was called to testify before the House Un-American Activities Committee in 1951. He still remembers his testimony at his hearing:

Gentlemen, I play the French horn for a living. In order to play the French horn, you have to hold your head up. I'll be glad to tell you anything you want to know about myself, but I can't get friends in trouble who never did any harm. If I heard of, or hear of, somebody who is disobeying the law, I shall report them to the proper authorities. I know no such people. Thank you.

This testimony did not appease the committee. He felt, and still feels, that this was the only honorable response, although it would later cost him professionally.

Coincidentally, Bernstein asked Eger to go to Israel to play principal horn and coach the winds and brass in the Israel Philharmonic. Being blacklisted seemed like a good reason to keep a low profile and Eger accepted the offer, remaining in Israel for a year. Eger, who was then 31, had the daunting task of coaching men who were not only much older, but to whom small musical details did not seem very important after surviving the Holocaust. Eger worked with many great musicians there too, however, including Isaac Stern, with whom he shared a house, and conductors Izler Solomon and Paul Paray.

When he returned to the US, it was to New York with his new wife, violinist Dixie Blackstone, a member of the Eger Players. His solo and chamber music playing career continued, with many performances of the Mozart concerti in the New York area alone. *The New York Times* was especially complimentary of such a performance in early 1956, in which Eger played the first and fourth concerti.

The soloist in these sprightly works was an extraordinarily gifted young French horn player named Joseph Eger. Listening to Mr. Eger's performance, one wondered how these concertos were playable by the natural-scale brass of Mozart's time. This is not to disparage Mr. Eger in comparison. The French horn, with or without valves, is an unpredictable instrument. When a note is attacked, the French horn sometimes defends itself in unexpected ways. In Mr. Eger's hands, however, the instrument was docile, capable of crisply articulated rapid passages and legato worthy of a



string player. The fine, sensitive, musicianly playing of this young artist was warmly cheered by the audience.⁵

Eger also performed the Britten *Serenade for Tenor, Horn and Strings* at Caramoor during this time with his former colleague Alfred Wallenstein conducting. He counts this, in fact, as "one of the great performances of the work."

I never got it right at rehearsals, but I was so inspired that in my two public performances at Caramoor I was letter-perfect, sailing through the most difficult passages with ease and daring. I took chances in dynamics, extending from whispers to shattering fortissimos, and these in some of the very highest notes written for the horn. Rarely am I completely satisfied after a performance, no matter the public and critical approval, but in this case I could not find something I thought I could do better.

During a subsequent visit to England, Eger worked with Britten himself, preparing *Canticle III* for performance. He and his pianist, Yehudi Menuhin's sister Hepzibah, were rehearsing in Edinburgh, and Britten came to coach them. Britten "sat down at the piano to demonstrate his conception. I swear that he made the piano sound like a symphony orchestra!" This was only one of Eger's professional visits to England. Besides the visits he made in later decades as a conductor, he traded tours with Dennis Brain in the 1950s.

This period also marked the beginning of Eger's career as a solo recording artist. RCA Victor released Eger's solo album, *Around the Horn*, in 1957. Two years later, Eger was featured on RCA Victor's *Meet the Artist* album. This was released to present "a few of the newer artists who in our [RCA's] opinion are worthy of . . . affection."⁶ While the Juilliard String Quartet had top billing on the recording, some of the other featured musicians had celebrated careers, including soprano Leontyne Price, contralto Maureen Forrester, pianist Byron Janis and tenor Cesare Valletti. Eger is featured playing the third movement of

Mozart's Horn Concerto No. 3, K. 447, with the RCA Victor Orchestra and conductor Joseph Rosenstock.

Next came a chamber record, with pianist Victor Babin, colleague at the Aspen Music Festival, and violinist Henryk Szeryng (who had also been featured on the *Meet the Artist* record). This recording of Beethoven's Horn Sonata, Op. 17 and Brahms's Horn

Trio, Op. 40, was nominated for a Grammy Award for Best Chamber Music Performance in 1960. Fellow nominees for the award that year included the Robert Shaw Chorale, Yehudi Menuhin, and the Juilliard Quartet – the category winner was guitarist Laurindo Almeida.

Eger also taught at the Peabody Institute in Baltimore. Students include Christopher Leuba and Thomas Howell (Chicago Symphony), and Robert Johnson (National Symphony, New York Philharmonic, and New York Philomusica).

The Social Activist and Conductor

Eger continued to play as a soloist and chamber musician into the 1960's. One notable concert and recording of 1960 was his performance as the hornist for Robert Shaw's rendition of the B Minor Mass. It was in this same decade that his career began its turn in a new direction. Two events precipitated this change. A dentist accidentally slipped and jabbed Eger in the lip. He did continue to play after this, but, as he said, "I didn't have the endurance." The second influence was a summer spent at Pierre Monteux's conducting seminar in Hancock, Maine.

Upon returning to New York from Maine, Eger established the West Side Symphony, which gave their first concert in May of 1961 with critical success. "What was clear from the start was that it is a group with discipline, high standards and musical sensitivity . . . The new symphony is a welcome addition to the city,"⁷ said *The New York Times*.

An increasing proportion of Eger's work throughout the next decade was as a conductor. He admitted, "I could have continued to play the horn and to conduct, because, you know, I wasn't really full-time. But I found it hard to do both." Eger's performances on the horn dwindled, and he sold his horn, a Conn 8D.

Although he ceased being a horn soloist, Eger has continued to be a passionate musician. His West Side Symphony continued to play in New York, including free performances in the projects. Additional engagements included concerts with the New York Orchestral Society, the Camera Concerti Chamber Orchestra, and another symphony that he founded, the New York Symphony. Eger was also Leopold Stokowski's assistant conductor with the American Symphony.

In 1969, Eger's began performances that blended classical music with rock and roll and jazz in venues ranging from concert halls to commercial locations. His Crossover group played at the rock venue Fillmore East, opening for the Grateful Dead, and with such rock groups as Jefferson Airplane and the Youngbloods.

At the Apollo Theater in Harlem, a rock group, The Elephant's Memory, and the American Symphony Orchestra performed together. Eger received death threats, encouraged by an African-American conductor who felt that "a white conductor shouldn't do it" (but that he, the African-American conductor, should). Eger, however, had supporters in that community – with Ossie Davis and Betty Shabazz (Malcolm

JOSEPH EGER

New York Times
Feb. 8, 1956 . . .

"Phenomenal"

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VIRTUOSO

"Mr. Eger's hands, the instrument was divine, capable of easily producing rapid passages and figures worthy of a more player. The tone, positive, immediately playing of this young artist was warmly cheered by the audience."
—N.Y. Times, January 9, 1956

"An extraordinary performance of the Horn Concerto in E-flat. Mr. Eger is a sensitive technician, cool and collected in all matters concerning his 'veritably difficult' instrument."
—N.Y. Herald Tribune, February 6, 1956

"His tone is . . . played expertly."
—San Francisco Chronicle

"An artist of distinction, virtuosity and perceptiveness."
—Los Angeles Times, October 17, 1953

Throughout the entire evening Eger's tone was clear! Rich, mellow, dignified, serene. His rapid, brilliant passages were a real joy to hear. Unlike most horn players who achieve their maximum power and sonority in the high tone range, Eger's penetrating vibrancy endures even the range below middle C. "What do we often do to our most brilliant?"
—Los Angeles Examiner, October 18, 1953

"His tone . . . lovely, serene, necessary."
—Denver Post

"The incomparable horn player, Joseph Eger, played two horn concertos. His delivery was perfect. His tone, phrasing, and technical aptitude were admirably used. The audience which filled the hall to capacity applauded him enthusiastically."
—Herald Courier, February 1956

ORCHESTRAL REPERTOIRE

Mozart
Concerto No. 1 in D Major
Concerto No. 2 in E-flat Major
Concerto No. 3 in E-flat Major
Concerto No. 4 in E-flat Major
Serenade for Tenor, Horn & Strings
Concerto No. 5
Concerto No. 6
Concerto No. 7
Concerto No. 8
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X's widow) escorting him onstage, the concert went off without a hitch.

The *New York Times* reviewed another such experimental concert at Alice Tully Hall in 1972, in which Eger both conducted and made one of his then infrequent horn solo appearances with a chamber orchestra. This program included works by Stravinsky, Ravel, Bizet and Ives, readings of poetry, and what can probably best be described as "performance art." Yoko Ono, John Lennon's widow, conceived of several of these pieces, in one of which, for example, she had instructed the players to "exchange instruments and play the highest note possible for as long as it took her to eat an apple."⁸

One of Eger's more prominent conducting stints was with Keith Emerson and his band The Nice. They performed the fusion of classical and rock music known as progressive rock with the Royal Philharmonic, resulting in an album, *Classical Heads*. It has been in Eger's conducting career that he has found himself haunted by his 1951 blacklisting. On more than one occasion, he has been a finalist for a conducting job, only to have an opportunity disappear after his status as "unfriendly witness" became known.

Eger's most recent and continuing conducting position is with his own Symphony for United Nations, which he founded in 1974. This group, a Non-Governmental Organization that operates under the umbrella of the UN Department of Public Information, takes part in concerts and festivals that "focus attention on, and/or raises funds for, a variety of causes such as the welfare of children, human rights, the environment, and peace."⁹ He has conducted this group all over the world, including China, Romania, Cuba, and South Africa.

The aims of the Symphony for United Nations highlight what have been the aims of Eger's life. He has worked, ever since his days as a student, to raise awareness of injustice and to help those who face discrimination or poverty. For this endeavor, he received the 1994 Eleanor Roosevelt "Man of Vision" Award.

Unwilling to rest on his already abundant laurels, Joseph Eger penned the book *Einstein's Violin: A Conductor's Notes on Music, Physics and Social Change* in 2005. While he includes autobiographical information, including horn playing, in this book, the focus of the book is string theory and its potential connection with the world of music.

Recordings and Transcriptions

RCA Victor released Eger's solo album *Around the Horn* in 1957. Two years later, Eger was featured on RCA Victor's Meet the Artist album. Next came a chamber record, with pianist Victor Babin and violinist Henryk Szeryng. This recording was nominated for a Grammy Award for Best Chamber Music Performance in 1960.

Eger made it his mission to increase the visibility of the horn as a solo instrument. To this end, he transcribed and edited a number of solos. He played many of these transcriptions

with his Eger Players, and recorded some of them on *Around the Horn*.

Around the Horn was released in 1957 to critical acclaim. *Musical America* called it "a delightful record, at once entertaining, stimulating, and educational."¹⁰ The *New York Times* hailed Eger as "one of the greatest French horn players alive."¹¹ *High Fidelity* was even more complimentary:

If the death of Dennis Brain left one wondering who might replace him as the leading virtuoso of the French horn, here is a young American who seems qualified to bid for that place. This record is an interesting, if musically uneven, demonstration of what a skilled player can do with the instrument, particularly in a solo role.¹²

Eger wrote an article, also titled "Around the Horn," for *Courier* magazine as a companion to the album, in which he outlined, in more detail, the history of the horn, explaining the difficulties of the instrument and the resulting lack of horn soloists.

The common idea of a horn player as a large, red-faced man blowing 'oompahs' loudly and somewhat inaccurately is rapidly being dispelled. The luminous tone that can emanate from the French horn, in addition to its extreme flexibility in dynamics and tone color, contributes what is essentially a new dimension to the world of solo music.¹³

The article also contains a defense for programming works transcribed for the horn. "It is...interesting to note that very often a well-received number on my programs happens to be one of the songs I have transcribed. Without benefit of words, the horn is capable of expressing the text through musical tones alone."¹⁴

Mozart's Concerto No. 3, K. 447 opens the first side of the record, which continues with a demonstration of the shofar, the ram's horn blown in Jewish ceremonies. Thus begins a five-minute lecture on the history of the horn. This demonstration includes recorded examples of horn music through history, including hunting calls, the Eroica trio, a portion of the Brahms Horn Trio, the solo from Tchaikovsky's Fifth Symphony, the opening of *Till Eulenspiegel*, and part of Wagner's "short call" from *Götterdämmerung*. An impressive presentation of Haydn's *Divertimento a tre* ensues (the cadenza includes a written f^{'''} – the highest note recorded on the horn at the time). Bernstein's *Elegy for Mippy I* was composed in memory of a beloved dog. Eger said that, although Bernstein did not write the piece with him in mind, Bernstein was pleased that Eger recorded it.

Although most of Eger's musical publications are transcriptions of solos from other instruments, he edited and recorded Rossini's *Prelude, Theme and Variations*. This piece has been published many times for horn in E, but Eger's version is in F, a more comfortable key on the modern valved horn. The



critic at *High Fidelity* was especially impressed with this selection on *Around the Horn*: "The Rossini, here recorded for the first time, is a wonderfully amusing virtuoso piece, well worth the price of the collection."¹⁵ This virtuosic piece, a "fascinating discovery" at the time, according to *The American Record Guide*,¹⁶ has become a standard in the solo horn repertoire.

Transcriptions recorded on *Around the Horn* include two Schubert songs. *Serenade*, better known as "Ständchen" from the cycle *Schwanengesang* and "Die Forelle" (The Trout). Both lend themselves well to the singing quality of Eger's legato and phrasing.

Also recorded are transcriptions of two short pieces from Bartók's solo piano pieces *For Children*. Gershwin's *Prelude No. 2* was transcribed from the piano solo for the Eger Players, with horn, violin, and cello added to the piano. David Guion's short piano piece *The Harmonica Player* particularly shows off the horn and violin.

Other transcriptions not recorded that remain in print include Handel's Sonata in G Minor, Jean Baptiste Senaille's *Sarabande* and *Allemande*, Telemann's Sonata in Bb Minor, and Sonata in G Minor by Henry Eccles. One of Eger's more popular transcriptions is Max Bruch's *Kol Nidrei*, Op. 47 for solo cello and orchestra. To make these string and woodwind transcriptions more accessible to a horn player, Eger often added rests to the solo part while giving a repeated melody to the accompanist. His transcriptions were clearly selected by a virtuoso hornist – none are easy.

Eger's second recording project was a chamber music album with performances of Beethoven's Sonata, Op. 17 and Brahms's Trio. RCA Victor, the company that released this album, and gave Eger his choice of collaborating musicians. Although they recommended Jascha Heifetz, Eger felt that "Henryk Szeryng had a sound more suited to Brahms." Eger chose a pianist with whom he was teaching at the Aspen Music School, Victor Babin. Although the album was nominated for a Grammy Award in 1960, Eger counts it as one of the great disappointments of his career. He has called it, "the worst performance I ever did of the Brahms trio."

This performance points to strengths Eger admitted – his endurance and accuracy. Eger, all too aware of the implications of his slight build, knew that he would have to be very efficient with his air supply to meet the demands made of a professional hornist. He therefore made it a priority to study breathing and yoga, regularly swimming underwater for long distances to maximize his lung capacity. He also sought to eliminate tension from his mind and body while playing – this may have also helped him be such an accurate player. Even as an orchestral player, he said, he was known for his accuracy. He admitted, however, that he was "too scared to miss." While this may have been true, he obviously found a way to make his fear work for him, as his recordings and performances demonstrate.

Eger's Premieres and Commissions

Joseph Eger worked with many composers in the creation of new pieces for the horn. He encouraged new repertoire and ways to showcase the horn. Although not many of the pieces have achieved prominent places in the repertoire, they are interesting examples of mid-twentieth-century composition and show some insight into Eger's virtuosity and the esteem these composers had for him. These works include Peter Jona Korn's Concertino for Horn and Strings (Op. 15) and Sonata for Horn and Piano (Op. 18), Robert Kurka's *Ballad* for Horn and Strings in 1956, concertos by Seymour Barab and John Huggler, *Four Songs* for soprano Phyllis Curtin, Eger, and string quartet by David Epstein, a set of three songs for voice, horn, and strings by Josefa Heifetz, *Tipoi* for solo horn by Jaime-Mendoza-Nava, and *Polaris* by Teo Macero. Fellow hornist and composer David Amram wrote the *Shakespearean Concerto* for Eger and his chamber ensemble. Amram remembers this as being one of the first pieces he was proud of as a composer.¹⁷

Although he does not play the horn now, Joseph Eger continues to live a full and interesting life. He travels both as a conductor and lecturer on *Einstein's Violin: A Conductor's Notes on Music, Physics and Social Change*, which includes autobiographical information, but focuses on string theory and its potential connection with the world of music. He is currently writing a book that will discuss the similarities between the McCarthy years and the current political climate. He lives in south Florida, and, at the age of 89, exercises both his mind and body daily.

Kate Pritchett teaches horn at Oklahoma City University and is third horn with the Oklahoma City Philharmonic. She received the DMA degree from the University of North Texas in the spring of 2008.

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2 Albert Goldberg, review of Los Angeles Philharmonic concert, *Los Angeles Times* (28 October 1949): A1.

3 Albert Goldberg, review of Los Angeles Philharmonic concert, *Los Angeles Times* (18 November 1949): B8.

4 Albert Goldberg, review of Music Guild concert, *Los Angeles Times* (12 October 1950) B12.

5 Review of Concert Society of New York concert, *New York Times*, 9 January 1956, 19.

6 Juilliard String Quartet, Joseph Eger, Rosalind Elias, Maureen Forrester, Gary Graffman, Antonio Janigro, Byron Janis, Leontyne Price, Henryk Szeryng, Cesare Valletti, Meet the Artist, RCA Victor SP-33-2, 1959, record.

7 Parmenter, Ross, review of West Side Symphony debut concert, *New York Times* (23 May 1961): 45.

8 Review of benefit concert at Alice Tully Hall, *New York Times*, 21 January 1972: 34.

9 Joseph Eger, "Our Mission," Symphony for United Nations, symphonyun.org/home/html, Internet accessed 16 March 2008.

10 Raymond A. Ericson, review of *Around the Horn*, a recording by Joseph Eger, *Musical America* 77, no. 12 (1 December 1957): 28-29.

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13 Joseph Eger, "Around the Horn," *Courier* 156 (1 November 1957): 10-11.

14 Joseph Eger, "Around the Horn," *Courier* 156 (1 November 1957): 10-11.

15 Robert Charles Marsch, review of *Around the Horn*, a recording by Joseph Eger, *High Fidelity* 8, no. 1 (January 1958): 66.

16 Igor Kipnis, review of *Around the Horn*, a recording by Joseph Eger, *The American Record Guide* 24, no. 8 (April 1958): 357.

17 David Amram, *Vibrations: The Adventures and Musical Times of David Amram* (New York: Macmillan, 1968; reprint New York: Thunder's Mouth Press, 2001), 341 (page citations are to the reprint edition).

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Concerto for Horn and Symphonic Band by David R. Gillingham. C. Alan Publications, P. O. Box 29323, Greensboro NC 27429-9323; c-alanpublications.com. CAP 14540 (score and parts; \$45 score / \$180 set), CAP 14542 (horn part and piano reduction), 2008.

David Gillingham is one of the most prolific American composers of our time. His band works have been commissioned and performed by every major wind ensemble in the USA as well as Canada, the UK, Australia, and Japan. Those familiar with his band works know that he features the horn frequently in his writing through gorgeous lyrical lines as well as challenging technical heroic passages. His first solo work for horn was *Baker's Dozen for Solo Horn and Piano*, premiered at the International Horn Symposium in 2001, and the *Concerto for Horn and Symphonic Band* is his first horn concerto. The *Concerto for Horn and Symphonic Band* was commissioned in 2006 and completed through the winter months of 2007. The work was a capstone project to mark the 10th anniversary of the Gower Community Band in St. John's, Newfoundland, Canada, and received its world premiere in May of 2007 with the Gower Community Band, under the direction of Edsel Bonnell and with Bruce Bonnell playing the solo. A piano transcription of the accompaniment is also available. A recording of the work is planned for release on White Pine Records in 2009. JS

From a band director (who is also a hornist): This concerto is a traditional three-movement work in form and design. The first movement, entitled "Fanfares," is constructed in sonata-rondo form. The first theme has fanfare figures built on seconds, fourths, and fifths contrasted with a lyrical second theme. The soloist has to continually negotiate difficult intervals and stren-

uous range demands. This movement is especially difficult for the soloist, but the sparse accompaniment also provides challenges for the wind band. The parts are exposed and leave little room for "hiding" mistakes!

The second movement, "Supplication," is a fantasy based on a beautiful hymn tune originally composed by Edsel Bonnell. The hymn, *A Prayer from Youth*, was written for the Gower Youth Band for a special performance on May 30, 1975. This movement is built in a large arch, with a powerful climax by the band in the middle. While it is much more playable than the first and third movements musically, there is little development of the melody and overall it is somewhat unsatisfying as a player and listener.

The last movement, "Dance Refrains," is also in sonata-rondo form. It is quite different in style from the first two but does incorporate the major themes from the first two movements. Again, the horn part is very challenging, with several extended high passages among other demands, as are the wind band parts. Maintaining the required dance-like feel while dealing with the various technical challenges are considerations both the soloist and director must take into consideration.

The *Concerto for Horn* demands advanced technical proficiencies, endurance, and consistent command of the horn's upper register. As a result, it is likely that "clean" performances by even the finest players, I'm afraid, will be few and far between. Mark Lane, Central Washington University

From the soloist: Any fan of David Gillingham's music will revel in the treatment of the horn throughout the piece. It's heroic stuff, and well worth the many hours needed to prepare the part. The incorporation of the hymn tune in the middle movement is a gorgeous touch, typical of the composer's style as used in other works like *Be Thou My Vision*. The third movement's 6/8 meter is playfully reminiscent of Mozart and Strauss, but far more intense, and proves to be the greatest technical challenge for the soloist as well as for the band. It is a magnificent work, with challenging technical demands throughout the entire playing range that tax the performer's stamina – the majority of the solo part set in the upper register – while having to project over a full wind ensemble. The band accompaniment is challenging but accessible for most college-level wind ensemble. I expect it will become a mainstay of the solo repertoire in the coming years. Bruce Bonnell, Central Michigan University





From E.B. Marks Music Company, 126 East 38th Street, New York NY 10016; ebmarks.com.

***Canticle to the Sun (Concerto for French Horn and Orchestra)* by Kenneth Fuchs. 2007.**

***Fire, Ice, and Summer Bronze (Idyll for brass quintet)* by Kenneth Fuchs. 2008**

***Autumn Rhythm (Idyll for woodwind quintet)* by Kenneth Fuchs. 2006.**

Kenneth Fuchs is currently enjoying a truly impressive amount of critical acclaim, certainly due in part to *Canticle to the Sun (Concerto for French Horn and Orchestra)*, which was featured on the second recording of his music produced by the London Symphony Orchestra, released in January 2008, and reviewed in the October 2008 edition of *The Horn Call*. That recording also includes *Fire, Ice & Summer Bronze: Idyll for Brass Quintet after Two Works on Paper by Helen Frankenthaler*, and *Autumn Rhythm: Idyll for Woodwind Quintet after a Painting by Jackson Pollock*, as well as a mixed quintet without horn, and an orchestral concert overture.

A great deal has already been written about all of these works. Fuchs himself provides biographical anecdotes and other copious program notes about the extra-musical influences, melodic and harmonic elements, moods, textures, and structures in both the published editions and the CD liner notes. The collection of reviews on his website (kennethfuchs.com/reviews.htm) includes *ten* reviews of this music based on the recording. In addition to supplying extensive information about Fuchs's career and compositions, the website also features an inspiring and fascinating story about his first interaction with the London Symphony (kennethfuchs.com/lso.htm).

The concerto's immense popularity with horn players also speaks volumes. Timothy Jones, for whom it was written, recorded it for the 2008 release in 2006. Rick Todd premiered it in 2008 in Hartford CT, and it has since been performed by David Wick in Norfolk VA, and Randy Gardner in Denver at the 40th International Horn Symposium. Future performances scheduled at this time include one by Maria Rubio in Valencia, Spain. Instead of repeating what has been said, or attempting to come up with fresh descriptors and superlatives, I encourage you to read the extensive, enthusiastic reviews already available, and to purchase the recording. Below, I will try to provide some of the more "technical" information that may be helpful.

Canticle to the Sun, the concerto, is a through-composed single movement of twenty minutes duration. In addition to strings, the orchestral score requires one each of flute, English horn, B^b clarinet, B^b trumpet, and trombone, plus harp, celesta, timpani, and four percussionists. It is available on rental from the publisher, and a piano reduction is available for purchase. Some of the piano passages in the reduction appear pretty daunting: the "not exactly chromatic" fast, repetitive noodlings from the string parts, an awkward right hand figure that results from the combination of a [reasonable] celesta pattern with a [reasonable] violin pattern, and the extensive sections of ex-

treme upper register ledger lines. The horn writing is elegant, lyrical, idiomatic, and already well-appreciated by listeners and performers alike.

Fire, Ice, and Summer Bronze, the two-movement, twelve-minute idyll for brass quintet, was written in 1986 (but not published until 2008) and is scored for C trumpets, horn, trombone, and bass trombone. It is based on "Fire and Ice" and "Summer Bronze," two paintings by the Abstract Expressionist Helen Frankenthaler. The moods conveyed are, in Fuchs's words, "restless and contradictory," "inconclusive but serene," and "repose." He describes the horn as serving "as a musical catalyst," which means that horn lines are soloistic (and gratifying); however, the other four voices are in no way subservient or uninteresting – they are truly engaged in "dialogue," from unison rhythms to independent, pyramiding lines. Although the range and tessitura demands are modest, the range of expression (which is greater than the label "idyll" might imply), the ensemble precision required for the rhythmic complexities, and the uniqueness of the expressionist yet tonal style within the brass quintet repertoire would make this work a great addition to a program of demanding brass chamber music.

Autumn Rhythm, inspired by the famous Jackson Pollock "drip" painting with the same title, is a one-movement, thirteen-minute idyll for wind quintet written in 2005 and dedicated to Alfred Reed, Fuchs's teacher, mentor, and friend. It, too, is an elegant, lyrical exploration of the colors and textures inspired by the aesthetic of Abstract Expressionism that Fuchs describes as "states of feeling expressed through gesture." In general, the technical demands on the performers are similar to those for the brass quintet. The original version of this work moves the flute, oboe, and clarinet players to the alto flute, English horn, and bass clarinet for the last three minutes of the work; however, there is an alternate ending (a minute shorter) for which none of the players change instruments. *Virginia Thompson, West Virginia University (VT)*



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

***Wapango for wind quintet* by Paquito D'Rivera. WW5-9631, \$24, 1990/1996.**

In October 2008, I reviewed a similar version of this piece arranged for horn quartet, so I won't go into a detailed description of the piece itself. D'Rivera's famous tune seems to work in any arrangement, however, and this one for wind quintet is no exception. It appears from the edition that D'Rivera crafted this arrangement himself, and it is very well done. He has exploited the ensemble colors and divided up the workload very favorably, and groups will especially enjoy putting the sections together where notes are passed around one or two at a time. I think this arrangement will require at least college-level players to give an effective performance, and more advanced ensembles will enjoy the variety this will bring to programs of traditional or even contemporary repertoire. For



reference, Imani Winds has a great recording on their *Umoja* CD. JS

Six Cuban Dances by Ignacio Cervantes, arranged for woodwind quintet by Adam Lesnick. WW5-9518-S, \$18, 1995.

In our May 2009 issue, I reviewed a small set of *danzons* by Ignacio Cervantes, a Cuban composer who lived the mid-to late 19th century whose music has hints of Gottschalk and Joplin in a charming Latin salon style. The six short dances in this set were also originally for piano, and Adam Lesnick has once again done a wonderful job of arranging them for wind quintet. The individual pieces are quite short, no more than a minute or two each, and offer a nice range of tempi and character. I am sure they will work equally well as individual pieces, in smaller sets, or as a whole; I think the set as a whole is best. Technically, a good high school group should be able to find the grooves and give very reasonable performances, but these deserve a lot of exposure. They are great! JS

Nkosi Sikelel' iAfrika by Enoch Mankayi Sontonga, arranged for woodwind quintet by Valerie Coleman. WW5-0341, \$29, 2003.

Here is a very uplifting arrangement of *Nkosi Sikelel' iAfrika* (God Bless Africa) by Coleman, flautist for Imani Winds. Sontonga, a member of the Mpinga clan in the Xhosa nation, wrote the original melody with first verse and chorus of this song in 1897, and it has since taken on more verses and been arranged numerous ways. It has been the closing anthem of the African National Congress as well as the national anthem of several African countries over its lifetime. Instead of its usual hymn-like presentation in 4/4, Coleman has arranged the melody in 6/8 to create a more celebratory feel, and it works. The rhythmic activity adds to the appeal, and provides performers with yet another opportunity for musical variety and even expanding cultural awareness. Even in the concert key of E major (putting the horn in the key of B), the piece is playable by high school age players. JS

Songs from The Threepenny Opera by Kurt Weill, arranged for woodwind quintet by Alan R. Kay. WW5-9813, \$42, 1928/1998.

Kurt Weill's ability to mix popular and classical styles made him a popular and occasionally controversial composer in the 1920s, and, after leaving Germany for the US in 1935, he wrote successful Broadway shows, collaborating with some of the all-time greats, and Hollywood film scores until his death in 1950. His body of work also includes orchestral works, lieder, and chamber music, but his mark was made in musical theatre.

Weill's *Threepenny Opera* is considered a landmark in musical theatre. Based on the Baroque ballad-opera *The Beggar's Opera* by John Gay, it was completed in 1928 and mixes jazz styles with surprising contemporary dissonance. The five movements in this set include settings of the "Overture," "Solomon's Song," "The Ballad of Gracious Living," "The Song of the Insufficiency of Human Endeavor," and the famous "Bal-

lad of Mack the Knife." Alan R. Kay is clarinetist with the wind quintet, Windscape, which has recorded this set (*The Roaring '20s Arabesque* Z6732). He also performs with Orpheus, among many other ensembles, and teaches at the Manhattan, Hartt, and Juilliard schools. Kay has done a wonderful job with these songs, with a nice contrast of moods and settings, and using all instruments to their best capabilities. Individually, the movements average about two minutes apiece, and are part transcription and part arrangement, all very much in keeping with the characters of the original songs so audiences who know (or musicians who have played) the Broadway show should be pleased. There are some interesting ensemble challenges, one of which will be to make certain difficult figures seem suave and easy (particularly if David Jolley is not the hornist in your quintet – he is in Windscape). College-level groups should be able to handle this set technically, but getting the styles right will require more rehearsal time (and outside listening!) than one might expect. I think these are charming, interesting, and edgy, like Weill's music should be. JS

Klezmer Dances arranged and adapted for woodwind quintet by Gene Kavadlo and Adam Lesnick. WW5-0510, \$35.00, 2005.

Here is another unique offering for wind quintet. Klezmer music has a long, somewhat mysterious history, and the term is most frequently associated with Jewish secular music. The traditional Klezmer band had a melody instrument or two, a chording instrument, and a bass instrument for reinforcement, as well as occasional percussion. The modern version of the Klezmer band often has clarinet, violin, guitar, bass, and percussion, with the clarinet as the lead voice, often adopting almost vocal inflections, like glisses, bends, and grace notes in its performing practices. While the style has an improvisatory character, the expectations placed on performers are more like Baroque ornamentation practices than free improvisation, as in jazz.

As might be expected, the clarinet is the primary voice throughout the four dances in this set, with only a very few phrases where it does not carry the tune. The other instruments will not be bored, however, and the modal harmony and dance rhythms are a marked contrast to standard quintet repertoire. The four dances provide a nice overall contrast: "Freylekh" is a happy, lively circle dance; "Khosidl" is a slow, duple dance; "Kolomeyke" is a brisk couple dance; and: "Kamariska" is another lively dance resembling a polka. Fortunately, these descriptions, along with recommendations for performance style, ornamentation, and sample recordings, are included in an informative preface to help players with their individual and collective approaches. These dances would make a terrific addition to any program or school presentation as a demonstration of folk styles (or of a hot clarinetist). Gene Kavadlo is currently principal clarinetist of the Charlotte Symphony and founder of Viva Klezmer!, an active band in the eastern US. JS





Colors: Seven Pieces for Flute and Horn by James Funkhouser. Baskerville Press, 1836 North 300 Road, Baldwin City KS 66006. 2007.

James Funkhouser, like many composers, enjoys writing works for friends and colleagues, and *Colors: Seven Pieces for Flute and Horn* is a particularly lovely offering for hornist Kristi Crago and her husband, flutist Caen Thomason-Redus, and includes a tribute to the birth of their son. The seven short, highly contrasting pieces (one to two-and-a-half minutes each) are titled "Lavender," "Deep Blue," "Cadmium Orange," "Soft Yellow (Isaiah's Song)," "Emerald Green," "Carmine Red," and "Magenta," and the title and concept originated from the second movement, which contrasts flute and horn tone colors on a unison pitch. The first movement features alternating sections of fast-moving sixteenths in irregular groupings of three or four, and very slow-moving eighths in a tonal melody that is imitated and later fragmented between the two voices. The second movement explores the colors in unison rhythm, imitation, and "dialogue." The third movement is a *marcato alla breve* with a square, almost march-like rhythmic simplicity. The fourth movement is an uncomplicated, tonal children's song in a slow waltz tempo. "Emerald Green" is a solo flute cadenza consisting of pentatonic flourishes, while "Carmine Red" is a solo horn cadenza in more of a chant-like style, featuring some resonant low As (two octaves below the treble staff) and glissing up to c". The beginning of the last movement is completely in unison, with energetic, driving triplets that recur in a rondo fashion separated by contrasting sections. This movement provides an exciting "closer" for the collection.

I believe this suite would add some great color to many recital programs for a variety of different audiences, and I would also be tempted to excerpt some of the movements for outreach programs. Funkhouser's *Soliloquy for Unaccompanied Horn* and *Sonata for Horn and Piano* were reviewed in the October 2006 edition of *The Horn Call*. VT



The Horn Call received a new installment of original works and arrangements from Musikverlag Uetz, part of two series the company produces, *Musik für Blechbläser*, and *Edition Peter Damm*. For more information, visit uetz.de/music.

Andante and Allegro from Mozart and Weber for horn and piano or organ, arranged by Friedel W. Böhrer. BU 1246, ISMN M-50146-435-7, 2008, €12.

German composer Friedel W. Böhrer (b. 1946) has worked primarily in church music over his career. For this edition, he has chosen two movements from famous works by W. A. Mozart and Carl Maria von Weber: the *Andante* movement from Mozart's bassoon concerto, KV 191 (1774), and the *Adagio* from Weber's first clarinet concerto, op. 73 (1811). Both are slow and lyrical, and provide excellent alternatives to horn literature from the same periods – as pieces for woodwinds, they have

more continuous melodies than their contemporary horn counterparts.

The Mozart bassoon movement is at the same concert pitch as the original, and the horn part is virtually a note-for-note transcription, with only a couple of octave displacements to avoid very large leaps. The Weber clarinet movement is handled differently, with the solo pitched a ninth lower (for range reasons) and several other obvious changes. In the middle section, where the original clarinet part has running sixteenths as counterpoint to the melody in the strings, Böhrer has given the sixteenths to the right hand of the piano, and the slower-moving melody to the horn. While this is a little disorienting to those who know the original, it actually allows this movement to be played by those who are not technically ready for this type of passage.

To me, the best aspect of these movements is that, transposed or not, the overall ranges make these very accessible to younger players: in the Mozart, the horn part goes from e to e", and the Weber has the horn part going f to f". They are both lovely, elegant works that, in these arrangements, work well on the horn, too. JS

Habanera Appassionato for horn and piano by Tibor Brünauer. BU 1242, ISMN M-50146-395-4, 2008, €12.

Composed by Tibor Brünauer (b. 1919) in 1997 but only recently published, this work is advertised as a good encore piece. At five minutes long and with a pretty high tessitura (c#'-c"', with optional d'''), those who might want to follow that advertisement might want to plan the pieces leading up to it carefully. That said, we found this piece very charming and fun to play, fitting its title very well. The setting is tonal but not clichéd, and the ABA form provides just enough structural contrast to give the piece a nice expressive arch. I am looking forward to performing this piece soon. JS

A Hornist goes Ballroom Dancing for horn and piano by Keith Terrett. BU 1245, ISMN M-50146-446-3, 2007, €7.

British composer, conductor, and brass teacher Keith Terrett (b. 1956) has composed a charming little number that, at three minutes long, makes a little easier encore piece or "recital dessert" than the *Habanera* above. A melody is presented twice, first as a tango and then as a beguine (with a little bit of added ornamentation). The range for the hornist is about a twelfth (b'-f"), and the rhythms will be managed easily by high-school level players. We really liked this piece (too). JS

Con moto for four horns and trombone by Felix Mendelssohn-Bartholdy. BU 1248, ISMN M-50146-509-5, 2008, €10.

Con moto is a short, pleasant work of which very little is known. The preface to this edition tells us that its style suggests the piece might have been "an accompaniment to a choral setting or an extension to an instrumental piece..." Found in a collection of music at Washington State University, this is the first publication of this work. The setting is five parts, four horns in D and trombone, but the editors have wisely provided alterna-



tive parts for five horns in F. It is about two minutes in length, and very accessible to high school players, even younger if one player has a reasonable low range and can read old bass clef notation. Very enjoyable – it is Mendelssohn, after all! JS

***Moonlight in a Chamber for horn and harp* by William Berry.** Available from the composer at figaro@figarotunes.com. \$25, 2007.

This charming work is a nice contribution to an under-represented genre, horn with harp. The piece is constructed in two large sections with a slow transition, and exploits the capabilities of both instruments. The first section is a slow tango, with the horn floating over the harp accompaniment. The transition is short and chorale-like, with some imitation in three parts. The final section is a peppy mixed-meter dance with some nice contrast in the form of solo harp sections. To my ears, there is also a little Medieval flavor to this section. The piece ends with a slow epilogue that briefly revisits the opening slow section.

Overall, the piece lasts about seven minutes, and could probably work on piano as well (if your pianist can reach a tenth comfortably), but harp is definitely preferred. Berry's harmonies appear to be jazz-influenced, and, as a point of reference, his style (in this piece) is reminiscent of the music of Paul Basler, though it is clearly a different voice. Technically, the piece will be manageable by college-level students with good rhythm, with a range of c-a". I found this piece very satisfying and recommend it to anyone who knows a good harpist. JS

***Air on a G Crook (or D, E, C, F, or F#)* by J. S. Bach, arranged for horn and piano by Robert Ashworth.** edition db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom; editiondb.com. edb 0702001, 7.50£.

Since I am a natural horn enthusiast, this edition caught my eye immediately. Yes, it is the old Bach favorite, taken right out of his Orchestral Suite No. 3, BWV 1068, (ca. 1720), and arranged so the melody is played on a natural horn crooked in G (FYI, Bach's original concert key of D major is used). In the arranger's words, "to perform with the piano accompaniment the specified crook (or transposition) must be used. However, as further study material for hand horn technique it is possible to play any of these six versions on any other crook. On the valve horn they may also be used as further transposition exercises in any key." Thus, we have the exact same tune notated in six different keys.

This edition has several practical applications. First, those inclined to use natural horn will discover some useful options in crook choices, each of which produces different stopped and open combinations for the same concert pitches – very instructive. Second, natural hornists will find the opportunity to play with a fixed-pitch instrument very revealing regarding their intonation on the different crooks with the various hand positions. Third, players of valved horn will have a familiar piece to practice transpositions. Finally, all players, regardless of in-

strument choice, will have a nice transcription to use as special music for church services or even on recitals. I will get a lot of use out of this edition. JS



***In a Dark Time (the eye begins to see)* for horn and piano or chamber orchestra by Joelle Wallach.** Available from the composer, 552 Riverside Drive, #5E, New York NY 10027; email: joellewallach@hotmail.com.

In our May 2009 issue, we learned of *Why the Caged Bird Sings* by New York composer Joelle Wallach who earned degrees in composition from Sarah Lawrence College, Columbia University, and the first doctorate in composition granted by the Manhattan School of Music as a student of John Corigliano. *In a Dark Time* was commissioned by the International Women's Brass Conference for its opening concert of 2006. Based on a poem by Pulitzer Prize-winning poet Theodore Roethke (learn more at roethkehomemuseum.org) with the same title, the music "explores the revealing, redemptive power of times of psychic dark." Subtitled "Three meditations for horn and piano," each of the three movements is in fact dark and meditative in character, all in keeping with the text of Roethke's poem, which explores the poignant moment when, at the depths of despair, one "climbs out" of one's fear to find a path to resolution. The first movement, *Maestoso cantabile*, has a searching quality, with arching phrases. The second movement, "Flowing," has constant triplets throughout, with an understated but unsettled character. The final movement, *Languido Cantabile*, is a mix of the previous two, with a much more poignant peak, but still somewhat unsettled and unresolved. As mentioned in my previous review, Wallach has a unique voice, and these meditations on Roethke's poem are interesting and worth exploring. JS

***Recollections for Horn Octet* by Douglas Hill.** Really Good Music, 1705 Wilson Street, Eau Claire WI 54701; reallygoodmusic.com. 2007, \$50.00.

Recollections for Horn Octet was commissioned by Michael Ozment in memory of his father, Dwight Wesley Ozment, a career Virginia state trooper who loved history, music, and his family. It depicts the American Civil War, Ozment's favorite historical period, with many references to songs of that era. The work has four movements, titled "Antics," "Relics," "Gratitude," and "Jubilee," lasting a total of about 19 minutes. The official premiere was at James Madison University in Harrisonburg VA, in March of 2008.

Doug Hill's music is usually tonal and well-crafted, and this work is no exception. I read and rehearsed the entire work with my university horn ensemble, whose members are familiar with him and his music, and the response was quite positive. We liked some movements better than others, but all were well-received. "Antics" is described as "a joy-filled playful



romp." It opens with bell tones, moves into a jaunty, angular 6/8 melody, and then to a busy section in 2/4, leading to a short six-voice canon. Eventually, all sections combine, and the final gesture leads to a loud ending. "Relics" is a very charming fantasy on Civil War songs, including quotations of at least fifteen different songs from both sides of the Mason-Dixon line. We have battle songs, love songs, patriotic tunes and songs of loss. Some are handled briefly, some longer, but all deftly, and this was probably our best crowd-pleaser of the movements we performed. "Gratitude" is a beautiful change of pace, with a lovely arching melody at first, leading to a middle section that encourages soloists "to tell their own grateful stories." "Jubilee," in the composer's words is "a celebration made of bell-tone fanfares, a multi-metered melody that can't decide whether to be a waltz or a march, a few cascades into the low register and full-range ascents back to the top. A brief nod to James Madison University's fight song carries these many recollections to their enthusiastic conclusion." Well said. The meter changes, along with some interesting crossing dynamics between quartets of horns, make this movement a satisfying conclusion to this major work.

Overall, *Recollections* is challenging in all the right ways for individual players in the ensemble (balance, blend, range, intonation, rhythm coordination), though admittedly there are times when it gets a bit dense such that bringing out internal voices is a bit more complicated, especially if the players blend well already. The challenge then, is one of managing group dynamics, and sometimes that is tough with all horns. Still, whether the movements are played individually or as a set, the effect on players and audience is quite positive. JS



WoodBrass Music SA, Rte. de Fribourg, CH-1724 Le Mouret, Switzerland; woodbrass-music.ch.

Fanfare "IHS 2007" for four horns by Christophe Sturzenegger. WBM-218, 2007, 29 CHF.

Anacrôn 1 for horn and violoncello by Christophe Sturzenegger. WBM-204, 2006, 19 CHF.

Fanfare "IHS 2007" was composed for and premiered at the 2007 International Horn Symposium in La Chaux-de-Fonds, Switzerland. Several works composed and arranged by Swiss composer and hornist Sturzenegger have been reviewed in *The Horn Call* over the past few years, demonstrating his abilities to write in a Neo-Romantic style with good humor and enjoyable music. This fanfare is somewhat extended by "normal" standards (about five minutes), and has an ABA form. The outer sections each begin loudly, then regroup and build gradually, returning to the loud opening material. The B section is a sort of *misterioso* section – nice, slow contrast, but still rhythmically consistent with the fanfare concept. The final A section ends with a *bravura* flourish. My university students enjoyed this fanfare very much, both musically and in terms of the technical challenges presented to individuals and to the ensemble.

The orchestration is traditional (i.e., first and third as higher horns, second and fourth as low), but solo opportunities are shared relatively evenly. The top part has a fairly high tessitura, ascending to b², and the fourth horn has a lot of bass clef, descending to low G². There are some nice opportunities to build ensemble rhythm. Because of its length and substance, this work should be treated differently than a typical fanfare, but will still work very well as an opening or closing number on a recital.

Anacrôn 1 for horn and cello consists of two movements lasting a total of six minutes. The first movement is slow and expressive, with an interesting chromatic dialogue, and a cadenza for the cello. The second movement has a *moto perpetuo* accompaniment in the cello with the horn playing a melody that is rhythmically reminiscent of Schubert's "Unfinished" Symphony (or is it Ives' *Variations on America*?). The dialogue continues in an upbeat mood, and eventually comes to a satisfying close. This piece would work very well in recital, both in its substance and its contrast. The harmonic vocabulary is tonal with lots of chromaticism, and the rhythmic activity for individuals and the ensemble is quite accessible. The hornist must be able to cope with a relatively high tessitura, some awkward leaps, and an overall range of b-c³. Still, we found it worth whatever challenges are presented. The edition has two copies of full score, which is a nice advantage, with the exception of a couple of awkward page turns. This will easily be resolved if both copies are used/shared in performance. With only a few works for this combination of instruments, this is a welcome addition to the repertoire. JS

O Holy Night by Adolphe Adam, arranged for horn trio by Arthur Frackenpohl. Kendor Music, 21 Grove Street, P. O. Box 278, Delevan NY 14042-0278; kendormusic.com. Cat. No. 17335, 2005, \$6.50.

This brief arrangement is suitable for high school level players. There are two verses of Adam's famous Christmas tune. The first verse is a straight-ahead trio arrangement, and the second is a variation built on rhythmic elaboration. The overall timing is about 3:30, and the arrangement would work very well as special music in a church service during the Christmas holidays. My college students had it together after one play-through and enjoyed it. Fans of the original tune will miss the flowing triplet accompaniment, but this arrangement works. JS

Brazilian Landscapes No. 2, op. 78, for brass quintet by Liduino Pitombeira. C. F. Peters, 70-30 80th Street, Glendale, NY 11385; cfpeters-ny.com. EP 68219, \$17.95, 2007.

Liduino Pitombeira (b. 1962) is a Brazilian composer. He received his Ph.D. in composition from the Louisiana State University, where he studied with Dinos Constantinides. He has received much recognition and many commissions over the last 10 years, and several works in his series of *Brazilian Landscapes*, including No. 2 for brass quintet, have won awards.



Completed in 2003, this quintet has two movements, each expressing an impression of a village in Pitombeira's hometown. In the composer's words, "the first one, Santo Antônio, is a reference to the village where my mother was born, and the second one, Ingà, is an allusion to my father's native village. These villages have very contrasting characteristics with respect to climate, population, and tranquility. These characteristics are depicted by the interplay of triadic non-functional harmonies and octatonic sonorities which permeate the entire work."

From the musical "evidence" presented, Santo Antônio moves at a much calmer pace than Ingà. The harmonies are just as he describes, creating an interesting juxtaposition of consonances and dissonances, and the compound meters and active rhythms of Ingà are very appealing. There is a unique voice here. Lasting a total of about 6:30, this piece might require a high proportion of rehearsal time when preparing a larger program, but I predict advanced quintets will find it worth the work. JS



From Wehr's Music House. 3533 Baxter Drive, Winter Park FL 32792; wehrs-music-house.com.

Divertimento for Brass Quintet, op. 31, by Stephen Kemp. WM #376, 2007, \$22.

Stephen Kemp's *Divertimento for Brass Quintet, Op. 31*, consists of three movements of four to five minutes each: "Cats & Dogs" (*Allegro giocoso*), "Fanfare & Chorale" (*Maestoso espressivo*), and "Big Band" (*Adagietto espressivo* [swing]). I think it is a particularly outstanding composition for a student ensemble, because each contrasting movement is musically appealing while providing great material for addressing the ensemble challenges of the brass quintet. The equality of the voices will be satisfying to the students while they polish chamber music skills, and the changes in texture sustain musical interest. Even the tuba writing, while conventional, is interesting and features a few prudent sixteenth passages in the imitative sections.

This work offers well-crafted, idiomatic brass writing that does not push the limits of strength and endurance. The trumpet parts exhibit a fairly judicious use of the upper register (although there is one d⁴), and the horn part is just over two octaves (g to a⁴). The phrasing of the fanfare accommodates breathing, and all parts in all movements have some rest.

I think the "Big Band" movement is a great introduction to swing eighths, not only because they are prepared by some triplet eighth figures, but also because of the slow tempo (quarter note equals 92) and doublings. There is just enough independence of voices and "twists" in the rhythmic motifs (including some quarter note triplets and syncopations) to keep it engaging.

The typeset of the full score (trumpets in B^b, horn in F) and parts is a particularly readable one, and there is good planning

for almost all of the page turns. I was pleased to discover that the publisher's website suggests performing the movements separately or in combinations of two, because I think ensembles would also enjoy presenting them that way.

While Kemp is currently Professor of Pediatrics (Endocrinology) at the University of Arkansas for Medical Sciences, he has studied composition, is a member of ASCAP, and has maintained an active musical life with an interest in performing early music. His *Six Bagatelles for Piano* and *Piano Sonata in F Major, op. 17*, have been recorded by Jeffrey Jacob, and his *Divertimento for String Orchestra* has been recorded by the Silesian Philharmonic of Poland. VT

Ode to Joy by Ludwig van Beethoven, arranged for brass trio with piano by Michael Stewart. WM #377, 2007, \$7.

Journey to the Center for brass trio by Ken Langer. WM #392, \$9.00.

Here are two short works for intermediate players, one an arrangement and the other an original composition. Michael Stewart's arrangement of *Ode to Joy* uses three verses of the famous melody and shares the musical responsibility among the players pretty evenly – the piano is not always accompanimental. The middle verse elaborates rhythmically on all parts, making a nice contrast. The final verse brings the chorale style of the first verse back for a closing flourish. The original version of this arrangement appears to have been for two trumpets and trombone, but the second trumpet part has a horn alternative. The overall brass tessitura is a bit high, especially for the horn (e'-g⁴), but it is all manageable by middle school or high school players because there are opportunities to rest and the arrangement itself is not too long. I can see this arrangement being useful for a recital or church service. My only quibble is with the publisher, whose choice to allow a few measures to dangle onto additional pages in more than one part seems wasteful.

Journey to the Center by Ken Langer was originally the third movement of a larger trio that appears to have been split up into separate publications. No explanation of the title is presented, and the music itself offers little or no hint what center we are journeying to. The form is a rondo, with a recurring fanfare-like section juxtaposed with slower contrasting sections, including a brief trombone cadenza. The harmonic language is tonal but frequently dissonant, and the opportunities to be featured in the ensemble are evenly distributed. Technically, I would recommend high school players with reasonable stamina in their respective high ranges. For us, the piece just didn't get off the ground musically, possibly because the sections are quite short, but others may certainly find this piece more appealing. JS

Playford Dances for brass quintet by Sheri Throop. Wiltshire Music Company, 204 Toronto Avenue, Massapequa NY 11758; wiltshiremusic.com. BE 180, \$18, 2005.

In a previous time in my career, I worked for a Shakespearean festival, providing music for productions as well as



pre-show music outside an open-air Elizabethan-styled theatre. As a result, I wound up playing a whole lot of dance music, including bunches of country dances by English composer John Playford (1623-1686). Sheri Throop has chosen four of the more popular dances found in Playford's *English Dancing Master* (1651): "Newcastle," "Chirping of the Nightingale," "St. Martins," and "Splendid Shilling." These are not transcriptions, because Playford's original has only the melodies – accompaniments were to be improvised. We read these pieces and found all four to be well crafted and enjoyable. All five instruments have moments to shine, and the overall demands make this set accessible to high school players. I remain surprised that Playford's melodies and the concept of Renaissance country dances are still relatively untapped for modern ensembles, but sets like this one should help. *JS*

***Suite for Brass Septet* by William D. Pardus.** Creation Station, P. O. Box 301, Marlborough NH 03455-0301. Catalog No. 143, 2007, \$25.

William Pardus' music has been reviewed many times in *The Horn Call* over the past five years, most recently in May 2008. His style remains consistent in this four-movement work for two trumpets, two horns, two trombones, and tuba – stacked parallel intervals (usually seconds, fourths, and fifths), rhythmic/metric variety, idiomatic brass writing, and tonal vo-

cabulary. The *Suite* was composed for the 2008 Humboldt Brass Workshop's Composition Contest, and the four movements have descriptive titles.

"Overture" has bright fanfare-like figures contrasted with a smooth, chorale-like middle section. "Haunting" is a bit of a departure – less tonal, using some serial techniques, for a marked contrast. "Almost the Blues" is, not surprisingly, jazzy with a mix of major and minor harmonies, and 6/8 and 5/8 meters. There is a section for (optional) improvisation. "Rondo" combines an uplifting primary theme with slower contrasting sections to arrive at a satisfying ending. As usual for Pardus' music, the rhythmic variety gives this movement its life.

My university brass choir enjoyed the third movement the most, finding the rhythmic variety and the jazzy feel very appealing. In general, they liked the other movements, too, but were not overly inspired by them. The work as a whole is quite manageable for a college-level group and, at about 14 minutes, could be used to build a program around. *JS*



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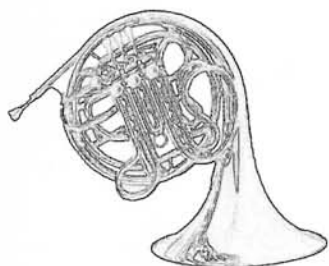
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Recording Reviews

John Dressler and Calvin Smith

Editor's note: this is the final set of Recording Reviews from John Dressler. We wish to thank him for his years of service to The Horn Call as Recording Review Editor. Dr. Dressler has given a great deal of time and energy over many years to keep IHS members abreast of new recordings and his efforts are greatly appreciated. Professor Calvin Smith has agreed to take on the role of the primary editor of this column and is seeking assistance in this daunting task.

Send discs to be reviewed to Calvin Smith, School of Music, 1741 Volunteer Blvd., University of Tennessee, Knoxville, TN 37996-2600 US. 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 artist listed in the reviews below.

Manhattan Brass: David Dzubay. Ann Ellsworth, horn with The Manhattan Brass. Bridge Records Bridge 9230 (bridgerecords.com). Timing: 53:34. Recorded between 2005 and 2007.

Contents: music of David Dzubay: *Antiphonal Fanfare No. 2 for trumpet, trombone, horn; Brass Quintet No 1; Acrostic Variations for brass quintet; Solus I for solo horn; St Vitus' Dance for brass quintet.*

Dzubay is currently Professor of Music, Chair of the Composition Department at the Indiana University Jacobs School of Music. Well-known trumpeter/educator Allan Dean remarked: "David Dzubay entered Indiana University's School of Music in the fall of 1983 as a trumpeter with additional interest in computer science, but his interest in composition was already apparent as well. His compositional technique demonstrated even then an appealing diversity with both conservative and modernistic tendencies. The music found here is without brass gimmicks, using very few mutes, but full of new and wonderful sounds. The rhythmic drive, contrasted with beautiful floating sections, make these pieces great listening for both the brass player and the general music public. Every one of these works is a major addition to the brass chamber literature."

Dzubay's *Antiphonal Fanfare* rings with a nod to Ingolf Dahl's brass writing – modern but never discordant, inviting and idiomatic to all the instruments. It is a great opener on this disc and sets the listener up for some marvelous new works ahead. There are moments of declaration, reflection, joy, and sadness, woven into a wonderful fabric encompassing what five brass players can produce. The works were composed from 1990 to 2006, hence there is a wealth of variety and you will not be disappointed by any of it.

The media and audiences have recognized the Manhattan Brass, now in its 15th season, for its virtuosity and repertoire. Grab a copy of this disc to hear some great brass music! JD

Music & Mistletoe. After Hours Brass (Brad Warnaar, horn). Self-produced. Timing: 51:07. Recorded and mixed at Martin-sound Studios, Alhambra CA, 2008. Available at selecta-press.com.

Contents: *God Rest Ye Merry Gentlemen, Jingle Bells, Christmas is the Warmest Day of the Year, We Three Kings, O Christmas Tree, Christmas Time is Here, Santa Baby, The First Noel, It's Beginning to Look Like Christmas, Jolly Old St. Nicholas, Hark! The Herald Angels Sing, The Christmas Song (Chestnuts Roasting on an Open Fire), Let it Snow, Silent Night, O Come All Ye Faithful, Jingle Bell Rock, I'll be Home for Christmas, Winter Wonderland.*

This disc of holiday music features Grammy-nominated, LA trumpeter Wayne Bergeron with the After Hours Brass. All of the arrangements on this disc are by Austin (TX) arranger and performer Gary Slechta. He knows the brass quintet "sound" and writes for it in superb fashion.

This disc opens with a "James Bond meets Merry, Gentlemen" arrangement that is up-tempo, solid, and convincingly out of an imaginary film score for brass quintet – a great way to open a disc. Yes, he also incorporates piano, drum set, and several percussive effects as well in a tasteful way. There are slow ballads, some "club-date" arrangements, and some vocals, admirably provided by soprano Tierney Sutton – an all-around very satisfying new presentation of holiday tunes. If you are a *Charlie Brown Christmas* fan (oh, come on – I know you're out there) you'll especially enjoy Slechta's arrangement of "Christmas Time is Here." I know Mel Tormé would be pleased to hear his signature "Christmas Song" alla Henry Mancini. The scat idea is alive and well in "Let it Snow!" setting. This disc will highly complement any brass quintet-lover's collection. JD

Snowed in, Again. Bernice Schwartz, horn, with Tower Brass Quintet. Self-produced. Timing: 48:57. Recorded at the Toledo School for the Arts, 2008. Available at towerbrassquintet.com.

Contents: *A Christmas Fanfare by Ryan Nowlin, Rejoice and Be Merry, The First Nowell, Patapan, Deck the Hall with Boughs of Holly, Nutcracker Marche, Parade of the Wooden Soldiers, Let it Snow, Up on the Rooftop, Gloucestershire Wassail, Carol of the Bells, The Coventry Carol, Sussex Carol, March of the Toys, Rudolf, Jingle Bells, Silent Night, Sleigh Ride, Have Yourself a Merry Little Christmas.*

Tower Brass Quintet, currently in its 29th season, recently released this, their eighth recording. It is the group's third holiday recording, reprising the spirit of their very first album,



Snowed In, released in 1980. Here are seasonal favorites by some familiar and some not so familiar arrangers: Willis, Price, Waddell, Snell, Holcombe, Frackenhohl, Campbell, Niehaus, Grassler, Roberts, and Ryan Nowlin. In addition, one of the group's members (David Saygers) has contributed an arrangement as well. The trumpeters double on piccolo and flugel horn, and both the trombonist and tubist double on percussion instruments.

The opening "Christmas Fanfare" does an excellent job of combining snippets from many holiday carols into a splendid medley to set the tone for the entire disc. Because there are so many arrangers highlighted here, the variety of harmonies, use of mutes, dynamic levels, and variety of featured solos is well presented. The pieces remain fresh in these arrangements. The group's sense of ensemble, shaping of phrasing, articulation, and their musicality is top-notch. Many of these arrangements work in a church setting as well as in concert halls, shopping plazas, and the like.

As your own quintet prepares for holiday performances, consider adding these arrangements to your repertoire. They have solo opportunities for each instrument and feature broad and thoughtful passages, as well as those of a more jocular nature. Have fun with these arrangements and enjoy sharing them with audiences of all ages. JD

Christmas Tradition: Music for Brass and Organ. Jeff Nelsen, horn with the Canadian Brass and organist Eric Robertson. Opening Day Records ODR-7345. Timing 60:21. Recorded July 2, 2007 at Rosedale United Church, Toronto, Canada. Available at canadianbrass.com.

Contents: *Ding Dong Merrily on High, Jingle Bells, O Come All Ye Faithful and Joy to the World, Hark, The Herald Angels Sing, O Holy Night, Jolly Old St. Nicholas, Silent Night, Angels We Have Heard on High, Good King Wenceslas, Coventry Carol, The First Noel, Grand Angelic March, Pastorale (O Christmas Tree), Deck the Halls, God Rest Ye Merry Gentlemen, Bring a Torch Jeanette Isabella, Have Yourself a Merry Little Christmas, Silver Bells, The Christmas Song (Chestnuts Roasting on an Open Fire), What Child is This, O Little Town of Bethlehem and It Came Upon a Midnight Clear, O Come, O Come Emmanuel, and I Wonder as I Wander, Hallelujah Chorus.*

For this project, the Canadian Brass turned to their friend, Eric Robertson, to collaborate as organist and arranger. The opening *Ding Dong Merrily on High* showcases the organ of Rosedale United Church, Toronto as a stunning compliment to the brass. This three-manual French Romantic Cassavant instrument adds a wonderful sparkle to the brass.

The majority of these arrangements are useful both for church services and the concert hall. Most are either triumphantly majestic, jolly, or pensive. The blend and balance of this recording is quite good, and the contrapuntal lines can be heard nicely – the organ is never too much nor covered up. There is also a very good variety from the sacred to the secular

in the tunes, as you can see from the content list. The arrangements include the familiar names of Luther Henderson, Arthur Frackenhohl, Don Gillis, Howard Cable, Eric Robertson, and Fred Mills.

Every listener will enjoy this disc from the Canadian Brass – they've given us yet another excellent disc of holiday music. JD



Baroque Horn, Steven Gross, horn. Dale Clevenger, conductor of the Capella Istropolitana. Summit Records 2009 (summitrecords.com)

Contents: *Brandenburg Concerto No. 2 in F Major BMV 1047 (J.S. Bach), Concerto in E^b Major for Horn and String Orchestra (Johann Joachim Quantz), Concerto in F Major for Two Horns and Orchestra (Johann David Heinichen), Concerto in E^b Major for Horn and String Orchestra (Johann Georg Röllig), Concerto in E^b Major for Horn, Strings and Continuo (Jan Krutik Jiri Neruda)*

Steven Gross is horn professor at the University of California-Santa Barbara and is a former member of the Atlanta Symphony, National Symphony, and Santa Fe Opera Orchestra. He has chosen a program of Baroque-era composers, some household names, some less so, but he has a surprise for us – two of the pieces are normally played by trumpet soloists, the Bach (Brandenburg No. 2) and the Neruda (Concerto in E^b).

Dr. Gross lists reasons why he thinks Bach intended the horn for this Brandenburg. First was the imprecise nomenclature attached to the instrument. Next, the original manuscript says the part could be for [translated] "trumpet, otherwise hunting horn" (the original indication in the Neruda was for corno da caccia). Also, Bach only wrote for horn in F; if this piece were for trumpet, it would be the only one pitched in F (the usual was D). Although it might take some getting used to hearing these solos in the Brandenburg an octave lower than usual, the soloist really shines in his performance of it. The tempos in both Bach and Neruda are at the lower end of what is common for trumpet performances, but seem to work fine in this horn performance.

The soloist plays technically flawlessly and highly expressively throughout. The sound is that of a modern valve horn, and quite round and dark (surprisingly so for a descant, a Paxman B^b/hi f), a sound that will be familiar to many. I like the soloist's sound best in the upper register, with its crisp brightness. In contrast, the first movement of the Neruda had more passages in the lower and middle registers, where the darkness of the sound seemed less advantageous or suited to the style. It's also possible that my ear is just used to the high trumpet version.

The orchestra is clearly a tight ensemble (kudos to Clevenger's stick), and the sound quality is distinct and well-balanced. As with the horn, the sound is "modern" – they use flutes (e.g. in the Brandenburg) instead of the recorders heard on some other recordings.

Baroque music of all kinds is always a great challenge to any horn (or trumpet) player, and Gross succeeds admirably in latest musical adventure. Highly recommended. Jeffrey Agrell



Dennis Brain. *Dennis Brain, horn.* 4-compact disc set of digital re-masterings. EMI Classics 50999-2-06010-2-7 (emiclassics.com). Timings: 76:42; 76:58; 75:21; 77:03. Originally recorded between 1943 and 1957; this set released in 2008.

Contents: See below.

As you can see from the individual disc timings above, EMI has done a great job of including as many recordings as possible in this set. A very nice booklet with biographical sketch by Stephen Pettitt and details about the original recordings from which these come is included. Sadly, only one photo of Brain appears in this cardboard, rather than plastic, boxed set.

Now before you say, "I've got all those recordings already," you should re-check – you may be surprised by some of the recordings chosen for this set. This set does not substitute for all the former LPs and 78s plus the compact-disc reissues of all of the Mozart concerti and both of the Strauss concerti – it complements them. This might well be your first opportunity to own some of the rare recordings contained in this set. I found Pettitt's opening paragraph heartening and logical, especially in trying to explain to younger hornists why Brain may well be considered the "greatest horn player of the 20th century." What made him that? "The relaxed ease of his technique, smooth but never over-fat quality of his sound, absolute control he exercised over pitch, color, dynamics, phrasing – he was also a great musician."

Since Brain's untimely death in 1957 there have been any number of the highest-quality hornists, but Brain was certainly an early leader from whom many were inspired. Here follows a descriptive chart of the contents of each box. Following the work and title are ensemble, conductor, other players, and date of the recording (in US format – month, day, year).

Beethoven Sonata, Denis Matthew (2.21.1944)
 Berkeley Trio, Manoug Parikian, Colin Horsley (6.15-16.1954)
 Ditters von Dittersdorf *Partita in D* (Minuet and Trio), London Baroque Ensemble (Haas)
 Dukas *Villanelle*, Gerald Moore (4.19.1952)
 Haydn Symphony No. 31 (1st movement, Westrup) (9.17.1952)
 Hindemith. Concerto, Philharmonia (Hindemith) (11.19.1956)
 Ibert *Trois pieces brèves*, DB Ensemble (9.5.1957)
 Jacob Sextet, DB Ensemble (8.22.1957)
 Mendelssohn Nocturne, Philharmonia (Kletzki) (2.5.1954)
 Mozart, L. Concerto for Hosepipe and strings, Morley College Symphony (del Mar) (11.13.1956)
 Mozart. Concerti No. 1-4, Philharmonia (von Karajan) (11.12-13, 1953)
 Mozart Concerto No. 2, Philharmonia (Susskind) (3.27.1946)
 Mozart Concerto No. 4, Hallé (Sargent) (6.21.1943)
 Mozart Divertimento No. 14, DB Wind Ensemble (8.22.1957)
 Mozart Divertimento No. 16, DB Wind Ensemble (11.5.1952)
 Mozart *Ein musikalischer Spass*, Philharmonia (Cantelli) (8.18.1955)
 Mozart Quintet, K. 452, Colin Horsley & DB Wind Ensemble (5.19-23, 1954)

Schumann *Adagio and Allegro*, Gerald Moore (4.22.1952)
 Strauss Concerto No. 1, Philharmonia (Galliera) (5.21.1947)
 Strauss Concerti 1 and 2, Philharmonia (Sawallisch) (9.23.1956)
 Wagner *Siegfried's Call* (5.14.1947) [long call only] JD

Swing that Music. Jeff Nelsen, horn with Canadian Brass. Opening Day Records ODR-7371 (canadianbrass.com). Timing 65:12. Released in 2009.

Contents: *Swing that Music, Carolina Shout, Promenade, Bebop Bach, Cool Bach, Dixie Bach, Struttin' with Some Barbeque, Sweet Georgia Brown, St. Louis Blues, Black and Blue, Way Down Yonder in New Orleans, Black Bottom Stomp, Strike Up the Band, Sleepless Night, Three-Quarter Blues, Ain't Misbehavin', Blueberry Hill.*

This tribute to Louis Armstrong combines some of the most acclaimed music of Armstrong, Gershwin, Handy, J.P. Johnson, and Jelly Roll Morton, with both original music and arrangements by Luther Henderson. The Canadian Brass realizes the legacy of Armstrong through the medium of a brass quintet by evoking the spirit of his performance, not by trying to imitate his singing or trumpet-playing. Henderson is the link between the ensemble as contemporary performers and the world of early American jazz. He "wrote it down" for them, establishing a core repertoire of jazz heritage, now available to all artists for all time.

Four Gershwin works, arranged by Henderson, including the toe-tapping "Strike Up the Band." Brandon Ridenour arranged the clever "Promenade," the stylish "Three-Quarter Blues," and the hauntingly beautiful "Sleepless Night."

Henderson weaves seamless lines throughout the ensemble giving a fresh take on music from Bach's *Well-Tempered Clavier*. This is some of the best of brass-playing around in a venue of music not often associated with brass ensemble repertoire. The recording is intriguing, inspiring, and convincing. Since horn players are less often raised in a jazz environment than trumpeters and trombonists, be sure to check out this disc for some great examples of jazz on horn. JD

Sacred Circle. *Monumental Brass Quintet*, Nicholas Lowe, horn. Summit Records DCD 516. Timing: 51:08. Recorded January and October 2007 and September 2008 at Spencerville Seventh Day Adventist Church, Spencerville MD. Available at summitrecords.com.

Contents: *MBQ Fanfare* by Craig Arnold, *Tin Roof Blues* by Paul Mares, arr. Gale; *La Primavera* by Antonio Vivaldi, arr. Landers; *Non Vos Relinquam Orphanos* by William Byrd, arr. McCready; *The Sacred Circle* by John Harmon; *Revecy Venir Du Printemps* by Claude LeJeune, arr. McKinney; *Ubi Caritas et Amor* by Maurice Durufle, arr. McCready; *Suite from Henry V* by William Walton, arr. Alexander; *Davenport Blues* by Bix Biederbecke, arr. Whitehill & Dailey; *Come Sunday* by Duke Ellington, arr. Dietrich; *St. Louis Blues* by W.C. Handy, arr. Villanuev; *A Simple Song* by Leonard Bernstein, arr. Moore; *Savior Like a Shepherd* by William Bradbury, arr. Knox; *Sonata Breve* by James Mattern.



The Monumental Brass Quintet has produced an extremely varied program for this CD. They play with fine intonation, broad dynamic range, and spirited musicianship. Their pop/jazz style arrangements are the most successful presentations. In some of the other selections, the flair and élan needed is somewhat lacking. I also felt that a small but constant balance problem can be heard. To me, the tuba was slightly heavy a majority of the time. Obviously, the quintet members didn't think this was the case. Let's leave this one in the individual taste category.

Hornist Nicholas Lowe plays with clean and distinct technique. I would like to have heard a warmer, rounder sound in his lyric moments. This was an enjoyable CD to hear, with many fine arrangements. The ensemble members all seem very proficient but somehow the total seemed to only equal the sum of the parts, not more. The Monumental Brass Quintet is very close to being among the elite. CS

Roman Holidays. Borealis Brass, Jane Aspnes, horn. Self-produced. Timing ca. 1 hour. Recorded Charles Davis Concert Hall, The University of Fairbanks, Fairbanks AK and at the 2006 Women's Brass Conference, Normal IL. Available at borealisbrass.com.

Contents: Emma Lou Diemers *Fanfare, Variations on Antioch*; Sheri Throop *A Cold Coming We Had of It, Holy Day of Joy*; Alessandra Bellino *Mixterium*; Adriana Figueroa *Three Chorales*; Ludmilla Yurina *Hallelujah*; Elizabeth Raum *Canzoni di Natale*; Sheri Marcia Damon *He Can Open Doors, Anyhow, Go Tell It on the Mountain*; Gwyneth Walker *All Hail the Power of Jesus' Name, Nobody Knows the Trouble I've Seen, Shall We Gather at the River*; Laura Caviani *Toccata*.

Borealis Brass is a brass trio (trumpet, horn, trombone) based in Fairbanks, where the three permanent members of the ensemble are faculty at the University of Alaska-Fairbanks. They augment their ensemble as needed with a variety of other instrumentalists. This flexibility allows the ensemble to add considerable variety to their performances.

This recording contains, with one exception, works written for, or commissioned by the Borealis Brass. For the most part the writing is idiomatic with abundant expressive and lyric passages for each member. Most of these works that are for brass trio would be quite useful for ensembles for recital programs, as prelude/postlude church service material, or for wedding prelude repertoire. On the negative side, the majority of the repertoire here is not strongly original or creative. Much of it sounds more like arrangements of familiar melodies. There is nothing inherently wrong with this but I expected more than pleasant arrangements for brass trio.

Standing out notably in contrast to most of this CD's repertoire are two works which seem to have much more depth of musical content. They are Alessandra Bellino's *Mixterium* and Gwyneth Walker's *All Hail the Power of Jesus' Name, Nobody Knows the Trouble I've Seen, and Shall We Gather at the River*.

Hornist Jane Aspnes sounds to have been miked very closely, so close as to give her little benefit of the natural resonance of the hall – a more direct horn sound than my personal preference would have enjoyed. I also must comment on what seemed to be obvious edit points. Perhaps more care should have been taken with the editing. CS

Horn for Olympics. Zhu Kun Qiang, horn, Liu Qiping, Liu Gang, percussion. Self-produced CSCCD1589. Timing 54:15. Recorded June 2008 at the China Central Radio Station Recording Concert Hall. Available from cscav.com.cn.

Contents: Aaron Copland *Fanfare for the Common Man*; James Horner (arr. Bissill) *Titanic Fantasy*; John Williams (arr. Reif) *Olympic Fanfare and Theme*; F. C. Homilius *Horn Quartet*; W. A. Mozart *Marriage of Figaro Overture*; Richard Wagner *Pilgrim's Chorus*; Georges Bizet *Carmen Fantasy*; Mikhail Glinka *Ruslan and Ludmilla Overture*; Beethoven *Egmont Overture*.

Zhu Kun Qiang, principal horn of the China National Symphony Orchestra, has produced a recording demonstrating some truly remarkable horn playing! All of the horn playing on this CD is Qiang's. Overdubbing many parts is not an easy task – the technical aspects are daunting and to do it as well as this and also present such beautiful playing with abundant musical expression is an accomplishment of Olympic Gold Medal standards!

All of the arrangements here are first class. What a treat to hear all of the parts to the Copland *Fanfare* played by one hornist! All of the arrangements here are of very familiar music. The one original work, the quartet by F. C. Homilius, is a rare gem. I could write more but I would be restating what I hope has become clear by now – this is a spectacular exhibition of horn playing as well as recording technique. I can't imagine any horn enthusiast not be being impressed and enjoying every minute of this recording. Bravi, over and over again, to Qiang. CS

The Fibonacci Sequence, Stephen Stirling, horn with members of the Fibonacci Sequence ensemble. Deux-Elles Limited DXL 1122 (deux-elles.com). Timing: 55 minutes. Recorded July 2006 in Potton Hall, Suffolk, England.

Contents: Richard Strauss, arr. Hasenöhr, *Till Eulenspiegel – Einmal Anders!*; Alexander Glazunov *Idyll* for horn and string quartet; W. A. Mozart *Quintet in E^b, KV407*; Charles Koechlin *Quatre Petites Pièces*; Carl Nielsen *Serenata in Vano*; Francis Poulenc, *Sonata*.

When I received this CD featuring Stephen Stirling, I expected to hear beautifully performed music that displayed a beautiful horn tone, abundant expression, and a stunning technique. It is very nice have one's expectations confirmed.

This CD contains some frequently heard works along with some much less often heard gems. I was very familiar with the Strauss, Mozart, and Poulenc. I have heard the Koechlin performed a few times. The Glazunov and Nielsen were delightful discoveries. I suspect that these two may be lesser known to



many in the horn community. They are both shining jewels of chamber music for horn.

Stephen Stirling is a masterful performer. He plays with a light, clear, and resonant sound that is a complement to his virtuosic technique and impressive, expressive musicianship. The Fibonacci Sequence is a chamber ensemble of the highest order, with a flexible instrumentation which allows a very wide range of repertoire. This CD is a very enjoyable listening experience. It is also valuable for learning some less familiar works and for hearing some older favorites performed freshly with charm and flair. CS

Music for Horns and Wagner Tubas – Horns of the Czech Philharmonic. Jan Voboril, Stanislav Suchánek, Jindrich Kolár, Petra Cermáková, Ondrej Vrabec, Zdenek Divoky, Petr Duda, Jiri Havlik, horns. ArteSmon AS 729-2. Timing: 60:02. Recorded in 2008 in Dvorák Hall of the Rudolfinum, Prague, The Czech Republic. March 19 and 20, and April 13 (tracks 9-13); March 21 (tracks 4-8); April 10 (tracks 1-3). Available at artesmon.cz.

Contents: All works by Andrew Downes. *Sonata for Four Horns*, Op. 22; *Suite for Six Horns*, Op. 69; *Five Dramatic Pieces for Eight Wagner Tubas*, Op. 80.

The hornists of the Czech Philharmonic have produced a first-rate performance of three excellent works for horns or Wagner tubas by Andrew Downes. The recording has a rich clear sound with a perfect balance between ambient reverb and a distinct presence from each player.

The *Sonata for Four Horns*, commissioned by James Lowe for the British Horn Society, is in three movements. This quartet is beautifully written with many musical influences and inspirations ranging from hunting motifs to Gregorian chant, and jazz to native American. It is well worth the time and effort of preparation for any quartet seeking to add a substantial, yet audience-friendly work to their repertoire.

The *Suite for Six Horns*, commissioned by Lowe for the Wiener Waldhornverein, should be considered a strong addition to the sextet repertoire. Its five movements are *Prelude*, *La Chasse Romantische*, *Mitternacht*, *Blazon*, and *Postlude*. Each has a strong individual character that blends into a cohesive whole work. Downes has used the six voices to create a wide-ranging spectrum of sounds and emotions. This is a fine work which deserves many more performances.

All three works on this CD are substantial and very well written contributions to the horn choir literature. However, the one that is the most novel and, to me, the best of the three is the *Five Dramatic Pieces for Eight Wagner Tubas*. It is novel in its instrumentation. Usually combined with horns, this interesting octet uses the sonorities of the Wagner tuba in very creative ways to describe the emotions of the five movements. The *Prelude* begins with soft, chordal writing that gradually builds to dramatic antiphonal passages. It becomes calmer before returning to the opening mood, and ends in a gentle coda. *Dawn of Love* opens with long expressive melodic lines, then a hunting-call character emerges. Gradually intensity grows to exciting and majestic end. *New Life* is sprightly and joyful with some somber reflection in the central part of the movement. *Meditation* includes solo passages and sounds influenced by native American music. Flowing melodies with rich harmonies bring the movement to a close. *Jubilate: O Be Joyful* has a pulsating energy, with the octet performing antiphonally in two groups of four. A chorale that is rich and sonorous gives a fine example of the beautiful full, sound of the Wagner tuba ensemble. Increasingly energetic phrases grow to an exuberant close. CS



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The Creative Hornist: The Benefits of Forcing It

by Jeffrey Agrell, Series Editor

A wonderful thing about studying the horn is the many traditions associated with the instrument. The biggest problem with studying the horn is also, in fact, its many traditions. Some time ago I penned an article entitled "Beware of Philip Farkas." The gist of it was that while we should learn all we can from the great Horn Authorities, we should also not think that they have all the answers, or let them kill our desire "to explore new territory, take chances, invent new solutions, or play outside the box, so to speak."

Edward de Bono, author of *Lateral Thinking* (and coiner of that term) and other books about creative thinking and problem solving, has a telling anecdote. He says that for a long time he had driven to work each day on a route that seemed completely satisfactory. But one day a detour forced him to find a new way to get to work. The new way turned out to be twenty minutes shorter than the old way, which is forty minutes saved per day, two hundred minutes per week, or over thirteen hours per month. De Bono says that he would never have discovered this better way if he had not been forced to look for something new. He was comfortable in his old route, which worked perfectly fine. The obstacle became the path to finding a better way.

The obstacle is the path.

If this saying isn't a zen *koan*, it should be. It's applicable immediately in our daily practice: the obstacle might be some horn technique that we can't do yet. The path that brings improvement is to hit the obstacle head-on and work on it until we master that technique. The alternative would be to avoid it, to deny its existence, which would guarantee that we never improve at the technique.

Better, more efficient ways to do things could potentially be discovered in many other areas for each of us personally, and for horn players in general, or perhaps a new horn-helpful product of some kind awaits discovery. Most inventions of any kind are discovered when someone confronts some lack or shortcoming or other obstacle and finds a new solution. We could all do this, but 1) we have no practice in creating our own solutions – we are trained to look to others for the answers ("beware of Philip Farkas"); 2) we don't feel we have the "authority" to dare do even try something new; 3) even if we summoned the courage to dare to look for our own solutions, we don't know how to start, we don't have the know-how or the tools; and 4) even if we dare and we know how to start, we are often sabotaged by our own demands for instant perfection ("If at first you don't succeed, quit") because our egos feel bruised by anything less. We're adults – aren't we supposed to be good at everything, right away, all the time?

I'd like to change all that. I hereby give you permission to try stuff. You may do this in the privacy of your own practice room or garage workshop. Try it out until you feel you can bring your discoveries into the light of day without danger of ego injury.

Tools... I'm going to reveal the secret that enables me to come up with new stuff. You may freely pass this on to your friends, students, neighbors, offspring, passers-by, and *Wikipedia*. Are you ready? There are two quick and easy ways to come up with shockingly novel approaches to old problems and situations:

Number One: Steal

There. I said it. I get lots of ideas by stealing them from others. There's just one thing. I don't steal them from horn players. I steal them from everyone else and bring them back to Horn Land, where, *mirabile dictu*, they seem fresh and new. Ever wonder where Outside the Box actually is? It's everywhere outside of all the wonderful horn tradition. Many players don't think of looking there, so I have bounteous fields of ideas pretty much to myself (until now, I hope – I'm delighted to have the company and there's plenty of room out here). When I'm looking for new ideas for horn playing, I might, for example, pick up an issue of *Guitar Player* magazine, for instance. What do they have, what do they do that's interesting that we don't do? All the other instrumental journals (brass, woodwinds, strings, etc.) are cornucopias of ideas ripe for the plucking, quick translation into horn terms, and subsequent processing into articles, a product, a composition or arrangement, teaching or performing technique, or even a book.

A universe of ideas awaits in even the most cursory examination of sports and athletics, from training methods to psychology. More? Horn players study technique all the time and then in performance are astonished to find they have trouble standing on the stage holding the instrument under the bright lights and many eyeballs staring at them. This should motivate us to learn in how actors learn and perform. Wheels have been invented in all kinds of other fields that we can use – we don't have to reinvent them, just bring them back to Horn Land for a quick refit. One more? How is it that the average jazz player has so much better technique than the average classical player? And never seems nervous on stage? And seems to have fun doing it? I'm going to let you ponder the to answer this one, while I go on to...

Number Two: Force It

De Bono discovered a much better way because he was forced to take a new route. People don't often look for better ways to do things if they have something that currently seems



to be working just fine. But if you have a will to discover, there's a way. New ideas can be conjured up quickly and easily by forcing the association of two unrelated object or fields. Gutenberg forced the idea of the coin stamp together with the wine (grape) press, and, voilà, the movable type printing press was born. Writers have long used this technique to find fresh ways to describe things. Natalie Goldberg, in her creative writing book *Writing Down the Bones*, describes an exercise where one combines a series of random nouns (e.g. dinosaur, fiddle, lilac) with words associated with a random occupation, in this case, cooking, and thereby creating new images:

Dinosaurs marinate in the earth.
The fiddles boiled the air with their music.
The lilacs sliced the sky into purple.

Old ways, clichés, traditions, or habits are comfortable paths of behavior, but they render us blind to seeing the world in new ways. As the saying goes, creativity is simply looking at the same thing as everyone else and seeing something different. Forced associations can remove the blinders. The results may not all be (immediately) useful, but with a bit of imagination, these new and unusual combinations may serve as stepping stones to more practical ideas that you can develop and hone.

Horn and...

Let's try some and see what happens when we combine "horn" with some random concept, field, or occupation. Any noun, really. First, we'll make a list of terms associated with our chosen concept. Then we'll brainstorm possibilities of what the combination suggests. Don't stop, don't edit, don't worry if some results are silly (worry if some are not silly). And above all, remember, I get 10% of the royalties of the new inventions that this inspires in you. Kidding. Sort of. Here we go. As our example, let's try...

Horn + Geology

Random words associated with geology: rock, sedimentary, volcano, basalt, hill, limestone, ore, mineral, glacier, tsunami, alloy, crystal, gemstone, scree, boulder.

Now brainstorm associations: what comes to mind? Follow the trail...

Horn + volcano: image of horn projecting huge, hot material... this material would be sound... how to make it "huge".... Amplification! Explore ways of amplifying the horn. Amplification à electronics. Follow new association: horn + electronics: (continue brainstorm): a plug-in horn (i.e. horn with built-in plug)... amplification built-in, with plug, just connect horn with cable (why not wireless?) to amplifier. Add: "hot" to this: hot = spiced up signal. So run the signal through a signal processor. Controls on horn? Extra valve (left hand) or slider/knob (right hand) to control sound timbre/volume in real time? Or second person operating controls? Reverse the circuit: what if it were input instead of output: have microchip

with concerto accompaniments (like *SmartMusic*) installed somewhere [never stop the brainstorming just because you don't have all the answers – make up something and keep going]. Just plug in headphones and you have accompaniment! What else can a chip/electronics do? Record! Onboard (but very tiny) chip to make digital recordings (and process the signal or create loops) and broadcast the output wirelessly to amplifier/computer. Looper gives possibility of multi-tracking. Upgrade the chip to have onboard drum machine for metronome/accompaniment function. Follow new association: horn + computer: horn/chip sends wireless signal to computer for storage and processing. Program transcribes what you play, compares with the original and circles in red the differences with the original. Suggests or creates etudes to solve areas that didn't go well. Computer tracks progress, makes chart of tempo increases in problem areas; e.g., computer connects horn to internet. Follow new association: horn + internet: internet connection now enables horn to play horn ensemble music with other similarly equipped horns anywhere in the world. Why not other instruments? Play chamber music or even orchestral music through the connection.

Horn + basalt. Basalt is black rock. Black can mean depressed, sad. Commission or compose piece for horn that is sad music in rock style. Start again. Black = color. Could horns come in different colors? What makes the color different? Metal? Paint? Lighting (External? Internal?)? Surface coating? Surface coating à lacquer. Could lacquer be made different colors? Different thicknesses? Different refractive properties? Made of different materials? Lacquer = protection. Is there a different way to apply a protective coating on the horn, something very thin, but effective? What do they use on camera lenses? Follow new association: *horn + camera*: lens... a lens focuses light. We focus sound with... the mouthpiece. Different lenses focus or magnify differently. We have different mouthpiece shapes for different purposes. Has this been quantified? [note to self: make chart]. Are there properties of lenses that could be transferred to mouthpiece design? Again: basalt...rock...metal... are there other metals/alloys that would be effective for the whole horn or parts of the horn? What metallic properties do different parts of the horn (e.g. bell, valves, leadpipe, mouthpiece) need?

You see how easy it is generate ideas of all sorts, some of which could lead you to undiscovered possibilities for the horn and horn playing, yours or everyone's.

Music Jobs

I learned a related use of this technique from someone at the horn workshop in Macomb (it might have been Lin Foulk, horn professor at Western Michigan University, who got it from someone else at WMU, I believe): coming up with employment possibilities that involve music. The game is to discover or invent ways to do music (or horn) and make a living if this Principal in the Chicago SO thing doesn't work out. Think of other



The Benefits of Forcing It

things you also like to do and plug them in our magic formula, then interpret freeform:

Music + Dogs = Discover (or compose), patent, franchise music to soothe animals at veterinary clinics, slaughterhouses, pet shops. Can dogs (dolphins, seals, orcas, etc.) be trained to perform acts in response to a pitch or series of pitches? Timbres? [note to self: if so patent technique, sell to circuses, Sea World, and Siegfried & Roy].

Music + Journalism/Writing = Write music reviews for local, state, national print or online music journals. Write music reviews, CD recommendations, etc. for non-musicians for newspapers or magazines. Write pungent/flamboyant/lurid blog on classical music, make fortune from Google ads. Write grants to realize musical projects. Write profiles of famous musicians. Write histories of neglected areas of music. Write a historical novel based on the life of a musician, such as a horn player. Hmm. Write a screenplay based on *Mozart + Leutgeb*, or *Beethoven + Punto*. Or Dennis Brain (with lots of stuff about sports cars). Write a one-act play where one, some, or all of the characters are horn players. Syndicate a daily cartoon about a horn player. Start a web site offering your services as a writer of vibrant, irresistible prose, one who can turn an ordinary dull résumé into gold. Write the lyrics and/or music for songs. Write a song about the horn! Write a children's book about the wonders of making music. Write a book about how to discover unusual careers that involve music...

Horn + Guitar = Ransack the classical guitar literature for pieces that can be transcribed for horn or horn ensemble. Write a method or etudes or compositions in rock style. Look through guitar method books (both classical and jazz) and see if there are any ways of studying technique that could be used on the horn.

Conclusion

The saying goes: "The sky's the limit." Substitute "your imagination" for "sky" and you have it. New worlds of ideas are possible. They just need a little energy and some imagination from you in order to appear. And you can force it to happen.

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. When not thinking up new ideas about the horn, he likes to seek out interesting information for the resources section of the UI Horn Studio web site: uiowa.edu/~somhorn. His new blog is Horn Insights (horninsights.wordpress.com).



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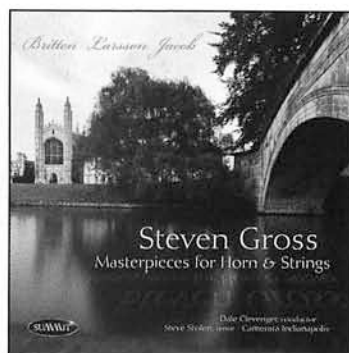


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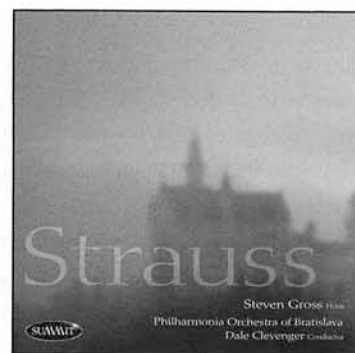
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IHS Scholarships and Performance Contests

The information below pertains to all IHS Scholarship and Contest Programs. Please read this information before completing any application material.

Applications for all IHS scholarships and contests are available at hornsociety.org (follow the links to scholarships) or by contacting the IHS Executive Secretary. 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

email address: exec-secretary@hornsociety.org

Applications material may be sent via email or mailed by postal service (not private carrier). Applicants should allow extra time for mail to reach Hawaii by the deadlines indicated. The preferred language for applications is English; however, an applicant whose native language is not English may submit applications in his/her native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and scholarships must be in MP3 Audio. Other formats may be converted for transmission to the judges but may lose quality in the process. Recorded materials may be submitted by email or on compact disc.

Previous first prizewinners of IHS Scholarships and performance contests are ineligible to participate in the same scholarship or contest.

All monetary awards are made in US currency, by bank draft or cash. All awards must be used in the year they are awarded. Awards including IHS memberships will include a membership extension for current members.

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

Contests

The IHS Premier Soloist Competition

The purpose of this competition is to nurture and develop the great horn soloists of the future. This contest is supported by interest from the Philip Farkas and Vincent DeRosa scholarship funds. All finalists are expected to pay for travel to the Symposium and register as a participant.

Awards:

First Prize: \$1500 and a three-year IHS membership.

Second Prize: \$1000 and a three-year IHS membership.

Third Prize: \$500 and a three-year IHS membership.

Age Requirements: Hornists who have not reached their 25th birthday by the first day of the Symposium may apply.

Application Requirements: Applications must be submitted to the IHS Executive Secretary (see above) using the IHS Premier Solo Competition Application Form (available online at hornsociety.org). Applicants must also submit a recording containing performances of the following required works.

Three Repertoire Requirements for the Recorded Performances:

1. Movement I (with piano/orchestra) from one of the following:

- W. A. Mozart Concerto No. 2, K. 417
- W. A. Mozart Concerto No. 4, K. 495
- Richard Strauss Concerto No. 1

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

3. One of the following works (with piano):

- Eugène Bozza *En Forêt*, op. 41
- Paul Dukas *Villanelle*
- Robert Schumann *Adagio and Allegro*, op. 70

Judging: A committee of five judges, chosen by the IHS Scholarship Coordinator, will judge applications on the quality of the recorded performances (including the fidelity level). Individual identification of recordings will be removed by the Executive Secretary before being submitted to the judges to ensure anonymity. The committee will select up to five finalists to compete at the forthcoming IHS International Symposium.

Finalists will perform the same concerto and work with horn and piano that was submitted to the judges. A rehearsal with a staff accompanist will be arranged for finalists who do not bring their own accompanist. All finalists will receive written evaluations of their performance. The judges will select any prizewinners and they will be announced during the annual IHS business meeting.

Deadlines: Applications must be received by March 8, 2010 and must include both an application form and a recording of the three required selections. Applicants will receive notice of the finalist awards by April 8, 2010.

The Dorothy Frizelle Orchestral Audition Contests for High Horn and Low Horn

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: One winner may be selected in each category. Winners will receive an orchestral coaching session from an orchestral artist at the Symposium. 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 online, or by contacting the IHS Executive Secretary, Heidi Vogel (see above). If space is still available applicants can sign up at the registration desk for the symposium. At the pre-competition



master class, applicants will be required to show proof that they are full-time students and that they are registered for the symposium. Applications will be accepted in the order they are received.

After registration at the international symposium, all contestants are required to attend a pre-competition masterclass that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum. This master class will be held during the first few days of the symposium. At the end of the master class, the rosters for the high and low horn auditions will be established. Anyone not attending the full master class will not be allowed to participate in the orchestral audition. There will be at least one day between the master class and audition so participants can apply what is presented in the master class.

Repertoire Requirements:

High Horn: (1st horn parts unless otherwise specified)

1. Beethoven Symphony No. 7, 1st movement, mm. 89-101
2. Brahms Symphony No. 2, 2nd movement, mm. 17-31
3. Ravel *Pavane pour une enfante défunte*, opening solo
4. Strauss, R. *Ein Heldenleben*, mm. 1-17
5. Strauss, R. *Till Eulenspiegel*, 1st horn, mm. 6-20;
and 3rd horn, 19 m. after # [28] – 1 m. before # [30]
6. Tchaikovsky Symphony No. 5, 2nd movement solo

Low Horn:

1. Beethoven Symphony No. 3, 2nd horn, 3rd movement Trio
2. Beethoven Symphony No. 9, 4th horn, 3rd movement, mm. 82-99
3. Shostakovich Symphony No. 5, 1st horn, 1st movement, # [17]-[21]
4. Strauss, R. *Don Quixote*, 2nd horn, Variations 7 & 8 (complete)
5. Strauss, R. *Ein Heldenleben*, 2nd horn, 4 m. after [3] to 1 m. after [5]
6. Wagner, R. Prelude to *Das Rheingold*, 8th horn, mm. 17 - downbeat of 59.

Judging: A committee appointed by the IHS Scholarship Coordinator will evaluate the performances. All participants will receive written evaluations of their performances by the judges. Details concerning the location and time of the contest will be listed in the Symposium program and posted in the Symposium Registration area.

Scholarships

The 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 horn master classes or 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 to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study

with master hornists and perform. The winner will also receive a one-year IHS membership.

Age Requirements: Applicants must be age 18-24 on January 1, 2010.

Application Requirements: Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Tuckwell Scholarship application form (see the IHS website). This application requires two brief essays.
2. A recording of the applicant playing one movement of a concerto or sonata (with piano), one etude, and two orchestral excerpts.
3. Two letters of recommendation, submitted directly to the Executive Secretary by the recommending parties, including an assessment of the applicant's financial need.

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

Deadlines: Applications should be submitted to the IHS Executive Secretary (address above) and must be received by March 1, 2010. Applicants will receive notification of the awards by April 1, 2010.

Please note that this award is payable directly to the symposium, master class artist, or to the winner upon submission of receipts for expenses.

The Jon Hawkins Memorial Scholarship

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. His parents, Neil and Runa Hawkins, established this scholarship as a memorial to their son. A biography of Jon Hawkins appears on page 108 in the October 1992 issue of *The Horn Call*.



Jon Hawkins
(1965-1991)

The purpose of this scholarship is to encourage the attendance of deserving, highly motivated horn students at the annual IHS symposiums, where they can be intensely exposed to state-of-the-art levels of performance, pedagogy, equipment, and resources.

Award: One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2010 IHS Symposium. In addition the scholarship winner will:

- receive instruction from at least one symposium artist, in the form of a private lesson and/or master class;
- give a solo performance at the Symposium;
- receive a copy of Werner Pelinka's Concerto for Jon;
- receive a one-year IHS membership.

Age Requirements: Applicants must not yet have reached their twenty-fourth birthday by July 18, 2010.

Application Requirements:



Applications must be submitted to the IHS Executive Secretary (see above). A complete application must include:

1. A completed Hawkins Memorial Scholarship Form (see the IHS website). The application requires three short essays.
2. A recording of the applicant's playing including at least two contrasting works that represent a range of the applicant's performing abilities.

Judging: The judges for the competition will be chosen by the IHS Scholarship Coordinator.

The winner will be selected on the basis of

1. performance ability,
2. a demonstrated need for financial aid in order to attend the upcoming workshop, and
3. personal motivation.

Deadlines:

Completed applications must be received by IHS Executive Secretary Heidi Vogel no later than March 15, 2010. Applicants will receive notification of the awards by April 15, 2010.

The Paul Mansur Scholarship

This award, named for the longtime Editor of *The Horn Call*, Emeritus Dean of the Southeastern Oklahoma State University Department of Music, 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 (see above). A complete application must include:

1. A completed Mansur Scholarship Application Form (see the IHS website). The application form requires an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.

2. 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.

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

Deadlines: Applications must be received by March 15, 2010. Email submission is encouraged. Applicants will receive notice of the awards by April 15, 2010. Please note that this award does not include any financial assistance to attend the symposium.

IHS Thesis Lending Library Report by Kristin Thelander, Coordinator

The IHS Thesis Lending Library now has 154 theses. 8 theses were added to the Library this year – 6 were purchased and 2 were donated. The theses are available for IHS members to borrow for a three-week period. Approximately 30 theses were borrowed in 2008 to April 2009. The IHS supports this project with an annual budget to purchase theses and mail them upon request. Borrowers submit a refundable deposit of \$45 per thesis and return the thesis at their own expense. Theses published since 1996 are available in a PDF format from the UMI/Proquest website.

A complete list of the Thesis Lending Library collection can be found on the IHS website. Donations (*) and purchases for the year 2009 include:

Abulnaga, Amr S. "Appropriate Choices of Horn Mouthpieces for Players of Varying Levels Based on the Technical Specifications and Design of the Three Principal Components: Rim, Bore, and Cup." D.M.A. document, University of Alabama, 2007. UMI#3313698.

Beakes, Jennifer. "The Horn Parts in Handel's Operas and Oratorios and the Horn Players who Performed in these Works." D.M.A. dissertation, The City University of New York, 2007. UMI#3283169.

Fletcher, Seth David. "The Effect of Focal Task-Specific Embouchure Dystonia upon Brass Musicians: A Literature Review and Case Study." D.M.A. dissertation, University of North Carolina-Greensboro, 2008. UMI#3307320

Harcrow, Michael A. "Trios of Simon Sargon including Horn," D.M.A. dissertation, University of North Texas, 2007. UMI#300949.

Kim, JongKyun. "The Fundamental Unity in Brahms's Horn Trio, Op. 40." M.M. thesis, University of North Texas, 2007. UMI#1449425.

Rooney, Kimberly D. "Compositional Trends in Solo Horn Works by Horn Performers (1970-2005): A Survey and Catalog." D.M.A. thesis, University of Cincinnati, 2008. UMI#3327181.

*Salemson, Steve. "Tooting his own Horn: The Life of Lucien Thevet in Social Context." M.A. project, Duke University, 1997.

*Ulmer, Marissa L. "Bibliography of Twentieth- and Twenty-First Century Chamber Works for Voice, Horn, and Piano with Selected Annotations." D.M.A. dissertation, West Virginia University, 2006.

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compiled by Harriet Fierman

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Minutes of the 2009 General Meeting

Sunday 7 June 2009, International Horn Workshop

Western Illinois University, Macomb, IL

Submitted by Jonathan Stoneman, Secretary / Treasurer

President Jeffrey Snedeker called the meeting to order at 10:00 am. Present were Executive Secretary Heidi Vogel, and Advisory Council members Jeffrey Agrell, John Ericson, Nancy Joy, Susan McCullough, Joseph Ognibene, Nozomu Segawa, Michelle Stebleton, and David Thompson. William VerMeulen, Peter Hoefs, Heather Johnson, Pasi Pihlaja, and William Scharnberg attended the AC meetings but had to leave the Symposium before the General Meeting.

After introducing the officers and AC members, President Snedeker acknowledged the hard work of the Symposium Host, Randall Faust, Sharon Faust, and the WIU staff. He also recognized the work of Exhibits Coordinator Rose French, as well as all IHS "staff" including Regional Coordinators and Area Representatives. He reported that US Regional Coordinator Alan Mattingly had just submitted his resignation and a job announcement will appear in *The Horn Call* and on the website.

Marilyn Bone Kloss moved (Toby Cisin seconded) to approve the minutes of the 2008 General Meeting as printed in the October 2008 edition of *The Horn Call*. Motion passed.

International Workshop Coordinator Nancy Joy called for bids to host symposia from 2011 onwards and introduced the 2010 host, Peter Luff, from Brisbane, Australia. Peter Luff spoke about plans, site, and facilities for the July 18-23, 2010 event.

Speaking on behalf of Publications Editor Scharnberg, Assistant Editor Marilyn Bone Kloss explained how work was divided between Scharnberg, herself, proofreader Ed Glick, and Dan Philips for the website. She thanked the column editors Agrell, Dressler, Smith, Johnson, Snedeker and advertising agent Austin. She encouraged members to send in articles for *The Horn Call* or the youth site, *Hornzone*, and promised expert help to prepare them for publication.

Dan Philips reported that website activity had been busy this year. Podcasts had been introduced, and about one per week were being added. He drew attention to the "Ask the Pros" section of the Forum and thanked the contributors. The next 12 months will see a face lift, changing the look but not the content. Members would have more control over which part of their profiles were visible to other members. To follow will be Regional sub-sites, recital listings, and a complete listing of Rimón Commissioning Assistance recipients. Concerns or suggestions should be emailed to him via the webmaster link.

John Ericson reported on the new and growing IHS Facebook fan group. The page was a way of promoting the horn and the society among younger players and potential members.

Erickson then reported that the Meir Rimón Commissioning Assistance Fund has now supported the composition of around 40 works involving horn. Three such works were performed at the Macomb Symposium. The fund is open to any member seeking help to commission a new work. Applicants should contact John Ericson, who concluded by acknowledging the work of the Rimón committee members Douglas Hill and Patrick Hughes.

Jonathan Stoneman announced that the Regional Workshop Assistance Fund had supported six workshops in 2008-09 – one in the Czech Republic, one in South Africa, and four in the US. The fund allowed for support at the rate of \$200 per day, up to a maximum of \$600. Applications should be sent to Stoneman. Advice on regional workshops can be obtained from Brent Shires.

Joseph Ognibene announced the 2009 IHS Composition Contest submission deadline is December 1, 2009. The entry fee is \$15. Results will be announced in February 2010 and published in *The Horn Call*. Paul Basler heads the panel of judges, which includes players and composers. Guidelines for entry are on the IHS website.

Jeffrey Agrell reminded members of the growing Thesis Lending Library held at the University of Iowa. The collection, under the stewardship of Kristin Thelander, brings together Masters and Doctoral theses about the horn, which members can borrow for the price of return postage. He encouraged members to make use of it.

David Thompson announced that the IHS Manuscript Press will become the IHS Online Music Library. He acknowledged the work of Marcia Spence, Coordinator of the Manuscript Press, who recently resigned the position. Following several years of minimal sales of copies of works for horn, the collection will be moved online where members will be able to buy and download them. The Advisory Council has also expanded the mission of the online library beyond works associated with IHS Composition Contest to include music of a broader appeal to members. A job announcement for a new coordinator will be posted on the IHS website and in the October *Horn Call*.

President Snedeker reported that the IHS was in good financial health. He thanked the AC for its responsible use of the society's funds, and the work of Executive Secretary Heidi Vogel in monitoring them. He reported on the Gunther Schuller commission in partnership with the Santa Fe Chamber Music Festival for a work for horn and string quartet, and the prospect of a commissioned Horn Concerto from Esa Pekka Salonen spearheaded by Richard Watkins. In the next year, Snedeker hopes to create a policy and procedures handbook for the IHS. He also reported that the AC was planning to digitize its Sound Archive. AC member Susan McCullough will chair a subcommittee to prioritize the process. Snedeker acknowledged the work of archivist Ted Honea. He also reported that the AC had agreed to fund a subscription to SmartMusic, which would in turn give IHS members a substantial discount on subscriptions to the site. Finally he encouraged members to become active within the IHS – to consider hosting a workshop, recruiting new members, donating funds, helping to raise endowments.

Executive Secretary Vogel reported that membership had increased slightly in the last year. As of May 1, the society had 3230 members, with 2431 in the US, 536 individuals from 46 other countries, 224 library subscriptions, and 29 "lost sheep." There are 21 Honorary, 28 Complementary, 17 Associate, 343 Life, 89 Club, 643 Student members. 1322 of all members renewed online. Vogel reported that the audited financial statement had been prepared by a Certified Public Accountant – it will be made available on the IHS website and in *The Horn Call*. She concluded by announcing that there was to be a new T-shirt contest in 2010, with the winning design available from the 2011 workshop onwards.

Nancy Joy announced Scholarships and Awards for 2010. The winners were as follows: Barry Tuckwell Scholarship – Sally Podrebarac; Paul Mansur Scholarship – Colette Metras (18 and under), Sally Podrebarac (over-18); Frizelle Mock Audition Contest – Lars Bausch, Joshua Blumenthal, Amber Dean, Joshua Paulus; Solo Contests – 5 finalists, of whom one, Joshua Horne, had elected not to come to the workshop. Of the remaining four, 1st place (\$1000) went to Everett Burns, 2nd place (\$500) to John Turman. The other finalists were Lars Bausch and Jancie Philippus.

Susan McCullough announced the Punto Award recipients for 2009: Dale Clevenger and Randall Faust. President Snedeker announced the newly elected Honorary Members: Michael Hoeltzel, Frank Lloyd, and Ethel Merker.

Before concluding the meeting, President Snedeker paid tribute to the three AC members ending their terms – Jeffrey Agrell, Peter Hoefs, Nancy Joy. He welcomed the three elected by the members – Lisa Bontrager, Marian Hesse, Ken Pope, and reported that the single vacancy for election by AC members had resulted in Nozomu Segawa for a second three-year term.

Alan Orloff moved, John Kowalchuk seconded, that the meeting adjourn, and the meeting ended at 11:25 a.m.



International Horn Society Statements of Financial Position

From Audited Financial Statements Prepared by
Carbonaro DeMichele CPA's

Statement of Financial Position For the Year Ended December 31, 2008

Assets

Current Assets

Cash:

Petty Cash	\$310
Checking - First Bank	\$23,809
Checking - First Bank	\$6,196
Savings - Denton Area Teachers CU	\$121
Fidelity Investments - Money Market	\$74,260
First Bank Savings:	<u>\$78,132</u>
Total Cash:	\$182,828

Accounts Receivable	\$13,520
Loan Receivable	\$2,553
Inventory	<u>\$3,452</u>
Total Current Assets	\$202,353

Other Assests

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

Total Assets: **\$302,353**

Liabilities and Net Assets

Accounts Payable	\$3518
Total Current Liabilities	<u>\$3518</u>

Net Assets

Unrestricted	\$121,883
Temporarily restricted:	
Advance Memberships	\$69,362
Scholarship	\$90,693
Friendship	<u>\$16,897</u>
Total Temporarily Restricted	<u>\$176,952</u>

Total net assets **\$298,835**

Total Liabilities and Net assets: **\$302,353**



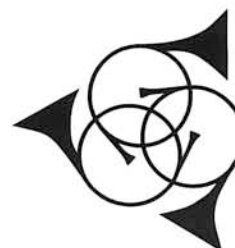
Statement of Activity

Revenue:	<u>Total</u>
Dues	\$89,613
Advertising	\$58,439
Workshop Income	\$12,670
Invest Inc.	\$10,706
MD Sales	\$4,264
Scholarship	\$2,282
Royalties	\$2,212
General Donations & Support	\$2,456
Publication sales	\$382
Friendship Donations	\$336
Manuscript Revenue	<u>\$66</u>
Total Revenue	<u>\$183,426</u>

Expenses:	
Printing	\$53,652
Contract Labor	\$37,638
Postage Freight	\$21,604
Travel	\$12,480
Commission Assistance	\$7,000
Professional Services	\$5,172
International Workshop	\$4,365
Scholarships	\$4,068
Bank Fees	\$2,777
Composition Contest	\$2,500
Regional Workshops	\$2,450
MD Expense	\$2,025
Bad Debt	\$1,302
Office Expenses	\$1,058
Ad Expenses	\$577
Miscellaneous	\$490
Web Site Expenses	\$318
Computer	\$301
Web Technical Services	\$284
Area Representatives	\$233
Copyright Fees	\$135
Total Expenses:	<u>\$160,429</u>

Excess Revenue Over (Under) Expenses **\$22,997**

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



International Horn Society Manuscript Press

Order Form

	Quantity	Price	Total
Barton, Todd. Apogee (1992) ; woodwind quintet. \$12.00 (score and parts)	___	___	\$ ___
Basler, Paul. Summer Dances (1987) ; flute, horn, cello. \$12.50 (score and parts)	___	___	\$ ___
Beck, Jeremy. Duo for Horn and Piano (1990) . \$12.00 (score and part)	___	___	\$ ___
Bialosky, Marshall. What if a Much of a Which of a Wind (1980) ; horn and chorus. \$5.00 (per chorus score ... one horn part included per order)	___	___	\$ ___
Bleau, Kevin. Songs of Nature (1997) ; horn, voice, piano. \$19.00 (two scores and part)	___	___	\$ ___
Busarow, Donald. Death Be Not Proud (1980) ; horn, voice, piano. \$12.50 (score and parts)	___	___	\$ ___
NEW Charlton, Alan. Etude for Solo Horn (2003) \$12.00	___	___	\$ ___
Hill, Douglas. Thoughtful Wanderings (1990) ; natural horn, tape (CD) or percussion. \$12.00 (score and CD)	___	___	\$ ___
Hilliard, John. Love Songs of the New Kingdom (1993) ; alto voice, oboe/flute, horn & piano. \$44.00 (score and parts)	___	___	\$ ___
Jones, Stuart. Variations for Horn and Percussion (1988) ; horn and two percussionists. \$19.00 (two scores and part)	___	___	\$ ___
Kaefer, John. Dialogues for Horn and Piano (1997) . \$12.50 (score and part)	___	___	\$ ___
Pal, Rozsa. Introduzione e Capriccio per 7 Strumenti (1985) ; horn, flute, clarinet, percussion, violin, viola, cello. \$33.50 (score and parts)	___	___	\$ ___
Pearlman, Martin. Triptych for Solo Horn (1993) . \$10.50	___	___	\$ ___
NEW Richards, Paul. Rush Hour (2000) ; horn & piano \$14.00 (score and part)	___	___	\$ ___
Rosenzweig, Morris. Delta, The Perfect King (1989) ; horn, 2 flutes, 2 clarinets, piano, percussion, violin 1, violin 2, viola, cello, bass. \$43.00 (score and parts)	___	___	\$ ___
Schultz, Mark. Dragons in the Sky (1989) ; horn, percussion, tape (CD). \$19.50 (2 scores and CD)	___	___	\$ ___
Stewart, Michael. Rhapsody for Solo Horn and Brass Nonet (1997) ; solo horn, 2 horns, 3 trumpets, 2 trombones, euphonium, tuba. \$15.00 (score and parts)	___	___	\$ ___
NEW Taylor, Stephen. Quark Shadows (2001) ; horn, viola, double bass & prepared piano \$19.00 (score and parts)	___	___	\$ ___
Wiley, James. Sonata for Horn and Piano (1989) (rev. 2003) . \$12.50 (score and part)	___	___	\$ ___
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Out the Bell: The (Politically) Correct Way to Perform

by Amy Ryan Stokes

1. If you are worried about a performance, show up very early so you can make yourself more nervous by waiting around.

2. If this concert is no big deal (or if you're playing fourth horn), show up right on time. Make sure you carry an extra-large thermos of coffee and offer cups to your colleagues. (Other offerings might include Chapstik, Ricola cough drops, cigarettes, or a flask of cheap scotch.)

3. As soon as you arrive at the concert, find your instrument "groupie" pod in the green room. The pod is established either by the first person there or by the most popular person (who has rejected the first person's choice of location and chooses the back left corner rather than the right wall).

4. Once you have joined your pod, confirm who has not arrived yet and start a worrisome rumor that they might not make it on time. Also make fun of the guy in your section who refuses to wear an undershirt, making his tux shirt appear pink rather than white.

5. With your pod members, ogle anyone in the room not dressed to your standards: skirt too short, black flip-flops trying to pass for shoes, white socks or no socks, not-quite-black jacket, or a twinkling tiara on her (one would hope) head.

6. It is now time to make a choice. With your last 15 minutes you may: wander the room looking for non-pod members whom you saw at dinner in order to rehash that funny joke; stay with your section and demand various players to go over excerpts with you because you completely blew it in rehearsal; sit in the corner and read the latest supermarket novel; or, sit in the corner with your private music stand mulling over that difficult solo you've been fretting about, giving dirty and envious looks to the carefree members of your section who have nothing to worry about and are now laughing loudly and doing the *macarena*.

7. Once it is time to wait outside The Floodgates, chatter way too loudly, get hushed by some stagehand whose anatomy is more exposed than anyone would prefer, and then giggle furiously over nothing at all.

8. On stage, act appalled at how bright the lights are. Find time to look into the pitch-blackness of the hall to find that student who said he/she would come. Tell anyone within earshot, "I've got ten students here tonight!"

9. The moment has come! As the artist doors open, scan the backstage cavern for the conductor – what will he be wearing? Famous surprise outfits of the past include: 1) black pants, red shirt, red bow tie, red suspenders; 2) tux with a gaudy home-made vest and abstract designs shaved into his beard; 3) Dr. Evil suit; 4) cowboy digs...and leading a donkey; 5) ghost from *Scream* costume.

10. Once the music starts, give it your all, and then be prepared for the person sitting next to you to turn to you half-way through the first movement and mutter, "I'm shot..."

11. If the conductor has skipped a beat, is in the wrong time signature, or is conducting an entirely different movement, don't worry. Your section will be the one to save the day (as always). Play louder and more obstinately. You can brag at the bar later how your section saved the day (as always).

12. If you have a solo that occurs twice and you frack it the first time, for the second time you may: 1) wimp out and barely play; 2) re-create the mistake and frack the same note again, hoping the audience will think your mistake was in fact the correct way – all their recordings are wrong and this is the first time it has ever been played correctly; or, 3) go for it twice as loud, demonstrating that you recognize your mistake, that you're not afraid, and that contractors in the audience should still hire you for their upcoming gigs.

13. At a concert, players should treat camaraderie as if in a war zone: never leave a man down. (This is only if your section likes each other, however. If you are the clown who never gets it right, you are destitute and alone.) If your neighbor is faltering, pick up the slack by playing louder. If your neighbor even so much as glances in your direction, they are totally lost and you must give the count with hand signals and audibles. (This is the fate of many second horn players whose principal players are too busy basking in the glories of stardom and always need your help, even though they act offended when you give it.) If your neighbor looks sick, have your polishing cloth ready for clean-up duties, or offer your bell as a "receptacle." Also, have a dust-buster ready to vacuum all the chips up off the floor that weren't there in rehearsal.

14. All the jazz hands and leg lifts you gave your neighbors in rehearsal are now converted to the currency of tiny finger taps disguised as someone moving their valves, foot shuffles, or silent-but-deadly flatulence in the direction of the successful musician.

15. If you have that worrisome solo coming at you like an unstoppable train, do not have a pulse counter near you. You may look cool but your pulse is now superhuman; if anyone saw the count, you would be rushed off to the laboratories to be studied and probed.

16. If your friend has a solo coming up, you can say a prayer for them (as I have done in the past), but beware that this results in them screwing up pretty much 100% of the time. This is not because God is merciless, but because I pray for the person themselves (rather than the glorious sounds which are certain to be emitted from any horn bell), and I guess God believes everyone needs to be embarrassed for their own good once in awhile. Therefore, I would suggest my new method: sit quietly and wait it out.

17. At the end of the concert, your back will hurt much more than it did in rehearsal. This is because in rehearsal you goofed off, slouched, etc. But now, in the spotlight, you sit like a statue and are afraid to even scratch your nose, much less other places.

18. After the concert, if you did quite well, stick around. Surely your professor, colleagues, conductor, neighbors to whom you gave your comp tickets, significant other, hopeful-significant other, beaming relatives, or at the very least the quirky ensemble groupie who has made you his/her object of worship will praise you on your stunning achievements. Then you can be loud and obnoxious and begin inviting people you barely even know to join your gang to drink the night away. Watch out for those who say they will meet you at the bar and then end up going to another place, rejecting your 10 phone calls and making you feel like a tool. Also watch out for those who are a little more high-maintenance who say they will be there but show up an hour late because they needed to shower, to take out the dog, or to finish their latest method book.

19. If you did not do so well, you can still go out; just pester your neighbors the entire night by bringing up the concert's worst moments, hoping that by talking about it, all will smooth over by morning. Contemplate quitting music in order to be a psychiatrist for insecure musicians. You would make a fortune and then only have to play in that chamber group you've wanted to start. Once you get home, pick out the players, repertoire, and venues for your new group.

Hornist Amy Ryan Stokes earned a BM degree from the University of Tennessee and MM degree from the University of North Texas. She is a mother and free-lance hornist in Dallas-Fort Worth.

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