

The Horn Call



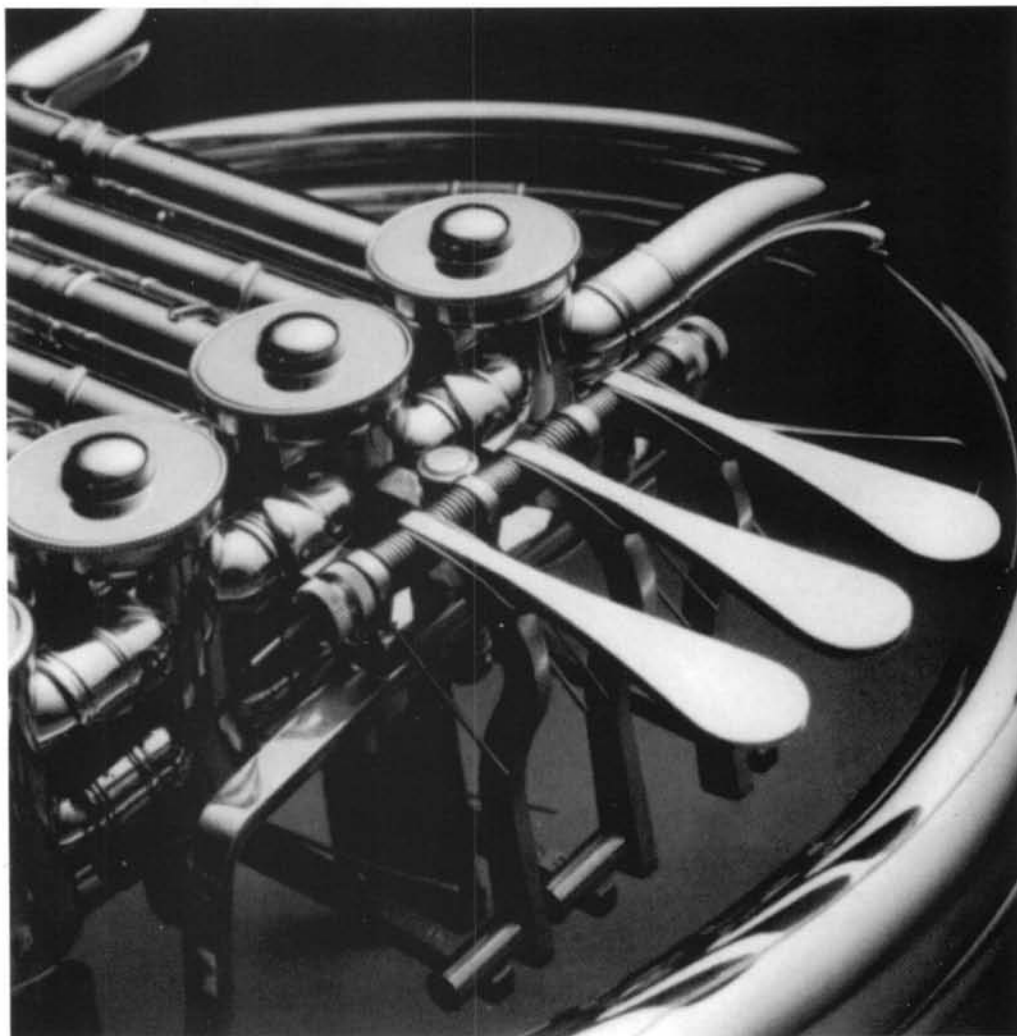
Mason Jones (1919-2009)



Paul Mansur (1926-2009)



Journal of the
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The Horn Call

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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]

Contents

The International Horn Society.....	2
The Horn Call Staff and From the Editor.....	4
President's Message by Jeffrey Snedeker.....	5
Correspondence	6
IHS News and Reports, Heather Johnson, Editor.....	22
Articles	
Schuller Horn Quintet Commission by Marilyn Bone Kloss.....	29
Tributes to Paul Mansur and Mason Jones	32
Recollections of a Recovering Hornist by Ed Glick.....	41
Arthur Goldstein (1925-2009).....	44
Negotiations – Making Our Business “Our Business” by John Cox.....	45
How Hugh Seenan (and a Few Friends) Managed to “Give It One” by Jonathan Stoneman	47
Power Practicing by Eli Epstein.....	50
Your Valeriy Polekh: Part VI, translated by David Gladen	53
Why the Brass Quintet? by James Boldin.....	69
A German Horn with a French Valve by Frédéric Jourdin.....	85
Love, Discipline, Patience, and Concentration – Advice from Peter Damm by Cathy Kilroe-Smith.....	97
Solo Horn Competitions in North America by Steven Gross.....	100
Columns	
Technique Tips, Jeffrey Agrell, Series Editor. Better Technique: Your Next Step by Adam Unsworth.....	31
Medical and Scientific Issues, Peter W. Iltis, PhD, Series Editor.....	39
Gustav Mahler's Symphony No. 9, An Interview with Elizabeth Freimuth by Richard Chenoweth, Series Editor.....	63
The Creative Hornist, Jeffrey Agrell, Series Editor, An Interview with Professor Cabbage – Brian Holmes	96
Reviews	
Music and Book Reviews, Jeffrey Snedeker, Editor	77
Recording Reviews, John Dressler and Calvin Smith, Editors	91
IHS Business	
Recent IHS Donors	5
2009 International Horn Society Composition Contest.....	102
Index of Advertisers.....	107
Out the Bell: My Traveling Horn by Brian G'froerer	108



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From the Editor

Bill Scharnberg

Dear Readers,

It is with great sadness that we announce the passing of two of our honorary members – Mason Jones and Paul Mansur. Both made enormous contributions to our world in different ways. Mason Jones was the quintessential principal horn of a major symphony. His legacy as performer and teacher would have been enough for most of us, but he became involved with the IHS after his retirement, read every back issue of the journal, and eventually was elected President. I can personally attest that he was equally brilliant in this capacity. When he ran an Advisory Council (AC) meeting, he was in charge. If a discussion began to ramble for only a few minutes, he halted the discussion and assigned those who spoke on the topic to form a sub-committee to return with a consensus.

Paul Mansur was the editor of *The Horn Call* for 17 years. That alone would have earned him honorary member status but it was his influence on the Advisory Council as the “corporate memory” of the IHS that really created his legacy. Unbeknownst to many of the IHS officers during Paul’s 23 years as *ex officio* and full member of the AC, he was the true manager of the AC’s decisions. It was his soft-spoken “suggestions” to the members of the AC both individually and as a group that influenced many decisions during that era. He was undoubtedly the greatest IHS “politician” during his tenure! Certainly no one before or since has had so much influence in the decision-making process of our organization. While there is only one brief tribute to Paul in this journal, on page 5 you can see a list of the generous donations already made to his scholarship fund. Paul would have wanted it this way.

If you have not already done so, try typing IHS into a Microsoft Word document – it will be automatically change it to HIS? If (or when) you read the book and music reviews in the February issue of *The Horn Call* you noticed a problem in the review of the book by Jonathan Rees. Clearly I used the software’s “find and replace” function but did not double-checked the result. The author of the review, Ed Glick, who is ironically one of our IHS proof-readers, asked me to make sure Rees’ was changed to Rees’s – the program did that and more. This error (on my part) made the review so humorously inept that I decided to reprint a corrected version in this journal.

Finally, please join the artists, contributing artists, exhibitors, and participants at the 41st International Horn Symposium in Macomb. Host Randall Faust will put on an event that should not be missed!

Bill

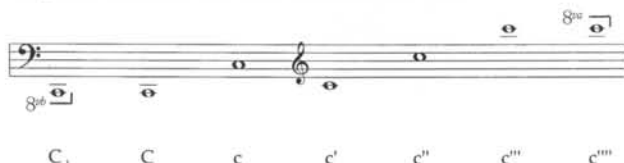
Guidelines for Contributors

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 7.01. Software such as PageMaker 6.5, Adobe Photoshop 7, Adobe Illustrator CS3, and Adobe Acrobat 7 are employed in the process. It is preferred that articles be submitted electronically attached to an email or on a CD, zip, or floppy disk – including another pdf version of the article ensures format accuracy. Footnotes (endnotes) should be numbered consecutively (no Roman numerals) and placed at the end of the text. Musical examples can be sent as pdfs, Finale (2007) files, embedded in a Word document, or as a black and white images for scanning. Images/photographs may be sent electronically attached to an email or as “hard copies” to scan. For electronic submissions, 300 dpi is the minimum resolution necessary for clear reproductions in *The Horn Call*. Microsoft Word is the universally-accepted word-processing program for articles. For other programs, save and send the document as a RTF (Rich Text Format). For disks sent, please label them clearly as to the format and application used.

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





President's Message

Jeffrey Snedeker

In the IHS, Opposites Can Attract

Hello friends,

By the time you read this, it will only be a few weeks before the Macomb symposium. These last few weeks are the most exciting and terrifying. For the artists, it is time for the final details to be put in place. For participants, it is time to make sure all the travel, housing, meal, and social details are all confirmed. For the host, it is time for the last extended wave of panic about whether anyone, including the participants and the artists, will actually be attending. For the IHS Advisory Council, it is time for looking through notes, reports, and the AC Agenda Book.

The Advisory Council meets face-to-face for between 10 and 15 hours during the week (to them it seems much longer) to deal with IHS business. We receive reports from all coordinators (there are a lot), committee chairs, officers, and even Heidi Vogel, our lifeline to staying solvent. We discuss budgets, programs, new initiatives, and our policies and procedures. One thing that has been building for a long time is a need for a unified handbook of everything IHS, and this will be one of our major projects over the next year, hopefully to be in place by 2010 in Brisbane. The goal is to track everything down that stems from our bylaws (and everything that doesn't) and put it in one place. Once we do that, we will examine what we have and, consequently, what is missing. It's a big job on top of our normal IHS business, but we've already made some progress, and things are moving well toward that goal.

But as I think about Macomb and all of the things to come, I find myself reflecting repeatedly on two "heroes" we have lost recently, Mason Jones and Paul Mansur. I was fortunate to have known them both, Jones only in passing, and Mansur first as a previous *Horn Call* editor (a fellow "commiserator") and later as more of a friend. Both men were a part of the IHS and served the society in important capacities, Mason as president, and Paul as editor. In themselves, however, they seem to be almost opposites.

Jones was first and foremost an orchestral player, who learned from the first generation of European immigrant musicians. He taught at a conservatory. He favored a Kruspe style of horn, and spent most of his professional life performing and recording extensively, and published books of solos and orchestral studies, all of which shaped horn playing around the world. Students of his that I have met loved him.

Mansur went the academic route, earning degrees in music education. He taught at a regional university and was very active in professional music education organizations. He also played in the Sherman Symphony, a college-community orchestra at the time (and unbeknownst to all concerned, my future wife played in the same orchestra). He favored a Geyer style of horn, spent most of his time writing and editing articles, and turned *The Horn Call* into a credible journal, all of which shaped horn playing around the world. Students of his I have met loved him.

Both loved the horn and its music. Both were involved with the IHS and received Honorary Membership, the highest honor the society bestows.

Folks, that's what makes this society great: people who appear to be opposites, who come at things from very different ways, find common ground in the horn and its music. I look forward to seeing you in Macomb, or wherever our paths cross.

Wishing you good chops,

JS

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Dear Bill:

I always look forward to seeing each issue of *The Horn Call*: each one seems to carry on the traditions of the International Horn Society – yet have its own unique poetic quality.

Likewise, each Horn Symposium carries on the traditions of the Horn Society – and has its own unique qualities and characteristics. Some of the unique characteristics of the 41st International Horn Symposium will be:

The Featured Artists: Annamaria Larsson, Jon Boen, Jacek Muzyk, David Griffin, Hiroshi Matsuzaki, Jim Rattigan, Jennifer Kummer, and Bill Klingelhofer. Among the others you will find some that we haven't seen at an IHS Symposium for a number of years: Gregory Hustis, Richard Todd, and David Amram – who will be back for the first time since 1974! If you are looking for some "North Stars," we will have two Canadians – Joan Watson of the True North Brass (back for the first time since Banff!), and the fearless Jeff Nelsen of the Canadian Brass.

High Tech, not just High Notes: John Cerminaro will present an interactive-internet class with Douglas Huff of the Western Illinois University School of Music.

Contributing Artists: These are the wonderful horn players and members of the International Horn Society from orchestras, opera companies, chamber ensembles, and university professors who are registered for the Symposium and then turn around and contribute a lecture, clinic, or performance. The contributing artists are the heart and soul of any Symposium. Their presentations often include the most original ideas in performance, composition, research, and give us all new ideas about how to keep developing our art form. Currently, we have contributing artists scheduled from three continents, several different countries and over twenty universities. The topics range from "The Music of Simon Sargon," to "Silences in Solo Horn Music," to the "Music of Julius Watkins," and the "Off-stage Horn."

Major Classes: One may "major" in orchestral horn classes at the Symposium, or classes in other areas like natural horn, or jazz improvisation! On the other hand, one may wish to sample a variety of these – enjoy the salad bar!

Exhibitors: the following exhibitors have signed up as of the first of March 2009: Atkinson Brass, Getzen/Willson, RM Williams Publishing, The Hornist's Nest, Ricco Kühn, I Ching Music, Arundel Music, SW Lewis Chicago, The Woodwind and the Brasswind, Faust Music, Select A Press, Pelican Music Publishing, Sorley's Horn Shop, Seraphinoff Historical Instruments, Horn Notes Edition, De Haro Horns, Cantesanu Horns & Ion Balu Mutes, Moosewood H.R., Chuck Ward Brass Instrument Restoration, Wes Hatch Horns, Gebr. Alexander GmbH., Gemstone Musical Instruments, Berps and Bags, Ken Pope, Osmun Music, Siegfried's Call, Conn-Selmer and Holton, Wichita Band Instrument Co., Cala Records, Daniel Wood, Quadre, and Emerson Music. Look for these exhibitors and more!

If you are looking for Horns, Mouthpieces, Mutes, and Music, the 41st International Horn Symposium will be the place to be!

The Symposium will also include a new feature this year: panel discussions by exhibitors, moderated by Dr. Rose French,

exhibits coordinator. If you wish to compare offerings of the different exhibitors, this would be a good place to start.

For more information on many more of these options in the program offerings, visit www.wiu.edu/horn. Looking forward to seeing you soon!

CORdially,

Randall E. Faust

Dear Editor,

I have been a member of IHS for a number of years and am hanging up my horn and the IHS. I have assembled almost all of *The Horn Calls* since the beginning and am now disposing of these magazines.

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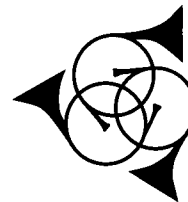
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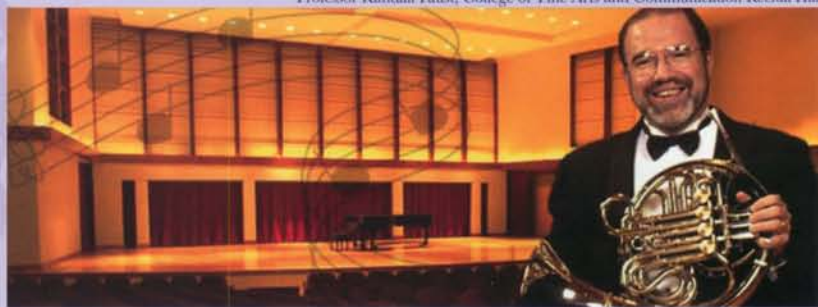
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IHS News and Reports

Heather Johnson, Editor

Address Corrections and Lost Sheep

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): **Katherine Adams, Kenji Aiba, Carissa Bays, Keith Dunn, James Fritz, Andrew Haig, Courtney L. Hall, Eric Thomas Johnson, Furuno Jun, Stephanie Karlak, Edward Leferink, Heidi Lucas, Claude Maury, Cathy J. Miller, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, Roberto Rivera, Hyun-seok Shin, Mike Shuldes, A. L. Simon, Alexander Steinitz, Eiko Taba, Sachiko Ueda, Kenneth Watson, and Louise Wing.**

News Deadline

The next deadline for news submissions is August 1, 2009. If using email, send the text of your message in the body of the email, not as an attached document. Please send exactly what you would like to appear, not a link to a website or publicity document. If you choose to send a photo (only one at 300 dpi or higher resolution), include a caption in the email and attach the photo as a downloadable jpg file; photos are not guaranteed for inclusion. Send submissions directly to Heather 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 Rimon 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. It has so far assisted in the composition of 54 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.

2009 IHS Composition Contest

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.

Submit 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, 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 mailing address must appear only on the biographical sketch, not on any tapes, CDs, scores, or descriptions. An entry fee of \$15 in check or money order is payable to "International Horn Society" through a US bank. Incomplete entries will not be returned. Only 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 Meir Rimon commission is not eligible. Scores and CD's/tapes will be returned to the composer if a postage-paid 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. All materials must be received by December 1, 2009.

Results of the competition will be available by February 2010 and will be listed, along with a description of the winning compositions and composer biographies, in an issue of *The Horn Call*. 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 Manuscript Press.

Send submissions to: Paul Basler, IHS Composition Contest Coordinator, School of Music, PO Box 117900, University of Florida, Gainesville FL 32611-7900, basler@ufl.edu.

Job Information Site

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



Member News

Bruce Atwell (University of Wisconsin Oshkosh) traveled to St. Petersburg, Russia in March for a solo performance of Telemann's Concerto in D and Quantz's Concerto No. 3 with the St. Petersburg Chamber Philharmonic. He will record six concertos from the same time period including the Forster Second Concerto and a Telemann Concerto for Horn, Two Violins, and Continuo. Atwell is principal horn with the Milwaukee Ballet Orchestra and the Green Bay Symphony.

Michelle Stebleton (Florida State University) presented a master class and solo recital at Brigham Young University in January. The final piece on the recital was *The Hunt* for two horns and piano, by **Laurence Lowe**, Horn Professor at BYU.

The University of Wisconsin horn studio performed a No-Valves-Allowed concert in Madison WI in May. Natural horns of all shapes and sizes were heard throughout Mills Hall. The recital, organized by **Katie Johnson**, included sonatas for hand horn, excerpts on post horns and Baroque horns, duets on alphorns, various calls on French hunting horns, some conch shell and didgeridoo renderings, as well as various organized and unorganized sounds from mouthpieces, buzz pipes, and ceramic fox horns.



University of Wisconsin Horn Studio. Back row: Allison Jeanette, Sarah Gillespie, Carrie Robbins, Elizabeth Harraman, Colin Suttcliff, Michelle Anderson, Paul Wadlington, Kristina Robertstad, Katie Johnson, Andrea Padgett, Geoff Bourdon. Front row: Catherine McCarthy, Judith Stephen, Dana Sherman, Elysa DiMauro. Not shown, their proud Professor, the one they are laughing at, Douglas Hill.

Tomoko Kanamaru, collaborative pianist and IHS member, recently performed the Mozart Quintet, K. 452 with the Philharmonic Quintet of New York, **Erik Ralske**, horn.

Thomas Jöstlein, assistant principal horn of the New York Philharmonic Orchestra, will join the University of Illinois School of Music faculty in August 2009. Thomas will head up the horn studio in Urbana developed by Dr. **Kazimierz Machala**, who will retire at the end of this academic year. Thomas has been the assistant principal horn of the New York Philharmonic from 2007 and has previously held positions with the Honolulu, Omaha, Richmond, and Kansas City symphony

orchestras. He has taught at the University of Hawaii and Virginia Commonwealth University. Karl Kramer, Director of the UI School of Music, said, "We are excited about Thomas joining our faculty. He will be a vital member of our outstanding Illinois Brass Quintet, and his studio will supply outstanding horn players for our top orchestras and bands."

Oshkosh WI horn players have a new performing opportunity: a horn choir. The first meeting was in January. Rehearsals begin at 7 p.m. in the music building at the University of Wisconsin Oshkosh, Room N122. All horn players are welcome. Contact Bruce Atwell atwell@uwosh.edu.

Horns A Plenty performed a Christmas concert in Appleton WI. The highlight was the massed horn ensemble performing the "Hallelujah Chorus" with the Fox Valley Symphony.



Fox Valley Horns A Plenty with the Fox Valley Symphony

Diane E. White, hornist for the Panama City (FL) Pops Orchestra and a private horn instructor, held her 5th Annual Top of the Class recital to help prepare her students for the Florida Bandmasters Association Solo and Ensemble Competition. This year's event featured 15 soloists. All of her horn students, as well as the Bay Haven Charter Academy Horn Trio, received superior ratings in their competitions.



Diane White's competition students (l-r): Harrison Sharp, Sallie Haney, Amber Barefield, and Sam Taylor

The American Horn Quartet (**David Johnson**, **Charles Putnam**, **Kerry Turner**, and **Geoffrey Winter**) was back in the US in March. They played recitals for the Mt. Vernon Chamber Music Series in Dallas TX, gave master classes and a recital at the University of Texas at Austin (**Patrick Hughes**, horn instructor) and at the Northeast Horn Workshop (Alex Shuhan, host), appeared in Ft. Jackson in Columbia SC, and ended with a residency at the MidSouth Horn Workshop in Memphis TN (**Dan Phillips**, host).



Gene Berger, instructor of horn at Interlochen Arts Academy and principal horn of the Southwest Florida Symphony, hosted master classes by **Janine Gaboury** and **Leslie Norton** at Interlochen. This summer, Gene will teach and perform at several of Interlochen's Summer Music Programs, including the fifth annual Adult Band Camp. In addition, he is coordinating Interlochen's Horn Institute in June. See www.GenePBerger.com.



Interlochen Arts Academy Horn Studio and guest Janine Gaboury. Back row: Janine Gaboury, Gene Berger, Trevor Nuckols, Blake Rayfield. Front row: Allyson Fion, Maureen Young, Dragana



Simonovska, Angela Farkas

Richard Burdick, first horn of the Regina Symphony, performed Heinrich Domnich's Horn Concerto No. 1 on his classical-era natural horn in January at Westminster United Church, Regina SK Canada. Heinrich Domnich was one of the first horn teachers at the Paris Conservatory, a student of Punto and the teacher of Dauprat. To Richard's knowledge, this concerto hasn't been performed since the 1820s. In February, Richard performed F.J. Naderman's *Nocturne*, opus 32, No. 1 with harpist Cecile Denis as a CD release concert and in March he performed Dauprat's Horn Quintet, opus 6, No. 2 on Regina Symphony Orchestra's Government House series. Richard's web posting of "one solo and duet a week" from his compositions Opus 132, "64 duets," and Opus 139, "More than 64 solos for horn," will be happening through the year at www.i-ching-music.com.

Steven Gross was awarded the Jan Vaclav Stich-Punto Commemorative Plaque by HORNFORUM, the Czech Horn Society of J.V. Stich-Punto. The presentation was made after Steve's solo appearances and CD recording with the Camerata filarmonia Bohemia of Prague. This is only the second time an American has been given this honor for outstanding devotion to Czech horn music and developing the artistic legacy of Jan Vaclav Stich-Punto. The presentation was made at the Jan Vaclav Stich-Punto School in Zehusice, the only educational institution in the world named after a horn player. Steve's recording includes works of Rosetti and Punto, and a world premiere of the Concerto for horn by **Jiri Havlik** of the Czech



Philharmonic Orchestra. Jiri was the conductor for the recording, as well as second horn for the Rosetti Concerto in F for Two Horns. The CD will be released by Summit Records in January 2010.

Steve Gross performing at the Stich-Punto School in the Czech Republic. A mosaic of Punto appears on the back wall.

A brass quintet from The President's Own United States Marine Band in Washington DC performed at Mississippi State University in February as part of the Sixth Annual MSU Brass Seminar. The quintet (Master Sergeant Matthew Harding, trumpet; Gunnery Sergeant Michael Mergen, trumpet; Gunnery Sergeant **Hilary Hart**, horn; Gunnery Sergeant Chris Clark, trombone; and Gunnery Sergeant Chris Tiedeman, tuba) coached student brass quintets and individual master classes for their respective instruments. A recital featured *Three Venetian Canzoni*, the **Verne Reynolds** arrangement of Mendelssohn's String Quartet, Op. 12, and Adam Schoenberg's *Reflecting Light*. MSU faculty Michael Huff, Michael Brown, and Richard Human, MSU trombone student Fred Hadley, and Delta State University faculty Doug Mark joined the quintet for Purcell's *Trumpet Tune & Air* and Susato's *Suite of Renaissance Dances*.



Marine Quintet (l-r): Mike Mergen & Matt Harding, trumpets; Hilary Hart, horn; Chris Clark, trombone; Chris Tiedeman, tuba

James Sommerville, principal horn of the Boston Symphony, stepped in to perform Britten's *Serenade for Tenor, Horn and Strings* with the Cantata Singers at Jordan Hall in January when permits did not come through in time for **Michael Thompson** to travel from England to Boston for the performance as scheduled.

Richard (Gus) Sebring performed horn trios by Yehudi Wyner and Brahms at the public library in Concord MA in April with violinist Harumi Rhodes and composer Wyner at the piano. Gus, associate principal in the Boston Symphony and principal horn of the Boston Pops, grew up in Concord. He can be heard in PBS's *Frontline* theme music and on a CD of music by *Frontline*'s composer Mason Daring. Gus has also arranged music for the Boston Pops. The Wyner trio, called *Horntrio*, was written in 1997 for a concurrent premiere, with 30 participants in the commission. Wyner performed in one of the premieres.

Brian G'froerer, recently retired associate principal horn of the Vancouver Symphony Orchestra and principal horn of the CBC Radio Orchestra, for the past several years has coached



the horn section of the National Youth Orchestra of Canada. This summer's repertoire will include Mahler's Symphony No. 6, Stravinsky's *Le Sacre du printemps*, and Bernstein's *Symphonic Dances* from *West Side Story*. Players are chosen by recorded audition of Canadian students ages 14 through 27. About one-third of all professional musicians in Canadian orchestras have at some point participated in the summer training programs of the orchestra (www.nyoc.org).



National Youth Orchestra of Canada (2008). Seated (l-r): Jennifer Harmer, Marie-Michelle Bertrand, Julie Rochus. Standing: Michael Rosenberger, Lisa Donati, Amanda Bolger, Alliszon Zaichkowski, Victoria McNeill, Brian G'froerer (horn coach).

Radovan Vlatkovic performed Krzysztof Penderecki's Concerto for Horn with the Osaka Century Orchestra on June 30th, with the composer conducting. Penderecki began composing the concert (subtitled *Winterreise*) while traveling in China and South America during their winter months. This concerto, his first for a brass instrument, was commissioned by the Bremen Philharmonic Society and completed in April. Radovan performed the Concerto in Bremen, Taipei, and Tokyo before delighting the Osaka audience.



Radovan Vlatkovic (2nd on the left) with members of the Osaka Century Orchestra, Masaki Mochizuki, Donna Dolson, and Yoko Mori, after his performance of Concerto for Horn by Krzysztof Penderecki.

En décembre dernier s'est tenue au conservatoire de Terrassa, Barcelone, une rencontre de cornistes qui a rassemblé une centaine de participants venus de toutes les régions d'Espagne. Organisée par **Francisco Rodriguez Azorin**, soliste de l'Orchestre du Liceo, cette rencontre d'une journée nous permit d'assister à deux conférences données par **Daniel Bourgue** (les échauffements) et **Guillermo Dalia** (comment surmonter

le trac), à une Masterclasse de **Markus Maskunitty** (Finlande) et à deux concerts rassemblant: **Oscar Sala** (concerto de J.Quantz), **Ionut Podgoreanu** (concerto de Glière), **Francisco Rodriguez** (Sonate de A.Guinovart), Markus Maskunitty (Concerto n°2 de R. Strauss) et de nombreux ensembles de cors et de cors naturels de Catalogne. Cette rencontre a connu un grand retentissement dans toute l'Espagne.



Last December at the Terrassa Conservatory in Barcelona there was a gathering of about a hundred horn players from all over Spain. Organized by **Francisco Rodriguez Azorin**, principal horn of the Teatro Liceo Orchestra, this day-long meeting allowed one to attend lectures given by **Daniel Bourgue** (warmups) and **Guillermo Dalia** (overcoming nervousness), a masterclass by **Markus Maskunitty** (from Finland), and two concerts with performances by **Oscar Sala** (J.Quantz Concerto), **Ionut Podgoreanu** (Glière Concerto), **Francisco Rodriguez** (A.Guinovart Sonata), Markus Maskunitty (Concerto n°2 of Richard Strauss), and a number of horn and natural horn ensembles from Catalonia. This gathering received much positive press throughout Spain. *Daniel Bourgue (translation by Nancy Jordan Fako)*

Obituaries

Mort Shafer 1931-2009 reported by Sandy Petersen

Mort Shafer was a horn player, teacher, composer, and arranger (especially of music for horn ensembles), and also an idealist and advocate for human rights and political freedom.

Mort's musical career began at the age of 2 when he received a full scholarship to an experimental class for the very young at the American Conservatory of Music in Chicago. He began private piano lessons at age 6 and horn at 13, first with **H.E. Nutt** and then with **Harry Jacobs**, third horn of the Chicago Symphony. At age 14, Mort began playing in Chicago-area community orchestras; at age 16 he was playing in the Phoenix Symphony; and he entered Eastman School of Music at age 17, studying with **Arkady Yegudkin**, "the General."

On leaving Eastman, Mort became a member of the 6th Infantry Division Band at Fort Ord CA, and then was first horn of the Monterey Peninsula Symphony. During this time, he began to teach horn privately. In 1953, he joined the Humanist Orchestra in Los Angeles, an ensemble devoted to breaking



down patterns of racial discrimination in Southern California among symphony players, and drawing such talent as Ted Dale and Elmer Bernstein for conducting, Buddy Collette and Red Callendar as orchestra members, and other regulars from the movie studio orchestras, including **Gale Robinson**, who was then first horn with Universal Studios. Mort joined the Whittier and Downey symphonies and taught horn in the Whittier area. In 1965, he played under Elmer Bernstein again with the Valley Symphony in the San Fernando Valley and in 1968 he played first horn in the Victoria (BC) Symphony, returning in 1969 to play with the Santa Monica Symphony and the Casa Italiana Opera Orchestra. He also conducted for the Plummer Park Opera Workshop, Wilshire-Ebell Theater, and the Casa Italiana Opera. In 1998, he moved to Seattle and joined the Emerald City Symphony, then finally retired from performing in 1999.

Mort began his composing career in 1969. He wrote several original compositions for full orchestra, including *Winning Number*, which is based on a sweetheart's telephone number; it was premiered by the Pacific Palisades Symphony in 1975. In 1976, he was commissioned by the Cousteau Society to write the music for their forthcoming educational filmstrip, *A Day In The Life Of The Sea*, which he orchestrated for woodwind nonet. However, the project was put aside due to objections by oil company sponsors and Mort was paid for the project by Jacques Cousteau himself.

In his 70s, when he could no longer play the horn, Mort learned how to create sheet music on his computer. In 1999, he arranged a symphonic piece for six horns. The Puget Sound Horn Society received it well, encouraging him to conduct the group. He continued to arrange more orchestral music for ensembles of quartets, quintets, sextets, and octets, creating over 120 arrangements for horn ensembles.

Mort could listen to a recording of a familiar orchestral piece, then sit at his computer and create an arrangement for a horn ensemble, including every significant bit of the melodies, countermelodies, harmonies, rhythms, dynamics, and ornamentations of the original. He was familiar with many works, even volunteering at Benaroya Hall for years to identify unlabeled recordings by listening to them and consulting his vast memory of classical music.

Mort was an idealist to a degree most of us can only imagine. He believed passionately in equal rights for all, humane treatment for all, and political freedom of expression. He led protests against injustice and wrote countless letters to editors. He was an inveterate kvetch, complaining not just for himself, but because he was such an idealist that he couldn't understand why our real world couldn't be living up to his fantasy of how the world should be. He helped save the Santa Monica Pier, he stood on the street corner with others protesting unjust wars, he protected free speech even when it cost him personally, and he lived to see a black man become the President of the US.

Mort Shafer passed away peacefully in January. He was beloved and friend to many, bridge-player, joke-teller, father and grandfather, sweetheart. His heart was weak, and while he insisted he would follow Dylan Thomas' advice to "not go gentle into that good night," he eventually was ready to go. Mort lived to see two granddaughters. He lived in a world that was perfect in his conception of it. He spun out musical creations. He taught us all how to be patriots. And, when he could do no

more, he passed on. Goodbye, Mort! We'll all keep trying to live up to your dream.

William C. Fuller (1909-2009) reported by Bruce Atwell

William C. "Bill" Fuller, of Oshkosh WI, was a dedicated amateur player throughout his life. He touched many lives in the community and will be sorely missed.

I met Bill only shortly before his death. He had an original Geyer single F horn that he had purchased from a member of the Chicago symphony in 1927 that he was anxious to show me. His lifelong love of the horn was evident by the sparkle in his eye when he spoke about his cherished possession, his Geyer horn. Bill performed at various times with the Oshkosh Symphony and the Oshkosh Community Band, and I felt privileged to meet him and to see the wonderful piece of history (his Geyer) that he was so proud of.

During WWII, Bill served in the US Army 95th Division, partly in Germany. He told a story of finding two German horns in a barracks at the end of the war (maybe an Alexander or two?). After the war, Bill attended Oshkosh State Teachers College, received a Bachelor's degree and began teaching junior high science classes at Merrill Junior High School. He received a Master's degree at the UW-Madison Tent Colony during summers and later studied summers at Alfred University in Alfred NY.

Bill's giving and helping nature will be remembered by many, including his former students and fellow teachers at Merrill Junior High School. His devotion, concern, and love for his wife, Jesse, were steadfast to his death.



Hunter Mackenzie Pope

Kenneth Pope, Boston horn player and proprietor of Pope Instrument Repair, lost his 12-year-old son Hunter to complications of flu in February. Hunter was a seventh grade student at Boston Latin Academy. In addition to his parents, he leaves a twin sister and two other siblings. Donations can be sent to: Hunter Pope Fund, Boston Latin Academy, 205 Townsend Street, Dorchester MA 02121.



Coming Events

You are CORDially invited to the **41st International Horn Symposium**, June 2-7, 2009, on the campus of Western Illinois University, Macomb IL. See the announcement and registration form in this issue or www.wiu.edu/horn. Contact: **Randall E. Faust**, host, 41st International Horn Symposium, School of Music, Western Illinois University, Macomb IL 61455.

The annual **Kendall Betts Horn Camp** will be held June 5-28, 2009 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the fifteenth consecutive year, Kendall is hosting his unique seminar and retreat for hornists above age 13, at all abilities and accomplishments, to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Kendall Betts): **Jeffrey Agrell, Hermann Baumann, Lin Foulk, Randy Gardner, Lowell Greer, Michael Hatfield, Douglas Hill, Abby Mayer, Richard Mackey, Jesse McCormick, Bernhard Scully, Ellen Dinwiddie Smith, Edwin Thayer, and Kevin Welch**. Enrollment is limited. Participants may attend any or all weeks at reasonable cost. Scholarships are available. See www.horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, Tel: 603-823-7482, Email: HORNCAMP@aol.com.

The Horn Institute at Interlochen (June 13-19) is an opportunity for horn players to spend a week of intensive study with distinguished faculty of performers and teachers. The institute includes daily master classes, etude studies, private lessons, rehearsals, and performances by faculty. Faculty includes **Gene Berger, Kevin Rivard, Elizabeth Freimuth, and Karl Pituch**. Contact Gene Berger, Instructor of Horn, Interlochen Center for the Arts at BergerGP@Interlochen.org, 231-276-7893 or see www.Interlochen.org/horncall.

The Barry Tuckwell Institute again takes place at two locations: June 15-20 at Mesa State College in Grand Junction CO and July 7-14 at the College of New Jersey in Ewing NJ. Appealing to players of all levels, the institute offers close interaction with Barry Tuckwell and the BTI faculty; sessions cover a broad range of relevant topics and performance opportunities. In addition to Barry Tuckwell, faculty includes **Mary Bisson, Dave Krehbiel** (Colorado only), **Bob Lauver, Jean Rife**, and pianist **Tomoko Kanamaru**. See BarryTuckwellInstitute.com.

The 7th Lugano Horn Workshop will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 5-11, 2009. Participants will cover solo and orchestral repertoire and horn ensemble playing in master classes, 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, Frøydís Ree Wekre, Alejandro Nunez, Sandro Ceccarelli, and Andreas Kamber**. See www.horncamps.com or email Heather Johnson at hephorn@yahoo.com.

The Third Annual Improvisation Workshop for Horn Players will be held July 15-19 in Heath MA. **John Clark**, author of *Exercises for Jazz French Horn*, will teach the jazz sessions, and **Jeffrey Agrell**, author of *Improvisation Games for Classical Musicians*, will teach non-jazz sessions. Evan Mazunik plays

piano and conducts Soundpainting. The workshop will provide an introduction to improvisation and is open to all horn players; no improvisation experience is necessary. **David Amram** is the featured guest. See www.hmmusic.com or email John Clark john@hmmusic.com or Jeff Agrell jeffrey-agrell@uiowa.edu.

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

The Interlochen Arts Academy will host the **Fifth Annual Adult Band Camp** from August 4-9, 2009. Adult horn players experience the joy of ensemble performance in a challenging, supportive, and friendly environment. Repertoire will be tailored to the ensemble and led by Adult Band Camp Artistic Director Tom Riccobono. **Gene Berger** will be instructor of brass and chamber music. Contact Gene Berger at BergerGP@Interlochen.org or 231-276-7893 or www.Interlochen.org/horncall.

The Audition Mode Horn Seminar will take place August 9-16, 2009 at Wayne State University in Detroit MI. It will concentrate on orchestral literature and the audition process through master classes, lectures, sectionals, mock auditions, and lessons with faculty **Karl Pituch** and **Denise Tryon** of the Detroit Symphony Orchestra. Room and board is available. See www.auditionmode.com.

The 2009 International Horn Competition of America will be held August 13-16 at Columbus State University GA (near Atlanta). **Kristen Hansen** is host and producer. Repertoire lists, prizes, repertoire, regulations, and the fee schedule are at www.ihcamerica.org or contact Dr. Hansen at hansen_kristen@colstate.edu or 706-649-7271. This event offers hornists complete performances of their repertoire and feedback from the judges.

The British Horn Society Festival 2009 will take place on Sunday November 1, 2009 at Watford Boys Grammar, training ground for many British horn players including **Michael Thompson** and **David Pyatt**. The day will include workshops, ensembles to join in, recitals and concerts, led by new British Horn Society Chair **Roger Montgomery**. See the British Horn Society magazine, *The Horn Player*, or www.british-horn.org.

The 2010 Northeast Horn Workshop will be at the University of Delaware in Newark DE on March 12-14, 2010, hosted by **John David Smith** (smithjd@UDel.Edu) and featuring members of the **Philadelphia Orchestra** horn section. See northeasthornworkshop.org.

The 2010 Southeast Horn Workshop will be at the University of Southern Mississippi in Hattiesburg MS on March 26-28, 2010, hosted by **Heidi Lucas** (Heidi.Lucas@usm.edu). See www.southeasthornworkshop.org.



The 18th *HORNCLASS 2009 Nove Straseci – Czech Republic* will be held at Nove Straseci, near from Prague, August 8-16. Participants will attend solo and chamber music master classes and horn ensembles. The workshop is open to all hornists. Ensembles will be formed based on experience and individual ability. Instructors include **Hermann Baumann, Michelle Stebleton, Zoltan Macsai, Zdenek Divoky, Jiri Havlik, and Jindrich Petras**. Visit www.hornclass.cz.

Reports

2009 Northeast Horn Workshop reported by Marilyn Bone Kloss

The workshop, hosted by **Alex Shuhan** at Ithaca College in New York State in March, featured lectures about how physical therapy and Brain Gym can help musicians. **Josh Phillips** and **Nathan Koci** amazed the audience with a work by Grisey that bent notes. Laura Klock's husband, Lynn, substituted on soprano sax for an ailing tenor in a new work by Jeff Myers, a Meir Rimmon commission. In addition to individual master classes and concerts, **Gail Williams, Adam Unsworth**, and the **American Horn Quartet** performed a concert featuring the horn music of composer Dana Wilson, who is on the Ithaca College faculty. The program included four commissions, including a world premiere. **Lydia Busler-Blais** improvised a solo and Alex Shuhan composed a work for eight horns, bass, piano, and solo horn (Adam Unsworth) in memory of Ken Pope's son Hunter.



Northeast Horn Workshop artists for Dana Wilson concert. Front (l-r) Gail Williams, violinist Linda Case, and pianist Jennifer Hayghe. Back: David Johnson, Charles Putnam, Adam Unsworth, host Adam Shuhan, composer Dana Wilson, Kerry Turner, Geoffrey Winter.

Graduate Assistantships

The **University of Oklahoma** announces horn assistantships. Duties include performing in the graduate brass or woodwind quintet and assisting in the horn studio; other duties are based on qualifications and interests. Graduate quintets are active recitalists and are expected to participate in competitions, area cultural outreach, and be area clinicians for local public school music programs. Applicants must have completed a Bachelor or Masters degree in music with a cumulative GPA of 3.0 or higher and a successful audition into the MM or DMA program. On-campus visits are encouraged. Contact Dr. Eldon Matlick at ematlick@ou.edu or 405-325-4093.

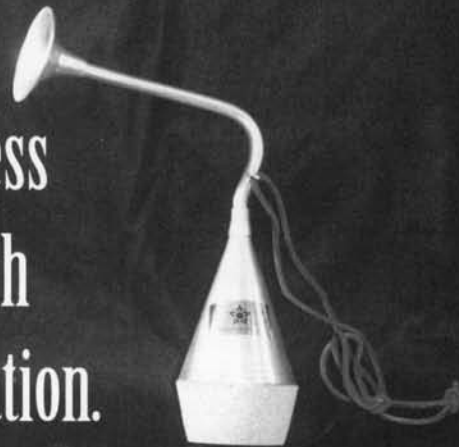
Western Michigan University announces a graduate assistantship in horn for the 2009-10 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based on qualifications and interests. Admission qualifications include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

The **University of New Mexico** in Albuquerque NM announces an assistantship in horn for the 2009-10 and 2010-11 academic years. Duties include performing with the UNM Graduate Brass Quintet, the UNM Wind Symphony, and/or the UNM Symphony Orchestra. Members of the graduate brass quintet receive coaching with members of the UNM Brass Faculty and principal brass players in the New Mexico Symphony Orchestra. This is a two-year (four-semester) half-assistantship. Submit Graduate Financial Application Form and all admission application materials to Peter Ulffers at pulffers@unm.edu.



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Schuller Horn Quintet Commission

by Marilyn Bone Kloss

Gunther Schuller is a former horn player, has written many compositions involving the horn, and is an Honorary Member of the International Horn Society, so he is a natural candidate for a commission to write a quintet for horn and strings. The commission is a collaboration by the Santa Fe Chamber Music Festival, Chamber Music Northwest, the La Jolla Music Society, and the IHS. The premiere will feature Julie Landsman, principal horn with the Metropolitan Opera Orchestra, and the Miró String Quartet. It will be part of the Santa Fe Chamber Music Festival's 2009 American Composer Residency program, which celebrates the importance of chamber music and is made possible by a grant from the National Endowment for the Arts.

The Commission

The Santa Fe Chamber Music Festival has a long, on-going history of commissions and co-commissions. Steven Ovitsky, Executive Director, and Marc Neikrug, Artistic Director, originated this commission, which was specifically for horn and string quartet. "We like co-commissions," says Ovitsky, "not only because it helps financially, but also because it assures more performances in different parts of the country. We want to see our commissions enter the repertoire and be performed at other venues. This is obviously in the best interests of the composer as well."

"When we were thinking of commissions for the 2009 Festival season," says Neikrug, "Gunther Schuller readily came to mind. I have known Gunther for nearly forty years. He is someone I studied with at Tanglewood one summer, and he was a great horn player as a young man. He also loves Julie Landsman's playing, so it all made perfect sense. I'm looking forward to the premiere this summer." Ovitsky adds, "Gunther and Julie have both played at the Met; Julie is in effect Gunther's granddaughter as a player there; it seemed like a great fit."

Ovitsky and Neikrug considered what type of ensemble should be specified. They thought of the Mozart Quintet K.407 and various familiar works that feature a wind instrument plus string quartet with their wonderful color possibilities. Also, a string quartet is a ready-made ensemble, easily available. This would be a good addition to the repertoire, the kind of piece that will have a long life.

Ovitsky is also a horn player, has worked with Schuller in the past, and is a member of the IHS. He knew that Schuller was an IHS Honorary Member, so he suggested bringing the IHS on board as a co-commissioner. He contacted President Jeffrey Snedeker, and the IHS Advisory Council enthusiastically agreed to participate.

Schuller "jumped at the chance" to write a piece for horn and string quartet. He has played the Mozart Quintet K.407 many times and loves it. "I was amazed at Julie's playing in *Rosenkavalier*, *Salome*, and some other works that I heard at the Met. It wasn't just getting the notes or the wonderful sound, it was the ease and the musicality, always the right balance."

Landsman has been part of the Santa Fe Chamber Music Festival for many summers and appreciates the contrast with her main job at the Met. "I am flattered that this work is being written for me," says Landsman, "especially since Gunther was once the first horn at the Met, and he has heard and admired my work. I have always enjoyed playing his horn duets, especially the harmonic overlapping, and I look forward to working on the new work for horn and string quartet."

Schuller's Background

"Scholar, composer, conductor, teacher, author, music publisher, record producer, indefatigable advocate – Gunther Schuller isn't merely a musician, he's a monopoly." This description by Alan Rich, published in *New York Magazine*, best summarizes the multi-faceted career of this Pulitzer Prize-winning practitioner of the 28-hour day.

Schuller was born in New York in 1925. He studied flute, horn, and theory, advancing rapidly enough as a hornist to join the Cincinnati Symphony as principal horn at age 17 and the orchestra of the Metropolitan Opera at 19. He became actively involved in the New York bebop scene. He taught horn at the Manhattan School of Music, was Professor of Composition at Yale, President of the New England Conservatory in Boston, Artistic Director of the Tanglewood Music Center, and Co-Director of the Smithsonian Jazz Masterworks Orchestra.

Schuller has created close to 200 compositions in virtually every musical genre, including commissions from the Baltimore Symphony, Berlin Philharmonic, Boston Symphony, Boston Musica Viva, Chicago Symphony, Minneapolis Symphony, National Symphony, and the New York Philharmonic. Commissions include his 1994 Pulitzer Prize-winning work *Of Reminiscences and Reflections* for the Louisville Orchestra; *An Arc Ascending* for the American Symphony Orchestra League and the Cincinnati Symphony; Brass Quintet No. 2 for the American Brass Quintet; an Octet (Schubert instrumentation) for the Chamber Music Society of Lincoln Center (1979); and *Where the Word Ends* for the Boston Symphony Orchestra (2005).

Schuller's books include *The Compleat Conductor* (1997), *Musings: The Musical Worlds of Gunther Schuller* (1986), and *The Swing Era*, (1989). Among Schuller's awards are: a MacArthur Foundation "genius" Award (1991); the Pulitzer Prize (1994); *DownBeat* Lifetime Achievement Award; the Gold Medal for Music from the American Academy of Arts and Letters (1997); the BMI Lifetime Achievement Award (1994); the William Schuman Award (1988); the Library of Congress Lifetime Achievement Award (2005); and several Grammy Awards. Though a high school drop-out, Schuller has received twelve honorary degrees.

Schuller has contributed to the horn world with his book *Horn Technique* and by including or featuring the horn in almost every one of his compositions.





Julie Landsman and the Miró Quartet

Julie Landsman, the hornist for the premiere, has participated in chamber music festivals such as the Marlboro Music Festival, Sarasota Music Festival, La Jolla Summerfest, and Santa Fe Chamber Music Festival. Her symphonic experience includes co-principal horn of the Houston Symphony and principal horn of the St. Paul Chamber Orchestra. She has been principal horn of the Metropolitan Opera Orchestra since 1984.



Landsman wanted to play with the Met from an early age. In high school, she studied with Howard T. Howard, one of the two Met principals, and attended many Met performances. She earned a BM at Juilliard as a student of James Chambers. Carmine Caruso has also been an influence on her playing and teaching. She is passionate about teaching, having been on the Juilliard faculty since 1989 and frequently participating in horn workshops and clinics.



The Miró Quartet (violinists Daniel Ching and Sandy Yamamoto, violist John Largess, and cellist Joshua Gindele) was founded in 1995 at the Oberlin Conservatory and has won prizes at the 50th annual Coleman Chamber Music Competition (1996), the

Fischhoff National Chamber Music Competition (1996), the Banff International String Quartet Competition (1998), and the Naumburg Chamber Music Award (2000). In 2005, the Quartet was the first ensemble to be awarded the Avery Fisher Career Grant, and received the Cleveland Quartet Award that year as well.

The Miró Quartet is Faculty String Quartet-in-Residence at the University of Texas at Austin. Its members teach and coach chamber music there while maintaining an international touring schedule. The quartet has commissioned and performed music by such contemporary composers as Brent Michael Davids, Leonardo Balada, Maurice Gardner, Ezra Laderman, Chan Ka Nin, Kevin Puts, and David Schober.

Schuller's Compositional Approach

"I will not compromise my musical language," says Schuller. "Although we are surrounded today by tonal, neo-Romantic music, starting with the minimalists, I continue with my high chromaticism." His music is atonal, written in twelve-tone technique, but he believes the term "high chromaticism" is the best description of his style. "'Suspension of tonality,' one of Schoenberg's other descriptions, is even more accurate," he continues. "And the term atonality can be a stumbling block for audiences." He is proud that his music is recognizable by its unique language and style.

Schuller loves composers from the past (Bach, Mozart, Haydn, Beethoven, Brahms, etc.) and sees a progression from the earliest music toward ever greater chromaticism, through Wagner, Debussy, Ravel, Stravinsky, and Schoenberg. "I don't

want to disconnect from the great music of that past," says Schuller. "I'm more a disciple of Alban Berg – who didn't completely abandon tonality – than of Stockhausen, who eventually was intent on tossing out everything from before. Progress is usually gradual. I believe that Arnold Schoenberg, Elliott Carter, Milton Babbitt, and I are some of the composers who hold the future while some other styles will probably have been proven to be detours or dead ends."

The new commission has the standard three movements: a moderate allegro, slow, and a bright Finale. Schuller does not hesitate to take advantage of the upper range of the horn. He loved playing the horn, and he learned to play high Mozart passages softly while in the Metropolitan Opera orchestra; and conductors he played under like Goossens, Szell, Walter, and Reiner would not allow the brass to play too loudly.

Regarding the balance between the horn and string instruments, he says that it is up to the players to realize the composer's intentions. "A *p* in the violin and a *p* in the horn should sound equal in dynamics although different in color. At times, the horn is alone or should be in a dominant position; at other times, it is part of a duet; and when it is in a supporting role, it should be in the background."

Schuller loves to include allusions to various composers in his works. This quintet too makes some subtle, hidden allusions to the Mozart Quintet K407. However, they are not direct quotes, and the 12-tone technique tends to disguise the references.

Premieres

The premiere is July 26, 2009 at the Santa Fe Chamber Music Festival American Composer Residency, which includes a pre-concert discussion with a composer interview and audience questions. Julie Landsman, horn, will be featured with the Miró String Quartet (Daniel Ching and Sandy Yamamoto, violin; John Largess, viola; Joshua Gindele, cello). Schuller will lead a Composer's Master Class on Monday, July 27th. Contact: Santa Fe Chamber Music Festival, PO Box 2227, Santa Fe NM 87504-2227, 888-221-9836. www.santafechambermusic.org.

The premiere at the La Jolla Music Society Summerfest (www.ljcms.org), also performed by Julie Landsman and the Miró String Quartet, will be on August 16, 2009. Chamber Music Northwest (www.cmnw.org) has scheduled the Quintet for July 2011.

Horn players can look forward to an exciting addition to their chamber music repertoire, a modern successor to the Mozart Quintet.

Marilyn Bone Kloss is Assistant Editor of The Horn Call.



Technique Tips

Jeffrey Agrell, Series Editor

Better Technique: Your Next Step?

by Adam Unsworth

When Jeff Agrell asked me to write this article and suggested my topic be the technical preparation for my second CD, *Next Step*, it caused me to pause for a few moments. After a little thinking, it occurred to me that other than hashing out my F# and C# harmonic minor scales for the seventh track on the record, Bach's *Badinerie*, I had done very little specific training for these recording sessions. I realized that with my daily regimen, I had been preparing for these events my entire life as a horn player.

Perhaps it's the logical approach of someone who grew up idolizing Ifor James and electric bassist Jaco Pastorius for their freakish virtuosity. These musical icons stretched boundaries and transformed notions about the limitations and roles of their respective instruments. Ifor did it with flute-like virtuosity on the horn, Jaco with superior melodic, groove, and leadership skills that undeniably legitimized the electric bass. Since I started actively branching out from my classical orchestral career a few years back and playing jazz, the comment I've heard a thousand times is "I didn't think the horn could do that." While I suppose it boosts the ego somewhat to hear this, it also adds to a sense of frustration I have about the perception the public and other musicians have of our instrument. The title of my first record, *Excerpt This!*, while admittedly snobby, addressed my aggravation at the horn being most often relegated to the land of whole notes and slow lyrical melodies. I have nothing against orchestral excerpts, quite the contrary, they provided a path for me that led to twelve years of gainful employment with great ensembles. However, while I have never actually done a study on this, my guess is that 75% of excerpts do very little to challenge us technically as horn players. The result is many players with beautiful sound and phrasing, but slow tongues and fingers. This hurts in a Mozart Concerto, a bit more in a Weber *Concertino*, but is fatal in jazz.

What I enjoy so much about jazz is its freedom, its loose feel, and most of all its utter spontaneity. My focus on spontaneity is why I was briefly baffled at Jeff's request. I want all my improvisations to be just that – music that happened in the moment, never something that was planned in any way. Ideally, *Next Step* is a glimpse of what occurred at those sessions, never to be repeated. I have gone out of my way to avoid learning "licks," classic jazz passages learned by rote and then spewed out at the appropriate harmonic moment. Instead I've spent a lot of time practicing the act of improvising – coming up with coherent ideas and working to develop them effectively on the spot. The "loose feel" aspect of jazz is why I'm able to do what I do at the speed at which I do it. We all know from life experience that tight muscles are less workable and efficient than relaxed ones. This goes for large muscles like the biceps, and for smaller ones such as the muscles that work the wrist, fingers, jaw, tongue, and chops. My experience with most students who struggle technically is that the muscular effort they perceive as necessary to execute a difficult passage is precisely the

thing that is holding them back. Additional tension in the tongue, chops, jaw, left arm, or fingers at the very moment everything needs to work at peak proficiency inhibits quickness and coordination, producing unsatisfactory results.

As always, air plays an important role in the equation. The proper quantity and quality of air is of the utmost importance for a relaxed approach to the horn. Many moons ago, Dave Krebhiel ingrained the mantra of *air equals security* into my brain. Taking this to another obvious conclusion, one can say that *air equals security equals relaxation*. We feel a sense of comfort when our fuel (air) is sufficient for the phrase we're playing, enabling us to relax and enjoy the music. *More air, less tongue* is another of my favorites, this one learned from Gail Williams. I go as far with my students as to say 90% air and 10% tongue for articulated passages. This concept helps lighten the tongue, immediately increasing ease and facility. More importantly, it turns the player's attention away from individual notes, and toward blowing the phrase into the horn with solid, plentiful, unpresurized air.

So what goes into having the technique to make a record like *Next Step*? I add a few things that most horn players don't include in their routines. I listen to a lot of jazz recordings, practice improvising daily (either with other musicians or the Band-in-a-Box computer generated rhythm section), and I own a Kortesmaki (Karl Hill) single B^b horn. This is my race car, a lightweight horn with a ¼-inch lever throw, amazing response, a stopping valve, and a beautiful sound over the entire range – all in all, the perfect jazz instrument. I also like to use my brain during the warm-up. Besides major and minor, I'll add bebop, blues, or octatonic scales, and work around the circle of fifths. Major, minor, diminished, and dominant seventh chord work is also essential, as these items have to be instantly at my command while improvising. The rest of my practice schedule is quite commonplace to our kind: Concone *Lyrical Studies*, Kopprasch, Schantl, Maxime-Alphonse, Bach Cello Suites. I don't hit all these books everyday, but will open a couple of them randomly and play through a few meaty-looking pages. These exercises are base training miles getting me ready for the race. It's never wise to ignore them and risk showing up rusty or out of shape. When I work on technical etudes, I try to push myself for raw speed as well as cleanliness and clarity of tone. My warm-up, which includes a large number of flexibility studies (again with the goal of speed and clarity), is also a key factor.

The horn will never be a "sheets of sound" instrument like the saxophone, but it is a worthy and necessary goal of a horn player to always be able to technically hold one's own with any instrument. Whether classical or jazz is your thing, relax, blow good air, and be diligent with the basics. Better chops will follow.

Adam Unsworth is associate professor at the University of Michigan, and is a former member of the Philadelphia Orchestra. His latest CD is *Next Step*.

Tributes to Paul Mansur and Mason Jones

Paul Mansur (1926-2009)

by Bill Scharnberg

This will be brief and unsentimental – Paul would have preferred it that way. Paul was Editor of *The Horn Call* for 17 years (1976-1993) and chair of the Department of Music and horn professor at Southeastern Oklahoma State University in Durant for 25 years. I first met him at a guest horn event in Durant in the late 1970s when I taught at the University of Oklahoma, and continued to visit his campus as a guest artist periodically after I moved to the University of North Texas. His quiet bass-baritone voice, with a bit of an Oklahoma drawl, made one listen carefully for fear of missing something – the message was always brief, clear, and important. Eventually I became a member of the IHS Advisory Council, attending meetings with Paul who, as editor, was an *ex officio* member. It became quickly clear to me that Paul gently managed the Advisory Council. If you had an idea, you ran it by Paul first before presenting it to the AC. Because of his 17 years as editor, then 6 more years as member of the AC, he was the Council's historian – his advice was always sought when it came to issues that had been on the table in the past. When he spoke in meetings, which was rare, his was the voice of reason and responsibility, with words that conveyed a tremendous amount of wisdom. He worked gently behind the scenes to influence the members of the AC toward decisions that he believed in – and he probably got his way most of the time.



The IHS owes more than they can imagine to his brilliant behind-the-scenes politics, always delivered with that quiet reassuring low voice and a dry sense of humor. His contribution as *Horn Call* editor was monumental and I am sure he read every word that appeared in the journal. He was an excellent editor – I know he caught all of my grammatical gaffes and never mentioned them. Those of us that knew Paul remember him as a brilliant and great man who influenced the horn world in positive and lasting ways. We miss him and offer our deepest sympathy to his wife Norma and children. Please read his brief biography on the IHS website and consider contributing to the Paul Mansur Scholarship.



The Last Horn Call by Joan E. Stern

Dedicated to Mason Jones

*Voices of violins
Humming harmonic harps
Flourishes of flutes
From trumpeting tributes
To pianissimo passages
Tapping tympani march
Nimble notes of oboes
Along side bass bassoons
Culminating in crescendos
Of cellos and clarinets
With the final horn cadenza
As angels arch their bows in accord
Seraphim salute his last horn call*

Mason Jones (1919-2009) Eulogy by Fred Jones

Mason Jones...Dad...Grandfather...and finally even Great Grandfather... had an extraordinary and rich life. He was a good and loyal husband to his wife, Eve, and a loving, supportive and gentle father to Sally and me. He taught me a great deal about music, encouraged my musical development and activities, and he introduced me to golf with considerable patience. But his life's work was music, especially the horn and especially the Philadelphia Orchestra.

He came from a strong intellectual family; his father taught Romance Languages at Colgate and his mother played piano quite well. He developed from a high school beginner to a world-class player in a remarkably short time. His rapid development can be attributed mainly to plain hard work, but it is also clear that he had unusual talent, and he realized his calling at a young age.

He joined the orchestra right around his 19th birthday, having finished only two years at Curtis under Anton Horner; after one season on third horn, he became Principal. Then he developed even further; he mentioned several influences within the orchestra, particularly Marcel Tabuteau about phrasing and Sam Krauss about humor and music. Aside from the horn and golf, he was known for collecting and telling many humorous and true stories, plus his dry and quirky sense of humor.

A few years back, I asked Dad what he thought were his career highlights, best moments, what he enjoyed most, etc. He mentioned the Mozart Concerto recordings, the Shostakovich cello concerto concerts and recording, and the Ravel *Tombeau de Couperin* arrangement which he created for the woodwind quintet. Partly because he lived in France twice during his childhood, he was always very fond of Ravel's music. And he





was very happy to obtain permission from Ravel's widow to do the *Tombeau* arrangement at the end of a fascinating personal visit.

In 1959 Shostakovich and cellist Rostropovich came to Philadelphia for the US premiere of the new cello concerto. The piece has an extremely prominent horn part and Mason played it flawlessly and with considerable vigor. Both the composer and the soloist were outspoken in their enthusiasm for the local horn player. When the recording was issued a few months later, the record label listed the composer, the work, Mstislav Rostropovich, violoncello, and Mason Jones, horn.

Beyond playing in the orchestra, he became involved in a number of organizations and musical activities. The Philadelphia Woodwind Quintet was originally William Kincaid, John DeLancie, Anthony Gigliotti, Sol Schoenbach, and Jones. It's hard to imagine there could ever be a better woodwind quintet.

Later the Philadelphia Brass Ensemble featured another legendary group: Gil Johnson, Seymour Rosenfeld, Henry Smith, and Torchy – a tuba player endorsed by Leonard Bernstein. A recording of Gabrieli (joint with players from Cleveland and Chicago) reached iconic status among brass players and won a Grammy.

Of Mason's other roles, most important was as a teacher at Curtis. Most of his students were quite successful, and one of his earliest and best, Eugene Rittich, told me that his teacher had transformed and elevated the art of orchestral horn to an entirely new level. Mason developed orchestral horn players, not soloists, and he earned the enduring gratitude of many musicians through lessons, brass classes, and coaching.

Dad did a modest amount of conducting, and he particularly enjoyed conducting several of the Philadelphia Orchestra school concerts; his fellow musicians appreciated the pieces he selected since they were mostly non-standard and therefore more interesting. They also said that his conducting was solid and capable – but of course it doesn't require that much ability to be the conductor – just ask any member of the orchestra.

Perhaps the most memorable aspect of Dad's art was his tone quality. It's very hard to describe in words, but it seemed to be a combination of liquid velvet on a gold substrate. It was secure, solid, and soft simultaneously, with nothing but rounded edges. It does not appear to have been anything that he cultivated actively – mostly it was just a wonderful gift. Perhaps some of it came from his use of the Kruspe, which seemed the perfect vehicle for his sound. And it was the quieter passages where it was most powerful. It wasn't the flawless technique in Strauss that really got to us; it was the haunting and evocative sound in Shostakovich Fifth or the *Firebird* that took things into a different realm.

The cadenza he wrote for the Mozart Third concerto is as close as he got to composing. It is highly original, and it demonstrates the essence of his artistry. First, it's not flashy. Second, he makes use of stopping or muting. Third, he ends the cadenza, not with a standard trill, but instead with a rush first down and then up a thrilling scale to the orchestral return. Much of the cadenza draws on music from the first movement, but near the end he sets up a stunning climax. All through the first movement Mozart uses a five-note phrase to link one section to another; Dad takes this phrase, changes one note, the last one,

plays the lick much more aggressively and produces what can only be described as a short horn call. He then changes the last note again, introduces a dramatic diminuendo, soars up to the highest note in the cadenza, and lingers – it's soft, high, ethereal, and absolute magic. I think Mozart would have liked it.

Finally we need to consider his role as section leader; I've never seen a job description for the leader of the horn section, but Dad seemed to figure it out as time went on. In the early 60's at the Dell they performed Beethoven 7th; in the trio section of the third movement the second horn has a very exposed and prominent passage. When the moment came, there was no sign of the second horn. The passage repeats a bit later, and this time the line was there and well done. As we were driving home, I asked Dad about it; he explained that the second horn had fallen asleep! I said – "I guess you woke him up so he could play it the second time?" "Nah, he said, I played it for him."

Actually this story shows a little more than just the section leader at work – covering for his friend was the gentlemanly thing to do, and Mason Jones was always the consummate gentleman. And, most significantly, he was dedicated to both to his family and his art, and that's a rare combination. We'll miss the man, the horn playing, even the violin playing, and especially the family gatherings filled with a lot of stories, a lot of music, and a lot of love.

Mason Jones Tribute by Kendall Betts

Mason Jones set a new standard for American horn playing during his career and inspired many to pursue excellence in their own performance. He offered much not only to his colleagues and audience but also to his many successful students. He will be remembered by many as the greatest American horn player they ever heard. He had a gorgeous sound, an incredible dynamic range, was a most accurate and consistent player, and could turn a phrase in the most beautiful way. He was versatile and knowledgeable about all styles of music. He set the standard to be aspired to by those of us in subsequent generations of horn players. His knowledge, example, generosity, and humanity shaped my life and helped me to achieve what I have done in my own career as a musician.

The major American orchestras were founded at the end of the nineteenth and beginning of the twentieth centuries. Most had European conductors who primarily recruited their principal horn players from Europe since America had no real music schools to train musicians. The 1920s brought the formation of what was to become America's leading music conservatory, the Curtis Institute of Music in Philadelphia. Anton Horner, an American of German parentage who went back to Germany to study with Friedrich Gumpert (who taught many of those leading virtuosi who had emigrated), was the principal horn of the Philadelphia Orchestra under Leopold Stokowski. He became the instructor at the newly organized school, which had come into being in no small part by Stokowski's efforts. Many of Horner's students were the first Americans to join the ranks of American orchestras, and one of them was Mason Jones, who achieved his high standard while still a teenager and in his early twenties.



Mr. Jones was the first horn player I heard perform live when I was a sixth grader in 1958. Hearing that performance inspired me to begin studying the horn. I had studied piano for six years and had taken up the baritone horn in order to join the band. My parents took me to a Children's Concert, which happened to be Brass Day. I remarked to my parents that there were no baritones in the Philadelphia Orchestra. My Dad told me it was a "band instrument." Upon being asked what I liked best in the concert, I replied that "I liked the French horn best because of the sound." I got a used Rampone e Cazzani single F horn for Christmas and started lessons with Franklin Astor at Glassboro State College. A year and a half later, Astor said I needed a double horn.

It was at this point that my personal connection to Mr. Jones really started, and it was because of my Mother, who wanted to know what instruments were used in the Philadelphia Orchestra. She got Mr. Jones' phone number from information and called him. He was gracious and said he played on a German make, a Kruspe, and that there was a used one for sale at Dell'Osa's. He also said that he would be very interested in a 13-year-old boy who played the horn and studied piano and that we should stay in contact with him about my progress. We went to Dell'Osa's, tried the horn, took it for a week and had several local players try it. They approved, but we returned to Dell'Osa's undecided. When we got there, Mr. Dell'Osa opened a horn case and there was the most beautiful silver horn imaginable. Mr. Dell'Osa explained that the horn belonged to Mason Jones. We bought the used brass Kruspe on the spot. Mason Jones played a Kruspe and I was going to play a Kruspe because I wanted to play like Mason Jones! I still own that horn, restored some years back by Walter Lawson.

A year later, Dr. Astor said he felt he had done all he could for me. My Mother again called Mr. Jones, and he invited us to his home for an audition. We went to Wynnwood and were greeted by him, sweeping snow off his steps. His attic was finished into a studio. The stairwell to and the walls of the studio were plastered with autographed pictures of conductors and musicians with phrases such as "To Mason Jones, thank you for the beautiful horn playing you gave to me in Philadelphia. Thomas Beecham" and "To Mason Jones, one of my most successful Boys, Anton Horner." The room was dominated by a grand piano that had been hauled in through the enlarged window by a crane! A violin lay out on top of the piano and he said he was seriously playing the violin in order to learn string technique, commenting, "I've been bitten by the conducting bug." A natural horn with all crooks in its original case was sitting under the piano. He said it was real find in an antique store. I played the horn and piano and then he gave me an ear training test, but he said that he did not have time in his schedule to teach me. We got recommendations from friends and I studied with Ward Fearn, Mr. Jones's long time second horn in the orchestra. Three years later, I auditioned and was accepted at Curtis by Mr. Jones. He was very business-like but friendly in the audition, treating me the same as everyone else.

That summer, I saw that the Robin Hood Dell Orchestra (Philadelphia Orchestra in summer attire) was doing *Till Eulenspiegel*. After the concert, I rushed back stage to greet and compliment my teacher-to-be. I caught Mr. Jones in a big hurry

going up the path to the parking lot, in sport coat and tie with his briefcase in hand, rushing to his car to beat the heavy exiting traffic. I was gushing youthful enthusiasm and appreciation for his great playing. He said "Betts! Yeah, yeah. Got the right notes, the right rhythm and didn't play too loud. It's a business. See you at Curtis in the fall," as he ran by me. I was baffled by the comment, but I was to learn quickly once at school. Those words were most likely the best advice I ever got from anyone when it came to musical professionalism as a horn player.

At Curtis, all the horn students followed the same curriculum, originally laid out by Anton Horner, at whatever pace they could do it. You started with Kopprasch and the Kaufmann solo collection and progressed to Kling 40, Galla 30 and 12, Belloli 8, and Gugel 12. Standard Concertos and solo pieces were assigned at times, but we were pretty much on our own in choosing, preparing, and playing them for him. In lessons, you were expected to play a lot, and he said very little. It usually boiled down to, "That was good. Do the next one." Or, "That was not so good. Better bring that one back next week." He rarely played in lessons, but would if there was some specific point he wanted to get across. I was playing a Gugel etude for him one day that had a *c#* above the staff which I couldn't nail. He asked how I was fingering it, and I said 2 and 3 on the B^b side. He said, "Hand me your horn." He took out his mouthpiece, which he carried in a leather pouch, and played the passage perfectly the first time with no test or warm up notes. He handed me the horn and said, "Works on 1 and 2. That's the fingering I would use."

In class we usually played orchestra parts as a section and comments were equally short and to the point. "Better work on E horn." "Rhythm. Got to get the rhythm right if you are going to be successful." Once in a while, he would tell a story about an experience he had with the piece with a certain conductor or differences in tempi. That usually went something like, "Mr. Ormandy plays this movement slower than most conductors." Or, "I remember doing this with Stokowski and he had his own ideas on the dynamics. Now try the passage again, *forte*, but keep a good sound. You have to always be ready to adapt your playing to what the conductor wants, on the spot!" Once, when I asked if *Images* was early Debussy, he replied, "Debussy was an Impressionist composer. It's nice to know the program notes, but you need be concentrating on the part on your stand. You usually try to lighten up your sound for this type of music but remember, it's a business. Play accurately and do what the conductor tells you."

Some of my student colleagues did have some technical issues and got frustrated from time to time when they would ask him about a problem and he would not answer in any definitive way. "Just keep working on it" or words to that effect would be his reply. He did comment to me once, though, in a discussion about lip trills, that he worked very hard for years to develop a decent trill and that he still had to practice trills regularly. He was emphatic on the development of your ear and *solfege* skills. He would comment from time to time with "You kids are busy. I know you don't always have time to prepare for a lesson thoroughly. You'll be better prepared, though, if you just *solfege* through your etudes when you don't have



enough practice time or your lip is too tired to play anymore that day. If you do that, you'll play better for me."

Mr. Jones was a natural musician who worked hard as a student and progressed rapidly. Opportunity gave him a start to his career performing at the very highest level. Much of his training was on the job and not in classes or reading rehearsals in a school. He learned quickly through his experiences in a very tough business, especially in those days of no tenure. He wanted us to succeed, but he expected us to do the work, just as he had. He was very strict and held us to the highest standards. He would tell you, though, when things were good and was always quick to note support (but never quite praise) when he got a report on how you had played in a performance. When asked, Mr. Jones would recommend the top students to contractors, and they would give him feedback on the work we had done.

When I got a call to do a Handel opera with some horn parts in C alto with the world's record number of d's above the staff, I took the part to my lesson. He said, "Music like this requires a special horn." He then loaned me his Dressel triple horn, a double compensating model, which was his descendant equipment at that time. It was not a particularly good instrument overall but it had a good high F side. He also used that horn in the Bach *Brandenburg Concerto* and to record the slow movement of the Telemann concerto with the orchestra. When I returned the horn, he said, "You should get a horn something like this. It will help your career."

Soon after that I was in Baltimore and visited Walter Lawson's shop. He was an Alexander dealer then and had just received two model 107VN B²/f compensating descants. I took one on trial to play for Mr. Jones, and he tried it, too. He liked it, and I mentioned that Lawson had another like it in stock. A week later, Mr. Jones visited Lawson's shop and bought the other one without even trying it! That was also the start of a close friendship and professional relationship with Lawson. When Mr. Jones retired from playing, he donated that horn to Curtis for students to use.

That was always his take on equipment: Get a good horn and a good mouthpiece, and hit the practice room. Once a year, though, he would go through the Curtis horn class and ask what kind of horns and mouthpieces we used. His responses to students' answers went something like this: "I remember that horn. ... I know that guy. Collects Kruspes. I play a Kruspe, too. Good horns. ... Farkas. Good man, Farkas. ... Sam. It's not the horn, it's the player. ... Conns. I like Conn's. We have several in the orchestra. Sansone, huh? Had a shop in NY. I never knew him. ... I've heard of Lawson and that he does nice work but I haven't met him."

During my senior year, three major positions opened up, and I applied for all. I took the audition lists to my lesson and had gathered the excerpts and parts. These were the toughest lessons I ever had with any of my teachers. Even when I thought I had played a passage perfectly, Mr. Jones would have a comment like "You got it right this time. Can you do that every time it comes up?" Or, "I don't think a major conductor would want to hear that in his orchestra." He was also very much into details of the music and making suggestions, much more so than in the previous years. "Make sure your entrance

in Don Juan is no louder than forte so it is obvious the second phrase is fortissimo but not so loud that you can't sustain it. Dynamics have to be accurate and you have to project your control of them, always, but especially in an audition." This was "Get the right notes, the right rhythm, and don't play too loud" now taken to extremes with utmost attention to every detail.

I went to Pittsburgh, the first audition in the schedule, and was offered the job. They wanted me to sign on the spot or they were going to give the job to the runner up! I called Mr. Jones for advice. He said, "Kenny, you've been offered a very good job. You don't know what's going to happen at any audition. Mr. Steinberg is an excellent conductor and he wants you to play for him. Good horn section there, too." I got off the phone and signed the contract.

The following Christmas I got a call from Mr. Jones offering me the position of 6th horn (assistant-utility) in Philadelphia without an audition. I was surprised, to say the least, but accepted the contract and joined the orchestra the following June. I had also attended the Philadelphia Orchestra concerts every week while at Curtis, except when I was working. By my senior year, I was a first call sub and extra, so I was getting paid sometimes to be there! I learned as much about playing in an orchestra from that experience, if not more, as I did in school. As I heard and then worked in the section, I realized that Mr. Jones led by example. He never gave instruction to anyone, though he would respond to any question one might ask. Sometimes he would say, though, "I think that's one for the conductor." He was supportive with a pat to his leg after a section player's solo and we did the same for him. Foot shuffling never happened in the Philadelphia Orchestra so this was our way of supporting and complimenting each other.

When the orchestra would receive a favorable review in the papers and magazines, which was quite often in those days, Mr. Jones would show it to us immediately if it mentioned the horns. One in particular was in 1972 or so when we played Mahler 9 with Giulini, concerts still vivid in my memory. The Saturday Review critic wrote "The horn section performed flawlessly under the leadership of the impeccable Mason Jones." Reviews like that were the norm for him.

Mr. Jones was also personnel manager at that time and had many time-consuming duties. He was fair and efficient in that position and even though the job required some management responsibilities, he was always quick to support his colleagues when any contract violation occurred. He was also quick to express his own disagreement with any conductor who was out of line in their instructions, as did many other principals in the orchestra during that era. The Philadelphia Orchestra was the best in the business by many accounts in those days and had a remarkable *esprit des corps*. I remember one incident in particular in a rehearsal when a young unprepared conductor was getting on everyone's nerves. He was talking and instructing and asking for everything to be different than what he had just heard. He would hear someone's solo passage, stop, say something stupid followed by, "I want it like this" and then sing it very badly in a sort of fake *solfege*. Everybody was ignoring the twit for the most part but finally there was a horn solo. He stopped, looked at Mr. Jones and pulled his "do it this way"



act. Mason stood up, looked him in the eye, and said, shaking his head, "No. No. I'd rather play it musically." The entire orchestra erupted into a dull roar of agreement and the twerp shut up for the rest of week.

Mason Jones was an unsurpassed musician and "music businessman," the consummate working musician. He was an iron man of the horn who dedicated himself to his work and to helping others achieve their goals. He was the most intensely focused musician on the job anyone could imagine, and if you could muster only half of his concentration and confidence, you would be successful. He was a great performer who rarely fumbled; when he did, he kept going as though it never happened and most people did not notice. His legacy lives in his recordings and the traditions of playing the horn he handed down to his many students. He was modest about his success and quick to point out that a horn player is only as good as his last performance.

Perhaps most importantly, Mason Jones was a loving husband to his wife, Eve, a devoted father to his children, Fred and Sally, and a caring grandfather and great-grandfather. He had a quick and quirky sense of humor and could put someone on with the best of them! His intense focus on the horn, the music, the job, and his family was always apparent, occasionally at the expense of social aptness, but I always knew that he had a heart of pure gold. He was a man of few words but great deeds. I am forever indebted to him. A star has disappeared from the musical heavens. Rest in Peace, Mr. Jones.

Kendall Betts has enjoyed a varied career as a performer, educator, horn maker, raconteur, and comedian. Details of his current ac-

tivities are at www.horncamp.org, www.lawsonhorns.com, and www.unh.edu.

My Favorite Mason Jones Story by Robert Mason Stern

Several years after he retired from the Philadelphia Orchestra, Mason came to Los Angeles on an orchestra tour in 1985 as personnel manager. We met him backstage at intermission, but he quickly informed us that he was playing in the second half of the concert. I asked why? He said that the orchestra needed an extra horn player since it was performing Mahler's First Symphony.

The next day, I called the *Los Angeles Times*' music critic and informed him that Mason Jones had performed in the concert and that it was like seeing Mickey Mantle come back and play center field for the New York Yankees. The review the following day noted that Mason Jones had played the concert.

A few days later, Mason called and said that the orchestra was unhappy that he had been mentioned in the review; that the review was only supposed to list soloists or first chair performers. I apologized for the *faux pas*.

About six months later, Mason called and said that he was playing with the orchestra in New York and asked if I would call the *New York Times* for him. My guilt was assuaged.

Robert M. Stern, President of the Center for Governmental Studies in Los Angeles, is the nephew of Mason Jones.

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Medical and Scientific Issues

Peter W. Iltis, PhD, Series Editor

Note the new column title and new series editor. Dr. Glenn Dalrymple started the Medical Issues column in February 2004 after leading a session at the 2003 International Horn Symposium in Bloomington IN on various medical issues that affect horn players. He has covered a wide range of medical issues in the intervening years. We will continue to address medical issues, but now are expanding the scope of the column to include applied scientific information.

I am a horn player (now afflicted with embouchure dystonia), a horn teacher, and a professor of kinesiology (the study of the principles of mechanics and anatomy in relation to human movement). I have keen interest in the science that lies behind what we do as performing artists to deal with medical problems as well as the science that informs our performance and pedagogy. I am currently Chair of the Department of Kinesiology at Gordon College in Massachusetts.

We aim to present scientific information in an engaging and practical form and to solicit input from artists, pedagogues, and scientists. The article in this issue is an example of one type of article we would like to see submitted. We welcome your suggestions for topics and recommendations of articles and scientists. Contact me with ideas and information (see page 4).

Breathing, Breathlessness, and Bolero

How often you breathe can make a difference in your feeling of breathlessness, as shown in this study of breathing while playing the rhythm from Ravel's *Bolero*.

Horn playing involves the careful, voluntary regulation of breathing during the performance of a wide variety of musical passages. These passages fluctuate in terms of length, musical dynamic level, and character in such a way that the performer must constantly be making adjustments in breathing to meet the demands of the music being played (Borgia 1975; Cossette, 2000; Gibson, 1979; Gilbert, 1998; Haas 1986; Smith, Kreisman 1990).

All wind instrumentalists may have feelings of breathlessness at times during playing. Typical instances include notes held for protracted periods of time, or note patterns carried on for many measures at a time. In the first case, the dynamic level required has a clear effect on the time one can sustain a given note, though the sensation of breathlessness can be similar at many different dynamic levels. In the second case, the sensation of breathlessness may seem a bit puzzling given that the effort required is often not excessive. Take, for example, the excerpt from Ravel's *Bolero* in Figure 1. This famous rhythmic figure can prove quite tiring and capable of producing discomfort in breathing that seems out of proportion to the task.

A brief discussion of normal human breathing is in order. In the field of physiology, breathing is referred to as ventilation, and its obvious purpose is to provide oxygen (O_2) to the blood for supply to the cells of the body, as well as to rid the body of the carbon dioxide (CO_2) that is a by-product of normal cellular metabolism. At rest, humans typically breathe about 12-13 times per minute, each breath consisting of about 0.5 liters

of air. By multiplying these two numbers, we can see that normal breathing, expressed as the volume of air moved per unit of time, is roughly 6 to 6.5 liters/minute. During heavy exercise, when rates of cellular metabolism (and consequently CO_2 production) are greatly elevated, this can change radically both in terms of the rate and depth of breathing such that values may go as high as 120 liters/minute.

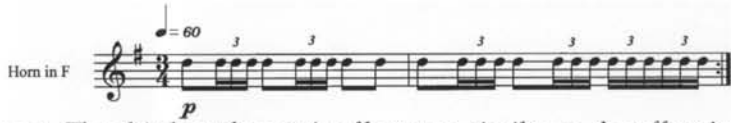
All of this is under precise control by a special area of the brain called the respiratory center, located in a sub-structures of the brain called the pons and the medulla oblongata. This control center receives information from a wide variety of structures within the body that are continually monitoring the levels of O_2 and CO_2 in the blood, works constantly to vary the rate and depth of breathing to keep these levels constant, and is particularly sensitive to changes in CO_2 levels in the blood. As long as one can match the rate of CO_2 elimination to the rate of CO_2 production by altering breathing, no sensation of breathlessness occurs. However, if the rate of removal lags behind the rate of production, CO_2 levels will build up in the blood, and, if breathing is constrained by a task such as musical performance, a degree of breathlessness will ensue.

It is possible to estimate CO_2 levels in the blood by measuring the levels of CO_2 that are present in the expired air during breathing. With normal breathing, CO_2 levels are kept quite low (less than 2%). However, when breathing is manipulated for various reasons (such as performing musical passages), the levels can rise significantly. These levels have been measured in different instrumentalists during playing and are seen to vary considerably depending upon the demands of the music being played. Typical values reported in a paper by Bouhuys (Bouhuys, 1964) ranged between 1.94-5.48%. Sensations of breathlessness correspond directly to these levels, and when the levels approach or exceed 6%, the feeling can be quite severe. The problem comes for the wind player when the demands of the music or the breathing strategy employed by the performer fail to allow for adequate adjustments to keep CO_2 levels in check.

To determine the degree to which the constraints placed upon breathing during musical performance would influence CO_2 retention and thus affect the sensation of breathlessness, I studied breathing in horn players during the performance of different tasks that can typically be associated with breathlessness. This study is published in its entirety in the journal *Medical Problems of Performing Artists* (Volume 18: 47-51, 2003), but here are highlights of the results that I felt horn players would be interested in.

I examined three performance tasks in three free-lance professional horn players, but only the third task is discussed here: the selection from Ravel's *Bolero* in Figure 1, performed at a dynamic of piano and repeated for a duration of 95 seconds, with the breathing pattern being chosen by the player.

The main findings are shown in Figures 2 and 3, which represent two different horn players performing the *Bolero* pas-



sage. The third performer's effort was similar to the effort in Figure 3 and is not included. In both of these figures, the undulating line represents the levels of CO₂ in the expired air over the time of the exercise. These levels are labeled ETCO₂ and are expressed as a percentage. Rising levels during each undulation represent periods of time when the performers had their lips on the mouthpiece and were expiring to play a given sequence of notes, and the rapid downward deflections represent the moments when inspirations (breaths) were taken.

We can make several observations. First, the two performers used different breathing strategies because the number of

Figure 3. ETCO₂ Values, Subject 1
Upward deflections = expiration

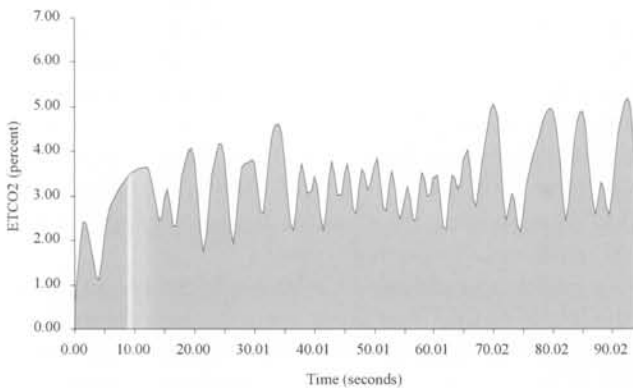
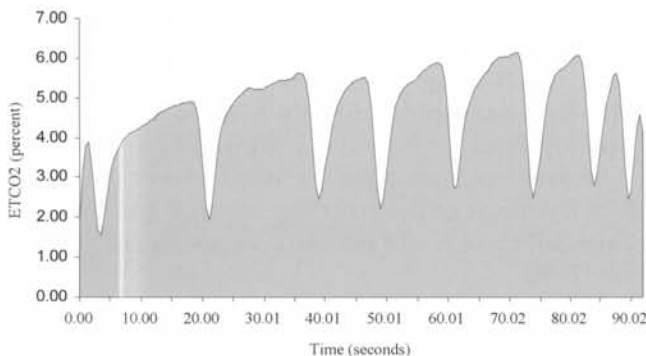


Figure 2. ETCO₂ Values, Subject 2
Upward deflections = expirations



breaths taken was quite different. In Figure 2, we see 24 breaths, and in Figure 3 only 8 breaths. Further, the depth of most breaths (as indicated by the degree of change in CO₂ percentage) was considerably less in the more frequent breather. Most importantly, the peak CO₂ values prior to each breath for the more frequent breather were consistently lower. When the subjects were given a subjective rating scale to assess the degree of breathlessness they felt, the more frequent breather had a significantly lower sense of distress than the two subjects that utilized the less frequent breathing strategy. Why did this happen?

The issue created by playing a passage like Bolero is as follows. The rate of CO₂ production due to normal metabolic activity during this activity is presumably quite constant for any person. However, during such an excerpt, the rate of CO₂ elim-

ination from the body via the lungs is quite restricted due to the intermittent release of only small volumes of air. Our results indicate that this creates a mismatch between CO₂ production and CO₂ elimination because CO₂ values rise continuously during the expiratory phases. How does the artist cope with this?

If the performer insists on taking very few breaths during the entire task, then the CO₂ produced by the cells will be occupying a relatively small volume in the lungs prior to each inspiration because more emptying is taking place. This CO₂ comprises a certain percentage of the lung volume, and that percentage is directly related to the percentage of CO₂ in the blood (i.e., the CO₂ levels that drive breathing). If, on the other hand, the performer takes more frequent breaths, the relative emptying of the lungs prior to each inspiration is reduced. In essence, the same amount of CO₂ produced by the cells now exists in a larger total volume, comprising a reduced percentage of that volume. This is clearly illustrated by comparing Figures 2 and 3. The consequence of this in my study was that more frequent breathing led to lower ratings of breathlessness. Note, however, that with both breathing strategies, the trend over time is for the peak CO₂ levels during each expiration (each series of note iterations) to rise. There is apparently a limit as to how long a frequent breathing strategy can offset the problem, though that limit is unknown at this point.

Although this study was only a pilot study conducted on a very small sample size, it would appear that the findings could have significant implications for horn performers, and indeed, for all wind instrument players. Simply put, taking smaller more frequent breaths may provide an advantage when performing passages such as this excerpt from Ravel's *Bolero*. That two of three professionals employed strategies that were less effective suggests that this may be a phenomenon that is poorly understood among horn players. Such breathing patterns have been previously observed among oboists (Bouhuys, 1964), and it would appear that instruction in different breathing patterns for different types of passages may be something that horn teachers should consider.

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Recollections of a Recovering Hornist

by Ed Glick

In 2006, at the age of 80, after a hiatus of about 25 years, I decided that I wanted to play horn again. At one of my first lessons, my teacher, Bill Scharnberg, suggested that I consider writing an article for *The Horn Call* about my experiences with coming back to the horn after such a long time away from it. I began writing, but after about three or four lines came to a stop because I believed there was nothing about my experiences that would interest other hornists. However, that changed recently.

I've been a member of the two Internet horn lists for a long time: the one now usually known as the Memphis list (owned by Gary Greene and operated by Dan Phillips) and the newer one, owned and moderated by David Thompson. I'm what is known as a "lurker"; i.e., someone who prefers just to read posts, rather than to contribute to them. Why do people like me lurk? Primarily because we are interested in what other people have to say but believe that what we have to say is not that interesting. One day, however, a list member asked a question to which I thought I could contribute. And thus began several weeks of posts and replies. One day, I confessed that I was rather reluctant to continue my posts, because I believed that some listers might consider them to be just the rambling of an old man. However, I received several replies, encouraging me to continue, hinting somewhat delicately that, because of my advanced age, my recollections might be useful contributions to the history of horn playing. A few even suggested that I should consider submitting them to *The Horn Call*. And so, with the hope that these words of encouragement were sincere, I am offering these memories of an aging hornist.

The Beginnings

In 1939, in my second year of high school, I decided to join the band. When the director asked me what instrument I wanted to play, I replied, like most other kids at that time, that I wanted to play the saxophone. He said that he had none left (which I don't think was true), but told me that he did have another instrument that he was sure I would like. It was called a Mellophone. After a year of this execrable instrument, I switched to a single F horn and from then on, I was hooked.

When I turned 18, I was drafted into the army, and served in an artillery unit. Soon after the war was over, I was transferred into the army's First Division band. While serving in the band, I was given the opportunity to go to London to study at the Guildhall School of Music and Drama. And it is at this point that I began a part of my musical life that has piqued the interest of several of the hornists who subscribed to one of the horn lists.

Dennis Brain

In December 2008, a thread began on one of the lists about the great British hornist, Dennis Brain, who was tragically killed in an automobile accident in 1957. One member of the list asked if anyone had had any personal knowledge of this fa-

mous hornist. What kind of person was he, etc.? Although I was one of the "lurkers" who didn't usually take part in discussions, I believed that I could answer this person. I explained that when I arrived in London in the winter of 1946 to study at the Guildhall school of Music and Drama, I had no idea who the horn instructor was (nor did I care). After all, I was now living in a hotel in London, with all expenses paid, and not in a barracks in Germany, subject to military discipline.

At my first lesson, a quiet, unassuming young man, still in an RAF (Royal Air Force) uniform greeted me. He was Dennis Brain, whom I had never heard of before. (I say, "young," because he was only five years older than I – I was 19 and he was 24. Our birthdays were both on May 17, so we were twins, give or take five years.) From the first, he impressed me with his friendliness, humor, and low-key manner. He didn't seem at all concerned or upset that I didn't recognize that I was now studying with possibly one of the most famous hornists in the world.

Although many people have asked me what his teaching style was, I can't tell them because I really don't remember. After all, it was more than 60 years ago. However, I don't recall that his style was different from what I had experienced with my first horn teacher. (I had begun my studies in Boston with Max Shapiro, father of long-time Boston Symphony Orchestra hornist Harry Shapiro.) I do remember that Dennis and I chatted freely and comfortably during my lessons.

I was playing an army issue Conn, probably a 6D; he was still playing his "peashooter," a single Raoux (in F, I believe) with piston valves. (I was told by some of the students that I met at the Guildhall that only a few hornists continued to play the small-bored, piston valved horns; all the others, especially professionals, had to switch to the so-called "German" horn, with rotary valves and a larger bore to conform with the sound which now prevailed in most of the world. One of those who did not switch was Dennis Brain.)

I remember that Dennis tried my horn and was somewhat uncomfortable with its rotary valves. He told me that his uncle, Alfred, who spent many years playing in Los Angeles Hollywood studio orchestras and several symphony orchestras, had experienced considerable difficulty adapting to the rotary valve, larger bore horn that he had to adopt when he came to the United States. (Incidentally, I had difficulty with the relatively long throw of the piston valves when I tried to play Dennis's Raoux.)

I only heard him play in public once. It was at a National Gallery concert in which he performed Haydn's *Divertimento a tré in E^b*. At least once, he had to hit an e^{'''} above high c^{'''}. He nailed it, of course. Remember, he wasn't playing a descant or even a double horn. It was his single Raoux. I asked him how he could hit that note with such complete confidence. I still remember his answer: "If I know I'll have to hit a high e^{'''} above high c^{'''} in a performance, I just practice hitting high g^{'''}s above the high c^{'''}." I suppose that's an easy solution to this problem – if you're Dennis Brain.



Incidentally, over the years, when relating my experiences with Dennis Brain, I found that some people thought I was showing off by referring to him as "Dennis." As I've pointed out, he was very friendly and unassuming. He called me "Eddy" (that was before I grew up and became "Ed"), and after a few weeks I felt comfortable calling him Dennis. I had never taken this liberty before with any of my other teachers, but he was the only one who was just five years older than I and somehow "Mr. Brain" seemed too formal.

I have one final Dennis Brain story to relate, but it doesn't have anything to do with horn playing. It took place in Boston after I had returned home. In the fall of 1950, Sir Thomas Beecham took the new Royal Philharmonic Orchestra on its first tour of the United States. When the orchestra came to Boston, I went back stage at Boston's Symphony Hall before the orchestra's rehearsal to speak to Dennis. When it was time to begin rehearsing, he suggested I stay and listen. I went into the auditorium, where I was rather conspicuous as I was the only person there. I noticed that Beecham kept turning around to look at me. It wasn't long before a staff member of the Boston Symphony Orchestra (BSO) came by and said that Sir Thomas didn't want anyone at the rehearsal. Of course, I left immediately. When I related this story on the horn list, I asked, parenthetically, how many people could say they've been thrown out of a rehearsal by Sir Thomas Beecham? I thought this was a clever way to end the anecdote. However, soon after my little story appeared online, I got a reply from someone who said "probably a great many!" So perhaps this wasn't such a unique experience after all.

Willem Valkenier

Even though members of the horn list were particularly interested in my reminiscences about Dennis Brain, a reference I had made about another of my teachers, Willem Valkenier, principal horn of the Boston Symphony from 1923 to 1953, elicited a lively discussion. Although my time with Mr. Valkenier was all too brief, two stories he told me have stayed with me through the more than 60 years that have passed since I studied with him.

The first one concerns a time when Mr. Valkenier was only nineteen years old and was playing in an orchestra in Switzerland. During a summer concert, the orchestra was performing Dvorak's "New World" Symphony. Mr. Valkenier told me that he was very tired at that performance and knew that he would have trouble hitting the high b^{'''} (written high c^{'''} for horn in E) in the famous solo at the end of the fourth movement. He wasn't sure if he could hit it cleanly. What was his solution? He said that he played all of the notes except for the high b^{'''}. After the concert, people he knew who were in the audience came backstage and congratulated him on the solo. Some even said that the high b^{'''} had sounded so beautiful and clear. According to Mr. Valkenier, they knew the solo so well that they heard it even though he hadn't played it. He said that if he had attempted it and missed, everyone would have noticed the clam.

The second story revolved around a performance of Tchaikovsky's Fifth Symphony while the BSO was on tour. It was broadcast on the NBC radio network. I had listened to the broadcast and was surprised because the famous solo in the

second movement was played rather coarsely (Dwah, dwah, dwah, dwa-a-hh, dwa-a-a-h, etc.). At the next lesson I asked Mr. Valkenier if he had played the solo. "No," he said, "That wasn't me! That solo is a love song, and I don't make love like that."

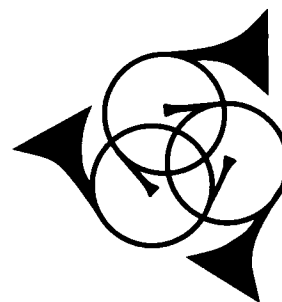
As I said, I was sorry that I couldn't complete my horn studies at BU with Mr. Valkenier. He taught at both Boston University and the New England Conservatory and the NEC asked him to choose between schools. He selected the NEC with students like Wayne Barrington, Arthur Goldstein, and Abbey Meyer. I think I would have become a better horn player if I had been able to continue with him at BU.

I am now in the third year of my return to horn playing. If you've read this far, you may (or may not) be interested to know what goals I have set for myself for the next few years. I've have set three goals, to be accomplished by May 2011 when I will (I hope) reach the age of 85. Goal #1 is to still be on this earth at that time. Goal #2 (if I've achieved Goal #1) is to have continued playing horn. And Goal #3 (if I've achieved Goals #1 and #2) is to play a recital in which I repeat the music I performed at my senior recital in 1949. They were Mozart's Concerto no. 3 in E^b, Samuel Adler's Sonata for Horn and Piano, and Mozart's Quintet for piano, oboe, clarinet, horn and bassoon, K.452.

Will I make all three goals? I guess you'll have to wait for the May 2011 edition of *The Horn Call* to find out.

Ed Glick is Professor Emeritus in the University of North Texas College of Arts and Science where he taught radio, television, and film journalism for more than 30 years. He also is a proof reader for The Horn Call.

Editor's note: I have learned a great deal from my "student" Ed Glick over the past couple years. I had no idea that a person in his 80s could learn to play the horn (again) so well. Each week since his first lesson he has improved – he now has a 4-octave range, with good flexibility, technique, accuracy, and a much-improved tone. He attends our weekly horn choir rehearsals when he can but sometimes it conflicts with one of three other ensembles in which he performs. I predict that he will attain his goal #3 sooner than he imagines. It has been very inspiring to be able to work with such an eager and knowledgeable student!



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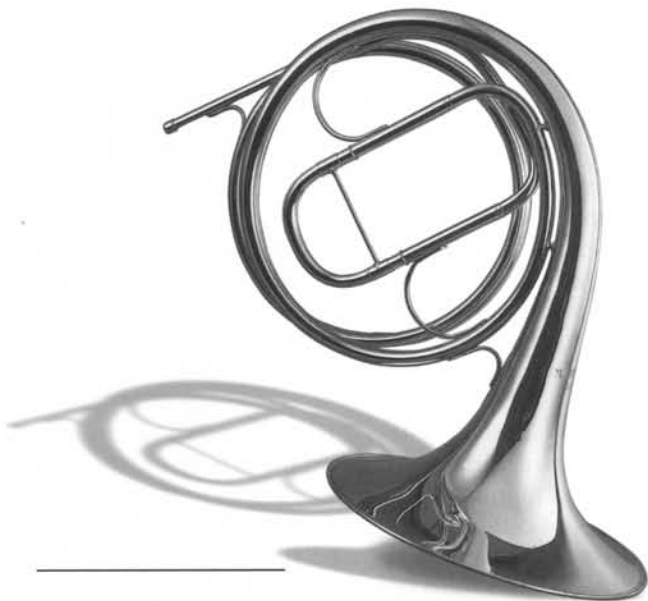
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Arthur Goldstein (1925-2009)

Arthur Goldstein attended New England Conservatory (studying horn with Willem Valkenier), played in the Chicago Symphony, Radio City Music Hall, and in shows such as *Evita* and *Pippin*, and he taught at Hofstra University and at home. He thought the horn should always sound beautiful. Many horn players knew him best through his etudes and as Professor Eric von Schmutzig, who wrote hilarious "method" books.

I have fond memories of my studies with Arthur Goldstein during my high school years – studies that were a blend of horn technique mixed with training in professionalism and a sprinkling of life lessons. Goldstein had a genuine enthusiasm to impart what he knew about horn playing and took pride in making sure that his students used correct technique, discussing proper breathing and embouchure, to make sure that the fundamentals were solid.

Professionalism was paramount to Goldstein. He demonstrated how to walk onto the stage, how to carry the horn, and how to bow. He indicated that many people think it is the mouthpiece or the horn that makes a difference, and they collect mouthpieces or horns without striving to improve themselves. "Caroline," he said, "you are the instrument."

Although I did not become a professional horn player, I have continued to play with community ensembles. I have used the same mouthpiece and horn that I used during my lessons with him. Although my workplace is a courtroom, I try to carry myself with the same professionalism that Goldstein instilled in me so many years ago. All of Mr. Goldstein's students are his "instruments," and his lessons live on in the notes that we play and all that we do. – *Caroline McIntyre, San Jose CA, San Jose Wind Symphony*

Art Goldstein was my first real horn teacher, and I studied with him through most of high school, first in the basement of his house in Massapequa and later at home. It has always been my greatest pride to be able to claim the "real" Eric von Schmutzig as my earliest influence, artistically and satirically. I remember his love of story telling, whether it was about his days in the army, in Chicago under Reiner, or in the pit at Radio City. I also remember his taking the time to show me the most secure place to wedge a cigar between the F-side slides, and his particular affection for Reynolds horns.

Art was extremely gracious and warm to me when our paths crossed as I got involved in the freelance world of 1970s NYC. I remember sitting second to him and hearing him nail (expertly using the time honored "missing second slide" gimmick) the *pp b* entry in Beethoven 4 and a week of concerts that included "Michaela's Aria" as examples of his solid technique and spot-on musicality. The last time I played in a section with him (possibly the last time he played professionally) was with the Seuffert Band, with him holding court from the 4th chair.

– *Peter Hirsch freelances in New York City and works as a librarian, archivist, and cataloging database manager*

I studied with Arthur at Hofstra University from 1979 through 1981. I had received a music scholarship at Hofstra, but Arthur didn't like what he saw, especially in regards to my embouchure. So he started me from scratch on his *First Book of Exercises for French Horn*, with its basic patterns of long tones,

scales, arpeggios, and interval training, all designed to be tongued or slurred in all the different keys at increasing degrees of intensity as you progressed through the book. My first months were all about performing these very basic exercises with a small portable mirror that was placed on my music stand to observe my facial muscle shortcomings. After several months, Arthur had enough and said words to the effect of "no professional horn player plays with such a ridiculous embouchure." That did the trick.

Arthur also stressed musicianship and professional deportment. Along with his omnipresent cigars and tweed sports coat, he clearly put stock in his professional mannerisms and diction. I remember one time he described his daily routine of 1) rising early to get in about an hour of warm-up time, 2) going out to do his rounds and teach his lessons before 3) taking an afternoon nap, 4) leaving plenty of time on his commute to the theater so that he was 5) always in his chair and ready to work well before the scheduled time.

Arthur had legions of students and people he has influenced. The funny thing is that it seems to me that his students don't necessarily sound like each other, but I've also heard it said that you could always tell if a person had studied with Arthur by listening to them play.

Arthur was an "old school" type of individual who consistently stressed musicianship and professional deportment along with the basics of horn playing and was not above raising his voice when he had to in order to make a point. Put another way, I suppose every time I show up for rehearsal ahead of time with a pencil, interpret a dynamic marking as a tonal color (as opposed to some form of measurable decibel level), focus on what the rest of the ensemble is doing, and behave in a way that expresses to the audience that we are performing as a musical unit with no misplaced egos, I have to credit Arthur Goldstein. – *Louis Denaro free-lances and teaches horn in New York City and loves old horns*

Almost everything I ever knew about horn playing I gained from the Schmutzig Method. My technique relies heavily on his *einschmutzen* mouthpiece placement, my grasp of orchestra repertory was nurtured by hours of intense work on the excerpt from *Till Eulenschmutzig*, and to this day I always use the Schmutzclef method whenever I need to transpose, and often when I don't need to.

I never met him, but I had indirect contact with him when I played the show *Pippin* in Boston just after it left Broadway. At the first rehearsal, the conductor told the orchestra that they would probably be bored with the show after a week, except for the horns, who were in for a special treat. And indeed we were.

Goldstein had played horn in the show, and had used his copious free time to annotate the horn part. It was like an illuminated manuscript. One page was nothing but puns on the names of different kinds of horns. (I still remember the Reich Krüspe.) Drawings showed ludicrous aspects of horn technique. Pages offered parodies of the dialogue of the show, and silly lyrics were written under the horn notes.

It was really great. I didn't get bored with the show until almost two weeks had passed. I wish I had stolen that part. I hope someone, somewhere, saved it. – *Brian Holmes is professor of Physics at San Jose State University and free-lance hornist with the*

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

Meeting the Other Side and Formal Exchange

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

This is the fifth article in a series on contract negotiations. To review the past four articles: the new teacher or player has won the audition/been hired and has enjoyed a carefree year or two on the job. Then comes the day when it is announced that it is time to re-negotiate the Collective Bargaining Agreement. A negotiation team is selected, individuals and the group have been surveyed by the team to amass a list of “wishes,” the team is learning to work together, and research has been done comparing the group's situation to other groups in similar situations around the country. These articles are meant to help illuminate what happens during the bargaining process.

When I was a student, I asked my teacher how I would know when I was prepared for a performance. He told me that you have to practice and be ready for a variety of things that can go right and wrong in a concert. The first option is your plan A (which you have diligently decided in the practice room will be your definitive way to play), then be prepared to use a plan B, have a plan C ready to implement, and be able to create plan D if the first three won't successfully get you through the performance. In other words, things don't always go the way one would like. To be successful (or sometimes to just be able to walk rather than slink away from a performance) you must prepare for both the best and worst case scenarios, and everything in between.

This is also a practical way to approach achieving the goals of a negotiation, whether for a new CBA (Collective Bargaining Agreement), a house, a car, or anything you wish to “own.” Going into a first meeting you will have your best proposal ready – plan A. It's polished, burnished, and dressed to the nines. It's what you want to bring home “for the folks” (your constituency). You should also know where the negotiations can “give” (plan B), where consensus can be reached or not (plan C), and where and when to draw the line in the sand (plan D). You should also consider, if you draw that line in the sand, that you might later want to erase that line or possibly move the sandbox.

The first formal meeting will have the appropriate representatives for both sides present. Introductions are made for anyone unknown to all persons present. Many times there has been informal and approved contact or conversation between the sides before this event, usually to request some specific information that can help prepare positions, or clarify items sure to be raised.

It is important to determine beforehand who will be the primary speaker or coordinator for your team. All voices at the table will and should have the freedom to express opinions at

the proper time, or to offer valuable information to carry over a point. There is, however, a great deal of truth in a “one wide and ten deep” strategy. One primary voice allows for better control of the presentation and it allows the other team members to focus how the other side physically reacts to various points – body language is important. Having a primary voice also indicates the team's comfort with this person and method, and implies that the represented constituency is supportive of the team. This does not mean that the primary voice presents only his personal agenda. All talking and presentation points should have been agreed upon before the first exchange.

At this time it is important to decide who should be at the table, including the addition of “outside help.” This may be in the form of an expert on subjects such as accounting, the addition of legal council, or specialized labor negotiators. These experts may come and go at various points of the negotiation – they may not always be required at the table. Often they are not needed at the table but are valuable in preparation – for both sides. Of course, courtesy dictates that, if these resources will be at the table, the other side should know in advance.

These experts can be best thought of as “special tools,” similar to your use of a special mouthpiece or horn for a specific composition. If you do add an outside expert as a resource, keep in mind that this is *your* negotiation and that you and your constituency will have to live with the outcome for the duration of the CBA. Experts can be helpful, but first decide why you need them. Remember that *your* team is in charge of *your* negotiations. It may be that an “outside” expert can say something at the table that is unpleasant but necessary, where the members of your negotiating committee are not comfortable doing so.

Personally I have found (to date) that if the proper research has been done and what you present is factual, there is little need to do anything other than simply present your case and let the words you use be governed by the assembled evidence. Sometimes experts are needed to counter professional help from the other side. It is important to make sure that the professionals for both sides don't then decide what is in your best interests away from the table, then force one or both sides into something undesirable. If this happens, your team must take the responsibility of either refocusing the resource on the goal with which they have been asked to help or inform that person their assistance is no longer needed.

I believe, in most cases, a properly prepared team can speak for itself and let the research back up its presentation. After all, that's why you have spent months on preparation! Why should you practice for months and then bring in a “ringer” to play the big solos? Have the confidence to let your work stand for itself.

The first meetings with “management” can set the tone for the entire negotiation. As stated before, usually both sides know each other as individuals. First meetings can have over-



Negotiations

tones of *gravitas*, friendliness, or "please check your spears at the door." Statements will be made describing why both sides are there and what is expected to be accomplished. Often management will present the case for why this is the worst time to be negotiating. This pump has usually been primed by recent "updates" to the labor side about the weakness of the balance sheet – "we will be lucky to pay you through the end of the month," "we've been directed by the board to make cuts," or to "rightsize" our operations during this crisis, etc. It doesn't take much thought to understand why this is done! Unfortunately, there is often more than a kernel of truth to those statements and this makes the job of negotiating even more difficult.

To help keep your constituency calm, especially your more recently hired colleagues, information should be regularly disseminated either through meetings or some form of print or electronic media. Keep your constituency informed about the meetings that are taking place and any general progress that has been made.

The first meeting with management need not be long. Both sides should be ready to trade proposals in written form – this is your plan A. All of the work that has gone into polling and research will formulate what your side wants, needs, and what is realistic to achieve. Understand the the other side has also been working on their proposals – questions to the governing board have been asked, budgets and projections have been made, and alignments of the vision and direction of the organization have been compared to realities of budget, time, and energy. Plan A is a good start and by now you have the comfort of knowing you have a plan B, plan C, and more.

I personally think that trading proposals can be a very satisfying experience. Your side has done a lot of work to get to this point and should feel proud of that work. What you put forth offers your proposal of how the individuals and group you represent plan to do a better job, while earning a living and providing for a family. A well-prepared document says that you are set to negotiate, that you have assembled your facts, that you have the backing of your group, and implies that you understand the positions and realities of the other side. These points will go far in earning respect and trust from your opponents. In striking a bargain, trust in the other party to perform their half of the deal is important. A well-thought-out proposal offers that trust and will also give you and your side the confidence to move forward and begin negotiating. You have made it this far, now it's time for the "horse-trading" to begin. Future articles will include:

- Getting to *yes*
- Signing and aftermath
- Preparations for the next round of negotiations

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



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How Hugh Seenan (and a Few Friends) Managed to “Give It One”

by Jonathan Stoneman

How do you follow a CD like *The London Horn Sound*? It's almost 10 years since that ground-breaking recording appeared. Since then, horn ensembles from Vienna, New York, and Texas have produced CDs in a similar mold. From London, however, we have had nothing that could come under the title *The London Horn Sound 2*.

The wait is over, and as soon as you unwrap *Give It One* you will be able to decide whether the wait was worth it. The review in the February 2009 *Horn Call* said it wasn't to be missed by horn players or jazz enthusiasts. A chat with Hugh Seenan revealed why the wait was so long.

Since *The London Horn Sound* (LHS) came out, its guiding spirit, Hugh Seenan, has made more CDs, in addition to his work as a London professional and professor at the Guildhall School of Music and Drama. He started talking about LHS2 as long ago as 2005. Even at the talking stage, Hugh was adamant that a new album had to include something really new, especially since the market for horn ensembles was becoming increasingly crowded. Hugh believed that the *Vienna Horns* recording showed the cutting edge of horn technique. An LHS2 album would have to go further, into territory others hadn't yet trodden – somehow it would need to go where the Viennese couldn't.

He decided that jazz should be that new direction. Jazz? In London? Wouldn't that mean importing American players? For a *London Horn Sound*? However, after an initial hesitation and talking with potential collaborators, things began to fall into place. Jim Rattigan, arguably Britain's foremost jazz horn player, came on board early. He eventually arranged and performed lead on two numbers. He provided that unique “jazz horn sound,” which is one of the many factors that make this CD more than just another horn ensemble album.

Hugh said the project had a bit of luck too. When you listen to the CD, however, you will hear that it's not a matter of luck – horn playing heroes are at work here! Hugh's luck came when those heroes moved into jazz, or closer to it. One of those heroes and key personalities, Richard Bissill, principal horn of the London Philharmonic Orchestra and a prolific composer and arranger, had played with Winton Marsalis. Richard arranged five of the thirteen pieces on LHS. For *Give It One*, he composed two tracks, arranged another three, and played lead horn on seven. Notable is his amazing solo in “Not Like This.”

New since LHS is Tim Jackson, third horn in the Philharmonia Orchestra, who composed two numbers, arranged the four-movement “Sound Of Music Jazz Suite,” and played lead

on three tracks. “Three Point Turn” is a Tim Jackson original. Hugh pointed out that one must see it on the page to understand what an amazing job the two soloists, Tim and Frank Lloyd, did to make their phenomenally difficult parts sound as easy as they do.

Hugh digested his thoughts about the project over a few months. The kind of music he wanted to put on the album would involve difficult (even fiendish) rhythms and take many of the London session hornists into the uncharted waters of improvisation. At the same time, Hugh said, the challenges of a jazz album allowed the players to make serious musical statements of their own – “they are not just playing the dots, they are showing that they're musicians – not a circus act.”

Crucial to getting the album off the ground was the involvement of the brilliant young jazz pianist Gwilym Simcock, Britain's 2007 Jazz Musician of the Year. When Hugh Seenan saw a review of Gwilym's playing at the 2007 London Jazz Festival, he remembered the name and the fact that Gwilym's first instrument had been horn. Hugh in fact had offered Gwilym the opportunity to study horn at the Guildhall, but Gwilym decided to study jazz piano at the Royal Academy of Music instead. Conductor Geoffrey Simon listed Gwilym's playing among the highlights of the sessions – “I won't forget how Gwilym had us all mesmerized, even the most hard-bitten amongst us, as he cast one pianistic spell after another.”

Like one of those movies where the big cheese picks up the team for the big job one by one, the musicians who ended up on the album were brought on board over dinner, over drinks in London wine bars, and on hurried phone calls between train journeys. Hugh needed “people who could deliver” but admitted he was fishing in the dark a lot, with some ideas about potential styles and format, but without being sure of the finished product.

Give it One uses 20 hornists, including 12 of the 32 who played on the first album. In the intervening years, some hornists had retired and some had previous engagements, including Richard Watkins and Michael Thompson. Among the names appearing for the first time, two are female – Hugh thought a few eyebrows were raised

when LHS emerged as a “men only” album. *Give it One* includes Angela Barnes, second horn of the London Symphony,



Give it One line up



and Kathryn Saunders, second horn of the Royal Philharmonic Orchestra.



Photo montage for the CD liner

Give it One was recorded over three dark, cold, days between Christmas and New Year 2007. Too much music for one CD was recorded, despite the players having to “grow into the style.” They had difficult rhythms to read and were pushed to technical limits. For individual highlights, Hugh Seenan picked out the phenomenal b”s (above c”) from Pip Eastop and Tony Halstead’s low playing in “Fat Belly Blues.” Hugh said there was a sense of awe as the other players listened with “total respect” when Tony laid his track.

There were unexpected technical challenges too. Simcock broke a piano string on day one, which couldn’t be repaired until he needed that note. Another problem was simply how to edit the jazz takes. Each take was so different – the usual classical musician’s method of splicing two good takes together was not an option! In the editing suite, the team had to rethink balance and rhythm. The result, said Hugh, is a CD on which the volume is “so high you don’t have to turn it up.”



Give it One recording session

Another important veteran of *LHS* is Geoffrey Simon, the conductor on both albums. He said, “throughout the *Give It One* recording, the original *London Horn Sound* was always present in our minds, even for the players too young to have been at those pioneering sessions. So we very quickly arrived at the distinctive ‘sound’ that forms the core of what we are. But we also realized that for big band jazz, in the lively numbers, the

articulation has to be much harder and more aggressive than is normally required of horns in orchestras and chamber music. The incredible thing was how everyone took to this! We surprised ourselves with the raw energy we produced and that seems evident in the CD. We worked unbelievably hard in the sessions but it was clearly a labor of love. Everyone was engrossed with what was happening and, I think, enthralled. The result was so much usable music – not one track failed.”

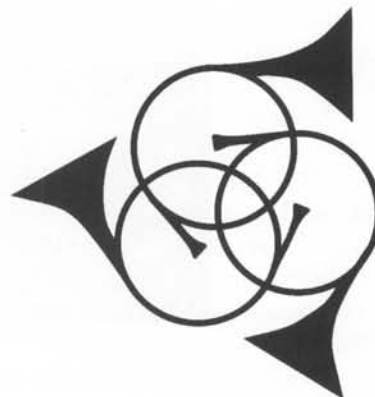
Now that it is on sale, Hugh is absolutely delighted with the album. He hears it as a “subtle” album – one that people will return to again and again and hear new things each time. He answered the obvious question – is it better than *LHS*? “It’s as good as that album, but in a different way.” He thinks the CD will appeal to traditionalists who want a “big band” sound and hopes it will inspire young players – he’s sure they will want to emulate Pip Eastop’s super b”s and thinks that they will eventually become the norm. *LHS* inspired a lot of amateurs and quite a few pros to perform their favorite arrangements. Cala Records wasted no time in making the printed music available (see www.giveitone.com).

Hugh Seenan is looking forward to hearing what others think of the album, “especially Americans.” If you have a view, don’t keep it to yourself – email him at HughSeenan@aol.com. *Give it One* will undoubtedly be on sale at the IHS Symposium in June. If you can’t wait, you can order it online and download four extra tracks from www.calarecords.com. These include Tim Jackson’s witty and brilliantly scored “Sound Of Music Jazz Suite.” It didn’t quite fit the general style heard on the CD, but you won’t regret spending a bit for the download.

Finally, it is worth spelling out what an amazing job Hugh Seenan has done. Being the organizer would be enough of a job for one person but, as Geoffrey Simon pointed out, “what an incredible job Hughie did in putting this all together. So many ingredients, all of which had to be just right. And then he would just sit down and play the hell out of his horn.”

By the way, there will be no ten-year wait for Hugh’s next project. He is already masterminding a *Horns of Scotland* CD. It is currently in production and all the profits will go to charity. If you like bagpipes and wonder how they might blend with horns, this will be the album for you!

Jonathan Stoneman, a free-lance journalist, consultant, and hornist in Devon, UK, is a member of the IHS Advisory Council and its current secretary-treasurer.



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Power Practicing

by Eli Epstein

"The quieter you become, the more you can hear."
— Baba Ram Dass

Since most of us have been practicing from an early age, at some point we need to take stock of our work habits and re-tool. Our work habits and attitudes shape us as musicians. Without getting too intellectual, I think it helps to think of practicing as programming computer software. Every time we play or sing anything, we're telling our brains, "This is how I want to do this every time." Have you ever noticed if you make a mistake once, it has a tendency to happen again, if you repeat it without correcting it first? When we correct in an immediate and effective way, our brains think, "Oh, that's how she/he wants it. I'll do that from now on."

When we practice we are developing muscular memory. Our bodies have all sorts of muscular memory. When we brush our teeth, pick up food with a fork, and tie our shoes, our bodies draw on hundreds of muscularly remembered tasks. Playing an instrument or singing is no different. At first, learning an instrument may seem foreign and impossible, but after a couple of weeks, our hands, arms, face, and feet seem to know what to do without consciously thinking about every motion. Muscular memory gives us the ability to let go in a performance, let our bodies do what we have taught them so well, and enjoy the ride.

Our minds constantly need new angles to stay interested and attentive. The traditional notion of practice is to repeat and repeat until we get it right. The mind hates this method! When we practice the same passage over and over again in the same way, our minds turn off after a few repetitions and we start making mistakes. When we continuously provide our mind with new angles to look at a difficult passage, our mind pays close attention. It thinks, "She/he is doing something different here, I better watch carefully." So, the more we can mix things up while practicing, the more focused our mind is and the more effective and efficient our practicing becomes.

General Principles

Keep a notebook. Enter detailed notes about what you learned in your lesson or class. You can then refer to your journal throughout the week. You may be surprised at what you wrote down!

Regularity of practice is of utmost importance. It's much more effective to practice half an hour every day, than an hour every other day. Daily practice is the path to strength, consistency and enjoyment.

Physical Preparation

Take a few minutes to unwind before a practice session. Here is a relaxation technique that works for me. Use this as a starting point. Experiment and develop your own process to achieve a relaxed feeling before you practice.

- Place your feet flat on the floor, get comfortable in your chair, and close your eyes.
- Breathe in through your nose for three counts, and out through your mouth for four long counts.

- Notice the difference between the sound of the breath coming in and the sound going out.
- Repeat this several times.
- Open your eyes slowly.
- Leave the day's distractions behind you, and begin your practice session with a fresh mind.

Seek out a room that is comfortable to play in. The room should be free from distraction and interruption, and acoustically not too resonant but not too dry. We need accurate acoustic feedback from the room in which we regularly play.

Practice when you are physically and mentally rested. Effective practicing takes a surprising amount of mental energy. If we're too tired, the practice session may have a negative effect on the other good work we've done.

Stop practicing before you get overtired. One of my teachers used to say, "Always do 99% of your physical capacity, never 101%." Negative habits tend to crop up and take hold when we practice tired.

Exercise! The best professional musicians I know do regular aerobic exercise. For singers and wind players, being physically fit and toned in the abdominal area makes deep breathing and breath support much more natural and leads to stronger sound production. Exercise is a stress reducer.

Always warm-up and cool-down. The warm-up reminds our bodies about basic technique on a daily basis. The best way to stay injury-free is to perform a daily routine, which eases us into and strengthens us for a practice session. Hand and facial muscles, lips and vocal chords, are small and delicate and need to be finely tuned. Think about athletes who stretch and tone their bodies before any practice or event, and then stretch again afterwards, so they're flexible the next day.

Working All the Angles

Play passages in *s l o w m o t i o n* the first time through. This is much more efficient than running through a passage at tempo and then having to go back and correct many things. It's the first impression of a new passage that's the most lasting to our bodies and brains. Use a metronome at a slow tempo to provide structure.

Change rhythmic patterns while using a metronome. This is one of the most effective techniques for getting our brains to pay attention. For example:



Analyze what happened. Mistakes are to learn from. When we make mistakes, we need to slow down, go back and solve the issue. Perhaps we don't understand something clearly, or perhaps we weren't concentrating carefully enough. We need to ask ourselves a series of questions, like "Was I singing the right pitch in my mind? Did I breathe deeply enough? What would my teacher say in this situation?"



Stop on the note that feels unsure. This helps our minds become more definite about an awkward leap or an unusual turn of phrase.

Sing (out loud) passages with expression before you work on them. This gives us a break, and helps us quickly focus our minds.

Practice passages with eyes open, and then eyes closed. When we close our eyes we hear more keenly. Also, the notes we are less sure of become clear to us. We can open our eyes, revisit these specific places and practice them slowly and carefully. We then close our eyes again and see how we do. Every passage is very deeply learned when we go through this process. It's an excellent way to prepare for auditions.

Work sdrawkcab (backwards). Most people start practicing at the beginning of the first movement of a given piece. Try starting at the last section of the last movement and work backwards in sections. This keeps the mind interested and helps us learn each piece thoroughly.

Our concentration is usually best at the beginning of a practice session, so working backwards or from the middle ensures that all passages will be given equal concentration.

We can do this with excerpts as well. Look at the Beethoven *Fidelio* example. Break the excerpt into short segments. Start with the last segment and work backwards. The openings of Strauss's *Ein Heldenleben* and *Till Eulenspiegel* also lend themselves well to this method.

Beethoven: *Fidelio* Overture



Equipment

Use a metronome at least 70% of your practice time to develop a strong inner pulse, and maintain a disciplined practice atmosphere.

Use a tuner regularly. Tuners give us objective feedback about intonation (how our pitch matches up to standard pitch) just as metronomes give us feedback about tempo and rhythm. Intonation can be elusive and tricky. Room temperature can play havoc with intonation on all instruments. Many professionals I work with are constantly checking their pitch on a tuner.

When playing long tones in a warm-up, check on the intonation tendency each note has. Does the pitch go up or down

when you play louder or softer? Try hearing the correct pitch in your mind before you play it into a tuner. Often, we need to recalibrate our hearing with a good standard. If you don't have a tuner, try checking your pitch with a well-tuned piano, or electronic keyboard.

Record Thyself. If we sing or play a wind instrument, our ears, mouths, and nose are connected and we really don't hear ourselves the same way the audience does. It's the same phenomenon that happens when we hear a recording of our speaking voice. The usual reaction is, "I don't sound like that!" The process of learning how our playing sounds to a listener takes time, experience, and good feedback. We want to make sure our sound is projected and clearly articulated to the audience. A decent recording device can give us objective feedback about many aspects of our playing that we can't always hear in practice. It's like having a second set of ears. But like everything, use moderation in recording.

Artistry

Involve the artist side of your brain. Although it's important to be analytical about technical matters, don't lose sight of the fact that we are artists, not machines. Sometimes a technical issue can be overcome by singing a phrase out loud. When our brain knows what the musical goal is, it finds a way to reach that goal.

Emulate great singers and string players. Listen to lots of recordings; go to lots of live concerts. When working on Bach, Mozart, or Wagner, listen to vocalists sing works by those composers. See how other artists convey the moods in these different styles.

Develop a vision of how you ultimately want to sound. What is your dream horn sound, or bass baritone sound, or violin sound? What words would you use to describe your ideal sound on your instrument? Ideal staccato? Ideal legato? Once you have your artistic vision, go for it!

Perform the impossible. The way we improve as musicians is by stretching ourselves beyond what may seem possible. How can I make this legato as smooth as a clarinetist? How can I slur up to a high note and diminuendo like that great singer I heard? How can I sound as powerful and as warm as Fischer-Dieskau when I play this Brahms solo? How can I make my lip-trills sound like a great soprano singing Mozart? How can the sound on my instrument become my natural voice?

Concluding Thoughts

Let's be encouraging and positive with ourselves. When a conductor or teacher says, "That sounded terrible, you had better shape up," it tends to make one feel anxious and uptight, and negatively affects our playing and our attitude.

Practice is about change, and change can only happen in a positive atmosphere. When a teacher or conductor says, "Okay, you're doing very well, there are just a couple of things we need to address," we can more easily make the necessary adjustments from a positive suggestion. Yet many of us talk to ourselves in a negative way when we practice. I think it's important to learn to be gentle, encouraging, challenging teachers to ourselves. This is what empowers us as performers.



Power Practicing

Build the foundation brick by brick. Every time we practice well, we build on every other effective practice session. Before we know it we've had hundreds of effective, positive practice sessions. Our brain and muscular memory retain this excellent work and we develop a solid, reliable, focused, positive approach that leaves us free to express and enjoy ourselves as we play or sing.

"Whatever we repeat, that is what we become." – Aristotle.

If we regularly infuse quality, artistry and gentleness in our daily practice, our playing becomes full of consistency, beauty, and confidence.

"Mistakes are your best friends. They bring a message. They tell you what to do next and light the way. They come about because you have not understood something, or have learned something incompletely. They tell you that you are moving too fast, or looking in the wrong direction.

Mistakes might be detailed instructions on how to take apart and rewire physical motions, muscle by muscle. Or they might show you where you have not heard clearly, where you have to open up the music and listen again in a new way.

Examine a mistake as if you had found a rare stone. Run over the edges with your tongue. Peer inside the cracks of it. Hold it up to the sun, turning it this way and that. When you have learned what you can from it, toss it away casually, as if you didn't expect to see it again. If it shows up later, be patient and polite, and make a new accommodation. A mistake knows when it isn't needed, and eventually will leave for good.

"The goal is not to make music free of mistakes. The goal is to be complete in learning, and to grow well." – W.A. Mathieu. *The Listening Book*. Boston and London: Shambala, 1991.

Eli Epstein has recently been appointed Brass Chair of the New England Conservatory Preparatory School and School of Continuing Education, and the Walnut Hill School. He was a member of the Cleveland Orchestra from 1987-2005 and taught at the Cleveland Institute of Music from 1989-2005. Epstein is on the faculties of The Boston Conservatory, Music Academy of the West, and the Aspen Music Festival and School, where he has served as principal horn of the Aspen Chamber Symphony since 2000. Many of his former students hold positions in major orchestras throughout the United States and Canada. Epstein left The Cleveland Orchestra in 2005, and moved to Boston to devote more time and energy toward educational and creative endeavors. He performs with the Boston Symphony Orchestra and works with the BSO Educational Department on special projects.



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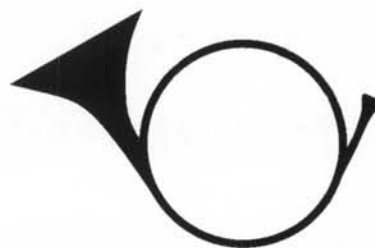


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Your Valeriy Polekh: Part VI

translated by David Gladen

Editor's note: this installment continues the autobiography of famous Russian hornist Valeriy Polekh. The fifth part was in the February 2009 The Horn Call. Polekh continues about his equally famous harpist colleague Olga Grigorevna.

This is what Professor Kseniya Aleksandrovna Ehrdeli said about Olga Ehrdeli: "Her musical talent, fortunately, combines with a capacity for work, goal orientation, and persistence in attaining what is intended. Her full sound, virtuoso technique, good taste, and artistic charm on stage place her in the first rank of Soviet performers. Olga is very professional, and her musicality is exceptional. The music of her harp captures even the farthest reaches of man's music."

This wonderful, jolly, vivacious woman is a wonderful friend and a very kind person. Olga has a daughter, Tatiana Shchepalina, who is also an artist. She has graduated from Central Musical School and Conservatory. At present, she is working as an instructor in the harp courses at Central Musical School, and Conservatory.

When Tatiana's daughter was born, she was named in honor of her great-grandmother, Kseniya Ehrdeli. She also plays the harp, has already graduated from the Conservatory, and plays in an orchestra. This continues the tradition established by her great-grandmother, the great artist, Kseniya Aleksandrovna Ehrdeli. What a wonderful dynasty – a dynasty of artists, a dynasty of exceptional musicians. I have been fortunate to have known these people, who are dear to me.

Reinhold Moritsevich Gliere

I have always been lucky with good people. One of the most wonderful is Reinhold Moritsevich Gliere. The way of life of Gliere is just as beautiful, simple, and unpretentious as his outer appearance. Look at the portrait of Gliere (below). The first thing it brings to your attention is his handsome appearance, which you combine with modest dress, the way he holds

himself, an emphasis on accuracy, and hints of a sort of elegance. No carelessness and nothing superfluous jumps out at you. Lively, hazel, expressive eyes are framed by thick eyebrows. The gaze is cordial and benevolent. The lips are ready to form a kind smile, and just on the verge of expressing gentle words. That is a incomplete portrait of the Great Maestro. I will give you a clear example of this intelligent man.

One evening, my telephone rang. I picked up the receiver and said, "Hello."

"This is Reinhold Moritsevich Gliere speaking. Greetings, Valeriy Vladimirovich. How are you getting along? How is your health?" inquired Gliere.

"You know, Reinhold Moritsevich, I live for you kindness and your wonderful concertos."

"Yes, Valeriy Vladimirovich, the concerto really turned out pretty well. Listen, Valeriy Vladimirovich, I have the honor of inviting you to my birthday celebration tomorrow. Please, I will wait for you at the restaurant on Miusskaya Street, and expect to see you about seven in the evening. Good-bye."

I had just hung up the receiver, when the phone rang again.

"Please be so kind as to call Ludmilla Nikolaevna to the phone. Is this Ludmilla Nikolaevna? Greetings! Good Day! How is your precious health? How are you getting along? This is Reinhold Moritsevich Gliere speaking."

"Hello, Reinhold Moritsevich! This is Ludmilla Nikolaevna speaking. How are you getting a long? How is your health?"

"Glory to God, I am well! You are very kind, Ludmilla Nikolaevna. Be so kind as to attend my birthday celebration. I would be very glad to see you at my party. Valeriy Vladimirovich knows where I live and where the restaurant is located. Please, I ask you. All the best to you. Good-bye."

We attended the birthday celebrations of Reinhold Moritsevich Gliere several times. Artists connected with the creations of this remarkable composer were always there. Such evenings were merry and very relaxed, and often turned into a merry satirical revue. Gliere really liked it when I came up with a parody of famous singers. Usually, M. Rostropovich accompanied me but when he was not there K. Kondrashin took his place. Once, when Reinhold Moritsevich was inviting me to his birthday party, with a laugh he said, "Valeriy Vladimirovich, do not forget to bring all your famous singers with you."

I became acquainted with Reinhold Moritsevich Gliere at the Bolshoi Theater during the rehearsal for his ballet *Bronze Horseman*. We were already finishing the correction of the ballet's music and I had not even once noticed the presence of the author at the rehearsal. It must be noted that at the Bolshoi Theater, we were rather accustomed to composers at the rehearsals not being able to sit in one place, but running first to the conductor and then to the concertmaster. Often, this composer of the music was not there. It was explained that Reinhold Moritsevich had attended all the rehearsals, but quietly and modestly sat in the spectator hall and only during breaks between sessions discussed his impressions with the director of the show, Yu. F. Faier. I was also invited to one of these conferences. Reinhold Moritsevich impressed me as an unassuming man of extreme spirituality. His musical knowledge seemed limitless. He conducted the conference graciously and simply, asked questions, asked our opinions about the French horn parts in the ballet, and listened attentively to my explanations. He said, "Who knows the instrument better than the performer? It behooves us to pay attention to the performers, and we must learn from them."

I expressed the wish that our leading composers would write more for wind instruments. "Yes, we are lagging in this genre," Gliere admitted, "and I agree that we must write more for wind instruments." Taking advantage of this, I proposed to Gliere that he take the initiative and write a concerto for French horn and orchestra. Such a promise was given me.



Reinhold Moritsevich Gliere, [Handwritten note] "To dear Valeriy Vladimirovich Polekh, in token of sincere affection and devotion. 2-1-1959 R. Gliere"



One day, M. Person, the biographer and administrator of Reinhold Moritsevich Gliere, called me on the phone. "Hello, Valeriy Vladimirovich. I am calling for Gliere. He has very strongly requested that you come to his home. He is getting ready to decide some details about a future concerto. If it would not be too hard, fetch your instrument along with you." I gladly agreed. "Tomorrow, at four o'clock."

The following day at four o'clock, I was there at Gliere's. He received me well, even affectionately, and asked me to wait a bit. "I very much ask forgiveness, but I have students."

After a short time, Gliere brought in a small silver decanter, a silver liqueur glass, and some kind of sweets on a silver tray. With a sort of gentle smile, he strongly urged me to strengthen myself and left the office. I was left in the office alone. To tell the truth, I did not touch what had been offered. I was sure that I would need to play and that is what happened. Coming into the office, Gliere immediately began to quiz me about my instrument and about my possibilities in regard to range. He asked about tonality and the character of the instrument's sound. Gliere attentively wrote my answers in a fat notebook. At the end of the conversation, Reinhold Moritsevich asked me to play a little.

"You, obviously, brought music with you."

"Yes, I brought it," I answered. "I want to acquaint you with the possibilities of performance on our beautiful and difficult instrument. What would you like me to begin with?"

"First of all," said Reinhold Moritsevich, "I am interested in *cantilena*, the quintessential sound of the French horn. Do you agree that I am right?"

"Yes, you are completely correct. For each instrument, *cantilena* is essential, especially for such an instrument as the French horn."

Reinhold Moritsevich sat at the grand piano, and I put music on the stand. "Lordy! This is my *Nocturne*. I wrote this in my youth."

We began playing. It was great to play together with a composer and especially with Gliere. I don't remember when I was so inspired playing this composition. When he finished playing the *Nocturne*, Gliere said, "Bravo! You are a cello, a vocalist! Valeriy Vladimirovich, how would it be if we played something classical? Well, for instance, my beloved W. A. Mozart? Obviously, you know he wrote four concerti for the French horn, and a concerto rondo. Here, I am looking at the music, and I am thinking, how would it be if we played the first part of Mozart's fourth concerto? How does that seem to you?"

"Good."

We played the Mozart concerto. Gliere remained pleased. "Such lightness, and the *cantilena* is completely different – somehow airy and completely without any pressure. Incomprehensible."

"You know, Reinhold Moritsevich, I will play the first part of the R. Strauss Concerto."

"Play. This is interesting. Yes, you have mastered timbre and mood, you know. I like Strauss. The French horn sounds very good with him. Valeriy Vladimirovich, couldn't you play something typical of a stage play?"

"Now, I will play you the waltz by Kreisler, *Beautiful Rosemarin*."

"Yes, this is really the stage – performing freedom. The performer does whatever he feels like and has nothing to be shy about. Valeriy Vladimirovich, all my textbooks, obviously, are out of date. Times are changing a great deal. Several accepted rules have ceased to exist. I will have to completely change my attitude toward the French horn. In the beginning, I thought there would not be sufficient technical possibilities – yes, and possibly range also. Now, as they say, 'the shackles have fallen.' I can compose freely, and nothing will hinder me. Valeriy Vladimirovich, I am starting to work! Valeriy Vladimirovich, play something else for me."

I played the D^b minor Waltz by F. Chopin. Gliere was thunderstruck. "You are a real virtuoso on the stage."

"Reinhold Moritsevich, let me tell you about an incident that happened to me. As a student at the conservatory, I supplemented my stipend by demonstrating the possibilities of the French horn to students in various departments. Once, I was invited to a class in instrumentation and I went to the class of a well-known professor. I was asked to play something that had *cantilena*. The professor explained that the French horn was an instrument of pure *cantilena* and had very extremely limited technical possibilities. I played the French horn solo from Tchaikovsky's Fifth Symphony. All the students listened attentively. This was a well-known solo. The professor asked me to play something technical and told the students that now they would hear the indistinct sounds of the technical piece. I played the waltz by Kreisler, *Beautiful Rosemarin*. At the conclusion of my playing, noise and uproar arose in the classroom. The students were shouting, 'What's that you said? That the French horn is not a technical instrument? And what are we hearing? Brilliant technique! What's the deal?' The students asked that I play something more. I played the first part of W. A. Mozart's First Concerto, which caused the students to stamp their feet in delight. The professor was confused. He only said he had never heard anything like it. 'Bravo to you, French horn musician. You have led me.'"

"Thank you, Valeriy Vladimirovich, for the story. You know, that is similar to what happened with me also. Thank you for the demonstration of your remarkable instrument."

With that, we parted. I left with the hope of playing a wonderful, new concerto in the near future.

It was the winter of 1951. At midnight, a small car stopped near my home. I looked out the window. Who could be coming so late? I recognized M. Person. Lord! Yes, it was for me! Right away, I ran to open the door, and in truth, at the door stood M. Person. We greeted each other. My heart skipped a beat. Could it really be the concerto? The concerto I had been waiting for so long? "Valeriy Vladimirovich, Reinhold Moritsevich requests that you come to his place right now."

So, in the winter of 1951, in Reinhold Moritsevich's apartment, I played the just-completed concerto from a hand-written score. This wonderful composition conveyed a strong impression to me. I was in ecstasy from the music of the concerto. I had just a few observations and suggestions, which Gliere accepted without argument. He commissioned me to do a finished edition of the concerto. After this, I went to Reinhold Moritsevich's home many times. We labored over the concerto quite a lot before we felt it was ready for a performance. In



preparing for the premiere, I played the concerto with piano accompaniment. I played the concerto at the Ippolitov-Ivanov Music College, on the stage at the Moscow Conservatory, and in the Beethoven Hall at the Bolshoi Theater.

My performance at the Institute of Military Conductors was a serious test. The hall was full. They introduced me and I began to play. After my performance, there was a judging of the music of the concerto and the presentation. The composer of the music, Gliere, was in attendance in the hall. The music of the concerto and its presentation received high marks. The listeners greeted the author of the music and the performer for a long time. I was already preparing to leave the stage when a young major rose in the audience and asked me, after performing such a difficult concerto, could I play the D^b minor Waltz by F. Chopin? "Alright, I will play Chopin's waltz for you."

The pianist went over to the grand piano and we played the waltz by F. Chopin. The audience was delighted. So ended the painstaking work on the concerto of Reinhold Moritsevich Gliere. The time approached to perform the concerto.



Ludmilla Nikolaevna
Polekh

With my wife, Ludmilla Nikolaevna, I traveled to Leningrad on March 10, 1951. We were met at the train station by musicians from the conservatory and Professor P. Orekhov. After warm handshakes, they took us to the European Hotel. The rehearsal was scheduled for eleven o'clock in the morning. In the hotel, I did a small warm-up on the French horn, and we went to the rehearsal. Gliere was already rehearsing with the orchestra in the Great Hall of the Leningrad Philharmonic. The hall seemed majestic to me with beautiful columns, and lovely chandeliers. The whole hall struck me with its pomposity. I thought to myself, "What a place to have to play in!" The rehearsal went well. The orchestra was excellent. Gliere was a wonderful conductor. I calmed down. Then Olga Ehrdeli came also. She was going to play Gliere's Harp Concerto.

The first performance of Gliere's Concerto for Horn and Orchestra was performed May 10, 1951 in the Great Hall of the Leningrad Philharmonic. I was accompanied by the Symphonic Orchestra of the Leningrad Committee of Radio-Information, directed by the author. Backstage, they told me that the administration of the Philharmonic was very concerned about the attire I would wear on stage. They calmed down when they saw me in a frock coat. I looked at the hall – full house. Even the upper loges were packed. When I go on stage, I like to meet my wife's gaze. This gaze always calms me down. The third bell. I looked at myself in the mirror – everything seemed in order. Then Reinhold Moritsevich was there. He looked at me, took my hand, and said, "With God, let's go out." I played with emotion, and what I had planned all turned out right.



Valeriy
Vladimirovich
Polekh with spouse
[Ludmilla Nikolaevna Polekh] 1939

For an encore, we played the finale. We were called out several times to take bows.

Gliere was pleased with my performance. He hugged and kissed me. My wife and I went out on the streets of Leningrad. The city was lit up for the [May Day] holiday and everything was pretty. It was springtime, May, and people were out walking, and jolly. It is a wonderful city, and we love it so.

Reinhold Moritsevich's composition has had great success in the world. In the composition, Concerto for French Horn Op. 91 in B^b Major, Gliere strove to create an extended symphonic composition, filled with a rich emotional content. The main part of the concerto was noted for its willful character, its rhythm created the impression of a masculine marching step. The second theme, expressed by the solo French horn, was notable for a bright lyrical-vocal character, responding in the best way possible to the specific tonal character of the instrument. In the concluding division of the section, heroic coloration became the predominant significance. The middle section of the concerto was written in a slow tempo. The poetic music of this section was closely reminiscent of a *romance* between the French horn and the orchestra. The opening was peaceful and placid, but the second division was written with an excited, agitated manner. The finale of the concerto is the embodiment of a picture of a people's gaiety. Here, the theme of a daring dance has something in common with the themes of lyrical deep emotion and extreme soulfulness. The performance of this composition, written with such love and mastery by the author, demanded excellent command of the instrument and tonal and technical gifts in completion of the development of this wind apparatus.

Gliere's concert has entered the repertoire of many Russian and foreign French horn musicians and has become a favorite composition. It was, and is, included in the required audition programs of performing musicians across Russia and internationally, and it has won a deserved popularity, both among us and beyond the borders. Recordings of this concerto have sold in all music stores of America and Europe. One famous American French horn musician expressed this idea: "Your concerto is an emissary the Russian school of performance and everyone who performs this concerto will remember with thanks the creator and performer of this wonderful concerto by Reinhold Gliere and Valeriy Polekh." In his Concerto for the French Horn, Gliere showed the enormously increasing possibilities of this instrument performing in the capacity of a solo and a concerto, and the greatness of its emotional range, extending from powerful commanding sounds to lyrical, soulful vocal melodies.

Soon after the premiere, Gliere informed me that we would repeat the concerto, but in Moscow, in the Columned Hall of the House of Unions. We met a few times before the performance to correct and adjust something or other. It was going to be wonderful to play in Moscow, in our home city, and in the



Reinhold Gliere and Valeriy Polekh at
the premiere



Columned Hall. The acoustics there were wonderful and the hall was smartly decorated and festive. The day of the concert arrived and the hall was overflowing. Looking out from the wings at the audience, I saw familiar artists of the Moscow Orchestra. The conductors had come – there was Yu. F. Faier, K. P. Kondrashin, and Boris Aleksandrov. I don't think I caught sight of all of them all. They were all interested in hearing a colleague. You know, that did not happen often. The concerto went successfully. I performed quite well and played freely and emotionally. We came out for bows several times. Gliere was satisfied. We were greeted by friends and listeners from the audience. The House of Unions is a wonderful hall!

The jubilee birthday celebration of Reinhold Moritsevich Gliere was in the Great Hall of the Moscow Conservatory. Everything was conducted very ceremoniously. On the stage was the jubilee committee – notable artists, many musicians, and artists from various cities and republics who had come to congratulate this wonderful composer and marvelous person. One delegation replaced the other. Reinhold Moritsevich sat on the stage in the golden arm-chair. I brought a greeting from the artists of the Bolshoi Theater. The stage orchestra played the march from the ballet *Bronze Horseman*. I was made up to look like A. S. Pushkin. I had my hair done like Pushkin, sideburns like Pushkin and a corresponding costume. A make-up artist had been specially invited. He tried very hard to create a real likeness and they say he succeeded. The artists of the stage orchestra were dressed in costumes from the times of Peter the Great. A ballad I had composed was read. With me went the ballet directors G. Ulyanov, O. Lepeshinskaya, I. Petrov, S. Koren, Yu. Faier, M. Reizen, and I. Kozlovskiy. We kissed Gliere, and he was touched.

The All-Union Studio of Audio-Recording proposed to Reinhold Moritsevich Gliere and me that we record the concerto. I was experienced with recordings. I had recorded the concerti of W. A. Mozart, C. Weber, and many miniatures. When my wife and I arrived at the studio, Gliere was already rehearsing with the Bolshoi Theater Orchestra. I also played a little and the recording started. Twice we played the entire concerto and the audio-producer shouted from the recording booth, "The recording is finished. Everything is great! I congratulate you! An enormous thank you!"

In our day, the concert was performed and recorded by the best French horn players in the world: Professor of the Leningrad Conservatory, V. Buyanovskiy; Professor of the Dresden Conservatory, P. Damm; Professor from Essen, H. Baumann; Professor from Munich, H. Pitzka; and others.

Alexander Shamilevich Melik-Pashayev

It was June 13, 1931. In the Bolshoi Theater, *Aida* was going on. The conductor was a young debutant – Alexander Shamilevich Melik-Pashayev. With excitement, the audience was waiting for the beginning of the show. Slowly, the lights went down. All eyes were straining toward the orchestra, and suddenly the first notes of the overture flowed out. This first performance of Alexander Shamilevich met with great success. The artists of the orchestra, who were playing with him in this show, put a high value on the gifts of this young maestro. His performance became a prominent musical event. The renowned conductor of

the Bolshoi Theater, V. Suk, attended the performance and was ecstatic about what he heard that evening. This brilliant beginning of his career did not go to the head of the young musician, and did not cause him to "rest on his laurels." On the contrary, he very passionately plunged into serious and difficult work. What are characteristic features that differentiated the creativity of Melik-Pashayev and what is the reason for his creative success? First of all, Alexander Shamilevich was in love with the theater.

He knew the theater really well and, surprisingly, clearly understood the performance possibilities of an orchestra, a choir, and soloists – and was able to utilize these possibilities for the creation of an highly artistic performance. He was distinguished by colorful artistry and fine artistic taste, great creative desire, and colossal ability to work. Uncompromising demands on himself and on others and high professionalism created an atmosphere of genuine creativity.

I am laden with recollections and call to mind isolated episodes from the artistic life of Alexander Shamilevich. The lights went down, and Alexander Shamilevich walked to the conductor's podium. I saw his welcoming and inspired expression. He stood at the podium, greeted the orchestra with slow nods, captured the gaze of all those with whom he was appearing that day to work, and, as though hypnotizing the artists of the orchestra, he gathered their attention to himself. Alexander Shamilevich took up the baton. His whole appearance was transformed – face serious and pleasant – everything about him was sharp. One more moment and his hands were raised. At this moment, the orchestra was completely under the control of his hands. Alexander Shamilevich "created" the production. Everything came from him. He controlled everything. There was not a presentation of an orchestral soloist, instrumental group, singer, or choir that Alexander Shamilevich has not prepared beforehand. It is not that he did not have faith in the performers. No. The many performers themselves knew their parts satisfactorily well, but the director led everyone from the beginning to the very end as though he were tugging and slacking-off invisible threads, guiding these many instruments, and delving deeper into the music, to read the most concealed secrets hidden in the conductor's music score.

The artistry of Melik-Pashayev was crowned with glory by an exceptional nobility and an enchanting romanticism. Alexander Shamilevich wrote, "Opera is not a concert in theatrical costumes, but an active spectacle in which the singing and music are closely connected with its dramatic existence." Standing at the podium, Alexander Shamilevich made high demands of us performers – superlatively high demands. A culture of high level performance was necessary in order to make real all the intentions of this amazing artist and, in justice, it is necessary to say that it cost us a great deal of work and colossal effort to fulfill the desires of the conductor. However, he inspired us with his own enthusiasm and his surprising belief in what was happening on the stage.



Alexander
Shamilevich
Melik-Pashayev



In bringing to fruition his creative desires, Alexander Shamilevich understood very well that he did not do this alone, but together with a large artistic collective. Like a true artist, he valued the creative individuality of the artists and did not denigrate their initiatives, but, on the contrary, encouraged the fulfillment of those who were striving for artistic freedom and their free and thoughtful creative activity. When playing productions with Alexander Shamilevich, I always spontaneously felt such freedom. As an example, this was one incident. At Radio, the aria of Micaela from the opera *Carmen* was being recorded. The orchestra was directed by Alexander Shamilevich. At the beginning of the aria, the French horns played a short but rather expressive piece. Usually, this solo was played at an even volume, but I wanted to give this musical phrase more expressive color. I began this theme with a gentle *pianissimo*, then gradually increased the sound – took it in culmination to *forte*, and did a reverse diminution in sound, ending the phrase at *pianissimo* once again. Alexander Shamilevich was very pleased and requested that in the future this solo be played with just the same nuance at the Bolshoi Theater also.

Artists who passively participated in the creative process disturbed Alexander Shamilevich's work, "displacing" him from the creative state. On several occasions, the inspector of the orchestra, designated for an Alexander Shamilevich production one performer or another and praised the performer, alleging that he had mastered his instrument well. "Yes, he has mastered the instrument well," said Alexander Shamilevich, "Only, I very strongly ask that you do not designate him for the production. We have not found a common language." A singer or musician, having mastered his vocal apparatus or instrument, but not sufficiently feeling the essence of the production, not understanding the style of the composer, remaining indifferent to the musical forms, and not knowing how to catch the listener with his performance, could not please such a director as Alexander Shamilevich.

Alexander Shamilevich had extremely flexible and expressive arms and hands. Persuasive logic, natural gestures, and the expression of the eye – all this helped him to communicate his intentions and express to us, the performers, feelings analogous to his own with startling exactness.

In the opera *Aida*, at the very beginning of the Overture, there are two "empty" quarter notes, and the conductor has two silent motions. The attack does not come until a sixteenth note on the third beat when the first violin comes in. Usually, during this musical pause, the conductor makes inexpressive motions, just a schematic counting of these beats, completely unconcerned as to what effect these motions of his hands have on the further character of the orchestra's performance. For his part, Alexander Shamilevich has taken a completely different approach to this presentation. Having stood at the conductor's podium, greeted the artists of the orchestra, and waited for complete quiet in the hall, he picked up the baton and turned to the side toward the first violinists. The gaze of the musicians was directed toward his hands, toward the face of the conductor, and toward his eyes – in which, like a mirror were reflected his thoughts, feelings, and his internal state. As a sorcerer could determine the future fate of a man with two gestures of his fingers, so Alexander Shamilevich, with two movements, could

foreordain not only the tempo, but also the character and internal content of the musical performance. To do this is in the power of only a wonderful conductor.

Alexander Shamilevich wrote, "...My soul is in the operas with starkly expressive dramatic collisions, with stormy fireworks of passion, and waves of gentle lyricism – operas with Pompei-like form and dynamic saturation of the orchestral sound such as more closely correspond with the fulfillment of my individuality." The authentic masterpieces created by Alexander Shamilevich set in the beauty of the Bolshoi Theater were *Othello*, *Aida*, *Carmen*, *Absalom and Eteri*, *The Queen of Spades*, *Boris Godunov*, *Cherevichki*, *William Tell*, *Francesca da Rimini*, *Falstaff*, and *Fidelio*. I had the good fortune to play *Fidelio* with Alexander Shamilevich. In this production the French horn players meet extreme difficulty, and our assignment, in general, could turn out for the most part to be the overcoming of these difficulties, in order to play everything "cleanly" and in unity with the conductor. But this was not to be. Alexander Shamilevich put before us such high artistic demands, that we were forced to drop all other affairs and concerns and devote all our mastery, all our many years of experience, and all our free time to assimilation of the exceedingly complicated orchestral parts. The results of this enormous pedagogical and artistic-creative work of Alexander Shamilevich were not slow to be talked about. The production received general recognition. After *Fidelio*, everyone usually felt a little lift and a holiday spirit. They did not disperse to their homes immediately, but discussed the production for a long time, as though they had lived through what had just been completed – surprised and endlessly enraptured by the fresh inspiration and captivating, romantic talent of this great maestro.

The great service of Alexander Shamilevich includes also that he was a great teacher, raising up a whole constellation of wonderful singers and musicians, comprising the golden stock of performing artists of the Bolshoi Theater. Here is an example of the arduous work of Alexander Shamilevich in establishing a repertoire of new performing soloists in the orchestra. I was designated for *The Queen of Spades* which I had never before played – though it was true that I had done a few rehearsals under the direction of Alexander Shamilevich. After playing the production, according to established tradition, I went to the conductor to learn what was his opinion of my playing in the just-finished production. Alexander Shamilevich expressed his satisfaction with respect to my performance. In connection with that he gave a few suggestions of how to play one or another phrases. There were three proposals. I thanked Alexander Shamilevich for the direction. After working at home on these phrases that he had shown me, I achieved definite success. At the first production, I noticed that Alexander Shamilevich listened to me very attentively. After each of the indicated phrases, he turned in my direction and with a slight tilt of his head gave me to understand that he was satisfied with my execution.

In such moments, surprisingly tight contact between a conductor and a performer are established. We do not avoid such contact in our art.

On one of the hum-drum days in the Annex of the Bolshoi Theater, a no less hum-drum production went on. It was sig-



nificantly shabby at times, and betrayed indifferent relationship the lead director – gray-haired and bored – toward the production. Ordinarily, such productions do not give pleasure to either the performers or the audience. Unexpectedly, arriving at one of these productions, we found that, due to the illness of the conductor directing this production, on this day the conductor would be Alexander Shamilevich. In the orchestra everything was in motion now. A great preparatory work was going on. Artists of the orchestra were going to the orchestra's area where they diligently were beginning to study the difficult passages. Wind musicians were gathering in groups and "tuning up" the choral passages. The lights went down. To the conductor's podium strode Alexander Shamilevich.

It was not possible to recognize this production. The soloists were not only singing cleanly but demonstrating true mastery. The choir and orchestra were at an inaccessible height. The execution was striking and emotional with contrasts ranging from poetic *pianissimo* to heroic *fortissimo*. The soloists of the orchestra were brilliant. A cascade of technical passages were played with extreme expression. All in all, the production was a premiere, a holiday of operatic art. After the performance, everyone was excitedly congratulating Alexander Shamilevich on the success. A little tired, but happy, he accepted the congratulations – and we were happy too.

In the 1950's in Moscow, there existed a youth orchestra composed of musicians from the best orchestras in the capital: Bolshoi Theater, All-Union Radio, and Municipal orchestras. We all wanted very much that Alexander Shamilevich would direct one of the symphonic programs, although he had not appeared on the concert stage for a protracted time, but directed only operatic productions. All the same, I proposed to Alexander Shamilevich that he direct our orchestra. He heard me out with great attention. When I stopped talking, he thought a while. Then with a heavy smile, he looked at me and said, "Valechka, – he always called me that – "you know, lately, I have been thinking more and more about that – that I should return to symphonic conducting, but it seems to me that the time still has not come. I do not feel myself sufficiently prepared for such responsible performances." After this conversation, I decided that Alexander Shamilevich did not want to overload himself with extra work. At that time, he was carrying a heavy burden – being the head conductor at the Bolshoi Theater. However, later I understood the reason for the refusal – Alexander Shamilevich could not simply conduct, he would have had to start living still another creative life.

Happily, after fairly long interval, Alexander Shamilevich returned to the concert stage. He presented Tchaikovsky's Sixth Symphony with the Bolshoi Theater Orchestra in the Columned Hall of the House of Unions. This was his favorite work and he conducted the symphony beautifully. The performance of Beethoven's Ninth Symphony under the direction of Alexander Shamilevich in the Bolshoi Theater established a beautiful tradition of the orchestra – to present symphonic concerts in the home theater.

This tradition had its beginning long ago. Even in the first days of the Soviet power, the Bolshoi Theater Orchestra, under the direction of Oscar Fried, performed symphonic programs. This tradition was birthed on the base of the prominent per-

formance culture of the Bolshoi Theater Orchestra and the first-class conductors working in the theater at that time. I was a participant in the performance of Beethoven's Ninth Symphony under the direction of Alexander Shamilevich and recall this concert with great excitement. The symphonic orchestra was situated on an improvised stage and behind it was the praiseworthy choir of the Bolshoi Theater. The spectator's auditorium was freshened up to look its best and the soloists of the opera were in front. Alexander Shamilevich Melikov Pashayev was at the conductor's podium. It was unforgettable.

Sergey Yakolevich Lemeshev

My acquaintance with the wonderful artist Sergey Yakolevich Lemeshev happened at the Annex of the Bolshoi Theater. It's true, I first became acquainted with his voice. You see, I had the good fortune to play in productions that Sergey Yakolevich took part in. These were *Rigoletto*, *La Traviata*, *Lakme*, *Werther*, *Eugene Onegin*, *Dubrovskiy*, *Fra Diavolo*, and others. To play with Sergey Yakolevich was a singular delight. He had a rare musicality, artistry, a handsome appearance, unusual vocal timbre, and, in a word, unending charm and a Russian soul.



S. Ya. Lemeshev

We became more closely acquainted during the production *May Night*, an opera directed by V. V. Nebolsin. The premier took place in the morning on the first of January in the Annex of the Bolshoi Theater. The cadre of soloists was amazing: S. Ya. Lemeshev, V. Borisenko, and M. D. Mikhailov. In the overture to this opera, Rimsky-Korsakov wrote a quite interesting part for the French horn. He displayed an amazing knowledge of the instrument. In the final act of the opera, the French horn responds very beautifully with the tenor. A magical duet develops. Here, the soloist French horn musician must demonstrate outstanding mastery. I worked a lot in order to find the necessary sound quality. As a result, I adopted a few subtleties in the ensuing duet with Sergey Yakolevich. It must be said that in the performance I played successfully. After the production, the musicians congratulated me, and the conductor, V. V. Nebolsin, said some pleasant words to me. It was especially pleasant for me, when my former teacher and instructor of the Bolshoi Theater, Honored Artist of the Republic, V. N. Soloduyev came over to congratulate me. I was already preparing to go home when Vanosha, who worked for our orchestra, came over to me and said that S. Ya. Lemeshev asked me to come to him in the dressing room. You must know I was gripped by agitation. With a frozen heart, I went to Sergey Yakolevich.

"Ah! There's the guy that played so sweetly on the French horn today! Bravo! I will tell you, you are a real melodist! Rightly, a vocalist playing on the French horn. Reveal to me, if you please, your secret. How is it that you were able to draw such *cantilena* out of the French horn? Let's get acquainted," said Sergey Yakolevich.

I introduced myself, "Polekh, Valeriy, a student in the Second Course at the Moscow Conservatory. You know, Sergey Yakolevich, I'm a laureate of the All-Union Competition and received First Prize."



Sergey Yakolevich laughed, "How about that! You have a whole list of honors. Bravo, Valeriy! Evidently, you also worked with Professor Ehkkert. Yes, there's a wonderful musician. You know, he once was a soloist himself with the Bolshoi Imperial Theater. I have to tell you an interesting story, Valeriy. For the First of May and the Seventh of November celebrations, Professor Ehkkert arranged holiday concerts early in the morning before the demonstrations. Wind musicians gathered – for the most part students, but mature, veteran musicians also. They all loved these traditional holiday concerts. A wonderful wind orchestra gathered. The conductor-inspirer, of course, always was Ferdinand Ferdinandovich. You know, I had the good fortune to get acquainted with the professor by accident. Once, I was going along a corridor in the conservatory, and coming toward me was Ferdinand Ferdinandovich."

"Young man, hello, how is your success? You are not letting your work slide?"

"You know, professor, I'm not letting my work slide. I'm studying excellently."

"Well, wonderful! Wonderful! Say, I have a request to make of you. Would you be able to sing in our concert?"

"I'd be happy to sing in your holiday concert."

"Tell me, please, do you know the revolutionary song *Tormented by Heavy Slavery*? I have it orchestrated for a tenor."

"Yes, I have heard this song."

"In that case, come with me into the classroom."

"We went in, and the professor sat at the grand piano. After we sang it the first time, the professor said, 'Dear Serozhenka, in your singing, there is a lot of lyricism, but this is a revolutionary song. Give it more pathos.' We sang it again. 'There, now it's wonderful. I will await you at the concert.'"

"The concert went successfully then. Professor Ehkkert himself directed wonderfully. After the concert, everyone went to the demonstration."

At that moment, it was reported that the car for Sergey Yakolevich was there. We shook hands and we parted.

After going out on the street, I was still under the influence of this charming and dear man for a long time. Standing in the service entrance, I saw how aficionados surrounded Sergey Yakolevich asking for his autograph.

Sergey Yakolevich and I did not see each other for an extended period of time. We did hear each other. In the theater, he sang and I played. Truly, fate brought us together all the same. I was elected to the Party Bureau of the theater. Because Sergey Yakolevich also was a member of the Party Bureau, we began to encounter each other at meetings. One day something unpleasant occurred. A reporter wrote a satirical article, a lampoon, in a central newspaper about I.O. Kozlovskiy and S. Ya. Lemeshev, giving them pseudonyms. One was Lohengrin Lohengrinovich and the other was Mantuan Mantuanovich. The satirical article was titled "On High D," and in it, the reporter simply insulted the famous singers. He wrote that they were thieves, taking a lot of money for a performance. Because Sergey Yakolevich was a Communist, the Secretary of the Party Committee needed to investigate the goings-on. A commission was appointed that would bring clarity to what had happened. They named me the chairman of the commission. We asked the reporter for evidence, which he was not able to give us. Then

the commission demanded an apology from the miscreant. The author of the article twisted every which way and defended himself, but gave an apology all the same. Sergey Yakolevich was not very upset by the events. He said, "The reporter made a very good advertisement for me."

The Local Committee of the theater gave dacha plots to the employees of the Bolshoi Theater and it happened that our lots were side by side. The construction of houses and, where-ever it was possible, planting of fruit trees and bushes drew us together. We began to drop in on each other as guests fairly often. Our birthdays also turned out to be side by side – mine on July 5th, my wife's on July 9th, and Sergey Yakolevich's on July 10th. There were occasions when Sergey Yakolevich and his wife, Vera Nikolaevna, came to our place for a bonfire, and we celebrated our birthdays in warm company.



Every July 10th was a special day. In the morning, aficionados of Sergey Yakolevich began to arrive – one delegation replacing another. On this day, Sergey Yakolevich locked himself away on his property. The gate in the fence was locked. Enormous bouquets of flowers flew over the fence. The aficionados brought whole baskets and boxes of candy.

Sergey Yakolevich rarely went out – only when relatives sometimes came. These greetings continued until the evening itself. When all the fans had departed, Sergey Yakolevich went out to rest. About nine in the evening, he received local guests. They gathered on the veranda – six or seven people.

On hot days, Sergey Yakolevich went swimming and stopped by for me. We would walk quietly, almost not speaking, and enjoying nature. Our stream, the Desna, was clean and not very cold. Having taken a dip and settled down on the bank, Sergey Yakolevich loved to watch the clouds. "Valeriy, should we slip over to the station and drink a cold beer?"

"No, Sergey Yakolevich, you shouldn't have beer. Let's go over to my place; that would be better. I'll treat you to some home-made kvass."

When we were done building, and our houses had begun to look pretty good, it seemed it was necessary to register them. We got together (S. Ya. Lemeshev, N. S. Khanaev, V. A. Gavryushev, and I) to travel to the town of Narofominsk to officially register our structures. I must say, it was pleasant to be going for a drive in such company. We rode gaily along, and there was no end to the anecdotes and stories. We drove up to the Area Council [Raisovet] building and began to go up the stairs. Some likable young girls ran out toward us but, when they caught sight of us, they stopped, and for some reason, ran back in. While we were looking for the reception room, these same young girls approached us, and after looking at Sergey Yakolevich, burst out, "Hello, Sergey Yakolevich!"

"Hello, dear ones. How can we find the reception room?"





"You probably came to register your construction?"

"Imagine that! You guessed it."

"So, hand over your documents."

"Well, I'm not alone. Some other People's Artists are with me."

We went to the reception room. We did not have to wait long. Acquaintances of our two young girls came out from the Secretary and, holding out the documents, said our houses were now registered.

"How ever can we thank you?" asked Lemeshev. Smiling, the little girls held out clean sheets of paper and asked for an autograph. Sergey Yakolevich wrote them some very beautiful words. The girls were happy.

We went out on the street. Khanaev smiled and said, "Well, Seryozha, now we see that you are truly famous. Bravo!"

"All this is wonderful," observed Sergey Yakolevich, "but the matter deserves to be sprinkled. Valeriy, lead us to a tavern."

To a tavern? Yes, to a tavern. I was in agreement. We drove over to a tavern, parked the car, and went in. The establishment turned out to be not very high class. The table cloths were not fresh and, in vases, were flowers that had long since withered. Near the bar, two waitresses quarreled. For a time, they did not pay us any attention. All the same, one soon approached. Catching sight of Sergey Yakolevich, she was astonished, then delighted, and confused us by running out to the adjoining establishment. Later, she was staring and signaling her friend. At first, we could not understand anything, but later, everything became clear. One of the waitresses approached our table. With quick, obviously habitual motions, she took the vase from the table and left immediately. The other, with the same quick movements began to spread a clean, starched table cloth. The first brought a rather nice vase with fresh flowers. She also appeared before us lightly rouged, in the cleanest little apron, and with a pretty head-dress on a rather dear little head. Having looked at Sergey Yakolevich, with a mezzo-soprano voice declared, "Order."

We were a little dumbfounded, but Sergey Yakolevich, not confused, asked in his tenor voice, "Dear fairy, what do they call you?"

"I'm called Liza."

"You know, there is a song that goes, 'My Lizochek, so very small, so very small.' May I honor you with the name of 'Lizochek'?"

Liza laughed happily and said, "You know, it's so pleasant to talk with you." Not taking her eyes off Sergey Yakolevich, she handed him the menu card and disappeared.

"Friends, today is a day of miraculous transformations. Everything is like a fairy tale, and there is even a magic table cloth."

The girls brought us two trays of snacks. During the little party, Sergey Yakolevich kept us occupied with a variety of interesting histories. He told us of an incident that happened at the resort named "Silver Pines."

"You know," began Sergey Yakolevich, "this was my favorite vacation spot. One day I was sitting on the veranda with my dear wife and a friend. It was hot, and my wife was sitting there with us crocheting something. My better half always is

very strict with regard to spirits. She keeps track of me very strictly. But you know, it really was necessary to mark my wife's birthday somehow. I tried to think up a way, and then she, herself, said to me, 'Seryozhenka dear, set up some good strong tea for us. You are allowed that.' I was pleased and ran to the refreshment room. After a little while, I brought the tea – two glasses for us men, and a cup for the wife. In a small bowl were lemon and sugar cubes. We sat and drank the tea. We drank decorously and genteelly, not hurrying. But then the wife began to feel dissatisfied. 'Seryozhenka, is it from the tea that your tongue is so loose?' I said, 'Evidently, it is from the heat.' 'And you are flushed beyond all measure. Give me your glass. Well, how about this tea! Something about this tea smells like cognac. Seryozhenka, I know you are a big schemer, but today you have out-done yourself. You drank cognac and not once did you grimace. You are a real artist – playing your role excellently. For such mastery I will forgive you. Thank you for congratulating me at least.' "

Many times, I and my wife, Ludmilla Nikolaevna, attended Sergey Yakolevich's concerts. The auditorium was always overflowing. In the repertoire of Sergey Yakolevich were Russian folk songs and romantic songs. With excitement, the audience awaited the vocal and spiritual wonder. Sergey Yakolevich would go out on the stage, and a thunder of applause would greet the beloved singer. He would bow in greeting. The wonderful pianist Olga Tomina accompanied Sergey Yakolevich. When Sergey Yakolevich sang, he completely captured the auditorium. No one was disinterested or bored. The audience flowed with the singer in one spirit and one frame of mind. Everyone listened to him, charmed by the marvelous voice. It was impossible to describe this. One simply had to be there at the time in the auditorium and enjoy his singing. The strength of his artistry was the great strength of soul of a great singer. The stage always was converted into a glorious garden of lilacs, cyclamen, roses, and chrysanthemums.

After a concert, my wife and I went to congratulate the singer-magician on his success, but it was almost impossible to reach Sergey Yakolevich because so many were wanting to express their delight to the singer. All the same, with great difficulty, we reached Sergey Yakolevich and expressed our feelings to him. Sergey Yakolevich asked us not to leave and invited us to his home. People kept bringing more and more flowers backstage. At last, little by little, the public began to depart, and we drove over to Sergey Yakolevich's. My wife and I were with Olga Tomina in one car, and Sergey Yakolevich and his wife, Vera Nikolaevna, were in the other. Approaching Sergey Yakolevich's place, we saw a crowd of fans – again with flowers. He got out of the car and young girls threw themselves at him. Sergey Yakolevich, with restraint, gave thanks and politely said good-bye. We were already expected. The table was set and from the table rose very tasty gastronomical odors. It must be said that we loved the comfortable apartment of Sergey Yakolevich and Vera Nikolaevna. At the table, the first toast, of course, was raised to the amazing talent of the singer. The concert had in no way tired





Sergey Yakolevich and all the while at the table, he was telling us stories about his rich life-experiences.

"You know, once I had a concert in which I did not make a single sound. Here is how it happened. I was invited to a concert at a location in the country. I agreed, but suddenly became ill and had a bad head cold. What was I to do? I telephoned the Secretary of the Regional Committee. I told him what was what – that Sergey Yakolevich had gotten sick. The Secretary was in a panic – the public had been informed and everyone was waiting with excitement for the beloved singer. The solution was unexpected – I was asked to simply sit on the stage. 'Just let them look at you. Our people love you so much.' I got myself all wrapped up and drove out there."

"They placed an arm chair on the stage for me. They announced to the audience that I had gotten sick and would not sing. In the auditorium arose a terrible noise, but when they found out I had arrived after all, it soon quieted. Then they opened the curtain, and greeted me for a long time. I spent the whole concert on the stage while my colleagues performed. This was the single instance where I went out on the stage and did not sing. What doesn't happen in this world?"

The front door bell rang and more flowers were brought in. We immediately found ourselves in a marvelous garden. The enchanting odor, the aroma of flowers intoxicated us. Everyone got up from the table and spent a long time enjoying the wonderful flowers – especially the roses of every shade. Sergey Yakolevich invited us to the drawing room where a tape recorder stood on the grand piano. It turned out, the whole concert had been recorded on tape. Imagine, we listened to the whole concert again.

Strolling among the rooms, we found Sergey Yakolevich in the office. Here we found a gold maple leaf that stood near him on a table. This had been a gift of the most devoted aficionados of Lemeshev. Sergey Yakolevich was very excited about this gift. You know, it was made from a multitude of golden knick-knacks each fan brought to a jeweler, and they ordered a golden maple leaf made with the inscription, "To the singer of love, To the singer of our sorrow."

Ivan Semyonovich Kozlovskiy

In my childhood home, the phonograph was often playing. There was a variety of phonograph records. Of the vocal records I listened to, I liked the singing of the artist Ivan Semyonovich Kozlovskiy best of all. He performed the aria of the singer behind the scenes of the opera *Rafael* and the song of the Duke from the opera *Rigoletto*. The record was already very badly worn and had a lot of hissing and noise on it, but with great pleasure I wound it up and wound it up. I had a liking for music and singing already.

Near us on Kaluzhskiy Street, was a textile technical college. On important holidays in the concert hall of this technical college, concerts were performed at which appeared the distinguished artists A. S. Pirogov, V. V. Barsova, S. Yudin, B. Zlatogorova, and S. Ya. Lemeshev. One time, we kids were allowed to go in to the spectator hall of the technical



I. S. Kozlovskiy

college. It was a holiday for us. One time here, as I recall, it was my favorite holiday – the First of May, we had gotten seats close to the stage and we heard the master of ceremonies announce, "Now, the artist of the Bolshoi Theater, Ivan Semyonovich Kozlovskiy, will appear." I was dumbfounded. "Guys," I said, "now Kozlovskiy is going to sing." Ivan Semyonovich did not just come out, but somehow ran out onto the stage with a smile on his lips. He was tall, well-built, and beautifully dressed – in a frock-coat.

Ivan Semyonovich sang the aria of Vladimir Dubrovskiy from the opera *Dubrovskiy*. He sang wonderfully and the audience applauded him in a friendly fashion. Suddenly, he sang the song of the Duke from the opera *Rigoletto*. I was in ecstasy – I was hearing and seeing Kozlovskiy himself! For me this was a double holiday. I remembered this concert my whole life. This was my first meeting with Ivan Semyonovich Kozlovskiy.

The second meeting with Ivan Semyonovich happened at the Front. At that time, I was serving in the Red Army Ensemble of Song and Dance with Aleksander Vasilevich. At that time, we were serving the military units of the Ukrainian front. Our troops were freeing settlement after settlement, and town after town. On the Ukrainian front, an enormous advance of our units was being put in place. The Ensemble received orders to serve the units on the Ukrainian front, to give several concerts on the Front Line. We needed to raise the fighting spirit of the soldier. In the forest, an improvised stage was prepared. The soldiers built it from young fir and birch trees.

We were already sitting on the stage and the soldiers were arranged around us when a staff-car arrived. Ivan Semyonovich got out of it, and with him was the general that escorted the famous singer everywhere on the front. Ivan Semyonovich was greeting everyone, and we stood and shouted out, "We are serving the Soviet Union!" He was touched.

We began the concert. Ivan Semyonovich got his famous guitar and sang several songs in Ukrainian. After that, he approached our director and whispered something. The director told us, "We will sing 'In the Forest on the Frontal Area.' I was all eyes looking at him and thinking, 'Well, a meeting, and in this song I have a beautiful supporting part for the French horn that is played along with the singer.'" We played and Ivan Semyonovich sang. You know, it was not for nothing he chose this song – we were actually located in the forest and on the Front Line. We came to the very place where I was to play together with the singer, and I began to play. Ivan Semyonovich immediately began to listen attentively – who was this joining in with him? It turned out to be a quite melodic duet. Thus, we played the whole three verses.

Ivan Semyonovich approached me, shook my hand, and said, "Well! We would like to have you playing like that with us in the Bolshoi Theater. Thank you."

"You know, Ivan Semyonovich, I am an artist of the Bolshoi Theater. Now I am serving my time in the army, and will come to you again."





"What is your name?"

"I'm Polekh, Valeriy."

"I must remember that name. By the way, what a beautiful instrument you have. I love the French horn very much; especially the solo in the second part of P. I. Tchaikovsky's Fifth Symphony."

With that, I parted with the great singer. All the same, my dream of meeting Ivan Semyonovich had been fulfilled.

The war ended, and I returned to my beloved Bolshoi Theater. Also, I met Kozlovskiy again. Rehearsals for the opera by C. Gounod, *Faust*, were going on and Ivan Semyonovich was performing the title role. In one place, Faust's well-known aria has a *fermata* and everyone knew that Ivan Semyonovich was a great master of the long *fermata*. In this aria's *fermata*, we needed to hold as a duet. Kozlovskiy held and I held. Kozlovskiy held and I held. At some moment, Ivan Semyonovich was silent – out of breath, but I still held.

Kozlovskiy came out on the proscenium and asked, "Who here held the *fermata*?"

I stood and said, "It was I who held it."

"Good man! If you are able to hold longer than Kozlovskiy, honor to you and glory! Yes, this is, you know, my acquaintance from the Front! I recall your name – Valeriy Polekh. *Bravo! Bravissimo!*"

One day, something unpleasant happened. In a central newspaper, appeared a satirical article under the title On High D, and the author was named Narinyani. In this satire, he poured mud on our praiseworthy singers. It is true that he did not indicate the real names, but gave them the names "Lohengrin Lohengrinovich," and "Mantuan Mantuanovich." It was not hard to guess that it was about Kozlovskiy and Lemeshev. Ivan Semyonovich was terribly angry and insulted. This Narinyani called them grabbers, who were taking a lot of money. Ivan Semyonovich called the Bolshoi Theater Party Committee on the telephone, and at that time I was the Deputy Secretary of the Party Committee. I heard Ivan Semyonovich out and promised to investigate. That very day, I went to Kozlovskiy's home. I was very nearly not allowed in to see him – he did not want to talk with anyone. All the same, he did receive me.

Here is what he told me: "On my own time, the Chairman of Artistic Affairs called me to his office and said that the Minsk operatic theater was in a melt down and concert life was freezing up. Could I travel to Minsk and give a few operatic and concert presentations, and thereby correct the situation? I agreed and named a sum. The Chairman agreed."

Ivan Semyonovich went off to Minsk. There it was a real disaster. The public was not going to the opera. The artists were living in poverty – they had not received wages for several months. He sang several operatic productions to full houses in spite of the fact that the ticket prices were much higher. The concerts were a great success. Artists and audiences carried him on their arms. The artists received the wages. Culturally, the city came to life. After such a gigantic effort, he did not sing for almost a month, necessarily, to reestablish his previous form. As a result, an article like this appeared.

I promised Ivan Semyonovich to get to the bottom of everything and set everything right. I reported to the Secretary of the Party Committee, and he, in his turn, decided to summon

Narinyani to the Party Bureau of the Theater. Narinyani appeared at the Party Bureau. We showed the accuser all the insufficiencies of his accusation. Narinyani stuck to his story, defending it. We threatened him with legal proceedings. In the end he agreed to give his apology. By the way, Ivan Semyonovich showed me a document, signed by a high-ranking leader, that said, "Certificate given to the People's Artist of the USSR, Kozlovskiy, Ivan Semyonovich, in that he sang a great quantity of very well done concerts, from which the proceeds went to the support of the growth of culture and for which thanks are given to him."

The next meeting happened under these circumstances. I was on tour in England with the Bolshoi Theater as Second Director of the trip. There I became acquainted with the French horn musicians of the Covent Garden Opera Theater. I played the French horn for them. My playing made a good impression. The French horn players of the theater were very pleased by our Russian style of performance. As a mark of our friendship, the English French horn musicians gave me a work by the composer B. Britten, *Serenade* for tenor, French horn, and orchestra. When I returned to Moscow, I showed the *Serenade* to the conductor Gennadiy Rozhdestvenskiy and Ivan Semyonovich Kozlovskiy. We decided to perform the work in the Great Hall of the Conservatory. I was a little concerned because the great singer had invited me and I would be working with him. The day of the appointment arrived. I went to the house on Nezhdanovaya Street. I rang the bell. The door was opened for me. I took off my wraps. At that moment, a small window in the wall opened, you know, such a window as a cashier has. Through the window, with the voice of Ivan Semyonovich, someone said, "Ah, it's you. Go on in. Someone will guide you."

I entered a large room. Silence. No one was to be seen. Suddenly, I heard a voice, and not simply a voice, but a pleasant tenor, and from somewhere up above was heard, "One minute, and I will be with you." Only then did I notice the stairway leading upward. Ivan Semyonovich very lightly descended the stairs. He looked me over from foot to head. It seemed to me that Ivan Semyonovich was pleased with my appearance.

Ivan Semyonovich himself looked great – tall, a fresh handsome face, and beautiful hands. He was dressed in a black velvet, light-weight, short jacket, slacks in the style of Max-Linder with a gray stripe, and not house-slippers but shined black boots. He invited me to sit. Ivan Semyonovich asked me if I remembered life on the Front.

"Yes, Ivan Semyonovich, I remember, and not rarely. We were in such tight spots that at night we were not sure of waking up again. The Front is in my dreams. War is war."

Ivan Semyonovich looked at me with a gaze that was at the same time welcoming and questioning. We went to the other half of the room, where a grand piano stood. On the piano stood a porcelain vase with the image of Ivan Semyonovich on it.

– continued on page 65

Gustav Mahler's Symphony No. 9

An Interview with Elizabeth Freimuth
by Richard Chenoweth, Series Editor

Few composers are more highly regarded by horn players than Gustav Mahler (1860-1911). Mahler's symphonies contain brilliant, soloistic, expressive, and heroic horn passages that emphasize the broad tonal and emotional range of the instrument. In addition, most of his symphonies employ more than four horns, thus providing additional performance opportunities for area hornists when one of his symphonies appears on an orchestra's concert series. Only Symphonies No. 4 and 9 are scored for four horns – all of the others employ extra players. Although Mahler began work on a Tenth Symphony, it was never completed. When this Symphony is programmed, it is usually performed in a version realized by Deryck Cooke, which has four horn parts.

Mahler's Symphony No. 9, written between 1909 and 1911, remains one of his most discussed and popular symphonic works. Sometimes referred to as his "Farewell" symphony, Mahler wrote the 9th while already aware of his own fatal heart ailment. Some sources believe that the first-movement quotation from Beethoven's Op. 81a Piano Sonata (*Les adieux*) also contributes to that subtitle. Tragically, Mahler never heard a performance of his 9th Symphony, the premiere of which was given in Vienna in 1912 with Bruno Walter conducting.

Although labeled as a symphony, it does not follow the conventional form of the Classical/Romantic symphony. The outer movements are slow, while the middle two movements are faster. The first movement begins *Andante comodo*, with a motive that has been variously described the "voice of fate" or, as Leonard Bernstein espoused in his Norton Lectures at Harvard, a reflection of Mahler's own irregular heart-beat. The second movement (*Im Tempo eines gemächlichen Ländler* – in the tempo of a moderate *Ländler*) is a parody of that Austrian dance form with variations. Movement III (*Rondo. Burleske Allegro assai, Sehr trotzig* – Rondo. Burlesque *Allegro assai*, very defiant) is a massive movement that contains dissonant harmonies and complicated fugal writing more appropriate for a final movement. The last movement (*Adagio. Sehr langsam und noch zurückhaltend* – very slow and holding back even more) is an expressive song for orchestra which ends with fragments of the principal melody from the first movement. It has been characterized as a resolution between Mahler's thoughts of his impending death and his affirmation of life.

In a recent interview, Elizabeth Freimuth, principal horn of the Cincinnati Symphony, shared her thoughts and suggestions regarding the performance of the first horn part of Mahler's 9th Symphony:

Elizabeth Freimuth: It is very important to consider the context of the piece before playing it – too many young players focus on the trees rather than the forest, meaning that they worry about the technical issues of the piece rather than the musical and emotional content found in the symphony. The

work begins with musical "sighs," setting up the melancholic nature of the first movement.

Mahler was superstitious about writing a 9th Symphony, as symphonies given the number nine had been the last symphonies of Beethoven and Bruckner. Mahler tried to trick the "Ninth-Symphony-Counting-Gods" by writing the symphonic-length *Das Lied von der Erde*, but found that he was already stricken with a fatal heart ailment. Thus, a fear of death and a type of irrationality is reflected throughout the 9th Symphony, although the last movement contains a feeling of acceptance and resolution.

Playing this piece goes far beyond the practice room – if you try to approach this as a traditional symphony, such as a one by Brahms that contains several big solos but also periods of rest, you will be missing something. This work is complicated and emotional because Mahler was placing the reality of his own impending death into the music. From the moment that you start playing to the finish, you are in a marathon – there is no marking time or letting up. Every note is crucial to the emotional moods of the piece, so physical exhaustion is a given and, mentally, you're squeezed dry. It requires such intense mental commitment that, if you are not exhausted at the end, you probably have not taken the journey.

Movement I contains the most-commonly requested excerpt from this symphony for orchestral auditions:

Horn in F

offen

p

cresc.

ff

p subito

V

3

6

Nicht mehr so langsam

ff

Ex. 1. Mvt. I: pick-up to mms. 381-391

This excerpt includes a wide emotional spectrum. This is an important solo that is played simultaneously with a contrasting flute. Although it is important to match and line up rhythms with the flute, these are solos of parallel emotional extremes. The flute seems to be portraying an almost giddy joy on the verge of madness, while the horn alternates between joy and despair. It is a complicated passage to organize but in performance often seems to sort itself out. The mood that underlies this entire solo contains an intensity that seems to imply, "I think I'm losing my mind."

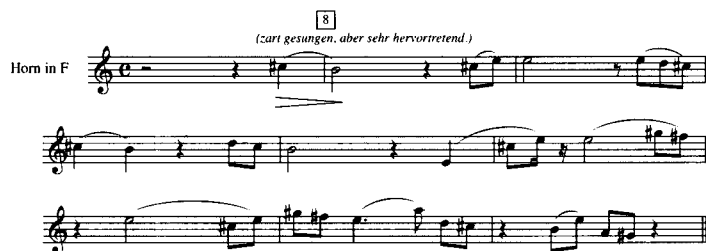
Beginning with a dance-like and easy-going motive, the mood changes abruptly as the triplets become more chromatic in mm. 384-385, becoming more manic and intense as the



Mahler's Symphony No. 9

rhythm changes to the sixteenth-notes. The tempo is sometimes pushed here (mms. 385-386) or at least an increase of intensity should give the impression of moving forward and the *crescendo* at this point should be exaggerated, until the abrupt mood change at the *subito piano*. At this point, the mood reverts to the easy-going style. Exaggerating the articulation here adds flavor and characterizes the “bi-polar” mood swings. What does this trill mean? Play it with a carefree style, then the final *crescendo* with the chromatic passage is a snap back into reality. Suggested breathing points in the solo are marked above with a V.

Movement I also contains one of the most beautiful lyrical moments in the entire symphony:



Ex. 2. Mvt. I: pick-up to mms. 152-159

This is such a beautiful moment, loving and tender. In playing this solo, be beyond the horn, with an absolutely vocal inflection. This is also about what you do between the notes. It is significant that there are hardly any dynamic markings, other than the first *diminuendo*, with minimal instructions (*zart gesungen, aber sehr hervortretend* – gently cantabile, but very expressive). This solo is all about the “sigh” and farewell, so it is important to recognize and portray the implied personal expression and not think hornistically.

Another beautiful moment is the final solo passage at the end of the first movement:



Ex. 3. Mvt. I: mms. 408-416

In a way, this is reminiscent of the earlier material in Ex. 2, with a similar theme of longing. After the descending “sighing” theme, the chromaticism reappears, underscoring the intensity and ambiguous emotional state. Be sure to not play so softly in the final chromatic passage that the movement between the notes is not apparent. However, the final 4 notes, with their major modality, reflect acceptance and calm.

The first movement is like an entire symphony – a mini version of the entire piece. If you are asked to play this on an audition, think of it as an opportunity to play music, not as a test.

The second movement contains *lots* of trills – it requires great flexibility and a different set of skills than the first movement. Keep the style fresh, masculine, and youthful. This movement is reminiscent of a specific earlier time in Mahler’s life, so

the style should be energetic and vibrant. In general, keep the trills light.

The third movement has lots of tutti material. The title *Burlesque* is exemplified by passages such as this:



Ex. 4. III: mms. 180-187

In this case, the trill should be more like a “shake” – the sound should “rattle” and be quite noisy. Accent the grace notes and exaggerate all of the ornamentation.

In a later passage, there is a very organized trill:



Ex. 5. Mvt III: pick-ups to mms. 262-269

It might be safer to play mms. 266-267 with your valves, rather than as slow controlled trills, since this passage is doubled with the third horn and in the woodwinds. In any case, the sixteenth notes should be very even and clean.

Movement IV has moments of great emotional content, a relinquishing of the struggle. In this example, Mahler seems to be portraying a soul ascending:



Ex. 6. Mvt. IV: mms. 86-87

This movement is very tonal and optimistic, as if Mahler’s writing is telling us that the struggle is over. This affirmation is apparent in that the convoluted chromaticism of previous movements is now gone, and the melodies are broad and noble.



Ex. 7. Mvt. IV: mms. 138-144

Pick moments that acknowledge the moods and motives, and think about your playing in an emotional and musical style, while not getting caught up in the technicalities of the piece. Think about what you *do*, not about what you *don’t do*. Imagine the possibilities and allow them to happen. Mahler was very successful in telling a story in sound – he used a “kitchen German” to give very specific instructions about how

Mahler's Symphony No. 9

he wanted the music to sound. This symphony tells about his life, as if he is speaking to us from the grave.

Elizabeth Freimuth is the principal horn of the Cincinnati Symphony and Pops Orchestras. Before joining the CSO in 2006 she was principal horn of the San Francisco Ballet Orchestra (2005-2006), principal horn of the Kansas City Symphony (2000-2005), and assistant principal horn of the Colorado Symphony (1998-2000). She was the adjunct professor of horn at the University of Missouri-Kansas City Conservatory of Music 2000-2003. In summers, Elizabeth performs with the Sun Valley Summer Symphony and the Grand Teton Music Festival. She has been a member of the Chamber Music Society of Kansas City, the principal horn of the Kansas City Chamber Orchestra, and has performed with the Burning River Brass.

Richard Chenoweth is professor of horn at the University of Dayton and principal horn of the Dayton Philharmonic Orchestra. He has performed as second horn with the Santa Fe Opera for thirty-five years and is a founding member of the Carillon Brass Quintet. Richard has made numerous recordings for the MMC, Integra, and Equilibrium labels and his newest recording, *The Horn in Opera*, is available at: thehorninopera.com.

The Mahler 9th Symphony excerpts were realized for this article using *Finale 2007* by hornist Eric Fehrman, a member of the University of Dayton horn studio.

Your Valeriy Polekh

- continued from page 62

The large room was divided in two halves by a movable wall. Afterward, I found out that the half of the room where the grand piano stood was for artistic work. Suppose we were working on a composition or song or arguing with regard to this or another production, then nothing should interfere or distract from the flow of the creative work. However, suppose one wanted to bring up some other subject, or make inquiries, or relate some sort of anecdote or story; in that case, Ivan Semyonovich would rise from the chair and ask the conversationalist to cross over to the other half. There, we could raise any subject. Perhaps you would say this is an eccentricity or something of that spirit. No! And again, no! With this I cannot agree and do not want to. I only understood how good this system was after I had "cooked in this juice."

Ivan Semyonovich terribly disliked any sort of gossip or vulgarity. The stories of Ivan Semyonovich were notable for wit and elegance. As an intelligent man, he loved to speak himself, but he was able to listen also.


The door-bell rang, and the pianist Petya arrived. He was an old friend of Ivan Semyonovich and a wonderful accompanist. What a misfortune had happened to Petya! In 1941, he had gone to the Front and returned with a wounded hand. The palm of his right hand was shattered. He could not play the piano any more. Ivan Semyonovich did not leave Petya in the lurch. He helped him for several years, located doctors, encouraged in every way, and instilled hope in his spirit for recovery of health. And Petya played – tentatively at first, carefully, and later at full strength.

Ivan Semyonovich very scrupulously analyzed Britten's *Serenade* with us. He asked me to pay attention to the fact that the composition was very hard. "We will have to put in a lot of work in order to perform this work at a high level." I agreed with him. In reality, the composition turned out to be very complicated. It ends with an off-stage solo by the French horn. This is the prologue, which must convey the mood of *Serenade*, and to do this demands a whole palate of colors and the tightest of nuances. The sound must be magical. Here, the author made use of the wonderful closed note of the French horn that is performed with the help of special mutes – metallic, cardboard, or plastic. The effect of a distant echo was achieved. In the composition, the interval jumps between notes were very uncomfortable, and open notes suddenly changed to closed notes.

– to be continued


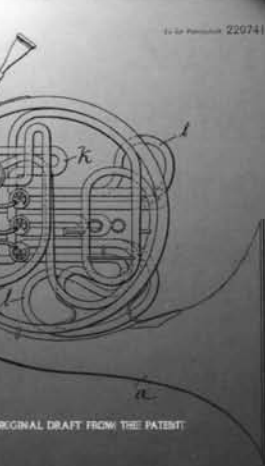


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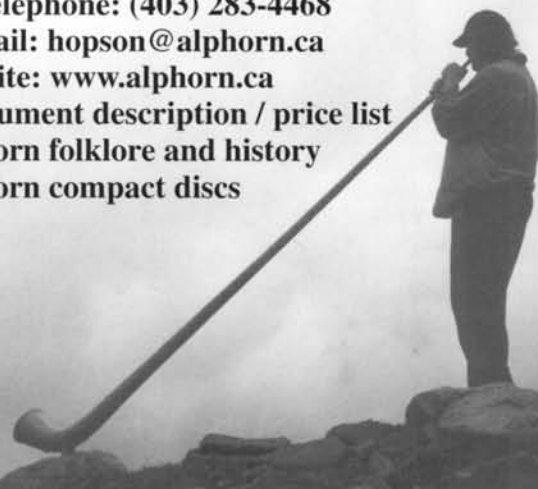
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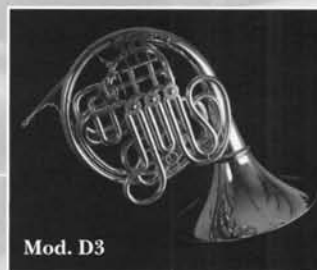
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Why the Brass Quintet?

by James Boldin

Why study brass quintet music? The ensemble is certainly one of the most popular mediums for brass instruments, and boasts a large and diverse repertoire of original and transcribed music. Even a cursory search on the internet for "brass quintet" results in thousands of hits representing professional, university, and amateur groups. As the repertoire for this ensemble continues to expand, horn players have a wonderful opportunity to become more familiar with both traditional favorites and many new and exciting works.

But beyond the pleasures of performing in a popular ensemble, knowing this repertoire creates breadth in our musical experiences, enabling us to teach and perform more effectively, and helping us keep up in a competitive environment. The examples shown, from both standard and lesser-known repertoire, although a small sample, point to a rich source of practice material.

Place in Studies

In other words, with the range of repertoire already available to us as horn players - etudes of all shapes and sizes, orchestral excerpts, solos, etc. - what could this music possibly offer that we couldn't get somewhere else? Why study the music rather than just sight-read it at the first rehearsal?

- **Rehearsal Preparation.** Many of these works are performed frequently by amateur, college, and professional brass quintets. Being aware of the important horn solos and other prominent passages in these pieces will keep you from being caught off guard at your next reading session or rehearsal.

- **Auditions.** Although professional brass quintet auditions are not standardized in this country the way orchestral auditions are, players interested in pursuing a career in chamber music for brass should definitely know this repertoire. Players auditioning for teaching positions at institutions that have a faculty brass quintet should also be familiar with these works, since a reading session with the quintet would be very likely during the audition/interview process. In addition, some professional and regional orchestras also have a woodwind or brass quintet made up of principal players. I know of at least one audition list that stated "Auditionee for principal horn may be asked to participate in a reading session with woodwind and/or brass quintet." (Cedar Rapids, principal/3rd horn, 1997).

- **Alternative Etudes.** Because the majority of original brass quintet compositions were written in the 20th and 21st centuries, studying these works can help prepare you to perform other modern compositions. You might think of them as another set of etudes to supplement the traditional 20th-century horn etudes of Verne Reynolds, Gunther Schuller, Douglas Hill, etc. In addition, many of these works were written by well-known 20th-century composers who have not composed any etude collections. So although Vincent Persichetti and Elliott Carter did not write any horn etudes, we can become familiar with their expectations for the horn by studying their brass quintet and solo compositions.

Benefits

- **Endurance.** Brass quintet and chamber music in general tend to have more "horn-on-the-face" time than orchestral playing, so studying these works is a great way to build up both long and short term endurance.

- **Technique.** Brass quintet music is full of virtuosic passages, from rapid scales to multiple tonguing to various extended techniques.

- **Range and Flexibility.** Since brass quintet horn parts tend not to be specialized in the way that many orchestral horn parts are, the horn player in a brass quintet must do it all - high range, low range, and everything in between. Many of these compositions call for a huge, orchestral brass sound at one moment, and then woodwind-like technique and agility the next.

Less Familiar Repertoire

The following five works all present unique challenges for the hornist in a brass quintet. Although these pieces are seldom performed or recorded, their technical and at times virtuosic nature makes them excellent study material for the intermediate to advanced player. Included with this discussion are passages from the horn parts to these works along with editorial comments enclosed in brackets [] and appended to each excerpt. Recording and copyright information is found at the end of the article. The examples are presented in alphabetical order by composer name.

Georges Barboteu, *Astral*. Published in 1971, *Astral* requires a number of specialized techniques from all five players. Extended techniques for the horn include stopped horn, flutter tonguing, mouthpiece vocalizations, precise control over vibrato, half-stopped effects similar to those found in Olivier Messiaen's *Appel interstellaire*, and trilled glissando gestures. The passages shown below in Examples 1 and 2 provide the context for these techniques. Much of this work also calls for a metronome set at quarter note=50. *Astral* has been recorded by the *Quintette de Cuivres Français*.

[slow vibrato] [flutter tongue] [no vibrato]

Cuivre VL

f sf ff p ff p

A B

[*Composer's indication: "Sch" pronounce 'sch' in the mouthpiece while respecting the written duration and nuance"]

Example 1. Georges Barboteu, *Astral*, 6 mm. before A to B. Tempo: *Lento* (quarter note=50) [With metronome playing at quarter note=50]



Why the Brass Quintet?

[half valves]
Pistons demi baïscés
[Composer's indication: "Long & slow glissando at the player's discretion."]
[Ascend slowly on the trill as high possible.]

Example 2. Georges Barboteu, *Astral*, 6 mm. before F to 3 mm. after F. Tempo: Lento (quarter note=50) [With metronome playing at quarter note=50]

Needless to say, even an advanced player would not wish to sight-read these excerpts. Working out the various extended techniques in this piece will yield several benefits, including greater flexibility and range as well as an increased familiarity with 20th-century compositional procedures.

Irwin Bazelon, *Brass Quintet*. Written in 1963 and published in 1965, Bazelon's *Brass Quintet* was commissioned and premiered by the American Brass Quintet, which has recorded it. Each of the four movements requires a strong high range as well as advanced technique, as shown in Example 3. The excerpt also calls for aggressive articulations with many jazz-inspired rhythms. Example 4 features an unusual marking, "1/3 Muted." This passage presents many challenges, not least of which is performing a high C (c''') with an unconventional mute position.

Example 3. Irwin Bazelon, *Brass Quintet*, Movement I, "Fast-driving," mm. 60-71. Tempo: Faster (than previous quarter note=120)

["1/3 Muted"] Partially insert mute, creating a "mellow," but not fully muted sound. For more information on partially muted effects, consult Douglas Hill, *Extended Techniques for the Horn: A Practical Handbook for Students, Performers, and Composers* (Miami, FL: Warner Bros. Publications, 1983, 1996), 16.]

(Keep tempo)
1/3 Muted
(smoothly)

Example 4. Irwin Bazelon, *Brass Quintet*, Movement I, "Fast-driving," mm. 104-117. Tempo: Slower (quarter note=120)

Elliott Carter, *Brass Quintet*. Another work commissioned and premiered by the American Brass Quintet, Carter's 1976 quintet has also been recorded by the same group. A virtuosic showpiece for all five players, this work requires a complete range on the horn, as well as a command of complex rhythms, articulations, and extended techniques. While almost every measure of this extended one-movement composition is of interest, one of the more demanding passages is shown in Example 5. This lengthy solo for the horn makes for a great study in range, flexibility, dynamic extremes, and rapid changes between open, stopped, and echo horn. These measures are essentially a 20th-century etude unto themselves, as worthy of study as any of the 48 *Etudes* of Verne Reynolds.

♠ "Echo tone": This special effect is produced by fingering the pitch a semi tone higher than the written note and flaring it by cupping the hand in the bell, sometimes called "half stopping." It is described in Gustav Schuller's *Horn Technique*, Oxford University Press and in Domenico Cimarosa's *La Possibilità Coloristica del Corno* (Rome, 1949) It is indicated by the sign: ♠

Example 5. Elliott Carter, *Brass Quintet*, mm. 233-259. Tempo: quarter note=100. [* Composer's indication: "Trill on one note: fingerings for the G and F# should be used that produce the same pitch but with two different colorations." Suggested fingerings: T-T1]

Douglas Hill, *Timepieces*. Professor of Horn at the University of Wisconsin-Madison and a member of the Wisconsin Brass Quintet for many years, Douglas Hill has provided horn players with numerous important compositions. Among these are etudes, solos, and a variety of chamber music, including brass quintets. Those familiar with Hill's *Jazz Soliloquies* and *Jazz Set* for solo horn will recognize many of the jazz rhythms



and inflections found in his *Timepieces* for brass quintet (1997). Also worth noting are the range and flexibility required in his writing for the horn. This short passage (Example 6) illustrates the challenging but ultimately rewarding writing found in this piece. Especially interesting techniques include a flip at m. 47 and a smear or shake at m. 53. *Timepieces* has been recorded by the Wisconsin Brass Quintet.

Example 6. Douglas Hill, *Timepieces*, Movement I, "Good Times," mm. 43-56. Tempo: Double tempo (quarter note=160)

Karel Husa, *Landscapes*. Commissioned and premiered by the Western Brass Quintet (Western Michigan University) in 1977, *Landscapes* incorporates numerous extended techniques including quarter tone fingerings, half-stopping, and right hand glissando. The original 1977 recording of this piece by the Western Brass Quintet has been re-released on compact disc. The passage shown in Example 7 is an excellent way to work on rapid articulations throughout a fairly wide range. Example 8 calls for quarter tone fingerings as well as quarter tone vibrato, while Example 9 requires the use of half stopping and right hand glissando. One suggestion for developing these various extended techniques is to practice them individually and out of context at first, perhaps even creating a separate exercise for each technique. Once the techniques are perfected they can be integrated into the context of each excerpt.

Example 7. Karel Husa, *Landscapes*, Movement I, "Northern Woods," from 6 mm. before A. Tempo: *Maestoso*, quarter note=c. 69-72. [As fast as possible]

Example 8. Example 7, Karel Husa, *Landscapes*, Movement II, "Northern Lakes," B to C. Tempo: *Adagio*, quarter note=c. 56-58

[Downward arrows indicate quarter tone fingerings. Suggested fingerings located in brackets above or below each pitch. The abbreviation "T" before a fingering indicates that the following fingering should be played on the Bb side of the double horn. For more information on quarter tones, consult Douglas Hill's *Extended Techniques for the Horn*, pp. 65-69. "1/4 vibr." indicates quarter-tone vibrato. For more information, consult *Extended Techniques for the Horn*, p. 63.]

Example 9. Example 7, Karel Husa, *Landscapes*, Movement II, "Northern Lakes," G to 2 mm. after H. Tempo: *Adagio*, quarter note=c. 56-58

Standard Repertoire

These excerpts from more familiar brass quintet works are well worth studying and bringing up to a performance or near performance-ready level. They are excellent as studies to improve range, endurance, flexibility, and musicality, or as simply an alternative to the usual mix of etudes, solos, and orchestral excerpts that are part of every serious horn player's practice regimen. Besides, you never know when you might be asked to substitute for classmates or colleagues in their quintets! These examples were chosen based on approximate frequency of appearance on recordings and programs. It is a small sample, but a useful survey of what you can expect of the major works. The examples are presented in alphabetical order by composer name.

Malcolm Arnold, Brass Quintet No. 1, Op. 73. One of the most well-known works in the repertoire, the Arnold Quintet is performed all over the world. While the horn parts are not nearly as demanding as those found in quintets by Carter or Husa, they are interesting and challenging enough to warrant serious practice. One particular excerpt is the extended solo found in the third movement (Example 10). Practicing this passage is a great way to build short term endurance in the middle and upper register while also working on phrasing.



Why the Brass Quintet?



Example 10. Malcolm Arnold, Brass Quintet No. 1, Op. 73, Movement III, Con brio, 4 mm. before D to F. Tempo: quarter note=132

Eugene Bozza, *Sonatine*. French composer Eugene Bozza is well known for his brass compositions, and his *Sonatine* for brass quintet is featured on many recordings by internationally recognized groups. Written in a much different style than the Arnold, this work requires both an aggressive orchestral brass style as well as woodwind-like speed and flexibility. Studying the excerpt from the first movement (Example 11) is an effective way to improve middle and low range accuracy and articulation. Example 12 comes from the final measures of the piece and can be quite a challenge because of its range, speed, and flexibility requirements.

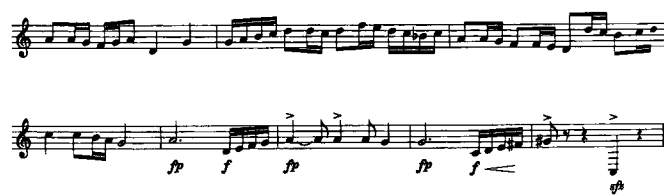


Example 11. Eugene Bozza, *Sonatine*, Movement I, *Allegro vivo*, 5 mm. before 11 to the end. Tempo: [Suggested: quarter note=128-132]



Example 12. Eugene Bozza, *Sonatine*, Movement IV, *Largo: Allegro vivo*, 3 mm. after 15 to end. Tempo: [Suggested: dotted quarter note=144-148]

Morley Calvert, *Suite from the Monterey Hills*. Another staple of the repertoire, Calvert's suite provides an excellent challenge for a college or advanced high school brass quintet. Range is not much of an issue in this work, but the technical demands of the last movement in particular require working out. The "Danse Villageoise" calls for a nimble and sometimes aggressive double tongue in order to match the trumpets. Although the passage (Example 13) is marked only "mezzo forte," the horn player must actually play much louder in order to cut through the thick texture. The excerpt is taken from the newly engraved version of this work, published by Berandol. The clarity and spacing in this new version are much improved over the original.



Example 13. Morley Calvert, *Suite from the Monterey Hills*, Movement IV, "Danse Villageoise", W to end. Tempo: Light and Joyous (quarter note=132) [Suggested: quarter note=132-144]

Alvin Etler, *Quintet for Brass Instruments*. American composer and oboist Alvin Etler composed this quintet in 1963. It is less well-known than Calvert's, but has been recorded numerous times. The excerpt from the first movement (Example 14) makes for an excellent study in the use of rhythm in 20th-century compositions. In these few measures we are taken through a variety of subdivisions of the basic quarter-note pulse. The rapid flourish at m. 28 highlights the technical demands of many of the excerpts from this work. Passages from other movements also call for a number of extended techniques.

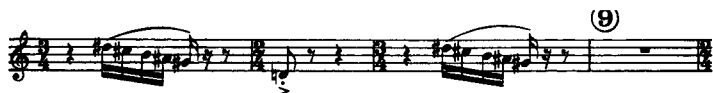


Example 14. Alvin Etler, *Quintet for Brass Instruments*, Movement I, mm. 18-30. Tempo: quarter note=66

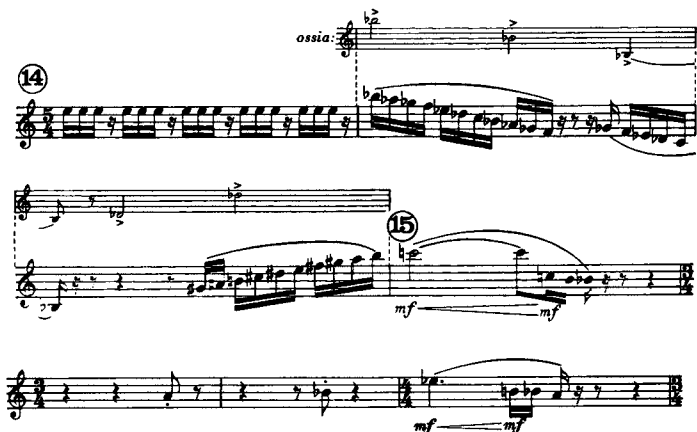
Witold Lutoslawski, *Mini Overture*. This short composition is one that you definitely do not want to sneak up on you. It is demanding in terms of range and technique, and has also been recorded numerous times.

The first excerpt (Example 15) demonstrates the large amount of material Lutoslawski packs into a small space. Practicing passages like this helps us develop woodwind-like (or almost woodwind-like) speed and dexterity. The last excerpt (Example 16) expands on the challenges of the previous one. In my experience, the only way to learn these kinds of passages is to practice them at a ridiculously slow tempo, building muscle memory in both the fingers and the embouchure.





Example 15. Witold Lutoslawski, *Mini Overture*, 8 to 9.
Tempo: quarter note=c. 160. [The opening dynamic level in this excerpt is mezzo forte.]



Example 16. Witold Lutoslawski, *Mini Overture*, 14 to 16.
Tempo: quarter note=c. 160. [The opening dynamic level in this excerpt is *più forte*.]

Conclusion

This brief survey is intended to encourage horn players of all levels to seek out and perform more brass quintet music. For those currently in a brass quintet, perhaps one of the lesser-known works will appeal to your group's interests. And for those new to a brass quintet or who are considering forming a group, the Standard Repertoire section might serve as an introduction to some of the most well known literature for your ensemble. Regardless of your ability level or current involvement with a brass quintet, this music has much to offer, and is tremendously rewarding to study and perform.

Range Requirements

The following chart shows the complete ranges required in fifty-five of the most frequently performed and recorded brass quintet compositions. This list is intended both as a research aid as well as a guide in making repertoire decisions. All pitches are notated for horn in F, and bass clef is in new notation. The octave system is that designated in *The Horn Call Guidelines for Contributors*.

Composer	Title	Lowest Pitch	Highest Pitch
Amram, David	<i>Fanfare and Processional</i>	c ²	b ¹
Arnold, Malcolm	<i>Quintet No. 1 Op. 73</i>	c	b ¹
Arutunian, Alexander	<i>Armenian Scenes</i>	g	a ¹
Bach, Jan	<i>Rounds and Dances</i>	A	b ¹
	<i>Laudes</i>	B ^b	b ¹
Barbouteu, Georges	<i>Astral</i>	c ²	b ¹ [highest possible pitch also notated]
Bazelon, Irwin	<i>Brass Quintet</i>	f	c ¹
Bernstein, Leonard	<i>Dance Suite</i>	a ^b	c ¹
Bozza, Eugene	<i>Sonatine</i>	c	a ¹
Calvert, Morley	<i>Suite from the Monteregean Hills</i>	c	a ¹
Carter, Elliott	<i>Brass Quintet</i>	F [#]	c ¹
Cheetham, John	<i>A Brass Menagerie</i>	a	b ¹
	<i>Scherzo</i>	c ¹	e ¹
Childs, Barney	<i>Variations sur une chanson de canotier</i>	g	b ¹
Dahl, Ingolf	<i>Music for Brass Instruments</i>	e	b ¹
Etler, Alvin	<i>Quintet</i>	B	c ¹

Ewald, Victor	Quintet No. 1, Op. 5	b	g ¹
	Quintet No. 2, Op. 6	a	f ¹
	Quintet No. 3, Op. 7	b ^b	g ¹
Ewazen, Eric	<i>Colchester Fantasy</i>	d	a ¹
Ewazen, Eric	<i>Frost Fire</i>	f [#]	g ¹
Frackenpohl, Arthur	<i>Brass Quintet</i>	f	g ¹
Gregson, Edward	<i>Egale Dances</i>	e	b ¹
	<i>Quintet for Brass</i>	f	b ¹
Hill, Douglas	<i>Intrada for Brass Quintet</i>	c ¹	c ¹
	<i>Timepieces for Brass Quintet</i>	c	c ¹
Hindemith, Paul	<i>Plöner Musiktag: Morgenmusik</i>	g	c ¹
Horowitz, Joseph	<i>Music Hall Suite</i>	g	g ¹
Hovhanness, Alan	<i>Six Dances</i>	g	g ¹
	<i>Sharagan and Fugue</i>	d ¹	g ¹
Husa, Karel	<i>Landscapes</i>	d [#]	c ¹
	<i>Divertimento</i>	f	f ¹
Koetsier, Jan	<i>Kinderzirkus, op. 79b</i>	d	a ¹
	<i>Brass Quintet, op. 65</i>	c	g ¹
Leclerc, Michel	<i>Par Monts et Par Vaux</i>	e ^b	b ¹
Lovelock, William	<i>Suite for Brass</i>	B	b ¹
Lutoslawski, Witold	<i>Mini Overture</i>	g ^b	c ¹
McCabe, John	<i>Rounds</i>	e ^b	a ¹
Persichetti, Vincent	<i>Parable for Brass Quintet</i>	d	b ¹
Plog, Anthony	<i>Four Sketches (Quintet No. 1)</i>	e ^b	a ¹
	<i>Mosaics (Quintet No. 2)</i>	e ^b	a ¹
Previn, André	<i>Four Outings</i>	c	b ¹
Renwick, Wilke	<i>Dance</i>	c [#]	e ¹
Reynolds, Verne	<i>Suite for Brass Quintet</i>	a	a ¹
Rieti, Vittorio	<i>Incisioni</i>	a	g ¹
Sampson, David	<i>Distant Voices</i>	d ^b	b ¹
	<i>Morning Music</i>	g	a ¹
Sanders, Robert	<i>Quintet in B-flat</i>	B ^b	f ¹
Schuller, Gunther	<i>Music for Brass Quintet</i>	c [#]	c ¹
Stevens, John	<i>Fabrics</i>	c [#]	b ¹
	<i>Seasons</i>	g	b ¹
Tilson Thomas, Michael	<i>Street Song</i>	d	b ¹
Tull, Fisher	<i>Coup de Brass</i>	b	a ¹
	<i>Exhibition</i>	e	g ¹
Wilder, Alec	<i>Brass Quintet No. 1</i>	d ^b	b ¹

Recordings

Barbouteu, *Astral*, Quintette de Cuivres Français (André Gantiez, horn), Thesis THE 11006.
Bazelon, *Brass Quintet*, American Brass Quintet (Edward Birdwell, horn), CRI CD 871.
Carter, *Brass Quintet*, American Brass Quintet (David Wakefield, horn), Summit Records DCD 275.
Hill, *Timepieces*, Wisconsin Brass Quintet (Douglas Hill, horn), Crystal Records CD 567.
Husa, *Landscapes*, Western Brass Quintet (Connie Klausmeier, horn), New World Records NWCR 592.

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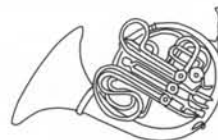
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From Really Good Music, 1705 Wilson Street, Eau Claire, WI 54701; www.reallygoodmusic.com.

Five Little Songs and Dances for Solo Horn by Douglas Hill. 2006, \$12.00.

Greens/Blues/Reds: Three Moods for Solo Horn by Douglas Hill. 2005, \$12.00.

Oddities for Solo Horn by Douglas Hill. 2004, \$15.00.

Five Little Songs and Dances is just that: the composer writes "These five pieces were derived from the melodic materials within the composition for clarinet, horn, vibes, and string bass entitled *A Set of Songs and Dances*. This [Set] was composed for and commissioned by Gail Williams through Northwestern University. My original idea was to write a suite in the style of the Baroque masters with a touch of jazz. The jazz took over, and the suite became a set of congenial melodies and rollicking rhythms, in the hopes that fun will be had by all." The set begins with a pensive "Introit," that allows the player a healthy bit of license in interpretation. "Quadrille with Be-bop" starts very pleasantly but eventually can't help itself, caving in to some hard bop figures. "Ballad" provides more intimate moments with a flowing melody and tender sway. "Whimsical Waltz" is probably my favorite, with some very cool rhythmic stuff within the waltz time. "Romp with Rumba" closes this set with a very uplifting tone – to play a rumba by oneself is an interesting challenge, but it works, and the contrasting swing "romp" just adds to the fun. If one has played any of Hill's *Jazz Set for Solo Horn*, the style is unmistakable, but they are different enough and, at about 2-3 minutes each, a little more manageable for players of college-age and up. The range is c-c" and the range of rhythms and extended techniques are worth the effort. They work as a set or as individual movements. I tend to like Hill's music because it has a tune and a purpose, even when that purpose is fun – these are definitely fun!

Of the three works reviewed here, *Greens/Blues/Reds* is probably the most difficult musically. It was inspired by the influential writings of Aldo Leopold, the author of *A Sand County Almanac*, and the significant initiatives of Gaylord Nelson, the

father of Earth Day. In the composer's words, the work is "inspired by my thoughts on Nature and the natural world and how we as a people are treating it. The work evolves from the initial joyous celebration of the beauty and splendor of our 'green' planet. It then moves on to express remorse, the 'blues,' felt regarding the apparent and reckless neglect and destructive actions so frequently demonstrated by those with the power to conserve and improve upon the needs of our precious environment. Aggravation (reds) and anger follow as one feels desperate to save our planet from those who have chosen to destroy it through their greed, before it is too late."

The pieces can be performed individually or as a set. All three movements are technically challenging but the bigger challenge is to maintain the appropriate energy through it all, especially *Reds*. There are numerous extended techniques required and, though they are a bit daunting to look at, they are explained in the prefatory material and all make musical sense. I performed *Greens* as a single movement and it truly is joyous throughout. *Blues* alternates between free contemplative, slow bluesy, and agitated sections. I find *Reds* to be the most difficult, with schizophrenic mood swings, quick meter changes, and forceful energy through out. I think audiences need to know a little of the composer intentions to appreciate what is going on, but once that is established, all should be pretty clear if the performer really "goes for it." Taken as a whole, this set covers the range of what the horn can do, particularly in jazz-oriented settings. Whether tackled to learn the style or in preparation for performance, these are very expressive and worth the effort.

The preface to *Oddities* says, "These pieces for solo horn are loosely based upon the odd numbers of each of the titles. They are all "for the fun of it," – pure and simple – though not necessarily easy. A jazz-like feel is always prominent throughout each of these songs and dances. The order of the pieces is up to the performer – the composer considers each a separate piece. Have a good time – that's the idea!

Of the three sets of unaccompanied pieces by Hill reviewed here, these are probably the most technically challenging. Like those described above, there is a distinctive voice and a healthy wit present. The challenge of writing in jazzy styles is often equal to the challenge of performing them, and the variety of styles in these pieces coupled with the rhythmic and other technical requirements make these somewhat intimidating at first look. Once players get inside them, however, the results are pretty satisfying, whether for personal practice and exploration or for performance alternatives. I performed "Ones" by itself not long ago, and it was well-received. I took a sort of bebop approach and it seemed to work. "Fives" begins with a smooth, straight style that eventually gives way to a heavy Latin feel. "Threes" is, not surprisingly, a little waltzy, but on the slower, more intimate side. "Nines" is a true jazz waltz with "cool" inflections like scoops and quarter-tones. Finally, "Sevens / Elevens" has a primary melody vaguely reminiscent (to me)



of Brubeck's *Blue Rondo à la Turk*, with a mix of swing and polyrhythms that will keep players on their toes. Once again, we have nice melodies, fun styles, and interesting rhythms, but the technical challenges in range, intervals, and style interpretation will present challenges that will be familiar to those who know Doug's music, and enjoyable in all the same ways. And, if you like these, try the horn quartet version (to be reviewed in a future *Horn Call*)! JS



The New Egyptian-Arabic Sufic Art Music for horn in F or English horn by Abdo Dagher. International Opus, P. O. Box 4852, Richmond, VA 23220; www.internationalopus.com. F-0180, \$20.00. Titles: *Longa Nahawand*; *Nidaa'* (The Call); *Layali Zamaan* (Nights of the Past); *Sama'I Kurd Yakaa*; *Longa 'Agam*; *En-Nil* (The Nile).

This is a very special collection of compositions with unique challenges. Hornist Adam Lesnick, founder of International Opus ("a music publishing company featuring ethnically diverse repertoire for classical musicians") has carefully transcribed and adapted 20th-century monodic (non-harmonized) Arabic music that features original works by Abdo Dagher (composed from 1954 to 1971), which are deeply rooted in the centuries-old traditions of Arabic instrumentalists and vocalists. This collection includes six works of approximately five minutes each that may be performed alone (solo horn) or in ensembles of completely flexible instrumentation, ranging from several players to a large ensemble the size of an orchestra. (Lesnick recommends specific examples of particularly interesting combinations.) In addition to the F horn/English horn edition, there are five other versions available: 1) C treble clef (flute, oboe, keyboard, harp or guitar), 2) B \flat clarinet or trumpet, 3) bassoon or low brass, 4) violin or viola (requiring *scordatura* tuning for ensemble performance), and 5) cello or double bass. All editions include optional percussive rhythmic patterns in both Arabic and Western percussion notation.

At first glance, this music looks a little bit like a Bach cello suite – I thought this even before I read Lesnick's reference to them! Although there are significant, helpful performance notes, the notation itself appears quite standard, with accessible meters, beaming, tempos indicated by metronome markings, ornaments, articulations, etc. The tessitura is primarily on the treble staff, with an occasional climb above, no higher than a c". There are some small glissandos (the inclusion or production of which is left to the discretion of the performer), and there are quarter-tones for which Lesnick recommends alternate fingerings instead of "lipping." As is the case with all International Opus publications, the presentation (e.g., the "readability" of the notation, page turns, paper quality) is excellent, including the beautiful art on the cover, and the inclusion of the titles in literary Arabic.

I am very impressed by the scope and quality of this project, and I believe that Lesnick has been extremely successful in providing both students and professionals with an outstanding introduction to this beautiful and expressive music, because he is an extraordinary scholar as well as a great horn player. In addition to the meticulous work he did to bring this edition to

publication, his thorough but succinct performance notes, his biographical information on Abdo Dagher, and his brief, colorful descriptions of his immersion in Egyptian musical culture (as a Fulbright Scholar) clearly convey so much of his passion for this music that I am inspired to pursue it! To date, I am ignorant of Egyptian-Arabic culture – I have not visited that part of the world and have not listened to that music – but Lesnick's presentation of this music and his thorough instructions on how to approach it make me believe that I want to perform it, enjoy it, and share it. In an exhibition of excellence in teaching, he relates the unfamiliar to the familiar, and also recommends many additional, accessible resources (video, recordings, and a variety of readings). I think his descriptions of personal experiences are especially important to his presentation because those are what allowed me to "connect," reflecting on the awe I have felt when encountering a musical culture I had never before experienced. I enthusiastically recommend this unique exploration into this exotic art music, and congratulate Lesnick on this special and significant contribution to our repertoire.
Virginia Thompson, West Virginia University



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

Hänschenvariationen: Variationen über "Hänschen klein" für Horn, Trompete oder Tenorhorn by Berthold Cremer. BU 1218, ISMN M-50146-495-1, 2008, €6.50.

This is a very cute set of 14 variations on the famous melody "*Hänschen klein*," known in the English-speaking world as "Lightly Row." While some, particularly those with young children, may feel they have heard this tune quite enough, I had fun with this myself. The variations cover only one verse each, and the range of styles is quite interesting, ranging from slow and pensive to very fast – from march style to swing. I can see a primary use of this piece to help young players demonstrate different styles in quick succession, as well as teaching them something about melodic elaboration or ornamentation. There is no accompaniment for it, but it could easily be improvised, if desired. The range is limited (on purpose) to one octave, so just about anyone can tackle this piece. One variation introduces stopped horn (left open for trumpet or tenorhorn), while another offers perpetual motion. Still others offer different meters and rhythms. Taken as a whole, this edition serves several useful purposes. JS

Jazzala: Zehn pfiffige Stücke for horn and piano or [jazz] band on CD by Christoph Stibor. BU 1244, ISMN M-50146-412-8, 2007, €22.

These little pieces are really great! The composer describes them as: "Ten moody miniatures between high spirits and melancholy, which should delight your musical fancies..." He's right! These can be used for lessons with or "just for playing." "Jazzala" is loosely translated as "here we go" or "I've got it!"



Each miniature also has a title, but the titles are described as "pure fantasy and cannot be found in any dictionary."

The CD comes with one set of tracks that have only the accompaniment and then second set with the melody added for modeling. The piano part is fully notated for live performance. There are written descriptions for each little piece, offering style suggestions. Ranging in duration from 30 seconds to 2 minutes, it would be tempting to play these as a set, which would be possible, but I think one could easily pick a few, open them up for improvising, and make several nice sets. The very best use of this set, I believe, is for teaching younger players about playing in jazzy styles. The overall range is c' to f', and all of the tunes are very playable at the average middle school level. For younger hornists, the main issues will be some of the more complicated rhythms and the key signatures (up to 5 flats), but these are all very easily figured out and practicable, especially with the play-along CD. The benefits include playing in various styles (swing, blues, rock, latin, and more), dealing with less familiar keys and quick key changes, syncopations and other interesting rhythms; stopped horn, jazzy articulations and phrasing, and compound meters. All of these may sound formidable, but they are presented in a very focused manner in very short pieces, so I have no doubt they will be solvable. I think I'll use these on my college students, too. JS

Kegelduette: 12 Stücke für Waldhörner, KV 487 for two horns by W. A. Mozart. BU 1207, ISMN M-50146-494-4, 2008, €8.

The Mozart duos have appeared in larger collections of duets as well as various editions on their own, and not just for horns. Probably the best known edition was published in 1947 by McGinnis and Marx, and Joseph Marx's thorough preface still resonates today as clear proof that, while some may disagree, these duets really are for horns. Controversy, or at least some healthy skepticism, usually rears up when the duets are placed in the key of C, as one would expect for natural horns, which results in some movements extending up to g^{'''}. The argument has been successfully made that one would simply use longer crooks to make these playable – the horns simply need to be in the same key. The 1947 edition put the movements in the written keys of F or B^b, depending on the range. This choice made them especially more manageable on modern horns. Placing them in C, however, as we see in John Cerminaro's edition for International, forces more decisions and compromises to be made, not to mention having to transpose. In all, however, these duos provide a very useful snapshot of first and second (or high and low) horn playing, with stepwise motion and high tessitura in the first horn, and wider intervals and agile accompaniment in the second.

In his preface to this new publication for Edition Peter Damm, Berthold Cremer says simply that while this is not the first edition of these duets, he did want to create a version that is practical for modern hornists. Like Marx, he has chosen to set these duos in either F or B^b, and only three of the set are pitched differently, all lower, in the key of F as opposed to Marx's B^b. The lower key in these cases (4, 9, and 11) puts added pressure on the second horn to get very low notes to speak, but they are still quite manageable. Otherwise, the two editions are very similar, though Cremer also manages to avoid Marx's annoying page turn for Number 12. These are great duets for

what they represent historically and for their charming musical style. I suggest finding a copy of Marx's preface and putting it with this edition. JS

Neue Gumbert Quartette I and II, for four horns, compiled by Peter Damm. BU 1228, ISMN M-50146-397-8 and ISMN M-50146-5, 2008, €28 each.

Friedrich Adolph Gumbert (a.k.a. Gumpert) (1841-1906) was first horn of the Leipzig Gewandhaus Orchestra from 1864-1899 and, from 1882, taught at the Leipzig Conservatory. As stated on the IHS website, "from his teaching studio came three students that later had a major influence in the American school of horn playing: Anton Horner (first horn, Pittsburgh and Philadelphia orchestras), Max Hess (first horn, Cologne, Gürzenich, Boston, and Cincinnati orchestras) and Max Pottag (first horn, Hamburg and Chicago orchestras). His major publications include twelve volumes of orchestral excerpt books that are still available today, a horn method, and many arrangements for horn and piano."

In the interest of providing some quality literature for his students, Gumbert also collected 136 hunting pieces, marches, dances, folksongs, artsongs, overtures, arias, and popular opera choruses. As a collection, they give an interesting snapshot of music in the late 19th century. Composers Gumbert drew from included several famous ones like Bach, Mozart, Mendelssohn, Bruckner, Verdi, Kuhlau, and Schubert, as well as lesser-known (at least to us) figures like Lindner, Lorenz, Vogel, Kreutzer, Diewitz, Abt, Silcher, Zöllner, and numerous others.

For these two volumes, Peter Damm selected 34 of Gumbert's original tunes, and added a few new original compositions and arrangements in the same spirit. As a result, we are presented with 21 quartets in each of these 2 volumes. In many ways, they form one of the most important catalysts for horn ensemble music, including in the US – Pottag and Hess were very influential in carrying on the horn club tradition after they arrived. My students and I played these through and found them thoroughly enjoyable. Anyone who has been a part of a horn club will understand that this is what it is all about—all that are missing are the beverages. JS

Vier Bagatellen for horn and string trio by Dieter Noll. BU 1243, ISMN M-50146-396-1, 2007, €16.

This new offering from Edition Peter Damm is a collection of 4 very short, contrasting movements (under 2 minutes each) written in 1964 and dedicated to Damm, who has assessed them as "intermediate-difficult." The harmonic language features 12-tone techniques that do not abandon tonality, and are made comprehensible and interesting through form (i.e., repetition and imitation), as well as through the lighter nature of the *bagatelle*.

The solo horn begins the first movement (a *Moderato* in cut time) with a clever and bouncy little theme, which ultimately receives a lot of development, given the brevity of the movement. The solo horn also begins the second movement (*Presto*), which has a delightful scherzo quality with a driving rhythmic motive (eighth-eighth-quarter-quarter). The third movement is a lyrical *Andante* in 6/8 in what might arguably be labeled a rounded binary. The last movement is an *Allegro* in a clear ter-



nary form, whose theme itself offers much style contrast, and whose B section is a miniature development. Although the horn is a dominant character throughout the whole work, it appears that the three string parts (violin, viola, and cello) have enough independence and interest to offer a reasonably balanced collaboration. The range of the horn part goes no lower than the g below the treble staff, and no higher than b[♭], which must be “picked off” after a rest, or approached from the octave below. The rhythm and tempo demands are quite modest, so some of the greatest technical challenge comes from the 12-tone writing.

Diether Noll was born in 1934 in Merzig, Saarland, Germany, and studied conducting, piano, and composition at the *Franz-Liszt Hochschule* in Weimar during the 1950s. [Please note that his name appears as “Dieter” on the publisher’s website and on the cover of this edition.] There is a 1971 German Ph.D. dissertation by Günter Vogel titled *Diether Noll, Leben und Werk, Versuch der Würdigung eines Komponisten der jüngeren Generation in der Deutschen Demokratischen Republik* (Diether Noll, *Life and Works: An Attempt to Evaluate an East German composer of the Younger Generation*), which states that most of Noll’s works (at least at that time) were sacred oratorios, including “Go Down, Moses,” written in 1969 in memory of the life and death of Dr. Martin Luther King.

I think this unique and charming work could be an especially appealing, contrasting addition to many recital programs. The unusual instrumentation provides enthusiasts as well as professionals with a fairly “easy-to-contract” chamber group, and would provide students with an accessible introduction to the wonderful world of playing chamber music with strings. Peter Damm gave the premiere performances of two other works by Noll – *Fier Bagatellen für Horn und Klavier* in 1962, and *Toccata für Horn und Orgel* in 1987 – so, perhaps we will enjoy further contributions from this composer in future issues from Edition Peter Damm. *Virginia Thompson, West Virginia University*



Why the Caged Bird Sings for two-part treble choir, horn, and piano or strings by Joelle Wallach. E.C. Schirmer, www.ecspublishing.com or available from the composer: 552 Riverside Drive, #5E, New York, NY 10027, or email joellewallach@hotmail.com. The earlier E.C. Schirmer catalog numbers for score and parts are 7.0444-.0449.

New York composer Joelle Wallach 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. She has received a number of prizes and commissions, which range from chamber music to full-scale symphonic, choral, and operatic compositions. She has also performed as a singer and pianist. *Why the Caged Bird Sings* uses text from a poem by 19th-century African-American poet, Paul Laurence Dunbar, that connects the feelings of a caged bird to the desire of humans to be free. The music has an unsettled feeling that fits the plaintive text. The vocabulary is tonal but with poignant dissonance, a re-

minder of the frustration of resignation in captivity versus the struggle to want to be free. The horn part offsets the innocence of the treble voices. I think this work would fit nicely as part of a larger choral program or recital, especially if strings are available. There is an interesting voice here and I look forward to hearing more. JS

Songs of the Magi for solo wind and string quartet by Adolphus Hailstork. International Opus, P. O. Box 4852, Richmond, VA 23220; www.internationalopus.com. MC-0155, \$32.00, 2001. Includes solo parts in F, C, and B[♭].

I have had the pleasure of playing a few compositions by Adolphus Hailstork and the description of his music as a mix of African-American and European-American is very appropriate. He has composed in a full range of genres, received awards and commissions for his band, choral, and chamber music, and had many works performed by top orchestras and ensembles, including the New York Philharmonic, Chicago Symphony, and Philadelphia Orchestra. Hailstork’s music is generally tonal, with a full range of contemporary elements.

Songs of the Magi is set in four continuous movements that follow the New Testament story of the three wisemen from hearing the call to arrival in the manger. “The Call” begins with a free, improvisatory section that is then repeated with the accompaniment. Gradually, things speed up and “The Journey” begins. Their travel is purposeful and upbeat, and the arrival at the manger is met first with “Wonder.” Tremolos and open intervals create anticipation, and the arching lyrical line reflects the beauty of the moment. “Joy” bursts forth in with a celebratory melody and lots of rhythmic activity. At the end, we are reminded of the wonder of it all, with a quote of the third movement, followed by a final joyous gesture to the end. At seventeen minutes, this is a major work that would work on a recital or chamber program during the Christmas season, and might actually work well with a larger string section. As hinted in the International Opus catalog, the overall texture is indeed “romantic,” with very effective use of open fifths (for a Middle Eastern flavor) and some syncopated, jazzy activity in the last movement. This is a very appealing work, well written and paced effectively. JS

Nocturno by Franz Strauss, arranged for horn and string trio by Bill Holcombe Jr. Musicians Publications, P. O. Box 7160, West Trenton, NJ 08628; email: bhmuspub@aol.com. SR 133, 2008, \$18.00.

What a great idea! This is one of my favorite pieces in the horn repertoire, and I know I am not alone. It is a quintessential horn recital piece because of its lyricism and passion. The string parts are idiomatic (I am told by string colleagues), and the choice to set the piano part it with viola on top and bass on the bottom gives the accompaniment all the warmth of the original, with some extra sustaining power. This is a very appealing alternative if one has string players available who don’t mind accompanying. JS





Fanfare and Fugue for six horns by Gregory Kerkorian.

The Hornists Nest, P. O. Box 33, Buffalo, NY 14231-0033. HN 94, 2008, \$10.00.

Here is a relatively new offering from The Hornists Nest. Gregory Kerkorian currently owns Lake State Publications in Grand Rapids MI, and is known to many hornists for his *Sextet for Horns*, composed while a member of the Western New York Horn Club. This particular work begins with a very exciting tonal fanfare in 6/8. It eventually slows down a bit, arriving at a fugue subject derived from the fanfare melody, and closes with a gradual return to the fanfare, ending with a wonderful flourish. The piece was very well received by my students, who enjoyed the energy and excitement. Ensembles performing this piece will want to have players with solid high chops up to b^b numerous times (and one c'''), and the fifth and sixth parts need to be pretty agile in the low range. I predict this will become a popular piece for college-level horn ensembles and look forward to having my group perform it very soon – it will make a great opener or closer to an ensemble program. JS

New from PEL Music Publications, W1761 River Oaks Drive, Marinette, WI 54143; www.pelmusic.com.

Duo Suite, op. 49, no.5 by Jacques Offenbach, arranged for two horns by John Jay Hilfiger. PEL-23-8, 2007, \$9.95.

Aria and Gavotta by Domenico Scarlatti, arranged for three of four horns by Greta Connelle. PEL-633-8, 2008, \$9.95.

Three Dances by Ignacio Cervantes, arranged for three horns by Byron DrFries. PEL-770-5, 2008, \$8.95.

Air and Variations by Franz Joseph Haydn, arranged for four horns by Byron DeFries. PEL-671-10, 2008, \$9.95.

German-born composer Jacques Offenbach is best known for his operettas in the French style that were very popular in the 1850s and 1860s. A quick internet search led me to discover that Offenbach was also an accomplished cellist and wrote a set of 23 cello duets published in 6 collections in 1847. *Duo Suite*, transcribed by John Jay Hilfiger, is taken from the first collection (op. 49). The horn parts range from f to g'' , and are very playable by high school or better players. The 4 movements total about 7:30 in time, and the workload is evenly split, so two equal players will experience equal enjoyment. The musical effect of these pieces, charming in their own right, is somewhat lost in the very awkward page turns in the edition. Perhaps later printings can rectify this problem. While not profound works, these pieces provide another mainstream 19th-century alternative.

Domenico Scarlatti's solo keyboard work, *Aria and Gavotta*, has been effectively transcribed by Greta Connelle for 3 or 4 horns. If only a trio is desired or available, the ensemble is instructed to leave out the third part and play cues that cover what would otherwise be missing. The tunes themselves are very nice, and the division of labor is relatively even among the top two (or three) parts. The fourth horn needs to be comfortable in the mid/low range, descending to e , and the top parts ascend to g'' . At about 3:00, my students and I felt this would be enjoyable for and certainly playable by an average high school group.

The next volume of three pieces by Cuban composer Ignacio Cervantes was a pleasant revelation to me. I expect pianists have known about Cervantes, a pioneer in native Cuban music in the mid- to late 19th century, but I had never heard of him. After conducting a brief search to augment the brief bio included, I discovered he studied at the Paris Conservatoire, wrote a large number of piano pieces that were compared favorably with Louis Moreau Gottschalk, and was an active touring performer in the Americas. These three "*danzons*" were originally for solo piano, and have been arranged effectively by Byron DeFries for 3 horns (among a few other combinations). Most of Cervantes' dances have descriptive titles, which deserve a little more time and space in this edition to assist performers in relating more easily to the style expected. Still, if one is aware that Cervantes was Cuban, it will not take long to figure out his charming Latin style. Some parts of these pieces are somewhat reminiscent of the ragtime music of Scott Joplin, which is also a favorable comparison for music of this time period (ca. 1900). The division of labor is relatively equal among the top two parts, and the bottom part needs to be comfortable down to e^b (optional A^b), keeping the tempo moving while playing cleanly in that range. What a nice surprise!

The *Air and Variations* of Haydn come from an unidentified source but present a charming theme and set of four variations suitable for a good middle school or average high school quartet. The overall range is f to g' , and there are good opportunities for rest and recovery over the course of this 3:00 piece. The heaviest workload is given to the first, who plays almost all of the highest voice, and the fourth part requires some steadiness in the mid-low range. There is a good mix of technical demands for this level and what I like best is that there are ample opportunities for an ensemble to practice playing exactly together. My students found this piece charming too, albeit in a different way. JS

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

Anakrôn 3 for eight horns by Christophe Sturzenegger. WBM-217, 2007, €24.

Symphonic Dances for eight horns by Christophe Sturzenegger. WBM-212, 2006, €30.

Swiss composer Christophe Sturzenegger knows the horn and has a healthy sense of humor. Both of these works are well written, and, though based on other melodies or compositions, are fresh and fun.

Subtitled "*Fantaisie sûr le Pont d'Avignon*," *Anakrôn 3* consists of three movements, all based on the famous folksong. The first movement is forthright, with clear melody and rhythmically active accompaniment. The second movement has a slower, more pensive character, and the third movement is "*Rondo swing*," a fun jazzy version. My students enjoyed this arrangement, finding that each part had something fun to offer. One of the surprising aspects of the piece as a whole is that the overall tessitura seems high and somewhat narrow. The high parts go as high as a'' and the low parts go as low as c , but most of the piece finds all parts in the treble clef, with a fair amount of doubling. As a result, this work is accessible by a several lev-



els of players, easily manageable by college players, and likely to be enjoyed by high school groups.

Symphonic Dances had a stronger positive response from my students, probably because of the material. Here we have four movements, each based on (or created as a tribute to) symphonic works by famous composers. The first movement, "Polonaise," is clearly based on themes from first movement of Tchaikowsky's Fourth Symphony. The second movement, "Prière," is a nice lyrical contrast. The third movement, "Astor," is a tribute to the tangos of Astor Piazzolla, and the last movement, "Tarantella," is based on *Till Eulenspiegel*. My ensemble had a great time with all of these and we recently performed two of them, "Polonaise" and "Astor," which the audience really enjoyed. The movements are well-crafted and, while somewhat tongue-in-cheek, they are not silly. They are interesting compositions that demand an ensemble that is a bit more advanced than the one required in *Anakrôn 3*. Several good high ranges and several more good low ranges are needed for this piece, and everyone needs to be strong rhythmically, but the end result is very satisfying, especially for those who know the original compositions. JS

Romance (extraite de la Dame de Pique) by Peter Tchaikowski, arranged for six horns by Pascal Proust. Editions Fertile Paline, 11 Rue de Rosny, 94120 Fontenay sous Bois, France; www.fertile-plaine.com. FP 512, 2007.

This sextet arrangement from Tchaikowsky's opera *The Queen of Spades* received mixed reviews from my students when we read it. The melody is very nice, but the way it is shared is key to the players' attitudes. The melody is split evenly between the first and third horns (except for the last four measures), with the remainder playing eighth-notes on the beats. The top part ascends to c''' (the third to a'''), which causes an interesting discrepancy in the arrangement. As a result, horns 2, 4, 5, and 6 run the risk of being annoyed, unless one is confronted with a significant range of skill levels in the ensemble. It's a pretty tune and only about two minutes long, but the arrangement just seems unbalanced. If, however, you have two fine players you want to feature, this will do the trick. JS



Four Pieces for Brass Quintet by Paquito D'Rivera. International Opus, P. O. Box 4852, Richmond, VA 23220; www.internationalopus.com. B5-0201, 2002, \$40.

These four pieces for brass quintet by Grammy-winning Latin jazz artist, Paquito D'Rivera are arrangements of original tunes, some of which have been arranged multiple times for various ensembles. The tunes themselves are *Wapango* (an Afro-Mexican *huapango* dance), *Danzón* (the national dance of Cuba), *El Cura* (dedicated to Cuban jazz guitarist, Carlos Emilio Morales), and *Sofia* (based on a Bulgarian dance rhythm, 2+2+2+3). In all cases, these pieces present stylistic and technical/ensemble challenges that advanced quintets will enjoy, especially those looking for well-crafted music in Latin jazz styles. At about five minutes each, they can stand on their own or work as a set. *Wapango* (reviewed above in a wind quintet

arrangement, as well as in a horn quartet version in the October 2008 issue of *The Horn Call*) might be the best known of the four, but each has a unique character, whether slower or faster or with different rhythmic grooves. All the individual parts have similar range and ensemble challenges, with the horn ranging from G to c''' (yes, 3.5 octaves) and the other parts of similar difficulty, but if all players can cover the ranges, it is well worth the work. I highly recommend this set of tunes, not just because they are unique, but because they are well done. JS

Carmen Solos by Georges Bizet, arranged for brass quintet by Robert Elkjer. Elkjer Music Publishing; www.robertelkjer.com. 2007.

Here is a terrific set of tunes from Bizet's popular opera, *Carmen*, arranged to feature each member of the brass quintet. Commissioned by the New York Philharmonic Brass Quintet, the arrangements are excellent and require a very advanced quintet to negotiate the technical and musical demands. The parts are virtuosic, but not inaccessible to ambitious ensembles. The biggest issue groups and individuals will encounter is range, including extensive switching between B^b and piccolo trumpets (for both parts). The horn feature is the beautiful, lyrical *Intermezzo*. Each trumpet gets its own movement; the first gets the opening movement, *Aragonnaise* (Prelude to Act IV), and the second gets the finale, *Danse Bohème*. The trombone is featured on the *Habañera*, and the tuba gets to stretch out on the *Toreador Song*. There are cadenzas and other surprises that make this set very satisfying.

I've played a lot of quintet-in-the-schools gigs and many of them have included works that feature some or all of the instruments; e.g., Fisher Tull's *Exhibition*. This is by far the most challenging, and perhaps most effective set of feature pieces I've seen. All that remains is to be good enough to play them. Don't worry, it'll be well worth it! JS

Trombone Sam by Luther Fisher and Martin Sperzel, arranged for brass quintet by Harry Stanton. Wehr's Music House, 3533 Baxter Drive, Winter Park, FL 32792; www.wehrs-music-house.com. WM #371, 2007, \$5.50.

Here is a cute little arrangement of an old ragtime tune. The ranges have been carefully chosen to make this very playable at the high school level; e.g., the horn goes only from c'-f'. This will make a nice alternative or addition to the mainstream ragtime repertoire found in most gigging quintet folders. Experienced groups will find that it will go together very easily. Good work, Harry Stanton! JS

From Wiltshire Music Company, 204 Toronto Avenue, Massapequa, NY 11758; www.wiltshiremusic.com.

Gigue from Sonata in D minor by Arcangelo Corelli, arranged for brass quintet by Xavier Eeckeloot. BE 179, \$15.00, 2006.

Jeanie with the Light Brown Hair by Stephen Foster, arranged for brass quintet by A. Ligotti. BE 133, \$12.00, 1997.

Gigue is partially identified in the score as from Corelli's Sonata in D minor, op. 5, and it turns out that the original for this quintet arrangement is the last movement of Corelli's violin sonata, op. 5, no. 7. The violin part is given primarily to the



first trumpet, and the remaining continuo part is divided among the remaining parts. For the most part, the arrangement works pretty well and the parts are very playable by a college-level ensemble, though the first trumpet and tuba parts have relatively high tessituras that may prove problematic.

Jeanie with the Light Brown Hair was a very popular song in the 19th century and has been used in numerous arrangements since. This arrangement is certainly playable by high school-level players, though we found the internal writing a bit busy, including some voice-crossing that made balance a little awkward. The folksong melody is almost entirely given to the first trumpet, except in the last two measures, where it is handed off to the horn. While the "hand-off" is probably meant to provide a change in color for the ending, it only left our first trumpet feeling like he had been featured all the way through the tune but received no payoff at the end. JS

***Jubilate Deo* by Giovanni Gabrieli, transcribed for eight-part brass ensemble by David Mathie.** Balquhiddar Music, P. O. Box 856, Montrose, CA 91021; www.balquhiddermusic.com. BQ-106, ISBN 082586849 1, 2008. \$12.95.

Giovanni Gabrieli's music, whether instrumental or choral, usually works really well on modern brass instruments. *Jubilate Deo* first appeared in 1597 in Gabrieli's *Symphoniae Sacre* as a vocal piece, but the traditions of substituting or doubling with instruments then make anything possible now. Arranged for 4 trumpets and 4 trombones (with 2 substitute horn parts), this composition combines the best of several style traits – lots of imitation in individual voices or in varying combinations of high and/or low voices. It is a bit more sophisticated than the stereotype of simple antiphonal choirs. What I like most about this arrangement is that it is relatively close to the original, transposed to concert B^b, and the parts are relatively clean. This edition provides another quality brass piece from the first Golden Age of Brass. JS



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

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

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

What brought on this foolhardiness? Rees, about to turn 39, was in a kind of funk, a mid-life crisis as it were – "My mar-

riage had come to an end. I was feeling a bit bruised by life." It was during this time that he found himself profoundly moved by a radio broadcast of a Schubert symphony. It was this revelation that caused him to take his old, neglected Lidl horn out of the attic and find his way onto the stage at the 2004 Festival of the British Horn Society, where he joined sixty-nine other hornists in a performance of the Hallelujah Chorus from Handel's *Messiah*. He was so charged by this experience that an idea suddenly burst forth – this is where the concept of *chutzpah* comes in. He decided (unbelievably) that he was going to favor the British Horn Society, in front of some of the finest horn players in the world, with his performance of a movement from Mozart's Concerto No. 3, K. 447. From this point on, the book describes his odyssey leading to what he hoped to be his performance at the BHS' 25th Anniversary Festival. Some of the things he had to do included finding a teacher, learning to play the horn again, and perhaps, most importantly, getting permission from the British Horn Society to perform at their 25th Anniversary Festival.

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

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

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

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

Regardless of the version you choose, you'll find this book an interesting and enjoyable read, from Rees's light, often self-deprecating touch to his eminently readable tour through horn history. He's a skilled and talented writer to whom I can only give one piece of advice: Jasper, please don't give up your day job! *Ed Glick (this is a corrected reprint of the February 2009 Horn Call review)*



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by Frédéric Jourdin

The diagram shows a vertical pipe with five valves. From top to bottom, the valves and their fingerings are:

- Valve 4: C-ascending
- Valve 5: A's stopping
- Valve 1: 1 tone descending
- Valve 2: 1 semitone descending
- Valve 3: 3 semitones descending

A switch valve is located between Valve 4 and Valve 5. An F-extension is shown as a long, curved pipe extending from the side of the main pipe.

Horn in F

0 23 12 1 2 0 12 1 23 12 1 2 0

42 4



The B^b/C horn adds alternate fingerings for the intervals d' to c#' and d' to g' that are better in tune when played with the C valve. The c#' and f#' are better in tune on the B^b horn. Of course there is a trade-off for every pitch played on the C horn. The hornist gains security for g#, a, and b from the shorter tubing but the tone is brighter.

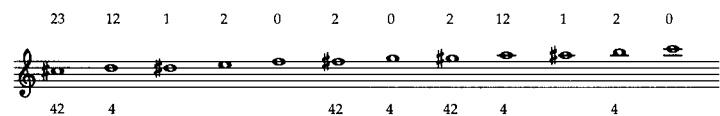


Table 1 shows the partials in the high register comparing various lengths of tuning (knowing that 5th and 10th overtones are normally flat). Based on this table, E^b and F alto horns should be better in tune in the high register than the B^b/C horn. Up to a'', however, the C valve is an appreciable advantage over the B^b descending side (like the ascending third valve system, e.g. Thévet 1973). In particular a'' can be played better in tune and with better stability on the 9th overtone instead of the 12th overtone (fingering 12 on the B^b horn).

Moreover the intonation of a B^b/C horn may benefit from its long leadpipe contrary to those of alto horns, especially the F-alto.

Note in F	Partial with a horn in			
	Bb descending	With C-valve	Eb alto	F alto
c'''	12 th	12 th	9 th	8 th
b''	12 th	10 th	9 th	8 th
a#''	12 th	12 th	9 th or 8 th	8 th
a''	12 th or 10 th	9 th	9 th or 8 th	8 th
g#''	10 th or 12 th	9 th	9 th or 8 th	8 th
g''	9 th	8 th	8 th	6 th
f#''	9 th	8 th	8 th	6 th
f''	8 th	8 th	6 th	6 th
e''	8 th	8 th	6 th	6 th or 5 th
d#''	8 th	8 th	6 th	6 th or 5 th
d''	8 th	6 th	6 th	5 th
c#''	8 th	6 th	6 th	5 th

Tab. 1: Overtones played with different horns in the high register

In the low register the fingerings are those commonly used with a double B^b/F horn as shown below.



Notice that the horn can also be set in F and E using the A stopping valve played open with fingerings 523 and 513 respectively since the A stopping slide has almost the same length as the second valve slide of an F descending horn. This allows one to play g and g^b with a more mellow tone than with the C valve. These two notes, g and g^b, can also be played with 5 and 52 respectively using the F-extension.

The F-extension is necessary when the musician needs to play specifically in the low register. But without it, only two notes are missing.

Fingerings without F-extension													
523	513	5123	missing	missing	4''	42	0	2	1	12	23	523	
5	52	512	523	513	4	42	0	2	1	12	23	5	
Fingerings with F-extension													
523	513	5123	missing	missing	4''	42	0	2	1	12	23	523	
5	52	512	523	513	4	42	0	2	1	12	23	5	

When playing above and below the G, these fingerings are not convenient because the thumb must shift between the 4th and 5th levers. So the B^b/C horn is not suitable for low horn players performing fast passages in that range.

However the B^b/C horn is a good choice for some 4th horn passages. For example, 5412 and 5423 have fine intonation thanks to both the ascending and F valves. The B^b pitch is only slightly sharp while A^b is too sharp. The result is that the B^b/C horn is different but globally as in tune as a double B^b/F horn, which has a sharp G and very sharp F#. In this register the G and F# played on a B^b/C horn are in tune and powerful.

Arpeggios

Table 2 below shows that the B^b/C horn facilitates arpeggios in all keys but with special fingerings for the lowest pitches, and these arpeggios are universally better in tune than the double B^b/F horn. With it only the E^b horn (+15 cents relative to the equal temperament) and D^b (+25 cents) are too sharp. On a double B^b/F the horn in low C (+16 cents) is sharp and the horn in low B (+40 cents) is too sharp and unstable.

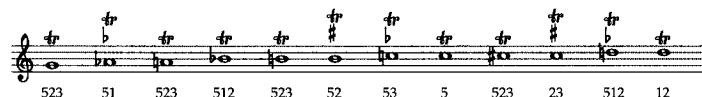
Fingerings	Horn in	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B	C
without using F-extension				5123	513	523	23	12	1	2	0	42	4
with F-extension put on		513	523	5423	5412	5							

Table 2: Tonalities allowed with a B^b/C horn

Stopped Harmonics and Lip Trills

The A stopping valve should be used with the usual fingerings for stopped horn. In the extreme low register I obtain the best results simply reading a semitone lower (as usual with an F horn). Half-stopped harmonics are played reading a semitone higher as usual.

The F extension is often needed to play lip trills. These are fingerings that can be used (other fingerings are possible):



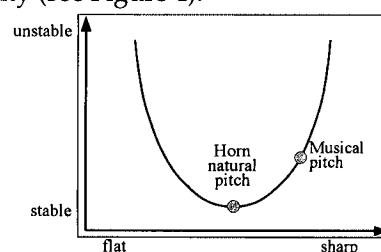
Here are fingerings for higher pitches.



Perfect intonation

Of course perfect intonation is not an absolute. Fine intonation depends on tonality, accidentals, musical context, and on the subjective nature of the other musicians and the conductor! The horn player adapts pitch with lips and hand. However, a few notes in a work may be problematic and can affect sound quality and stability (see Figure 4).

Fig. 4: Subjective stability of a note using a non-optimal tube length





For problem notes, alternate fingerings are often few on double horns, but not on the B^b/C horn, since it is a 5-valve single horn (e.g. Beach 1978). Of course, when the horn's natural harmonics match the pitch in its environment, the sound will be especially beautiful!

Alternate fingering charts are shown below that can be used when problem notes are identified. These charts are quite exhaustive, leaving the choice to the musician to select his favorite. Of course the chart can also help find alternate fingerings for tricky passages.

A note with fingering labeled "+" is slightly sharp and "++" is sharper. "-" is slightly flat and "--" flatter. For example, g' with fingering 1 listed "-" is usually flat. Then the usually sharp a' fingered 12 is listed "++." All deviations are compared to equal temperament. They were computed according to tube lengths (see appendix for details). To confirm these, Pierre-Louis Ducreux (see acknowledgements) and I subjectively checked the intonation using my horn.

Following is the fingering chart in the middle register. All fingerings using the A stopping valve are written in italics. All fingerings usable when the F extension is set are in normal letter labeled above and below the staff. "Standard" fingerings are indicated by bold characters.

Fingerings without F-extension

Fingerings with F-extension

Following is a fingering chart in the high register. Harmonics using the F extension are removed from the chart because they are too numerous and mainly correspond to unstable notes. For the same reason overtones higher than the 13th are also removed. Obviously, for the highest notes it is recommended to select the shortest tubing.

Following is the fingering chart in the low register.

Fingerings without F-extension

Fingerings with F-extension

Fewer alternative fingerings are available in this range; on the other hand, the lips can better control intonation. Notice that g^b is labeled "+++" but it deviates little more than an eighth of a tone.

Following is the fingering chart in the extreme low register. Notes that deviate by a quarter tone from the equal temperament are included to label all standard fingerings and are labeled "+++" and "--". These notes can easily be corrected with the lips in this register. Most of the other fingerings are listed only for information and are generally worthless for the performer. Again the fingerings using the A-stopping valve are written in italics, with the standard fingerings bolded.

Fingerings without F-extension

Fingerings with F-extension

Conclusion and Acknowledgements

In summary, the ability of the B^b/C horn to offer tubing that more easily accesses excellent intonation is the reason why I label the B^b/C horn a valid horn!

The design of the horn presented here is a compromise where simplicity and asymmetry are joined. Its agility and ease of playing in the high register make it particularly adapted for solo and chamber music.

When I first tried the Kühn W125/C my attention was immediately captured by the d' and d'' played with the C valve – they are great! Even the E^b alto horn (or the E^b side of a triple horn) do not have this stability. On an F-alto horn, the 13 d' and d'' are too sharp. The d' and d'' on the E^b horn and a B^b horn are slightly sharp.

For me, the B^b/C horn proved to be generally better for intonation than a double horn. This is a horn for those who want to be certain to start a solo with the best pitch – clear and perfectly in tune!

I would like to give special thanks to Pierre-Louis Ducreux, professor of French horn at the Brest National School of Music for his kind interest in this study and his enthusiasm while testing the Kühn W125/C horn.

Appendix

Intonation of notes are given with their deviations, measured in cents, from the twelve-tone equal temperament. Fingerings are labeled according to ranges specified in Table A1.

Label	Range of deviations	Intonation
+++	+24 to +48 cents	Sharper
++	+12 to +24 cents	
+	+6 to +12 cents	
nothing	-6 to +6 cents	in tune with equal temperament
-	-6 to -12 cents	Flatter
--	-12 to -24 cents	
---	-24 to -48 cents	

Table A1: Labels of intonation ranges



Range limits have been chosen knowing that:

- a human ear can distinguish a difference in pitch of less than 6 cents
- d' and g' played with fingerings 12 and 1 on a B^b horn deviate by 10 and 14 cents respectively from equal temperament
- main traditional temperaments do not deviate more than an eighth tone from the equal temperament
- 48 cents is nearly equivalent to a quarter tone

The intonation of each valve is computed by beginning with open (shortest tubing) on the F-extension. Then the valve slides are tuned for the fingerings 4 (C horn), 0 (B^b Horn), 2 (A horn), 1 (A^b horn), 23 (G^b horn), and 5 (F horn) respectively. Doing so with an equal-tempered tuner (concert a' set to 442 Hz) leads to the theoretical lengths of slides listed in Table A2. The length of the A stopping slide has been set arbitrarily.

Tube or slide	Relative length	Valve number
Bb horn tube length	290.4 cm	0
1 tone descending slide	35.6 cm	1
1 semitone descending slide	17.3 cm	2
3 semitones descending slide	58.2 cm	3
C-ascending slide	-31.7 cm	4
A stopping slide	24 cm	5
F-extension slide	24 cm + 73.3 cm	5

Table A2: Tube and slide lengths

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- Thévet, Lucien, "The F/B^b Horn with Ascending Third Valve" *The Horn Call*, Volume IV, Number 1, pp 38-41, Autumn 1973.

Dr. Frédéric Jourdin, born into a family of musicians, is a dedicated amateur hornist who performs regularly with the Brest University Orchestra. He works in the French Hydrographic Service studying ocean optics and acoustics; fjourdin@numericable.fr is his email address – please contact him if you have questions.



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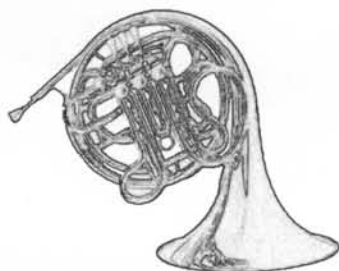
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John Dressler and Calvin Smith

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Americantus	www.8bells.org
Beethoven & Mozart quintets	www.blemf.org
Dauprat sextets and quartets	www.arsis.es
Encore My Good Sir	www.melbarecordings.com
The Guaraldi Sessions	www.LastHorn.com
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Horns for the Holidays	www.quadre.org
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Please note: the email address for Robert Thistle: *Composer Portrait* was incorrect in the February 2009 journal; the correct address is thistle-artmusic@t-online.de.

John Williams. Susan McCullough, Jesse McCormick, and Michael Yopp, horns with The Denver Brass. Klavier Records K-77038. Timing: 73:28. Recorded June 2005 in Hamilton Hall, Newman Center for the Performing Arts, Denver CO.

Contents: music of John Williams in arrangements published by Hal Leonard and Warner Bros. Music: *Summon the Heroes*, *The Lost World* (main theme), *J.F.K.* (theme), *Parade of the Slave Children* (Temple of Doom), *Scenes from Star Wars*, *A Hymn to New England*, *Music from E.T.: The Extra-Terrestrial*, *A Window to the Past* (Harry Potter and the Prisoner of Azkaban), *Raiders March* (Raiders of the Lost Ark), *Music from Jurassic Park*, *Winter Games Fanfare*.

Today's film music may be tomorrow's "classical" music. That is why this disc quickly caught my attention. The bulk of the arrangements are by Jeremy Van Hoy, bass trombonist with The Denver Brass, an ensemble that has operated in the Denver area for 17 years. Van Hoy has skillfully created well-balanced scores with an opportunity for all the brass voices to shine. His arrangements are suitable for a wide variety of professional and semi-professional groups and would be excellent for the college-level or high school honor ensembles. Most of the pieces on this disc are for 4 trumpeters (using a variety of instruments), 2 horns, 3 tenor trombone, bass trombone, tuba, sometimes euphonium, percussion (5-6 players), and sometimes piano. The disc features a variety of Williams's best-known scores. Although the music is from one composer, there is enough variety to be interesting for an entire program. The

horn solo that opens the Harry Potter selection is gorgeously played by Susan McCullough – I wish it had lasted longer. Perhaps it is the longing nature of the modality combined with the lyricism of the line fits the horn perfectly. The legato rising minor 9th (g' to a^b) puts the icing on the cake. I hope your brass and percussion ensembles will explore this disc and purchase the arrangements. JD

Horns for the Holidays. Quadre (Amy Jo Rhine, Daniel Wood, Lydia van Dreel, Nathan Pawelek) with James Thatcher, horn and James Kassis, percussion. Quadre Records QR-179. Timing: 52:47. Recorded August 2008 in Beall Hall, University of Oregon, Eugene OR.

Contents: *Little Drummer Boy*, *Greensleeves*, *Lo How a Rose E'er Blooming*, *The Friendly Beasts*, *Blessing and Honor* (from *Mesiah*), *Il Les Nè*, *Infant Holy*, *Infant Lowly*, *O Holy Night*, *Patapan*, *Hanerot Halalu*, *Touro-Louro Louro*, *Algerian Carol*, *Hug Santa for Me*, *Have Yourself a Merry Little Christmas*, *Jingle Bells*, *Ding Dong Merrily on High*, *Duermete Mi Nino*, *Ukrainian Bell Carol*, *The Christmas Song*, *Up on the Housetop*.

We had snowfall here while I was listening to this disc – even without a Santa hat this music put me in the holiday spirit – Quadre has come up with another winner! The arrangements by members of the group, plus Alan Civil, Carrie Campbell, and Lowell Shaw, among others, offer a fine variety from traditional harmonies to extended harmonies and colors, reflective moments, rollicking rhythms, arrangements suitable for a late-night Christmas service, and holiday whimsy for parties. *Infant Holy* is for horns and bell choir – a really nice touch. I especially enjoyed the harmonies in the *Ding Dong Merrily on High* reminiscent of Lo Presti's work recorded by the Los Angeles Horn Club. It is in this number that James Thatcher delivers a great solo backed by the 4-part harmony of Quadre. The group blends their mellifluous tones with such care that St Nicholas's footsteps might already be there. Get a jump on the holiday season and check out this disc! JD

Louis François Dauprat. Corniloquio (Javier Bonet, Ovidi Calpe, Luis F. Delgado, Vicente Giner, Vicente Navarro, Juan Pavia, Javier Rizo, natural horns). Arsis Records Arsis-4223. Recorded 2008.

Contents: *Sextets: Nos. 1-6; Quartets: 1-6.*

Dauprat was a famous 19th-century hand horn player, teacher, composer, and author of numerous theoretical works for the horn, including a method still in use today. The late 18th and early 19th-century horn ensemble music on this disc reminds us of the virtuosic level of hand horn playing during that era. These gentlemen make it sound easy, especially the scalar passages. Dauprat's quartets and sextets are for horns crooked in different keys, all the more reason to appreciate how Corniloquio renders superb balance, intonation, matching of articulation, and note lengths. The further into the disc you listen, the more you forget this is a natural-horn performance – the performers present a effortless-sounding performance throughout.



Sometimes my ear loses the lowest voices, which might have been a microphone placement issue, but by all measures this is remarkable playing of very challenging repertoire, especially on original instruments. While their technical passages truly inspire us, the same must be equally said of the slower, more expressive movements on this recording. This is the second recording from Corniloquio, created by Javier Bonet, following a recording of quartets and trios by Gallay on Arsis Records. JD

Americantus: Music of Britton Theurer. Daniel Grabois, horn with Meridian Arts Ensemble. 8bells Records 8bells-009. Timing 40:39. Recorded April 2007 in Fletcher Hall, East Carolina University, Greenville NC.

Contents: *Americantus*, *Animal Rights*, *Colloquy*, *Solanum Dulcamara*, *AmeriCanadian Rhapsody*.

Britton Theurer is Professor of Music at East Carolina University where he teaches trumpet and performs with the East Carolina Brass Quintet and the New Music Camarata. *Americantus* is a fantasy on "America, the Beautiful" in the spirit of Charles Ives, composed as a response to the 2001 World Trade Center attacks. It is intended as pure music, with a modified chorale setting followed by increasingly energetic variations on this hymn tune.

Animal Rights includes percussion with the brass quintet. As the movement titles suggest ("Cock's Crow," "Chicken Strut," "Turtle Rap," "Loon Calls") there is a program. The first movement is a wake-up call rooted in the motoric momentum of trains. "Chicken Strut" is a jazzy, angular response to the opening call. It incorporates an octatonic scale with metric designs that mercilessly shuffle expectations. "Turtle Rap" combines the chordal slippage in Wagner's *Liebestod* with the intrepid funeral procession of Shostakovich's first symphony. "Loon Calls" sustains a minimalist but rhythmically vibrant backdrop for calls and echoes, as well as a chant-like tribute in the low brass to the "Old Hundredth."

Colloquy presents three conversational settings: the performers first persuading listeners, then in harmony, and finally on the warpath. The first setting, "Exhortation," argues earnestly that dissonance and rhythmic uncertainty can be partners in an ultimately cohesive if unsettling musical experience. "Concordance" is a consonant, fast-forward view of the opening and closing of a flower, perhaps a morning glory. Balance, subtlety, simplicity, and a splash of metallic color from the harmon mute produces a sense of warmth and contentment. "Paroxysm" uses material from the coda of the first movement in an explosion of unbending rhythmic and virtuosic intensity. This is an exploration of the energy of anger without the violence.

Solanum Dulcamara tries to convey a measured, surface austerity that can barely contain its deep sadness and wonder at the perceived fragility and transience of goodness, beauty, and being. The title translates "bittersweet nightshade," a sprawling plant with purple flowers and poisonous red fruit resembling berries and stems that taste more bitter than sweet when chewed.

AmeriCanadian Rhapsody is a musical quodlibet that incorporates Canada's national anthem, America the Beautiful, and a pentatonic melody. Like the opening work on this disc, this is

again Ivesian in spirit. The anthems are first presented as unconventionally harmonized chorales before being combined and worked under the watchful and increasingly prominent eye of the pentatonic melody. Listener and performers are challenged to recognize derivations and permutations of melodic and rhythmic material as if perceived through an aural kaleidoscope. JD

Beethoven and Mozart: Quintets for Piano and Winds. Richard Seraphinoff, natural horn. Bloomington Early Music Festival Records 2004-1. Timing 47:25. Recorded in 2002 in Ford Hall, Indiana University, Bloomington IN.

Contents: Mozart: *Quintet in E^b Major, K.452*; Beethoven: *Quintet in E^b Major, Op. 16*.

Before the woodwind quintets of Reicha, hornists shared these two great chamber works for horn in E^b. This period-instrument performance serves as an excellent model to compare with modern-instrument recordings. It is instructive to listen to these "authentic" instrument recordings for many reasons, including the colors, tuning, and musicianship. Seraphinoff displays a terrific level of artistry on this recording. His sense of line and intonation fit each work perfectly and his solo passages have a solid flow and melodic shape to them. One must remember that these horn parts also contain many rests. He smoothly re-enters with command, continuing the lines of players as they depart. The two works are cast in fast-slow-fast design, each with a slow introduction, and nearly identical in length. A hearty congratulations to the members of this ensemble for a rewarding recording of musical masterpieces. JD

Guildhall Horn Soloists. Richard Bissill, Jeffrey Bryant, Andrew Clark, Jonathan Lipton, David Pyatt, Hugh Seenan, horns with the Guildhall School Horn Ensemble (2004) and Robin Bowman and Caroline Palmer, piano. Cala Records CACD-1036. Timing 71:28. Recorded 2004-2005 at the Guildhall School of Music & Drama, London.

Contents: Bissill: *Corpendium 1* (6 horns); Schumann: *Adagio and Allegro, Op. 70*; Bissill: *Lone Horn Call and Charge* (solo horn); Saint-Saëns: *Romance in E*; Rossini: *Le Rendezvous de Chasse*; Cherubini: *Sonata No. 2*; J.S. Bach: *Bourrée 1 and 2 from Cello Suite No. 3* (solo horn); Dukas: *Villanelle*; Bissill: *Time and Space* (2 horns and piano); Bozza: *En Forêt*; Bissill: *Three Portraits* (8 horns).

What a super idea: create a recording featuring outstanding horn faculty and students of a world-class educational institution. The enthusiasm of both the work and its performers is immediately transparent in Bissill's *Corpendium 1*. What a tremendous work in the style of the Los Angeles Horn Club. One need only recall that Bissill, principal horn of the LPO and former member of the LSO, has also been a session player for such films as: *Return of the Jedi*, *Chicken Run*, *Gladiator*, *The Mummy*, *Harry Potter*, and *Lord of the Rings*. I can hear flavors of all those scores in his *Corpendium 1*.

As one can imagine, moving to Schumann's *Adagio and Allegro* was an abrupt mood shift, but Jeffrey Bryant's playing sold it straight away. He beautifully sculpts the *Adagio* section in terrific contrast to the bold, declarative style of the *Allegro*.

Bissill's *Lone Horn Call and Charge*, again in total contrast to Schumann's work, is three minutes worth of intensity, featuring



Bissill's great flexibility and strong low-register. I really enjoyed the eighth-two-sixteenths interjections as contrast to slower-moving motifs.

Also on the disc are great chestnuts by Saint-Saëns, Cherubini, Dukas, and Bozza. Again, all of these are played with flair, splendid sense of melodic shaping, and a multitude of expressive nuances. It is important to note that the Cherubini is performed by Andrew Clark on natural horn!

One of my favorites on the disc is Seenan's performance of *Villanelle*. This performance displays a give-and-take of tempo and color that all should emulate. The second page has a bounce and brightness that is thoroughly enjoyable, and I especially liked the slight ritard off the descending arpeggio to the low C and return to tempo.

Sincere thanks to all of these artists for sharing their talents on one disc. This one is a must for your library. Run to computer stores, telephones, or your local CD shop for a copy. You will be very glad you did – I heard nuances I want to incorporate in a performance of Saint-Saëns' *Romance in E*. JD

Harambee: Horn Music of Paul Basler. Lisa Bontrager, David Bradley, Kristen Johns, Charles Snead, Michelle Stebleton, Gerald Welker, Jr., horns with Paul Basler, piano and conductor. MSR Classics Records MSR MS-1166. Timing 61:21. Recorded 2005 in Moody Hall, School of Music, University of Alabama, Tuscaloosa, AL.

Contents: *Harambee* (5 horns); *Folk Songs* (horn and piano); *Serenade* (horn and piano); *Three Pieces* (4 horns); *Lacrymosa* (2 horns); *Folk Songs from the British Isles* (horn and piano); *Dos Danzas* (4 horns and piano); *Canciones* (horn and piano); *The Ascension* (horn choir).

Paul Basler, one of the most performed composers of his generation, has been a recipient of the North Carolina Arts Council Composer's Fellowship and several National Endowment for the Arts Composer grants. The opening work on this disc, *Harambee* for 5 horns, was written for Charles Snead and the University of Alabama Horn Choir. The work is based on the African musical form known as "call and response." In this case, 2 solo horns function as the caller while the other 3 respond. While no folk material has been used, the piece is reminiscent of images and sounds associated with Kenyan melody and rhythm. It is a rather rollicking one-movement work certain to please an audience. It lays very well for a university or professional ensemble.

Serenade is a jaunty work with plenty of lyricism as well. The work is about flight, travel, motion, and new opportunities, with an "Americana" sound. At first hearing it appears light and breezy, but the piece contains deep spiritual and personal messages of both completion and anticipation.

Folk Songs was written for and dedicated to both Basler's horn students and Michelle Stebleton. It consists of arrangements of 7 of the world's best-known folk melodies.

Three Pieces is a little more "academic" than the other compositions on the recording. Here the horn quartet performs music that is noble, chordal, full, and rich.

Lacrymosa was written for Lisa Bontrager and Michelle Stebleton. It is characterized by an overall sense of profound sorrow and draws some of its inspiration from Poulenc's *Elégie*. These soloists have a fine understanding of balance and match-

ing style, and can perform well in both a demonstrative and reflective manner. They solidly and convincingly bring about both the grief and joy in this music. They turn together from one mood to the next in perfect synchronization.

Folk Songs from the British Isles dates from 2004 for the gifted and enthusiastic Welsh hornist, Rupert Browne. Themes upon which the four pieces originate date from the late 1600's to the early 1800's.

Dos Danzas for horn quartet and piano was commissioned by the Florida State University School of Music in honor of William Capps upon his retirement in 2004. Dwelling on joy and celebration, it is up-beat, rhythmically alive, and features several syncopated motifs. The piano plays repeated arpeggios under the horn's melodies. *Canciones* consists of three lyrical and connected "songs," showcasing beautiful tone and emotion of line over technique.

The Ascension was written for Charles Snead and the University of Alabama Horn Choir in 1990, with a revision in 1997. The piece is advertised as a personal manifesto on matters spiritual and physical. Gestures leap upward, rhythmic patterns undulate below and above melodic fragments, and activity that first zooms by a rapid pace is later transformed into slower motion, all within an expanded tonal landscape. A chorale-type ending section lends hope for the future and promise of a journey towards enlightenment.

Basler's music is truly remarkable – it is both a spiritual and a physical. He has captured the horn timbre for all it is and promotes it ever upward. His music is idiomatic, understandable, and deserves even more playing. I highly recommend you investigate these as well as his other works for horn. JD

Encore, My Good Sir. Lin Jiang, horn with Benjamin Martin, piano. Melba Records MR-301116. Timing 59:35. Recorded September 2007 in Iwaki Auditorium, ABC Southbank, Melbourne, Australia.

Contents: Robert Schumann: *Adagio and Allegro*, Op. 70; Peter Maxwell Davies: *Sea Eagle*; Gunther Schuller: *Nocturne*; Esa-Pekka Salonen: *Horn Music I*; Francis Poulenc: *Elégie*; Marin Marais: *Le Basque*; Paul Hindemith: *Sonata for Alto Horn*; J.S. Bach: *Gigue from Cello Suite No. 3*; Otto Ketting: *Intrada*; Thaddeus Huang: *Encore, My Good Sir*.

Lin Jiang is one of Australia's most sought-after horn soloists. He has toured Japan as a soloist and performed numerous times with the Melbourne Symphony Orchestra, the Sydney Symphony Orchestra, the Tasmanian Symphony Orchestra, and Orchestra Victoria. A diverse program of virtuoso music for horn, this disc presents a terrific cross-section of repertoire for the solo hornist.

Lin makes good use of nuance and shaping in the opening section of the Schumann as contrasted with a dramatic presentation in the second section. If you have neither heard nor performed Maxwell Davies's *Sea Eagle*, wait no longer to experience it. It was composed for Richard Watkins in 1982, then a 20-year old rising star in the horn world. It required the same youthful virtuosity and precociousness then as displayed quite convincingly here. The work "is an attempt to convey the energy and majesty of the (huge White-Tailed Sea Eagle) bird" of the Orkney Islands. Be ready for an over 7-minute work-out.



By way of major contrast, Schuller's *Nocturne* is pensive with many excellent turns of phrase and musicality demanded of the player all performed marvelously by Lin.

Salonen's work is reminiscent of Serocki's solos for trombone: easy to listen to on first hearing, somewhat extended Romantic-era tonalities, and singable melodic ideas with some jocular rhythms along the way. It is my introduction to the piece. Hunting fanfare flairs are included as well as several rising fourths with melodic shapes. Have your high c" ready, too. There are moments of reflection in addition to more demonstrative passagework. Clocking in at 8 minutes in length, this one-movement work demands a great deal of the player.

It's been awhile since I have come across a new recording of Poulenc's memorial piece for Dennis Brain. As you recall, it is built on a serial row and portrays jubilation, anger, and sadness, all of which change abruptly.

By way of contrast, Marais's country dance which Dennis Brain made a signature trademark is a fun and delightful 1-minute piece. It consists primarily of thirds and decorated scales within G major.

Some horn players forget about Hindemith's "other" sonata. It is good to have a fresh recording of it here. Lin gives the second movement a particularly exciting and vibrant reading. My hat is off to pianist Benjamin Martin for excellent execution of especially the opening to the last movement which has a most challenging part before the movement settles into its pensive opening statement by the horn. This recording does not include the reading of the accompanying text.

I am so glad someone else is playing Ketting's *Intrada* on horn. I first heard it on trumpet long ago and remember it as one of the first unaccompanied brass solos I had ever heard. It is tonal with ample opportunity to display a variety of rhythmic, melodic, and shaping nuances. It is most idiomatic for horn as well as trumpet, and I highly recommend it.

The final piece on the disc is a work written for Lin Jiang. Here a happy-sounding opening with a little jazzy flavor to it greets the audience. It is an easy work upon first hearing with some wonderfully rhapsodic moments. At under 3 minutes, it is perfect for a recital opener or closer. There are some surprises in store for the listener on this disc and I will not give them away. Your library definitely has space for this disc! JD

Rhapsodie, Fantasia, Poème: Music for Horn and Orchestra. Ben Jacks, horn with the Queensland Orchestra and Orchestra Victoria. Melba Recordings MR-301117. Timing 71:11. Recorded 2006 and 2008 in Iwaki Auditorium, ABC Southbank, Melbourne and Studio 420, ABC Brisbane, Australia respectively.

Contents: Jean-Michel Damase: *Concerto* (1995); Charles Koechlin: *Poème*; Jean-Michel Damase: *Rhapsodie* (1987); Paul Dukas: *Villanelle*; Camille Saint-Saëns: *Morceau de Concert*; G.W.L. Marshall-Hall: *Phantasy*.

I find the Romantic-era harmonies and somewhat quirky nature of Jean Françaix's music very satisfying and Damase's music is written in a similar vein. His *Concerto* and *Rhapsodie* here receive their premiere recording. The *Concerto* is a delightful 3-movement work with an abundance of beautiful melodic elements coupled with a rhythmically playful spirit.

The *Rhapsodie*, composed before the *Concerto* and written for Barry Tuckwell, was "...inspired by the ocean and the atmosphere of the coast..." In the program notes for its premiere, the composer discusses his one-movement free-form as depicting the "...passing of a day: peaceful for dawn and dusk, with a more animated central section," and whose "extremely difficult" solo part exploits Tuckwell's virtuosity, making the most of the instrument's "heroic character" and its ability to play everything "from long melodic lines to passages of the greatest rapidity."

Charles Koechlin was a composition student of Massenet and Fauré at the Paris Conservatoire around 1890. It was the music of Fauré that caught Koechlin the most. The first two movements of his *Poème* were "set in the atmosphere of the Romantic forest of Weber or Heinrich Heine" and the finale has a "certain marine ambience." The work was premiered by Edouard Vuillermoz in 1927. It is beautiful work with lush Romantic harmonies and exquisite melodic lines.

Arranger Paul Terracini has produced a new orchestral version of the accompaniment to *Villanelle*. It is noticeably different from that featured on the recording of the work by Herrmann Baumann. This one has many more flourishes of color – in particular the upper strings, harp, and flute add more body to the accompaniment. The glockenspiel creates a great splash of color on the final page of the solo part. Specifically I admire the *en dehors* quality juxtaposed by the lovely turns of phrase Jacks performs here. This has always been one of my favorite works for horn of the twentieth century, and it receives an inspired and committed performance here.

While I enjoy listening to Michael Thompson's fine recording of the *Morceau*, it has always seemed a bit hurried to me. Jacks's reading of the work is more relaxed (or perhaps "deliberate") which gives listener and performer time to let the lines grow and die down. The orchestral accompaniment adds so much over the usual piano accompaniment version most often played. I like the *rallentando* at the end of the first movement and Jacks's then picking up the tempo just enough at the opening of the second movement to move the music ahead nicely. He also renders the final triplet section with beauty, ease, and flawless technique.

New to me on this recording is the Marshall-Hall *Phantasy* of 1905. Much like the Damase works, there are some terrific lush harmonies here, sometimes conjuring a sub-tropical flavor. The work demonstrates late-Romantic lyricism influenced by perhaps Wagner and Brahms but with hints of Impressionism that I think Respighi would have enjoyed. At over 10 minutes, it is not a brief work. The low B^b is beautifully set up and played here to close the first sub-section of the one-movement work. The London-born composer was appointed professor of composition at the University of Melbourne in 1891. This work also receives its premiere recording on this disc. I hope Jacks will try to have *Phantasy* published – it currently resides in the National Library of Australia.

Ben Jacks was appointed principal horn of the Sydney Symphony Orchestra in 2001. He has performed with every orchestra in Australia and has a busy career performing both solo recitals and with brass quintets. JD



My Favorite Things. Carolina Brass, Bob Campbell, horn. Summit Records, DCD 507. Timing: 56:03. Recorded at Front Street United Methodist Church, Burlington, North Carolina, November 19, 20 & 21, 2007.

Contents: Leonard Bernstein, arr. by Jack Gale, *Selections from West Side Story*; Andrew Lloyd Webber, arr. by Jack Gale, *Selections from The Phantom of the Opera*; Rodgers and Hammerstein, arr. by David Wulfeck, *Preludium from The Sound of Music*; Rodgers and Hammerstein, arr. Jack Gale; *Selections from The Sound of Music*.

Carolina Brass has produced a well-played CD of some of Broadway's greatest moments. Renowned arranger Jack Gale has contributed arrangements of eleven songs from *Westside Story*, three from *The Phantom of the Opera*, and nine from *The Sound of Music*. Four very short selections, excellently arranged, from the *Preludium of The Sound of Music* were done by David Wulfeck. Most of the arrangements are performed with percussion, which adds valuable color and rhythmic drive. This CD is excellently played and the recorded sound is clear, with a good blend of reverb and presence. Hornist Bob Campbell does a masterful job with some acrobatic passages. When required to play with extended, lyric lines he does so very expressively. This CD will be a good way to revisit some of your favorite Broadway shows and hear fine brass playing at the same time. CS

The Silver Hound, British Music for Tenor, Horn and Piano. Bruce Atwell, horn; Frank Hoffmeister, tenor; Timothy Lovelace, piano. Self-produced. Recorded at the First Congregational Church, Oshkosh, Wisconsin, USA.

Contents: Betty Roe, *The Silver Hound*; Benjamin Britten, *Now Sleeps the Crimson Petal*; *Three Songs from the Heart of the Matter*; *Canticle III: Still Falls the Rain*; Claire Liddell, *Affirmations*; Frank Spedding, *Three Old English Song Arrangements*.

This is a recording of beautiful music. Horn players know Benjamin Britten's contributions to our repertoire and included here are wonderful additions from three lesser-known, but skilled and artful, composers. The works are similar in that the voice interprets the text in very sensitive and emotional ways, the horn interacts by adding additional dialogue and counterpoints, while the piano is the backdrop on which the music is painted. However, they are quite different in other important ways. Each composer builds the music around the text, embellishing, emphasizing, and stressing important parts of the text. I am quite happy to have been introduced to these excellent trios.

Bruce Atwell's performance is of the highest virtuoso level. He contributes to this CD with flair, a singing style, a beautiful tone, and abundant technical skill. I enjoyed hearing his excellent performance.

The recorded sound here is very good. I enjoy hearing chamber music that makes me feel as though I am listening to the music in close proximity to the performers. My only disappointment, and it is slight, is concerning the lack of information about the individual works. Composer and performer biographies are given. I would like to learn more about the compositions. CS

Neoteric Plays Hoffner. Jennifer Presar, horn; Melissa Mackey, bassoon; Eric Lenz, 'cello; comprise Neoteric. Albany Records Troy 1018. Time: 58:32. Recorded at Southern Illinois University April 2, May 29 & 30, 2007.

Contents: All compositions by Bernhard Hoffner. *Concerto di Camera for Piano, Bassoon, Horn and Cello*. *Four Brief Episodes for Bassoon, Horn and Cello*. *More Brief Episodes for Bassoon, Horn and Cello*. *Divertimento for Octet for Clarinet, Bassoon, Horn, String Quartet and Bass*.

Formed about five years ago, Neoteric is most certainly the first chamber ensemble of this combination of instruments and they create a very pleasing blend of sonorities. Although the three instruments occupy the same basic voice range they are different enough in tone quality so as to create plenty of variety. The members of Neoteric and their assisting musicians play beautifully with fine musicality and expression. I commend them for branching out and making strides at creating a repertoire for this ensemble. This CD should be both an excellent resource and an inspiration for bassoonists, hornists, and cellists. Hornist Jennifer Presar is a fine player who has the technical skills to amply display her musical ability. The recorded sound of this CD is very fine with just one minor exception for my taste. Very occasionally the bassoon sound seemed much more present than the horn and cello. This may have been warranted by the music but I would prefer that an instrument that should dominate via increased volume rather than by sounding closer to the microphone. This CD is generally excellent. CS

The Guaraldi Sessions. Aaron Brask, horn; Rick Kirkland, drums and percussion; James Hogan, guitar; Tony Steve, marimba, vibraphone, and percussion; Sean Tarleton, electric and acoustic bass; Rick Ravelo, acoustic bass; Rachel Clifton, keyboard; Don Casper, guitar; Karen Pommerich, violin; Annie Morris, violin; Colin Kiely, viola; Betsy Federman, cello. Last Horn LH1004.

Contents: All compositions by Vince Guaraldi, except *No Mail and Play Ball* by Bill Boston. *Red Baron*; *Skating*; *Casaba*; *Linus and Lucy*; *Heartburn Waltz*; *Surfin' Snoopy*; *Charlie's Blues*; *Rain, Rain, Go Away*; *Star Song*; *Pebble Beach*; *Peppermint Patty*; *Christmas Time is Here*; *Cast Your Fate to the Wind*; *The Great Pumpkin Waltz*; *You're in Love, Charlie Brown*; *He's Your Dog, Charlie Brown*; *Charlie Brown Theme*; *Love Will Come*.

Thank you Vince Guaraldi, Bill Boston, and Aaron Brask, plus all of the supporting musicians! This CD was just what I needed to hear on the day that I happened to first listen to it – perfect for relaxation. Yes, it does deserve your full listening attention, but it can also be used to simply soothe what needs soothing. This is the music that reminds us of those great Charlie Brown comics, TV specials, and cartoons.

Aaron Brask does a great job of capturing the charm of the Charles Shultz characters. His playing is clear and light with facility and character. All of the supporting musicians are masterful performers. There is not much else to say about this CD except "get it." Unless you are an insufferable curmudgeon you will have a great time listening to it. CS

The Creative Hornist

Jeffrey Agrell, Series Editor

An Interview with Professor Cabbage – Brian Holmes

Recently, Professor Cabbage, the horn-playing physicist and composer, passed through town to speak on the physics of the horn. Naturally, I was anxious to miss what he had to say, but – alas! – unforeseen circumstances prevented me from avoiding the talk. Afterwards, refreshed by the nap I had enjoyed, I interviewed the Cruciferous One.

Q. So, Professor Cabbage, in April 1980, the *New York Times* wrote that you received your musical education in a Whoopee Cushion factory. Is this true?

A. Sure, they wrote that in the NYT, but it's a lie, offensive not only to the music faculty of Pomona College, but also to my friends and colleagues at the Acme Novelty Corp. of Brockton, Massachusetts.

Q. Did you major in music at Pomona?

A. No, physics. But I studied music theory, played horn, and wrote music. My senior year I composed a musical setting of Maxwell's Equations of Electromagnetics. My advisor was so impressed he gave me a grade of B on my senior thesis.

Q. Did you learn to compose at Pomona College?

A. No, I learned about composing, but I skipped the composition course. The atonal methods which then fashionable made me feel guilty about wanting to write music in C major. Since then, I have managed to suppress this sense of guilt, though it occasionally surfaces and forces me to stick the note A⁺ into whatever C major chord I happen to be writing.

Q. I notice that you published an article in the Physics Teacher called "Whoopee-cushion Physics," and so I wonder.....

A. Why are you so obsessed with Whoopee cushions? I thought this was to be an interview about Professor Cabbage, horn player, physicist, and composer. But no! Instead, it seems designed to display your fixation with flatulistic fantasies.

Q. how you became a horn player.

A. I played horn in high school and college, but it wasn't until I went to graduate school at Boston University and studied with Harry Shapiro that I started working hard on the horn. Boston is a great city for music-making at all levels, and I played horn in a variety of amateur and professional groups while I was there.

Q. Did your physics background influence your music-making?

A. The influence was in the opposite direction. I developed a professional interest in the physics of music. Horn players often have opinions about things that affect their instruments – what alloy they are made of, whether they are lacquered or not, how thick the metal is, etc. – which might be tested objectively. I have tried to understand what scientific work has been done on these topics, though I never did much original research myself. And I enjoy giving talks conveying what physics tells us about brass instruments, talks like the one you snored through this afternoon.

Q. Sorry.

A. While in Boston, I did a significant amount of arranging for brass and wind groups I played in. Arranging is a good background for a composer; it teaches you the practicalities of writing for instruments, both separately and in combination. It gives you experience tailoring your writing to the individual performers. Plus you generally get to hear the results, good or bad, right away.

Since I was keen on opera, I developed an interest in writing vocal music. In one way, this was an odd interest, because I am an instrumentalist, not a singer. But it made sense for me; working with a text solves a lot of formal problems about how to write music. When you write for instruments, you must decide what forms to use to organize the music; but when you write for voice, the text helps determine the form.

While in Boston, I played horn in the *Christmas Revels*. This sparked an interest in medieval carol texts; in the last twenty-five years, I have written over fifty carols, a Christmas show, and a Christmas opera.

I have seldom composed music for my own words. I prefer to find inspiration in good poets. But it helps to be practical too; you need permission to use words which are under copyright. You cannot rely on getting such permission after you write your composition; I have learned this lesson the hard way.

Once a piece has been premiered, it becomes a commodity. This means that if you want more performances, you must find a way to market it. There are composers who do this themselves, but I would rather not; so I have relied on publishers. Those who publish music like to make money. It is easier for them to sell a brass quintet than a bagpipe quintet. It helps to think about this before you write a piece, and it certainly cuts down on rejections to consider this before submitting a piece to a publisher, even though you may run the risk of disappointing your neighborhood bagpipers.

It helps to maintain good contacts with performing groups and their conductors. When my sons sang in children's choruses, I started writing for those choruses. Writing for a group like this forces you to be practical: the music must be performable at this level, and interesting as well. Though my sons eventually left the choruses, these contacts led to performances, commissions, publications, and residencies.

Q. What have you written for horn?

A. *Higgins is Gone* (for voice, horn, violin, and piano) and *Three Hunting Songs* (for high voice and horn quartet), both published by Thompson Edition; *Pie Jesu* for treble chorus and solo horn, published by Santa Barbara Music; *So we'll go no more a-rov-ing*, for treble chorus, horn, flute, and piano, published by Roger Dean; and two carols for chorus and brass quintet, published by William Thorpe. Unpublished pieces include a Concerto for brass trio and orchestra; *Ploughing on Sunday*, a set of three songs for children's chorus, natural horn, and piano; *Three Songs* for soprano, clarinet, and horn; and a brass trio. My brief opera *Fun with Dick and Jane* includes a virtuosic solo for garden hose in D.

Q. ZZZZZZZ

A. Since my interlocutor has begun another nap, this interview must be over. (Sounds of tiptoeing.)

Q. What?

Brian Holmes is a professor of Physics at San Jose State University in California. He has played horn in the Boston Ballet, the San Jose Symphony and Opera San Jose. He has published twenty works for chorus or solo voice; won a dozen composition contests; and completed over a dozen commissions. Three Hunting Songs has been recorded by Quadre with Elizabeth Weigle; the CD Our Time will be released in Fall 2009. He is building a website at www.horncabbage.com.

Love, Discipline, Patience, and Concentration – Advice from Peter Damm

by Cathy Kilroe-Smith

Peter Damm was born in 1937 in Germany and studied horn at the *Hochschule für Musik* in Weimar. He became principal horn in the Gewandhaus Orchestra of Leipzig in 1959 and principal horn with the Dresden State Orchestra (Staatskapelle) in 1969, retiring from Dresden in 2002. He balanced a solo career with orchestral work and won competitions in Moscow (1957), Munich (1960), and Prague (1962).

Damm has appeared in solo performances in all over the world. He has played the Strauss Concerto op. 11 in over 150 performances. His editions of the standard literature are published by *Breitkopf and Härtel*, and he has recorded some thirty solo works; his recordings of the Strauss concertos are especially prized.

Until 2007, Damm was horn professor at the *Hochschule für Musik Carl Maria von Weber* in Dresden and is a frequent guest professor. He has been president of the International Competition for Wind Instruments in Markneukirchen since 1986 and was elected an Honorary Member of the International Horn Society in 1992.

Damm played his last solo performance at the 2007 International Horn Symposium in La-Chaux-de-Fonds, Switzerland. His motto: "Finish your career as long as people still regret it..."

When I was an undergraduate student in South Africa, my teacher, Eric Albertyn, encouraged me in my desire to continue horn studies in Germany. I read an article in *The Horn Call* about Peter Damm and heard his Strauss recordings. I fell in love with his sound and knew that he enjoyed teaching, so I sent him a cassette and was accepted as a student at the conservatory.

I did graduate studies with Peter Damm in Dresden at the *Hochschule für Musik Carl Maria von Weber* and worked in Leipzig until my visa expired in 2003. I returned to South Africa in 2006 for the International Horn Symposium in Cape Town, stopping en route in Germany to spend time with Peter Damm, then spoke about him at the South Africa Symposium. Here is material from my interview with him on the occasion of his retirement.

Peter Damm devoted his life to mastering the art of horn playing. Finally, at the age of 70, he decided to put his horn to rest and enjoy his retirement. It seems the perfect time to ask for his thoughts.

Damm's life was the horn. He saw his career as a musician as a calling and thus devoted all his energies to the perfection of that art. In order to achieve the high level of success he did, Damm listed four essential qualities: love, discipline, patience, and concentration.

A deep love for the horn and the "job" is of utmost importance. Along with that goes passion, devotion, diligence, and a thirst for knowledge. Right from the outset, students should be aware of the long hard road to success. They should always strive for perfection and set the highest possible standards for



1980: Damm (middle) with Vitali Buyanovski (l) and Professor Orechow in Leningrad

themselves. He emphasized that in today's musical climate, competition is tough and the level of expertise is exceedingly high, making it paramount to strive for the highest possible ideals. If one approaches the horn only half-heartedly, one cannot expect it to be anything more than a hobby. For those who have chosen the horn, their most important goal should be to become a good horn player. He even went as far as to say that one should be married to the horn!

Enormous discipline is also required. Damm advocates a daily routine that incorporates ample practice time. For both students and professionals, daily practice is as essential to life as eating and drinking. One needs to have a strong will and to also be prepared to make sacrifices. Sporadic practice sessions are futile - it doesn't help to overdo it one day and not do anything the next. Practicing in this way can only harm one's condition. Damm prescribes a daily warm-up session of at least an hour, preferably in the morning. He says that discipline can be learned and should become part of oneself. When it is absent or lax, one should feel uncomfortable and miss it. Damm quoted Goethe to illustrate his point:

Je mehr als sich ein Künstler plagt, je mehr er sich zum Fleisse zwingt, um desto mehr es ihm gelingt. Drum übe dich nur Tag für Tag, und du wirst sehen, was das vermag! Dadurch wird jeder Zweck erreicht, dadurch wird manches Schwere leicht, und nach und nach kommt der Verstand unmittelbar dir in die Hand.¹ – The more an artist torments himself, the harder he works and the better it is for him. So, practice every day and you will see how much easier things become. Your goals will be achieved, difficult tasks will



become easier, and gradually a deeper understanding will be yours.



1999: Damm rehearsing Schumann's *Konzertstück* for his final performance of it with colleagues Julius Ronnebeck, Manfred Riedl, and Harald Heim

Throughout his life, Peter Damm followed a very rigorous practice routine. I asked him to elaborate on how his "training plan" developed and what he incorporated into his daily exercises. He began by saying that at some stage all horn players have to become their own teacher and be able to stand on their own feet musically. Damm learned this lesson in 1957 when he had to "build his own house on the

foundation established by his teacher, Karl Biehlig." He had a goal in mind and set about working on achieving it. In the mid-sixties he began writing down what he calls his "morning horn gymnastics." At this stage, it comprises 44 pages of exercises called his *Tägliche Studien*. Over the years he gathered together a variety of exercises and finally settled on those that he found most effective. The process was lengthy as his intention was to find a warm up that would function as "the mobilization of the 'blowing apparatus,' the facial muscles and breathing," and likened it to the warm-ups done by sportsmen.

Playing the horn is comparable to an endurance sport. Sportsmen generally train with specific goals in mind. They follow individual training plans, where the trainer observes progress and makes suggestions based on observations. In the case of horn playing, we have to become our own trainers and, as in sport, we have to develop our muscles and skills gradually, so as not to damage anything. In the operas of Wagner and Strauss, in Strauss's tone poems and the symphonies of Tchaikovsky, Bruckner, or Mahler, horn players are confronted with works demanding prime physical condition. This condition can be achieved only through a varied yet thorough training plan. Damm uses only the F horn for his "morning gymnastics." He has a very old F horn that is used specifically for this purpose. He believes it to be the best treatment for the improvement of tone quality, attack, and articulation.

Here is a general break down of Damm's *Tägliche Studien*. After an hour, he feels prepared for the day and can then either start working on a particular program or, on his Staatskapelle days, leave for rehearsal.

Peter Damm's Daily Horn Gymnastics Routine

- Pre-warm- up
- Warm-up
- Slow legato interval exercises
- Long tones at different dynamic levels
- Tone studies in 2 – 8 measure phrases. (These can be taken from songs or orchestral passages and should incorporate *crescendos* and *decrescendos*. The range should extend from middle c' to g'.)
- Further exercises
- Fast legato exercises (for flexibility)
- Playing legato passages with a *crescendo* to *forte*.

- Strongly articulated attacks employing a full sound in *forte*. (These exercises should activate the diaphragm. Most effective using the valve combination 1/3 on F horn.)

- Glissando exercises using as little mouthpiece pressure as possible
- Exercises to extend the range, always balanced by exercises going in the opposite direction.
- Legato exercises in broken chords in a fast tempo going up to c'''.
- *Forte marcato* exercises
- Jumping exercises (using large intervals).
- Tongue training – using a light and relaxed attack. (simple attack exercises in different tempos and patterns with a gradual increase in tongue activity – also good using 1/3 on F horn).
- Scales and arpeggios of all varieties using the circle of fifths.



On tour with Herbert Blomstedt and the Staatskapelle

During his 45 years as principal horn, Damm religiously stuck to this routine and reckons that it was the only way he managed to stay in shape even in playing-intensive periods. Although at times it may have seemed extreme, without it he would not have become the player he did.

The third point he made was that anyone who takes on a difficult task must also recognize it cannot be accomplished without patience. He emphasizes this point, once again, by a quote, a Native American saying about the patience needed by a student to get on the right track and that without patience "the foundations will crumble and the hastily built building will tumble." Hand-in-hand with patience are these requirements for a successful practice session: energy, attention to detail, the understanding that many small steps will bring us further forward than one large step, and perseverance. He constantly talked during my studies about the *kleine Schritte* (small steps).

The ability to concentrate is the final quality needed. To practice effectively one needs to be calm and quiet. The place where one practices should also be quiet and have a pleasant atmosphere. When one is distracted or often disturbed, it is dif-



difficult to concentrate on a task effectively and we end up wasting time. We have to be completely focused on what we are doing, directing all our energy to the task at hand. Too often time is wasted by insufficient concentration and goal orientation. Quality should be more important than quantity and time should be used sensibly. Damm practices in the same room he teaches in at his house in Dresden. One wall of the room is adorned with a number of horns all hung on hooks, and facing the wall is a large window that overlooks a beautiful and well-kept garden. The setting is tranquil and inspirational, with the centerpiece being his large music stand on which he has attached numerous quotes and pictures. These quotes are written out and picturesquely positioned prominently to inspire himself and his students.

One quote taken from a conversation between Franz Strauss and his student Hermann Tuckermann states that, "A beautiful tone can only be achieved through long tones and interval studies."²

From Karlheinz Stockhausen: "Intensität – Spiele einzelne Töne so hingegeben, bis du Wärme spürst, die von dir ausstrahlt."³ – "Intensity – play single tones until you feel warmth in the tone, radiating from within yourself."

The Roman emperor, Marcus Aurelius provided this gem. "Gewöhne dich daran, auch alle die Aufgaben in Angriff zu nehmen, an deren Durchführbarkeit und Erfolg du zunächst zweifelst. Trachte danach, die Aufgabe, die gerade vor dir liegt, mit gesammelter Kraft zu erfüllen."⁴ This quote encourages one to become accustomed to attacking tasks, even when one doubts one's ability to execute the task successfully. Focus on fulfilling the task at hand with all of your energy.

Another quote is Richard Wagner's words to his orchestra shortly before the first Bayreuther Festspiele in 1876, "Letzte Bitte an meine lieben Genossen – !Deutlichkeit! Die grossen Noten kommen von selbst; Die kleinen Noten und ihr Text sind die Hauptsache."⁵ – "A last request to my dear comrades – Clarity! The big notes can look after themselves – the main things are the little notes and the words that go with them."⁶

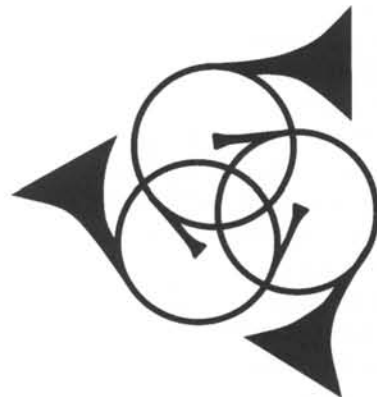
It is evident in Damm's playing that he has taken these words to heart and embodies these thoughts in his horn playing. His advice to listen to good singers, violinists, and pianists and watch how they create sound and produce a musically convincing phrase, are also concepts he has always applied to his own playing. It is evident through his constant literary references that Damm is inspired by literature and word painting and freely uses references to a variety of visual images in order to help students understand or make sense of a phrase. His complete discipline and systematic and logical approach to horn playing are in their own way inspirational. No mumbo jumbo is involved, just hard work and persistence with a passion and love for the instrument. As a teacher, he taught his students to teach themselves, and he demanded

utter devotion. One cannot help but respect a man who has lived his life for the love of an instrument.

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Cathy Kilroe-Smith is currently faculty at the Georgia College and State University and Toccoa Falls College and is completing her DMA degree at the University of Georgia. She received a Bachelor's degree from the Nelson Mandela Metropolitan University in her hometown of Port Elizabeth, South Africa. On completion of her studies, she moved to Dresden, Germany, where she earned an Aufbaustudium Konzertexamen (Graduate Studies) at the Hochschule für Musik Carl Maria von Weber under the tutelage of Peter Damm. After spending a number of years in Leipzig, Germany, Cathy moved to the United States where she obtained a Master's degree from the University of Georgia.



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Solo Horn Competitions in North America

by Steven Gross

The American Horn Competition (now the International Horn Competition of America) came into being because two people wanted to promote a higher standard for US horn soloists. In 1975 Elliott Higgins (a Cleveland area hornist and conductor) and George McCracken (horn designer for King Musical Instruments) attended the IHS Symposium near Montreal and observed a contrast between American horn soloists who sat and played from music and European soloists who stood and performed from memory. Higgins and McCracken decided to create an American solo horn competition, named the Heldenleben International Horn Competition. Its goals were to showcase American horn soloists and encourage horn professors to teach the solo literature in addition to standard etudes and orchestral excerpts.

History

The first Competition was held in 1976 at Cleveland State University. Judges included Higgins, McCracken, Antonio Iervolino, Louis Stout, Bill Slocum, and Burton Hardin. In 1980 Higgins moved to New Mexico and McCracken to Williamsburg VA. They agreed to have two competitions, with Higgins running a western competition and McCracken an eastern one. The 1981 competition was the last for McCracken.

In the west, the first American Horn Competition in 1981 was hosted by W. Peter Kurau of the University of Missouri at Columbia, who now teaches at the Eastman School of Music and is principal horn of the Rochester Philharmonic.

In 1983, Higgins contacted me, the first Heldenleben winner, to host the next American Horn Competition. Two years later, I was asked to chair the competition, with Higgins remaining a board member and director emeritus. At this time, I incorporated the competition as a non-profit organization and divided the solo competition into three rounds, covering the gamut of literature required of a horn soloist. Typically, the repertoire list includes the following:

- First round: first movement of a Mozart Concerto and a one-movement work such as the Schumann's *Adagio and Allegro* or Cherubini Sonata No. 2.
- Second round: one unaccompanied work. In 2007 a mandatory accompanied, modern work was added.
- Final round: a complete concerto.

A University Division was added to encourage younger players to compete with hornists at their own level rather than against professionals.

The competition has experimented over the years with different categories, including valve horn, natural horn (1978-1989), duo concertos, and quartets. All have been successful artistically; financial realities, however, have limited the current competition to Professional and University Divisions. Further, the Board of Advisers decided to hold the competition once every two years. The purpose of this change was to enable competitors and organizers to have more time to prepare

for and publicize each event. A less frequent competition also presents a more prestigious face to the public.

A respectful atmosphere is created by contestants performing their complete selections without interruption, with standard concert etiquette, and written evaluations from each judge. In 1985 juror Francis Orval suggested permitting contestants, after they have been eliminated, to talk to the judges. Sessions with non-finalists and judges are well-attended and characterized by extensive mentoring, particularly among college students. Eldon Matlick (University of Oklahoma) compared competition participation to "taking a private lesson with a dozen or more of the top professionals in the field." Over the years, it has been heartening to see first-time competitors return to place higher or win. Two examples of continued and successful participation are Michelle Stebleton (1989) and David Thompson (1994).

The competition traditionally includes a clinic on solo horn playing before the first round. Featured presenters have included Francis Orval, Brice Andrus, David Krehbiel, Tom Bacon, Lowell Greer, and Greg Hustis. More recently, the entire judging panel has given the clinic, with questions from the audience.

The competition now also includes several composers-in-residence: Randall Faust, Lowell Greer, and Laurence Lowe. Other positions include David Thompson as European Coordinator, Skip Snead and Karl Pituch as Associate Directors, Lowell Greer as Artistic Coordinator, and Alan Mattingly as Electronic Media Coordinator. The current board of advisers includes William Capps, Cynthia Carr, James Decker, Randall Faust, Randy Gardner, Marian Hesse, Elliott Higgins, W. Peter Kurau, Larry Lowe, Alan Mattingly, Jean Martin-Williams, Robert Osmun, Karl Pituch, Charles "Skip" Snead, David Thompson, Rick Todd, and William VerMeulen.

Over the years, a number of generous contributions have augmented the first prize. Louis Stout, James Decker, and Karl Pituch have given generous cash donations. In 2007 Larry Lowe secured the opportunity for the winner to solo with the Temple Square Orchestra, with that appearance broadcast on cable television. Hoyer contributed a double horn, through the efforts of Rick Todd.

In 2007, the American Horn Competition became the International Horn Competition of America. The name change was made to emphasize the Competition's openness to hornists of all nationalities. In its thirty-three years of existence, the Heldenleben/American/International Horn Competition of America has advanced the horn as a solo instrument, broadened the literature, elevated performing standards, provided a venue that treats hornists with respect, and has given every participant the opportunity for constructive and positive feedback.





Winners and Their Careers

The competition winners have gone on to distinguished careers as soloists, chamber and orchestra musicians, and teachers. Here are some of their stories.

At the first competition in 1976, I, a senior at the University of Michigan and member of the Flint Symphony, won first prize, and Ralph Lockwood of the Cleveland Orchestra placed second. I was given a check for \$500 and we both soloed with the Opus One Chamber Orchestra, conducted by Higgins.

The 1977 Competition was noted as much for its off-stage adventures as its musical excellence. The automobile driven by Lowell Greer, with fellow contestants R.J. Kelly, Rick Seraphinoff, and Richard Goldfaden as passengers, experienced a clogged fuel filter. Greer, who later won the contest, bravely siphoned gasoline into his automobile and arrived in time to participate. *The Cleveland Plain Dealer* reviewer, apparently aware of the escapade, titled the review "Horn Finalist Zooms to Finish" and noted the "high octane competition."

Greer has succeeded as an orchestral player, chamber musician, recording artist, soloist, educator, and horn maker. He played with the Detroit Symphony, the Mexico City Philharmonic, the Royal Flemish Orchestra, the Cincinnati Symphony, and the Toledo Symphony. As soloist, Greer has performed on natural and modern horn with some 50 orchestras as well as at numerous chamber music venues. His discography is extensive. He has taught at Wheaton College, Oakland University, Interlochen Arts Academy, School for Perfection in Mexico City, University of Cincinnati, University of Michigan, and the Carl Nielsen Academy in Odense. He has won seven first prizes at six international horn competitions.

David Reiswig won the 1978 competition. He later performed with the US Navy Band in Washington DC, Kansas City Philharmonic, Honolulu Symphony, Evansville Philharmonic, Owensboro Symphony, and Saint Louis Symphony. He taught at Murray State University, University of Nebraska, and University of Evansville. Sadly, he died in 2002 from early-onset Alzheimer's disease.

The 1978 Competition included a Natural Horn Division, won by Jean Rife. As part of the prize, she was given a McCracken natural horn. Rife, who teaches horn at MIT and New England Conservatory, is former principal horn with Boston Baroque and the Rhode Island Philharmonic, and has performed with Cantata Singers, the Boston Pops, Boston Ballet Orchestra, Boston Musica Viva, Alea III, and Dinosaur Annex.

In 1979, the Professional and Natural Horn Divisions were joined by a Competition for Horn Quartet. Corbin Wagner, who joined the Detroit Symphony after completing his Bachelors degree, accomplished the unique feat of winning all three divisions! Wagner's winning quartet also included Jennifer Burch, Louis Stout, Jr., and Bryan Kennedy. Wagner also performs with the Detroit Chamber Winds and Strings and is adjunct professor at Oakland University.



The 1980 Heldenleben Competition at the College of William and Mary, near Williamsburg, was won by Gail Williams, who was a member of the Chicago Symphony (1978-1998). She teaches at Northwestern University, is principal horn of the Teton Music Festival Orchestra, and is a founding member of Summit Brass.

The highest award given in 1981 in the Professional Division was second prize, which went to Laura Klock, now horn professor at the University of Massachusetts, where she is a member of the Avanti Wind Quintet, Infinity Brass Quintet, and Springfield Symphony Orchestra.



The 1981 Natural Horn prize was awarded to Rick Seraphinoff, who teaches valve and natural horn at Indiana University. As a natural hornist, he has performed with virtually every Baroque and Classical orchestra in the US. He has appeared as soloist at the Aston Magna Festival, with the Vancouver CBC Orchestra, Bloomington Early Music Festival Orchestra, and with La Stagione and Ensemble Metamorphosis in Germany. He has written natural horn articles for the several journals, has appeared on numerous recordings, and is a maker of Baroque and Classical natural horns.

In the west, Kristen Thelander won the first American Horn Competition in 1981. Thelander has been horn professor at the University of Iowa and is now Director of the School of Music. She performs with the Iowa Woodwind Quintet and has recorded solo and chamber music extensively. She has served as an IHS Advisory Council member, Secretary-Treasurer, and Vice-President.



Jeffrey Kirschen (a member of the Philadelphia Orchestra) won the 1983 competition. He has been a guest artist at numerous horn conferences, is an active recitalist, and performs with the Lenape Chamber Players, 1807 & Friends, and on the Philadelphia Orchestra Chamber Music Series. He teaches at Temple University, Rowan University, and the New York Summer School for the Arts.

In 1983 Lowell Greer and R.J. Kelley won the Double Concerto Division. Kelley plays Broadway shows and with the New York Philharmonic, NY City Opera, NY City Ballet, Mostly Mozart Festival Orchestra, Orchestra of St. Luke's, Orpheus, and Aspen Wind Quintet. With over 50 CDs to his credit, he has performed and recorded as guest artist of the Royal Court Theater Orchestra at Drottningholm, Freiburg Baroque Orchestra, Musica Antiqua St. Petersburg, Moscow Chamber Orchestra, CBC Vancouver, Korean Chamber Ensemble, and the Mexico City Philharmonic.

Lowell Greer won first prize again in the 1985 Professional Division and Javier Bonet Manrique won the Natural Horn Division. Bonet Manrique is active as a valve and natural horn soloist and chamber musician throughout Europe. He has recorded sonatas for the fortepiano with natural horn and his ensemble of natural horns, Corniloquio, has recorded two CDs.

Eric Ruske won the 1987 Professional Division. He is on the faculty of Boston University and directs the Horn Seminar at the Boston University Tanglewood Institute. Ruske joined the Cleveland Orchestra at the age of 20, then toured with the



Empire Brass Quintet. His solo career began when he won the 1986 Young Concert Artists International Auditions and the 1988 Concours International d'Interprétation Musicale in Reims, France. Ruske has recorded the Mozart horn concerti and performed as a soloist with numerous orchestras including the Baltimore Symphony, Indianapolis Symphony, Shanghai Radio Broadcast Symphony, Cleveland Orchestra, European Camerata, San Diego Symphony, Boston Pops Orchestra, Kansas City Symphony, Seoul Philharmonic, and Israel Chamber Orchestra.

Douglas Lundeen won the Natural Horn Division in 1987. He is a professor at Rutgers University, principal horn of the Princeton Symphony, and has recorded on many labels. He has appeared as soloist with orchestras in Cincinnati, Pittsburgh, and New Jersey, and has been a recitalist at international conferences. He has played principal horn with original instrument orchestras in New York City, Boston, Chicago, San Francisco, Philadelphia, and Washington DC. On the valve horn, he has played principal horn with orchestras in Costa Rica, Cincinnati, and Pittsburgh, and on Broadway.

Karl Pituch won the Professional Division in 1989. He is principal horn of the Detroit Symphony Orchestra and was previously with the Dallas Symphony, Honolulu Symphony, Jacksonville Symphony, Colorado Music Festival Orchestra, and Chautauqua Festival Orchestra. He has served as a guest principal horn for the Los Angeles Philharmonic, Cincinnati Symphony, and the Grand Teton Festival Orchestra. As a soloist, Pituch has performed with orchestras in Japan, Hawaii, Colorado, Oklahoma, Arkansas, Ohio, Florida, and Michigan.



The highest award given in 1989 in the Natural Horn Division was second prize, which was shared by Michelle Stebleton and Willard Zirk. Stebleton teaches horn at Florida State University and performs with the Florida State Brass Quintet and Tallahassee Symphony. Her horn duo MirrorImage has recorded a CD. Willard Zirk is a professor at Eastern Michigan University and played with the Ann Arbor Symphony and Eastern Winds. He played in period instrument groups including Tafelmusik, Apollo's Fire, Philharmonia Baroque Orchestra, Classical Band, and the Grande Bande.



William Barnewitz won the 1991 Professional Division. Barnewitz is principal horn of the Milwaukee Symphony and the Santa Fe Opera Orchestra. He has served as guest principal horn of the Los Angeles Philharmonic, Atlanta Symphony, and St. Louis Symphony. He is on the faculty of Northwestern University, and has taught at the University of Wisconsin at Milwaukee and Lawrence University. He has recorded two CDs.

The 1994 Professional Division winner was David Thompson. Thompson is principal horn of the Barcelona Symphony, has performed as solo horn of the Teatre Lliure Chamber Orchestra, and collaborates with the contemporary music ensemble Barcelona 216. He is solo horn and artistic coordinator for the Navarra Symphony Orchestra of



Pamplona and been elected vice-president of the IHS. In 1989 he was the performance competition winner at the Munich International Horn Symposium and the 1995 Festival Prize for the Most Artistic Interpretation at the International Competition for Wind Instruments (Leeuwarden). Thompson is professor at the Escuela Superior de Música de Cataluña and has served on the faculty of the Aspen Music Festival and School. He is the author of two pedagogical texts: *Daily Warm-Up and Workout* (1994) and *The Orchestral Audition Repertoire for Horn: Comprehensive and Unabridged* (1995). Thompson is also the founder and moderator of the Yahoo horn list.

The first non-American to win the Professional Division was Hungarian László Seeman, who won in 1997. He also won the National Conservatory Competition-Miskolc (1993), then in France at Toulon, and the ARD Competition in Munich. In 2003 a medical condition forced him to resign his post with the Northern German Radio Symphony Orchestra-Hamburg and the Bayerische Rundfunk Orchestra. He has taught at the Egressy Béni Conservatory of Music-Csepel and the St. István Király Conservatory of Music. He continues an active career as a teacher and coach.



Tod Bowermaster (third horn of the Saint Louis Symphony) won the 1999 Professional Division. He is a lecturer at the University of Missouri-Saint Louis. Bowermaster has been a member of the Honolulu Symphony and Lyric Opera of Chicago. He was in a chamber ensemble that won the 1982 Coleman Competition and regularly performs chamber music at summer festivals.

Andrew Pelletier (Bowling Green State University) won the 2001 Professional Division. He is principal horn of the Ann Arbor Symphony. Pelletier is a member of Southwest Chamber Music, which won a 2005 Grammy Award for Best Classical Recording (small ensemble category). He has played with the Michigan Opera Theatre, Ann Arbor Ballet Theatre, Michigan Symphonietta, Long Beach Camerata, Maine Chamber Ensemble, and Portland (Maine) Ballet. He is a member of the San Luis Obispo Mozart Festival Orchestra and, as a freelance hornist in Los Angeles, he can be heard on film soundtracks and in movies for Lifetime TV and the Sci-Fi Channel.



Thomas Jöstlein (New York Philharmonic) won the 2003 Professional Division. Previously, he held positions with the Honolulu, Omaha, Richmond, and Kansas City Symphonies, and taught at the University of Hawaii and Virginia Commonwealth University. He won the grand prize at the 2005 Hugo Kauder Music Competition at Yale University.

In 2005 Jesse McCormick won second prize, the highest awarded that year in the Professional Division. McCormick is second horn of the Cleveland Orchestra and performs with The Denver Brass and Colorado Symphony. He has participated in Festival of the Two Worlds in Spoleto, Italy, and the Cabrillo Festival of Contemporary Music in Santa





2009 Competition

The 2009 International Horn Competition of America (IHCA) will be held August 13-16 at Columbus State University, Georgia, Professor Kristen Hansen, host. See www.ihc-america.org.

Dr. Steven Gross is General Director of the International Horn Competition of America, Inc. He is Professor of Music and Director of the Wind, Brass, and Percussion Program at the University of California-Santa Barbara and principal horn of the Cincinnati Chamber Orchestra. He has held positions with the Atlanta Symphony, National Symphony, and the Santa Fe Opera. He has also been faculty at the Horn-class and Ameropa Festivals in Prague and visiting professor at the National Taiwan University for Arts. Gross has released three solo CDs on the Summit label.



Cruz. He was the Jon Hawkins Scholarship winner at the 1998 International Horn Symposium.

In 2007, the Professional Division was won by Kevin Rivard, who plays with the San Francisco Opera Orchestra and San Francisco Ballet Orchestra. He won the grand prize and audience choice award at the 2008 Concours International d'Interprétation Musicale in Paris. Prior appointments include the Florida Orchestra and Colorado Symphony. While at Juilliard, he appeared with the Chamber Music Society of Lincoln Center, Metropolitan Opera Orchestra, Orpheus Chamber Orchestra, Philadelphia Orchestra, and *Les Misérables* on Broadway.

Competition Hosts

1976-1979 Heldenleben: Cleveland State University (various hosts)
 1980 Heldenleben: Colonial Williamsburg – George McCracken
 1981 Heldenleben: College of William & Mary – George McCracken
 1981 American: University of Missouri-Columbia – W. Peter Kurau
 1983, 1985, 1987 American: DeKalb College – Steve Gross
 1989 American: University of Dayton – Richard Chenoweth
 1991 American: University of Alabama – Skip Snead
 1994 American: Eastern Michigan University – Willard Zirk
 1997 American: University of California-Santa Barbara – Steve Gross
 1999, 2001, 2003 American: University of Alabama – Skip Snead
 2005 American: University of Oklahoma – Eldon Matlick
 2007 IHCA: Bowling Green State University – Andrew Pelletier



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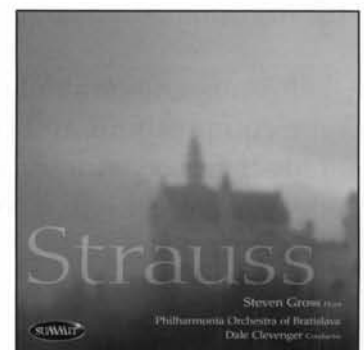
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2009 International Horn Society Composition Contest

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, CDs, 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 Rimón commission is not eligible. Two copies of the score and tape will be returned to the composer if SASE 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 Manuscript Press.

Send submissions to:

Paul Basler
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School of Music
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Index of Advertisers

AAIIRR Power Acousticoils.....	99	Interlochen Center for the Arts	84
Gebr Alexander Mainz	back cover	41st International Horn Symposium.....	14 and 15
3rd Annual Horn Ensemble Workshop at Daytona Beach.....	84	M. Jiracek & Sons.....	43
7th Annual Lugano Horn Workshop.....	67	Join the International Horn Society.....	106
Atkinson Brass & Company.....	21	Ricco Kühn	88
Audition Mode.....	8	Lawrence University	49
Baltimore Brass Company.....	90	Lawson Horns	36
Balu Inc.	28	S. W. Lewis Orchestral Horns	inside front cover
Barry Tuckwell Institute.....	8	Mamco Musical Accessory.....	46 and 108
Beck Brass Works	74	Mannes College The New School for Music	17
Berps & Bags	74	McCoy's Horn Library	66
Kendall Betts Horn Camp.....	66	Michigan State University College of Music	84
Birdalone Music.....	37	Midwest Alphorn Retreat.....	52
Brass Journals	106	Osmun Music.....	37
ChopSaver.....	10	Dieter Otto Metallblasinstrumentenbau	106
Chop-Sticks™	21	Paxman Musical Instruments	11
Clebsch Strap	10	Pelican Music Publishing	84
Cornish College of the Arts.....	68	Rimskys-Horns	12
CornoPub.....	21	Rocky Mountain Alphorns	67
Cortett Music Publications	13	Rudi E. Scheidt School of Music.....	66
Crystal Records, Inc.....	43	Engelbert Schmid GmbH	38
de Haro Horns.....	68	Select-a-Press	75
The Denver Brass	90	Richard Seraphinoff	74
Dürk Horns.....	67	Siegfried's Call	89
Emerson Horn Editions	12	Southern Methodist University.....	89
ErgoBrass.....	75	Stork Custom Mouthpieces	68
faustmusic.com	6	Summit Records	103
Ferree's Tools	89	TAP Music Sales	12
Finke Horns	16	Robert Thistle.....	90
Horn Harmonics Enterprises	37	TrumCor	inside back cover
hornsAplenty.com.....	18 and 19	Walnut Hill School	52
HornStuff.....	75	Chuck Ward Brass Instrument Restoration.....	38 and 76
Hans Hoyer.....	7	Wichita Band Instrument Co., Inc.	76
Horn Music Agency Prague.....	12	Wind Music, Inc.	38
Houghton Horns LLC.....	20 and 46	WindSong Press Ltd.....	10
International Horn Competition of America	90	Woodstop Mutes.....	21
IHS Manuscript Press	105	Yamaha Corporation of America.....	9
Indiana University Jacobs School of Music.....	20		

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Deadlines for advertisements in *The Horn Call* are August 1 (October issue), December 1 (February issue), and March 1 (May issue). For complete information regarding advertisement reservation forms, software requirements, billing, discounts, and circulation, see the IHS website (hornsociety.org) and follow the links to *The Horn Call* or contact:

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Out the Bell: My Traveling Horn

by Brian G'froerer



This picture is a testament to the artist talents of baggage handlers in Vancouver, Seattle, Puerto Vallarta (Mexico), Calgary, Ottawa, Toronto, Buenos Aires (Argentina), Valparaiso and Santiago (Chile), as well as crew on Celebrity Cruises. This is my "travel horn," a cheap no-name, "well-abused-by-a-high-school-student-already" horn that cost me all of \$25, and which came with a Conn hard-shell case (which I've already sold to a student for \$20) and a Holton Farkas-Model MC mouthpiece – I'd say I'm ahead of the game. The damage you see is a result of my recent travels to the above places with the horn literally thrown into my soft-sided lug-

gage, with lots of clothes for padding, which obviously didn't help too much. The throat of the bell was protected from collapsing by firmly implanting a sturdy Ion Balu practice mute in it. The rest of the tubing has survived well enough to use the horn as a vehicle for long tones, scales and arpeggios – keeping the old chops going during post-retirement traveling.

I had originally considered using this piece of musical dress as a stomping target after my last concert as a contracted orchestra musician, but the travel-horn approach has turned out to be a far more effective use of its remaining useful lifespan. After the dreadful damage already done to it by successive high-school horn-haters, the shop where I bought the horn had simply given up repairing it and was glad to see it leave.

The advantage of this type of vacation "beater-horn" approach is that you simply don't care if the airline damages the instrument! So much better than worrying about those pesky airline policies which might relegate your precious "good" horn to the hold. And if someone wants to steal it from your luggage...so what?!!! They're welcome to it! Also, you have the bonus of wondering throughout the flight what delightful new shapes your horn will have taken on, thanks to the creative baggage handling of airport employees with PhDs (Piled Higher and Deeper).

So, find an old horn that clearly has passed the point of being repairable and which you wouldn't wish on your worst enemy. Then, as long as you can still use it as the musical equivalent of a dumbbell for doing your daily exercises while traveling, you can extend its lifetime for a while longer. Ultimately, it becomes a piece of art, created by multiple unknowing and uncaring but, nevertheless, talented hands. A good end!

Brian G'froerer was a member of the Vancouver Symphony Orchestra from 1974 until his retirement in 2008, first as assistant, then third and associate principal in 1980. He was also principal horn of the CBC Radio Orchestra from 1976 until the orchestra was disbanded by the CBC in 2008. He taught at Vancouver Academy of Music, the University of BC, and the University of Victoria. He also performed with Vancouver New Music, Masterpiece Music, the Vancouver Chamber Choir, Bayside Winds, opera, ballet and Broadway-show pit orchestras, plus countless radio and TV jingles, television series, and film scores.

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