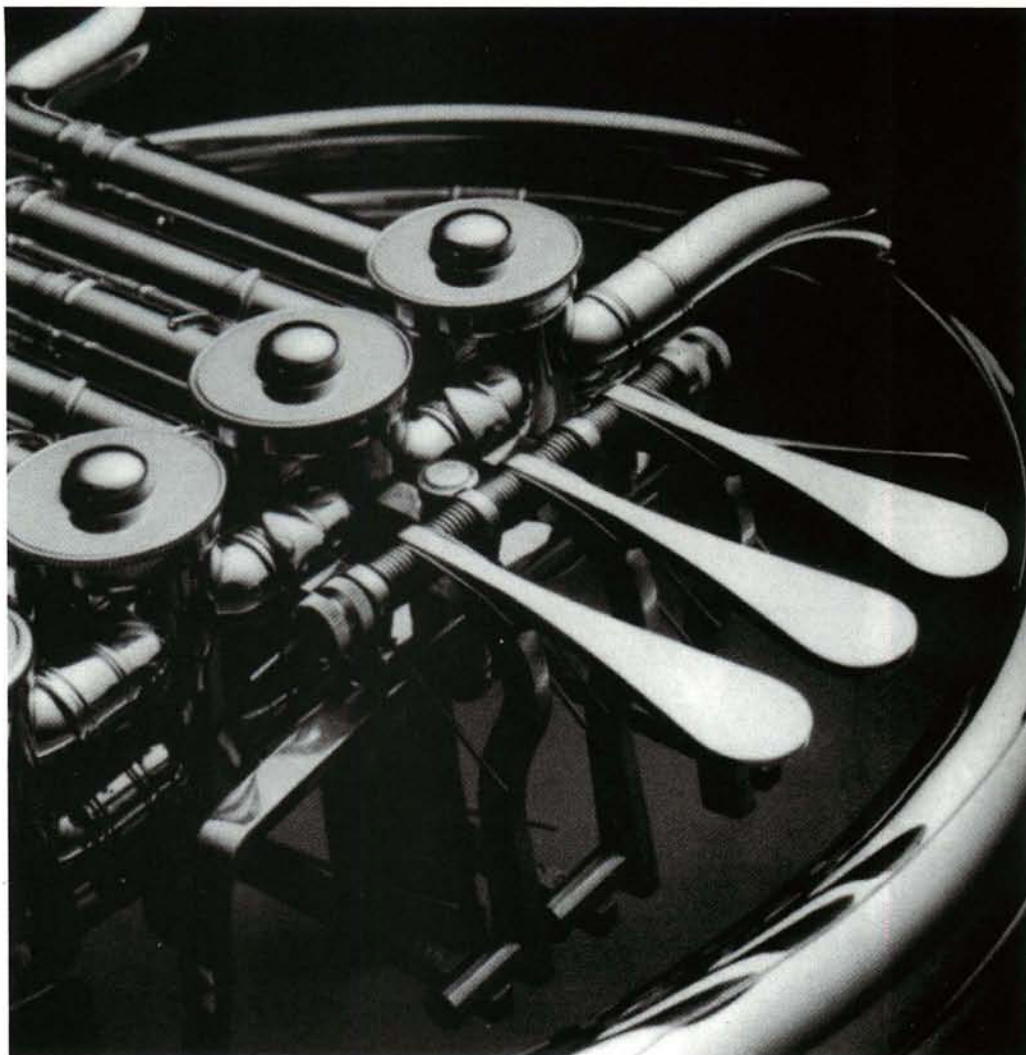


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The Horn Call

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Volume XL, No. 2, February 2010

William Scharnberg, Editor

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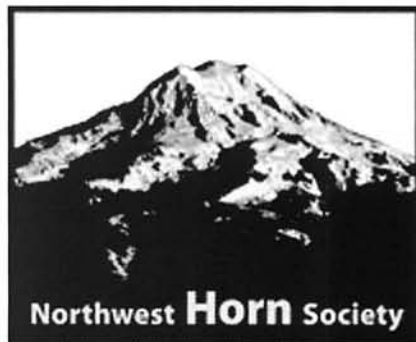
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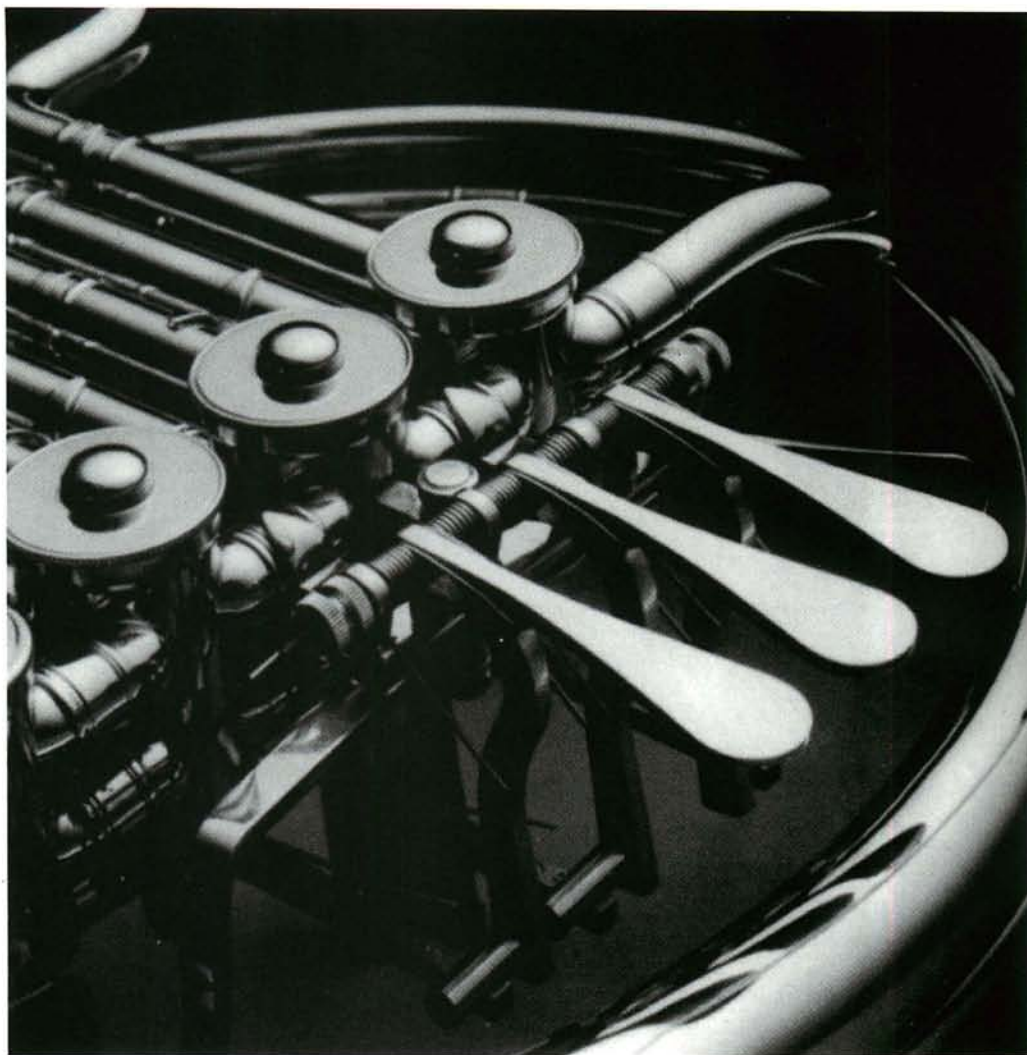
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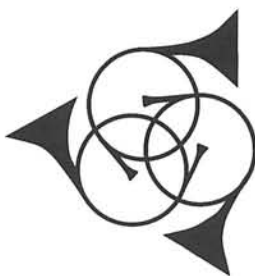
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The International Horn Society recommends that HORN be recognized as the correct English label for our instrument.
[From the Minutes of the First IHS General Meeting, June 15, 1971, Tallahassee, Florida, USA]

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From the Editor

Bill Scharnberg

Dear colleagues,

Each issue of *The Horn Call* is unique, shaped by the articles and advertisements that are contributed from around the world. The journal will continue to be as interesting as the articles that are sent – I hope that the quality of the offerings in this issue will inspire you to send an article, a poem, a cartoon, or simply a letter to the editor!

Not all articles received are suitable for publication in *The Horn Call*, for one reason or another. However, now we can make most of them available to IHS members on our website (hornsociety.org). Three fine articles were sent to Dan Phillips for posting on the Horn Zone – the website area for younger members: “Gaining the Upper Hand: Teaching the Right Hand Position for Hornists” by Howard Hilliard, “Prepare for Success: A College Audition Guide” by Kristy Morrell and Annie Bosler, and “Chamber Music: Filling the Hornist’s Toolbox” by John-Morgan Bush. An additional two articles with somewhat narrow focuses were sent to be posted for the general membership: “The Adult Amateur Experience: A View From Both Teacher and Student” by Lynn Steeves and Tina Barkan, and “A History of Horn Choirs in the United States” by Anthony Schons. It is possible that one or more of these may appear in a future journal but they are available now online. If you think that any or all of these should be included in a future *Horn Call*, please let me know.

Is it too early to plan for the 42nd International Horn Symposium in Brisbane (July 18-23)? If you are a student, have you checked the IHS scholarship and contest regulations and deadlines (p. 102)? Do you have a passport (you can apply for a travel visa online)? Have you checked air fares or asked a travel agent to do so? How long is the flight and how many connections must be made? If you are departing from the US Atlantic coast, should you plan an overnight stay in Los Angeles? How many time zones away from your departure city is Brisbane? What is the economic forecast for the Australian dollar? Once in Brisbane, do you have a method to communicate with those at home?

At the very least, visit the official Symposium website (ihs42brisbane.com) – it is attractive, informative, lists the guest artists, shows the facilities, includes forms for registration and housing, and offers a variety of tour options for Symposium participants. See page 106 for a photo of Brisbane.

Enjoy!

Bill

Guidelines for Contributors

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

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

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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

Advocacy in San Diego, November 2009

The weekend before Thanksgiving, I was given the opportunity to attend the annual conference of the National Association of Schools of Music in San Diego. Founded in 1924, this organization has about 625 member institutions, and through its accreditation process, establishes national standards for music degrees in higher education. The overall theme this year was advocacy for music and musical training. I confess that, in the rush to get future performers and educators trained in technique, musicality, and pedagogy, I sometimes forget that there are other practical skills that need to be developed in my students – for example, preparing them to communicate the value of music or art in general and its relevance to society to audiences, institutions, and communities.

Henry Fogel, Director of Roosevelt University's Chicago College of Music and keynote speaker for the conference, has been called one of the most influential music administrators in America. He is a former president of the Chicago Symphony, executive director of the National Symphony, orchestra manager of the New York Philharmonic, and chair of the Board of Directors for the American Symphony Orchestra League. He has led successful capital and advocacy campaigns to elevate classical music everywhere he has been, and written extensively on these subjects. In his keynote address, Fogel referred to a study for the National Endowment for the Arts on declining participation in the arts, particularly classical music, and the results were not necessarily encouraging or, for that matter, surprising. If you are interested, you can find this report on the NEA website nea.gov (see Publications). As he spoke about advocacy for music, it was interesting to listen to a person who has been so successful for so long, and yet is still so determined to participate in a fight that never seems to end. He had several thought-provoking suggestions, all centered around one useful theme – focus on the value system. To do this, one must concentrate on people not governments; governments respond more readily to value systems than large groups of people (i.e., voters) put or keep in place, not to arguments presented by individuals or narrow constituencies.

Fogel had many suggestions regarding how to meet audiences where they are, and thus advocate for music's relevance and value. Give lots of information verbally before, during, or after concerts, or in program notes using clear, useful terms (no jargon). Present the music or the information in human terms, not in elevated, "hallowed" tones. Encourage the audience to be themselves (e.g., let them clap anytime). Present diverse programs that show music's relevance to contemporary society. At the same time, he said, we don't really need to worry about the "dead white male" syndrome – it is really about how it is perceived and presented.

In a larger context, Fogel said, be present, work with others outside of music, show interest in your community as a

whole and be ready to describe the relevance or contributions of what you do to your community. If you teach, don't just teach music, but about music's place in society. Learn to speak to a range of groups of people, and train students to do this. Add diversity to every aspect of what you do. Be sensitive to societal forces – for example, people are more visual now, so give them more to look at. Consider every aspect of your presentation/performance – NB: orchestra concerts and recitals are staged virtually the same as they were in the mid-19th century (scary!). Schools should be laboratories for experimentation. Ticket prices should be reasonable, especially in hard times. We need to stop talking amongst ourselves and get out there and talk to others.

Speaking of considering all aspects of performance, NASM brought the chamber group eighth blackbird to the conference to speak about its approach to music advocacy. As an ensemble that specializes in contemporary, even cutting edge repertoire, I was interested to learn about their perceptions of the performer's role in audience development and music advocacy. They shared the four aspects of their approach they feel has made them successful with current audiences.

- Play it like Brahms. No matter how new, their music comes from the Classical tradition, and that means one should always use good tone, genuine phrasing, interesting colors. Extended techniques should not sound "extended," but be natural and credible parts of the musical expression.

- As an ensemble, always play together. In preparation, know the whole score. Make sure everything is done purposefully and with musical integrity. All physical motions (especially cues) should be musically relevant and practiced.

- When preparing the music, make group decisions efficiently. Be open and accommodating of other perspectives. Use metronomes and tuners actively to mediate technical disagreements. Make sure that group decisions are honored respectfully and with musical integrity. This attitude will influence the atmosphere of performances and be observed (positively) by the audience.

- Consider the whole performance – stage deportment, dress, setup, movement. Memorize to free up staging and increase personal investment in the music. Introduce pieces in ways that let audiences in on the secrets of music-making, don't talk down to them or try to elevate yourself or the music – keep it as real as possible.

As you can tell, the weekend in San Diego was very provocative for me, and I hope that my message might encourage your own advocacy for music (and the horn!) in your communities. Frankly, our lives depend on it. I know I am not alone in my belief that music and the other arts are essential to society – through them, life becomes more than just existence.

Wishing you good chops,



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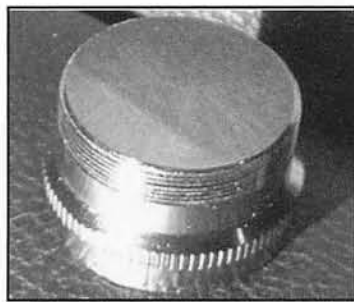


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Richard Seraphinoff performs and records regularly on natural horn with many period instrument ensembles throughout the country and presents numerous recitals and master classes at workshops and universities around the United States and in Europe. He teaches modern horn and brass literature as a member of the brass faculty at the IU Jacobs School of Music and coaches chamber music. Prof. Seraphinoff won the Erwin Bodky Award for Early Music (1984) and the Heldenleben horn competition (1981).



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IHS News and Reports

Heather Johnson, Editor

Advisory Council Members Election

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

The following individuals (listed alphabetically) have been nominated to serve a term on the IHS Advisory Council beginning after the 2010 international symposium. Send the postcard found in this journal (stamp required) to vote for up to three nominees. Votes submitted by any other means, including email, will not be accepted. Ballots must be received by April 15, 2010.

Gene Berger is an active educator and performer, Instructor of Horn at Interlochen Arts Academy, and principal horn of the Southwest Florida Symphony in Ft. Myers FL. Previously, he was a member with the Cincinnati Symphony Orchestra, Cincinnati Pops Orchestra, and The Florida Orchestra. He has performed with the Dallas Symphony Orchestra, Jacksonville Symphony Orchestra, Detroit Symphony Orchestra, Sun Valley Summer Symphony, Colorado Music Festival, and Cincinnati Chamber Orchestra. Berger holds a BM from Florida State University and an MM from Southern Methodist University. (Berger has not previously served on the Advisory Council.)

John Ericson is Associate Professor of horn at Arizona State University and currently serves on the Advisory Council of the International Horn Society, having also served the IHS as Website Editor for the IHS Online. Prior to joining the ASU faculty, Ericson was Third Horn in the Nashville Symphony, performed as Principal Horn in the Brevard Music Center Orchestra, and taught at the Crane School of Music, SUNY Potsdam. Ericson has performed and presented sessions at five international horn symposiums and has performed concerts with the Indianapolis Symphony, the Phoenix Symphony, and the Rochester Philharmonic. Author of over 25 published articles and four recent books, Ericson is one of the most visible hornists online today with over 700 articles posted in the websites Horn Matters and Horn Articles Online. A native of Emporia KS, Ericson holds degrees from Indiana University, the Eastman School of Music, and Emporia State University. (Ericson has served one term on the Advisory Council: 2007-2010)

Leighton Jones writes: "At Llanelli Boys Grammar School, I was told to play the 'French horn,' and I immediately fell in love with the instrument. Six months later I became first horn of the Carmarthenshire County Youth Orchestra, and within a

year solo horn of the National Youth Orchestra of Wales. At nineteen, he began to play and broadcast with the BBC Orchestra of Wales. He studied with Keith Whitmore (principal horn of the LPO) and Alan Civil. Due to family commitments, he returned to West Wales and is a freelance hornist with chamber and orchestral groups, including The Royal Liverpool Philharmonic, City of Birmingham, The National Symphony Orchestra, BBC National Orchestra of Wales, and The Orchestra of Welsh National Opera. "I would deem it a great honour to be elected to the Advisory Council of the IHS. If successful, I will work to further the name, objectives, and successes of this illustrious society." (Jones has not previously served on the Advisory Council.)

Frank Lloyd took up the trombone at the age of 13, and at 15 joined the Royal Marines Band Service, subsequently changing to the horn. He left the services in 1975 to embark on a course at the Royal Academy of Music studying under Ifor James. Within three months however, Frank was appointed principal horn with the Scottish National Orchestra. After four-and-a-half years, he took up a post with the Royal Philharmonic Orchestra in London. During the next 18 years in London, Frank was a member of the Philip Jones Brass Ensemble, the Nash Ensemble, and principal with the English Chamber Orchestra in addition to regularly recording in the film music studios. In 1998 he was appointed Professor for Horn at the Folkwang-Hochschule in Essen, Germany. From 2004-2006 he was President of the International Horn Society. He travels extensively as a soloist and chamber musician. (Lloyd has served two terms on the Advisory Council: 2000-07.)

Joseph Ognibene began his studies in Los Angeles with Ralph Pyle and Vincent DeRosa. Later he went to Germany where he studied with Hermann Baumann and won third Prize at the 1978 Prague Spring Competition. He has been principal horn of the Iceland Symphony Orchestra since 1981 and is also a founding member of the Reykjavik Wind Quintet. With these groups he can be heard in countless CD recordings on Chandos, BIS, and Naxos labels. As a soloist, he has performed and recorded several works with the ISO and attended numerous IHS workshops. Ognibene has taught at the Reykjavik College of Music for over 25 years, where he has produced some of the most recent members to the Iceland Symphony Orchestra. As Artistic Director of the Icelandic Horn Club he helped host and organize the 2008 Nordic Horn Workshop. (Ognibene has served one partial term on the Advisory Council: 2008-2010.)

Karl Pituch was named principal horn of the Detroit Symphony Orchestra in 2000. He was the grand prize winner at the 1989 American Solo Horn Competition and appears frequently as a soloist. Before joining the DSO, Pituch was associate principal horn with the Dallas Symphony, principal horn with the



Honolulu Symphony, the Jacksonville Symphony, the Colorado Music Festival, and the Chautauqua Festival. He served as a guest principal horn for the Los Angeles Philharmonic. He also served as guest principal horn with the Cincinnati Symphony on their European Tour in 2004 and the Grand Teton Festival Orchestra. Pituch can be heard on many recordings with the Detroit, Dallas, San Francisco, and Honolulu Symphony Orchestras. He is a frequent guest artist at horn conferences and serves as a judge in the American Horn Competition. An active chamber musician, Pituch was a member of the Spring Wind Quintet for 11 years. (Pituch has not previously served on the Advisory Council.)

Jennifer Ratchford Sholtis is Associate Professor of Horn at Texas A&M University-Kingsville. She earned a BM in Horn Performance at University of Arkansas; BA in German at Hochschule für Musik Detmold, Germany as a Fulbright Scholar; and MFA and DMA at University of Iowa. Sholtis is adamant about exposing her students to world-class players and teachers at regional and international symposia. Her students have consistently qualified for the finals of IHS solo and orchestral competitions. Two quartets and the TAMUK Horn Ensemble qualified for the finals of the 2009 Ensemble Competition. Sholtis regularly presents at international and regional workshops, including at the 2005, 2007, and 2008 IHS symposia plus a performance at the 2009 symposium. Sholtis hosts an annual South Texas Regional Workshop. Performing experience includes Cedar Rapids Symphony, Victoria Symphony, San Antonio Symphony (sub), and Corpus Christi Symphony. Teachers: Kristin Thelander, Michael Hölzel, Frøydís Ree Wekre, and Timothy Thompson. (Sholtis has not previously served on the Advisory Council.)

Geoffrey Winter is a member of the American Horn Quartet as well as principal horn of the Beethoven Orchestra Bonn. He has won solo prizes at the International Horn Competition in Markneukirchen and at the ARD Music Competition in Munich. As a member of the AHQ, Winter has also won first prizes at chamber music competitions in Japan, Belgium, and Hungary. Winter began playing the horn at the age of seven and studied with such leading hornists as Vince DeRosa, James Decker, and Christopher Leuba. After holding the position of principal horn in the Municipal Symphonic Orchestra of Caracas, Venezuela, he moved to Europe upon being engaged as third horn with the Philharmonia Hungarica in Marl, West Germany. (Winter has served one partial term on the Advisory Council: 2008-2010.)

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): **Kenji Aiba, Christopher Bellmyer, Tania Blockland, Waldo Campos, James Doss, John Fifield, Courtney Hall, Robert Hartmann, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Brittany Kaiser, Kevin Lam, Edward Leferink, Anna Leverenz, Heidi Lucas, Lauren Lucas, Casey Natale Maltese, Cathy Miller, Scott Millichamp, Evan Mino, Didac Monjo, Kozo Moriyama, Graham Nichols, Roxanne O'Brien, Michiyo Okamoto, Marcus Redden, Roberto Rivera, Hyun-seok Shin, A. L. Simon, Alexander Steinitz, Eiko Taba, and Sachiko Ueda.**

News Deadline

The next deadline for news submissions is March 1, 2010. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Send submissions directly to Heather Johnson.

The IHS Friendship Project

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

Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimmon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. IHS members are invited to submit the name of a specific composer with whom they are collaborating on the creation of a new work featuring horn. Awards are granted by the AC, which has sole discretion in the administration of this fund. The AC reserves the right to offer less or more than the designated amount depending upon the nature and merit of the projects. Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, john.ericson@asu.edu.

Job Information Site

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



Member News

Barry Tuckwell is traveling the world again. Earlier in 2009 he was in Santa Fiora, Italy for the Italian Brass Week, and in Italy again for the Horn Competition in Citta di Porcia where he was President of the Jury. In October Barry presented a rare public appearance at the Port Fairy Festival in Victoria, Australia playing with the Tony Gould Trio (piano, bass and drums), a distinguished Australian jazz group. Barry is still conducting as well and conducted the Stonnington Symphony Orchestra (of which he is currently the Artistic Director), the leading Australian community orchestra, in a concert including *Haydn Variations* by Brahms, Strauss's first horn concerto (with another rising star, **Jeffrey Ge**, who can be seen on YouTube), and the Bruckner's Fourth Symphony. After being away for so long, Barry was glad to be home again but is looking forward to traveling to the US to attend the Southeast Horn Workshop in Hattiesburg MS in March and the two Barry Tuckwell Institutes in June.

Bruce Atwell will serve as horn teacher and performer for the 29th annual Lutheran Summer Music Academy & Festival, June 20 to July 18, 2010 at Luther College in Decorah IA. The residential music training academy, which serves more than 150 high school age musicians from across the United States, features band, orchestra, and choir, plus keyboard and organ. Bruce will teach private lessons, coach a small ensemble, perform with two faculty ensembles – the Praetorius Brass Quintet and Movére Wind Quintet – and in solo recitals, and play for worship services throughout the summer and with the Festival Brass.

Hornaments 2009, sponsored by the Arkansas Horn Club (a local gathering of the International Horn Society and the UCA Horn Studio) gathered horn players in Arkansas around the Christmas tree to have fun serenading the public with carols in December. Horn players of all ages and stages joined the festivities, making this a fun and educational event.

Abby Mayer, 81 years old, continues to play first horn in the Orange County (NY) Music Educators Association (OCMEA) Wind Ensemble. At the last concert, in November, he completed 20 years with the OCMEA and is still going strong!

Eric Ewazen has composed a new trio for horn, violin, and piano. Commissioned and premiered by members of the faculty at SUNY-Stonybrook (**Jeffrey Forden**, horn), it is a four movement work modeled after Brahms with a slow-fast-slow-fast movement scheme.

Jacek Muzyk, Buffalo Philharmonic principal horn, and **Thomas Jöstlein**, University of Illinois horn professor, were featured guests at the fifth Edwin Golnik Horn Competition in Lodz, Poland in December. In addition to offering master classes and lessons, the pair had a terrific time performing double concerti by Haydn/Rosetti and Vivaldi (the high one!) with

the Rubinstein Philharmonic Orchestra in Lodz. Many of Poland's finest players and teachers were in attendance, which made for a festive occasion.

Karl Pituch recorded Rachmaninov's 2nd Symphony as principal horn with the Detroit Symphony and performed in a horn quartet concert with his Detroit Symphony colleagues. He also played a recital and conducted a master class at the Interlochen Academy of the Arts. He is the newly appointed horn instructor at Wayne State University and will be a featured artist at the 2010 Northeast Horn Workshop in March.



"Green Hat" Detroit Symphony Horn Quartet

Jonathan Ring of the San Francisco Symphony premiered a new trio for viola, horn, and piano by Bruce Broughton at the San Francisco Conservatory of Music in October. The work was commissioned by Jonathan and his colleague, violist Don Ehrlich. Titled *Timeline-1945*, the trio is a 25-minute work depicting key events in the composer's life. It is a wonderfully tuneful piece and was well received by the audience. All of the parts are challenging, but extremely well written, and it is a great addition to the trio repertoire, especially in light of the limited pieces available for this combination.



Broughton Trio premiere (l-r): Jonathan Ring, composer Bruce Broughton, Marc Shapiro (piano), and Don Ehrlich (viola)

Seth Blank performed the first two movements of the Brahms Trio Op. 114 with Mark Braun (piano) and Eric Kowomoto (viola) at the Rossini club in Portland ME in November. Originally written for piano, clarinet, and cello, Brahms wrote a viola part as an alternative to clarinet and the cello part is surprisingly playable on horn, making it a rewarding addition to our chamber music literature.



(l-r) Eric Kowomoto, Mark Braun, and Seth Blank



Steven Gross and **Randy Gardner** gave performances last fall of the Double Concerto in E^b (attributed variously to Franz Joseph Haydn, Francesco Antonio Rosetti, and Michael Haydn) with the Cincinnati Chamber Orchestra, conducted by Mischa Santora. The reviewer for the *Cincinnati Enquirer* stated, "CCO French hornists Steve Gross and Randy Gardner gave it as direct and bright a performance as the sunny autumn afternoon. The instruments were equal partners, sharing its virtuosic exertions and mellifluous, melodic moments, as in the *Adagio Romance*. There were sounds of the hunt in the bobbing finale, which earned plaudits from the crowd." A good time was had by all, regardless of the composer's true identity.



Steven Gross and Randy Gardner

QUADRE - The Voice of Four Horns (**Amy Jo Rhine, Nathan Pawelek, Lydia Van Dreel, Daniel Wood**) presented their fifth annual holiday concert in December as part of a winter tour of the San Francisco Bay Area. Working with local music, theater, and stage production students, the group presented a musical staging of *Twas the Night Before Christmas* and *The Gift of The Magi*; the group also performed Heinrich Hubler's Concerto for Four Horns with wind ensemble. The QUADRE tour continued to Los Altos and Menlo Park CA with original arrangements by Wood of "Up on the Housetop," "Ukrainian Bell Carol," "Little Drummer Boy," and "Amazing Grace" for alhorn and horn trio. See quadre.org.

John Ericson (Arizona State University) and **Bruce Hembd** (Arizona Opera Orchestra) combined their horn blogs (*Horn Notes Blog* and *Horndog Blog*) recently. In the fall of 2009 they took things to the next level with the launch of *Horn Matters* at hornmatters.com, an online resource with a focus on horn, brass related topics, and performing classical music. The combined site is one of the largest horn websites on the internet with more than 900 posts to browse on a variety of horn-related topics.

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David W. Johnson, a founding member of the American Horn Quartet, has resigned from the quartet, effective December 2009. After 27 years with the quartet, it was a difficult, but necessary, decision. He will now focus primarily on his teaching as Professor of Horn at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, his annual workshops in Lugano and Daytona Beach, and master classes around the world. See davidjohnsonhorn.com.

Claude Maury, professor of natural horn at the Paris Conservatory (CNSMDP) and professor of horn at the Orleans Conservatory (CRD d'Orleans), offered a three-part intensive Natural Horn Workshop at the Orleans (France) Conservatory in January, March, and June 2009. Each of the three two-day

sessions focused on the music of one composer: Mozart in January, Beethoven in March, and Brahms in June. Designed for the advanced student and professional, the course drew hornists from France, Italy, Spain, and the US. According to participant **Laura Klock**, Professor of Horn at the University of Massachusetts, it provided technical instruction in group and individual settings and the sharing of valuable insights into great music.



Participants in the January session of the Natural Horn Workshop at the Orleans Conservatory (l-r): Gilbert Cami Farras, Alessandro Denabian, Marco Panella, Claude Maury, Benjamin Locher, Cedric Berger, Delphine Gauthier-Guiche, Georges Borrás, Laura Klock.

Not pictured: Thierry Ponstón.

In November **Artem Martinenko** won first prize in horn in the first international competition for brass players (arranged in the name of trumpeter Timofei Dokshitzser) at the Gnessin Institute of Music in Moscow. Artem was a student of professor **Vladimir Stephanovitch Shish** at the Gnessin Institute, and also, from the fall of 2009, a student of **Frøydís Ree Wekre** at the Norwegian Academy of Music. His program was the Beethoven Sonata and Bozza *En Forêt* in the first round; Richard Strauss Concerto No. 2 (first movement) and *Romance* by Pakhmutova in the second round, and the Gliere Concerto with the Polekh cadenza for the third round. All works were performed from memory.

Xiaoming Han, horn professor at the Hochschule für Musik Saar in Germany, has been named General Manager of a new orchestra in Beijing, the China National Centre for the Performing Arts (NCPA) Orchestra. Principal conductor is Zuo-huang Chen. Auditions in January included positions for principal, assistant principal, and second horn. See chncpa.org or contact Xiting (Peter) Shi at shixt@chncpa.org.

Jeff Nelsen performed Strauss Concerto No. 2 in Chile, gave a recital and masterclasses at the Melbourne International Festival of Brass, toured Holland, Belgium, and Germany with the Canadian Brass, and taught full-time at Indiana University. IU faculty recitals included works by Janacek (*Mladi*) and Mozart (*Serenade* and Piano Quintet). Further CB tours included New York City, Boston, Washington DC, plus concerts with Toronto and Toledo Symphonies. Jeff can be heard on the new Canadian Brass CD *Echo – The Glory of Gabrieli*, and "bare-



ly" heard on a new CD by another famous Canadian quintet – Barenaked Ladies (after sharing events and post events together for years they included him on their CD). Jeff will be hosting his fourth annual Fearless Audition Training seminar this summer at IU Bloomington. See jeffnelsen.com.



Jeff Nelsen sharing some music and magic onstage with Canadian Brass in Bamberg, Germany

Kazimierz Machala, Professor Emeritus of the University of Illinois, accepted a new position as the visiting horn professor at the Frederic Chopin Music University in Warsaw. He will also be joining David Johnson's students in Lugano in early March for a series of teaching and master classes.

Joël Lasry (France) won first prize, **Sylvain Carboni** (France) won second prize, and **Cong Gu** (China) won third prize in the 20th International Competition for Horn in Porcia, Italy in November.



Winners at the Porcia Horn Competition (l-r): Joël Lasry, Cong Gu, and Sylvain Carboni

Milton Kicklighter retired early in 2009 after four years in the US Air Force bands, two years in the Shreveport Symphony, six years in the San Antonio Symphony, and 43 years in the Buffalo Philharmonic Orchestra. In August he participated in the Third Annual Horn Ensemble Workshop at Daytona Beach, and December found him jetting off to South Africa to renew acquaintances and present master classes.

The University of Wisconsin-Stevens Point Horn Choir – **Samantha Bengs, Avery Cance, Sadie Cisler, Kelsey Davis, Jillian Furman, Elizabeth Glasser, Gretchen Grube, Ashley**

Gulbranson, Adam Krings, Jacob Kulba, Danielle Mattes, Renee Millar, Hillary Niemi, Mackenzie Pitterle, Brent Platta, Ellen Sauve, Laura Schafer, and Erica Swenson – under the direction of **Brenda Luchsinger**, performed their fall concert and hosted the 19th Annual UWSP Horn Choir Festival in November. The all-day festival is the state's longest running horn festival, and this year hosted approximately fifty horn students from around Wisconsin. The day included large ensemble rehearsals, sectionals led by UWSP students, a master class on basic horn techniques led by **Patrick Miles**, a UWSP student quartet performance of Kerry Turner's Quartet No. 2 "Americana," and a master class on unaccompanied horn repertoire and extended techniques presented by Brenda Luchsinger, who performed Messiaen's *Appel Interstellaire*. The day concluded with a concert with the Fox Valley Horn Ensemble (**Don Krause**, director), UWSP Horn Choir (Brenda Luchsinger, director), and Festival Choir (Patrick Miles, director).



The University of Wisconsin-Stevens Point Horn Studio

Jeff Snedeker, Central Washington University, will this winter have his first sabbatical in 25 years of college teaching. He plans to record two CDs, one of contemporary music for the natural horn, and a second jazz recording.

Kristina Mascher and **Kerry Turner**, the *Virtuoso Horn Duo*, joined forces with pianist Lauretta Bloomer and Kerry's brother, tubist Kyle Turner, for a tour of the US. They began in New York City at the Manhattan School of Music, and then performed recitals and master classes at Penn State University (organized by **Lisa Bontrager**); in Canton Ohio, where **John Bridges** had organized a horn and tuba week-end at Malone University; Lindsey Wilson College in Columbia, Kentucky; the University of Missouri at Columbia (organized and sponsored by **Marcia Spence** and **Charles Turner**); the University of Cincinnati College Conservatory of Music, where they were hosted by **Randy Gardner** and **Tim Northcutt**; and finally, at the Western Michigan University in Kalamazoo, hosted by **Lin Foulk**. Upcoming appearances for the duo include the Northwest Horn Society Symposium in Eugene OR and the IHS In-



ternational Symposium in Brisbane, followed by performances with orchestras in Poland.

Lisa Bontrager and **Michelle Stebleton**, in the horn duo of *MirrorImage*, collaborating with **Tomoko Kanamaru**, piano, undertook a recital tour in November. They presented newly commissioned works by **Paul Basler** (*Majaliwa*) and **Laurence Lowe** (*The Hunt*), as well as opera arrangements by Raymond Chase from their CD, *MirrorImage at the Opera*. They gave recitals at Penn State University, the Eastman School of Music, Ithaca College, the Crane School at Potsdam, SUNY Fredonia, Oberlin Conservatory, Michigan State University, the University of Michigan, and the Cincinnati College Conservatory of Music. Master classes were presented at most venues, and students enjoyed a display of Conn and Holton horns by Mike Kamphuis, Director of Marketing at Conn-Selmer.



(l-r) Michelle Stebleton, Tomoko Kanamaru, Lisa Bontrager

Megan McBride has been named utility horn of the Sinfonieorchester Basel (Switzerland). Megan is from Cincinnati OH and has studied with **David Johnson**, **James Sommerville**, **Adam Unsworth**, **Randy Gardner**, and **Karen Schneider**.

Senior Airman **Melissa Crews**, a member of the United States Air Force Band of the West, attended the Third Annual Horn Ensemble Workshop at Daytona Beach, where she met and studied with composer-professor **Kazimierz Machala**. Kaz presented Melissa with his Concerto for Horn, Winds, and Percussion to perform with her band on their November Arizona tour. This was the first time Professor Machala's piece was performed by a professional group, and the response was enthusiastic in every city in which it was performed, which included Tucson, Casa Grande, Sun City West, and Mesa AZ.



Senior Airman Melissa Crews

Alan Parshley was joined by colleagues Thomas Gregg, tenor, and George Loring, piano for a series of recitals last fall entitled *The Sweet Sounding Horn*. Performances were at Keene State College, Boston Conservatory, and at the Cathedral of St. Paul in Burlington VT. The program included music for tenor,



George Loring, Thomas Gregg, and Alan Parshley at the Cathedral of St. Paul, Burlington VT

horn, and piano by Schubert, Berlioz, Donizetti, Franz, and Vincenzo Lachner, and Benjamin Britten's *Canticle III (Still Falls the Rain)*, op. 55. The remainder of the program, designed by Gregg, was devoted to art songs by Schumann, Mendelssohn, Debussy, Honneger, and Koechlin, whose texts made reference to the horn.

The **Illinois State University Horn Choir** performed a fall concert which included Horner's *Titanic Fantasy*, the Mendelssohn/Shaw *O Rest In the Lord*, and the Rossini/Humphries Overture to *The Barber of Seville*. The ISU Horn Choir conducted its annual holiday tour in December. Visit the studio Facebook page for mp3s of concerts, video files, a list of upcoming events, and photos of the studio at facebook.com/pages/Illinois-State-

University-Horn-Studio/143092533162.



Illinois State University Horn Choir on tour in Macomb IL

Stefan Jezierski gave a master class at the Berklee College of Music while in Boston in November with the Berlin Philharmonic. Born and educated in the US, he has been a member of the orchestra's horn section for 30 years.



(l-r) Michael Weinstein, horn professor at Berklee College, with Stefan Jezierski during a master class

Amparo Edo Biol, who played a solo horn piece by David Amram for Stefan Jezierski at the Berklee master class, was one of three Berklee students to tour Spain, her home country, in November to promote the college in advance of the opening of a new campus in Valencia, Spain in 2012. See berklee.edu.

Metod Tomac and the Slowind Quintet from Slovenia (all members of the Slovenian Philharmonic Orchestra) ended a tour of the US (including Detroit, San Francisco, Palo Alto, and Connecticut) in November at the Concord (MA) Public Library, where Metod met Ralph Waldo Emerson – or at least a statue of Emerson by sculptor Daniel Chester French. In addition to classic pieces by Hindemith, Ligeti, and Milhaud, the quintet featured recent works by Slovenians Vinko Globokar and Nina Šenk.



Metod Tomac of the Slowind Quintet in Concord MA



William Purvis, professor at Yale and Juilliard and curator of the instrument collection at Yale, was at Harvard's Sanders Theatre to perform with the Boston Chamber Music Society in November. He played in Krzysztof Penderecki's Sextet for clarinet, horn, violin, viola, cello, and piano, and concluded the concert with the Brahms Horn Trio.

Travis Bennett, Assistant Professor (horn) at Western Carolina University, will be teaching and performing as a guest faculty member at Isla Verde Bronces, an international brass festival held in Córdoba, Argentina from January 29 to February 6, 2010. See islaverdebronces.com.ar.

Kenneth Fuchs has been appointed Composer-in-Residence at the Adrian Symphony Orchestra in Michigan through the 2009-10 season. In collaboration with music director John Thomas Dodson, the residency includes world premiere performances of five works. The ASO premiered *Atlantic Riband* (for orchestra) in October and will premiere *Divinum Mysterium* (concerto for viola and orchestra) on April 10, 2010. See aso.org.

Erik Ralske and **Tomoko Kanamaru** presented a recital at the Manhattan School of Music in October. The program consisted of Václav Nelhybel's *Scherzo Concertante*, two movements from *Six Melodies for Horn and Piano* by Charles Gounod, *Subtractions: Duet for Horn and Piano* by Bryan Reeder (with Bryan Reeder, piano), Eugène Bozza's *En Forêt*, and the Brahms Horn Trio (with Kuan Cheng Lu, violin).

Tom Varner hosted the Julius Watkins Festival (Report on p. 32) and performed with his tentet at the Earshot Jazz Festival in October. His new CD, *Heaven and Hell*, is now out on the OmniTone label. See OmniTone.com/heavenandhell.

Hornsaplentychristmas, **Don Krause**, conductor, was held in December at the Marcus Theater PAC in Milwaukee WI. Over 80 horn players from fifth grade to adult participated this year, and the highlight of the evening was a performance of *Symphony of Carols* by **Kerry Turner** played by Milwaukee area professional hornists. **Cynthia Carr** held a master class in the afternoon for about 20 high school horn players. The concert was part of a 40th anniversary of the Marcus Theater PAC event calendar. The *Hornsaplentychristmas* idea is going nationwide with performances this year at the University of New Mexico and in Sioux Falls SD, Milwaukee WI, Macomb IL, Muncie IN, and Cincinnati OH.



Hornsaplentychristmas 2009

Official photos taken at Western Illinois University **41st International Horn Symposium** can be ordered at [photos.wiu.edu/lightbox>Academics>COFAC>Music>Horn Symposium](http://photos.wiu.edu/lightbox>Academics>COFAC>Music>Horn%20Symposium). Beginning in February 2010, a selected listing of available symposium recordings will be posted on the website wiu.edu/horn.

The **Westwood Wind Quintet** is celebrating its 50th anniversary in 2009. The group has presented over 2000 concerts and made more than 20 recordings since 1959. The present ensemble consists of oboist and founding member Peter Christ, flutist John Barcellona (with the quintet for over 30 years), hornist **Calvin Smith** (with the group for over 15 years), and bassoonist Patricia Nelson and clarinetist Eugene Zoro, who have played with the quintet for the last 8 years. Other hornists who have performed with the quintet include **Joseph Meyer**, **Jack Herrick**, and **Charles Kavalovski**.

The quintet has recorded the complete 24 Woodwind Quintets of Anton Reicha. Their performances have been hailed by critics, who have mentioned the "top-notch playing that can only be envied by lesser ensembles" (*Fanfare Magazine*) and that the recordings "display once again that the Westwood Wind Quintet is one of the finest wind quintets in the world." (Klimko, *International Double Reed Journal*).



The Westwood Wind Quintet after its 50th anniversary concert at the Crystal Chamber Hall in Camas WA (l-r): Peter Christ, oboe, John Barcellona, flute, Patricia Nelson, bassoon, Calvin Smith, horn, original clarinetist David Atkins, and current clarinetist Eugene Zoro. In front of the group are the two anniversary cakes, one stating "Happy 50th" and the other "Westwood Wind Quintet."



Obituaries

Herbert Mazer (1925-2009)

by Lesley Mazer Henner

Herbert Mazer loved playing horn, loved playing in symphonies, and enjoyed reading *The Horn Call*. Herb put his heart into his playing, and as a serious hornist put in extensive daily practice perfecting his art. He was highly respected by the conductors and colleagues in the ensembles in which he participated, both for his musical artistry and his jolly and caring personality.



Herb was born into a family in Chicago with four musical siblings. He began playing the horn in high school with Edward Edson, who later became Herb's brother-in-law. His love for and rapid development of proficiency on the horn saw him soon playing in school musical organizations and community youth ensembles. Following graduation in 1943, he joined the US Navy and served with distinction for the duration of World War II. While in the Navy, Herb kept his mouthpiece with him so he could get in some regular practice to keep his embouchure in shape.

Following discharge from the service, Herb returned to Illinois, continued his education, married Marilyn Braun, and eventually had three children. Dedicated to supporting his family, he sadly found he did not have time to keep up with his horn studies. He was not one who would do anything in a half-hearted manner, so he put music aside until eventually he found the time, and his old desire to play was rekindled. He acquired an instrument and began lessons under Dale Clevenger of the Chicago Symphony Orchestra. Soon Herb was playing in Chicago-area ensembles, including the Lake Forest Symphony, Deerfield Band, and North Suburban Symphony.

Herb and Marilyn relocated in 2000 to Palm Desert CA, where "the call of the horn" soon saw him performing in the Coachella Valley Symphony and the Mount San Jacinto Symphony. Herb is survived by his wife, children, grandchildren, and a great-grandchild.

Patrick Rappleye (1983-2009)

by Steven Gross

The horn playing community lost one of its most multi-talented young hornists with the passing of Pat Rappleye. He was known for his participation in the Kendall Betts Horn Camp, American Horn Competition, and the Ameropa Chamber Music Festival in Prague. He also



published an interview with Daniel Wood of the QUADRE Horn Quartet (colbrass.blogspot.com).

Patrick grew up in Santa Clarita CA, attending Paradise Canyon Elementary and La Cañada Elementary, where his mother is a teacher. He went to La Cañada High School and then the University of California-Santa Barbara, where he earned a bachelor's degree in horn performance and graduated with highest honors in 2006. After working for a year as an office manager for a real estate broker, he continued his studies at the University of Iowa, where in 2009 he was awarded a master's degree in brass performance and pedagogy.

Patrick was an excellent student and musician, winning numerous awards and scholarships in high school and college. His passion was the horn, but he also played piano, drums, and other brass instruments. He worked his way through UCSB teaching piano and music theory and giving private music lessons.

Music was not Pat's only talent – he could cook a gourmet meal, build a website, fix the plumbing, and repair electrical appliances. He loved his high tech toys (computer, digital camera, and iPhone), all of which he could operate with great expertise. He inherited his mother's love of nature and became an excellent nature photographer.

One of his best traits was his sense of humor. He could make anyone laugh – friends, family, even a cop at a busy intersection who did a double take when this 6'2" kid in a Tigger suit on a motorcycle pulled up in front of him.

He is survived by his mother Janet Rappleye, his girlfriend Alice Crone, and numerous aunts, uncles, cousins, and friends. A memorial website is memorialwebsites.legacy.com/patrick-rappleye/Homepage.aspx.

Coming Events

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

The 2010 **Northeast Horn Workshop** will be held at the University of Delaware in Newark DE, March 12-14. Featured artists include **Jennifer Montone**, **Jeffrey Lang**, **Shelley Showers**, **Daniel Williams**, **Jeffry Kirschen**, and **Denis Tryon** (the Philadelphia Orchestra section), and **Karl Pituch** (Detroit principal). See northeasthornworkshop2010.org or contact host **John David Smith** at 302-831-4945 or smithjd@udel.edu.

The 2010 **Mid-South Horn Workshop** will be held at Oklahoma State University in Stillwater OK, March 19-21. Guest artists will be **Gregory Hustis**, **Bernhard Scully**, and **The Four Hornsmen of the Apocalypse**. The event will include recitals



and clinics, concerts featuring university ensembles, master classes, exhibits, and high school and collegiate solo competitions. See midsouthhorns2010.okstate.edu or contact host **Lanette Compton** at lanette.lopez_compton@okstate.edu.

The **Central Florida Horn Workshop** will be held on Saturday March 20, 2010 at the Rollins College Music Department. Guest artists are **Bruce Atwell**, **Johnny Pherigo**, **Michelle Stebleton**, and the horn sections from the Orlando Philharmonic and Winter Park Bach Festival Orchestras. An advanced horn choir will perform at the 51st Annual Winter Park Sidewalk Art Festival. Contact host **Carolyn Blice** at cblice@rollins.edu.

The **First Southwest Horn Convention** will be held in San Diego on May 14-16 to coincide with the San Diego Symphony 100th anniversary and performances of Strauss's *Alpine Symphony* and Stravinsky's *Rite of Spring*. Featured artists include **Eric Ruske**, **David Krehbiel**, **Don Greene**, **Annie Bosler**, and the **Four Hornsmen of the Apolcalypse**. Co-hosts: **Ben Jaber** and **Doug Hall** (classichorn@gmail.com 619-248-2012). See the article on page 34 of this journal and southwesthornconvention.com.

The annual **Kendall Betts Horn Camp** will be held June 4-27 at Camp Ogontz in Lyman NH under the auspices of Cor-mont Music, a New Hampshire non-profit corporation. For the sixteenth consecutive year, Kendall is hosting his unique retreat for hornists ages 14 and older, of all abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty. Enrollment is limited to ensure individual attention. Participants may attend any or all weeks at reasonable cost. A number of scholarships are available. See horncamp.org or contact **Kendall Betts**, PO Box 613, Sugar Hill, NH 03586, 603-823-7482, or HORNCAMP@aol.com.

The **8th Lugano Horn Workshop** will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 4-10. The workshop, open to all hornists, will cover solo, orchestral, and ensemble playing in master classes, group lessons, and horn ensembles. Ensembles will be formed based on experience and individual ability. Instructors include **Arkady Schilkloper**, **David Johnson**, **Sandro Ceccarelli**, and **Andreas Kamber**. See horncamps.com or email **Heather Johnson** at hephorn@yahoo.com.

The **Hong Kong Academy for Performing Arts** will hold a **Horn Festival** July 12-16. Details will be available soon. The festival in Hong Kong will be open to everyone and promises to be an exciting prelude to those on their way to the IHS Symposium in Brisbane, Australia. Contact **Joe Kirtley**, horn instructor at the HKAPA, at jkirtley@hkapa.edu.

The **4th Annual Horn Ensemble Summer Workshop at Daytona Beach** will be held in August 1-7, 2010. Join **David Johnson**, **Paul Basler**, and **Dan Phillips** for a week of intensive horn ensemble study for hornists of all ages. Participants will attend master classes and lessons, participate in ensembles, and perform in concerts. Attend with your own ensemble or join an

ensemble in Daytona based on your experience and ability. See horncamps.com or the IHS website, or email **Heather Johnson** at hephorn@yahoo.com.

The **Swiss Horn Academy in La Chaux-de-Fonds** will be held August 23-28. Teachers include **Bruno Schneider** (director), **Thomas Müller**, and **Esa Tapani**. Open to advanced students worldwide, either those who have already begun professional studies, or those who contemplate embarking on them, hornists will have the opportunity to prepare various works with the teachers and perform them with a professional accompanist. The course includes lessons and masterclasses on natural horn, technique, interpretation, ensemble playing, concerts, and, of course, the traditional Swiss fondue. Student accommodations are near the academy. See academiedecor.ch.

Reports

Hornclass 2009 reported by Michelle Stebleton

The 18th Interpretation Horn Course was held in August in Prague, with hosts **Zdeněk Divoký**, **Jiří Havlík**, and **Jindrich Petráš** (members of the Prague Trio). Pianists **Jarmilla Panochová** and **Jana Goliášová** played all day, every day, with great musicianship, technique, and a smile!

Guest artists were the **American Horn Quartet** (Winter, Turner, Putnam, Mascher), **Hermann Baumann** (Germany), **Zoltán Mácsai** (Hungary), and **Michelle Stebleton** (US). Forty-seven students, ages 12 to retired, came from 18 countries. Exhibitors included **Ricco Kühn**, **Milan Jiráček and Sons**, **Amati-Denak Kraslice**, **Arnold Kinkal**, and **Libor Tománek**.

The participants had daily lessons with the artists, lectures, coached chamber ensembles, and a horn choir conducted by **Havlík**. Highlights from the student recitals included performances by **Pavla Tichá** (Czech Republic), **Jacob De Edwardo** (US), **Ricardo Matosinhos**, and brother and sister **Luis and Luisa Domingues**, the youngest of the participants (Portugal).

Mendelssohn's Seasons World Premiere reported by Craig Kridel

In recognition of the bicentennial of Felix Mendelssohn's birth, his *Seasons*, a four movement work for choir and brass, received its world premiere for both historical and modern brass. Oriented for choral forces common to Mendelssohn's (1809-1847) writing and incorporating four poems by the celebrated American poet Henry Wadsworth Longfellow (1807-1882), Mendelssohn's *Seasons* is scored for early 19th century brass: natural horn, trombone, English bass horn, and ophicleide, instruments for which Mendelssohn exhibited particular fondness. The original composition, with its allusions to *Lobgesang*, *Sechs Lieder ohne Worte*, *Elijah*, *Ein Sommernachtstraum*, and *Festgesang*, is a delightful adaptation of Mendelssohn's musical style by the contemporary British composer, arranger, and instrumentalist **Clifford Bevan**.



Mendelssohn's *Seasons* was first performed in July at the Early Brass Festival, held at Connecticut College, and staged by Berlioz Historical Brass and The Anglican Singers of New London CT. Early music brass specialist Wim Becu served as guest conductor, and members of Berlioz Historical Brass included **Jeffrey Snedeker**, natural horn, David Loucky on trombone, Craig Kridel on English bass horn, and Douglas Yeo on ophicleide. In November, The Anglican Singers, conducted by Simon Holt, staged the premiere of the work with modern brass, including two horns, trombone, and tuba. See berliozhistoricalbrass.org.



Members of Berlioz Historical Brass (l-r): Craig Kridel, English bass horn; Ralph Dudgeon, keyed bugle; Jeffrey Snedeker, natural horn; Wim Becu, conductor; Douglas Yeo, ophicleide; David Loucky, trombone

2009 Audition Mode Horn Seminar reported by Katy Ambrose

Thirteen hornists participated in the first Audition Mode Horn Seminar at Wayne State University in Detroit MI this past August. **Denise Tryon**, fourth horn of the Philadelphia Orchestra, and **Karl Pituch**, principal horn of the Detroit Symphony, were the seminar's faculty. As a participant, I enjoyed the rare experience of getting to work with two people whose pedagogies are different yet complementary; it was inspiring to learn from both of them.

Karl and Denise gave a recital, followed by a discussion where they presented personal accounts from auditions and introduced some of their audition preparation ideas. Their candor about the audition process set up a supportive atmosphere that remained throughout the week. Each day offered master classes on standard orchestral audition repertoire and audition preparation. I was struck by their mindfulness toward the music, constantly challenging participants to step outside their comfort zone and give purpose to their playing.

Access to private lessons was invaluable. Denise has low horn playing down to a science and can make anyone sound better in the low register. Karl's high register is unbelievable, and having the opportunity to pick his brain about high play-

ing was insightful and helpful. I found that to be able to have a lesson and expand on a new idea presented by the same person in a master class facilitated better retention.

The week culminated with a recital in which each person performed a solo piece, horn ensemble piece, or both. The depth of everyone's growth as a player gave a real sense of accomplishment to each participant. Another Audition Mode Seminar is being planned for the summer of 2010. See Auditionmode.com.



*2009 Audition Mode Workshop participants
(back row center): Denise Tyron and Karl Pituch*

Gail Williams Master Class reported by Christopher Gongs

A master class with Gail Williams, horn professor from Northwestern University, was held at the Glenn Gould School in Toronto in October. **Christopher Gongs**, instructor of horn at the school, was host, and **Julie Rochus**, **Jonathan Fisher**, **Jean Poynter**, and **Mikhailo Babiak**, were the students. The session began with Gail discussing and demonstrating warm-ups and routines, followed by a group warm up session.

The students then worked on excerpts and solo pieces. Gail helped with technical issues such as lip trills and presented new approaches to tackling these common difficulties. Her approach was always positive and constructive while emphasizing that anyone can be successful if they have (and use) the right tools.

One other topic that Gail discussed was a new book, called *The Talent Code*, which explains the neurological basis for learning – essentially that everything that we do reinforces neural circuits in our brains, whether right or wrong. This makes clear the need for “deep practice”; i.e., stopping to solve mistakes immediately so that we are not reinforcing the wrong patterns in our brains.

Gail Williams is a superb horn player and a master pedagogue. We all learned much from her visit and look forward to having her back at the Glenn Gould School.



Julius Watkins Jazz Horn Festival

by Cara Sawyer

Tom Varner began the Julius Watkins Jazz Horn Festival in January 1994 in New York City as a tribute to his late hero and teacher. After five successful festivals, Varner moved to Seattle and ten years passed before **Nels Magelssen**, "the saint of jazz French horn in Seattle," suggested that Varner resurrect the festival, which he did in October to the enjoyment about 40 participants.

The Seattle Cornish College of the Arts hosted the day and Varner, adjunct faculty there, opened the ceremonies by encouraging his audience – "Don't be afraid, come join the party!" He introduced his "big brothers" **Vincent Chancey** and **John Clark**, as well as **Adam Unsworth**.

Patrick Smith began the day with a presentation on "The Life and Music of Julius Watkins." According to Smith, "Julius 'Phantom' Watkins was the epitome of the self-made man who was living the American dream of making something out of nothing. He realized the difference between 'improbable' and 'impossible' and took it upon himself to fashion an innovative niche for the instrument."

"The Recorded Solos of Julius Watkins," was presented by **Jeffrey Snedeker**, who transcribed seven of Watkins' solos. Watkins had the high range of a trumpet player, fearlessly hanging out on or above high c" with a good sound, for measures at a time – we enjoyed the exposure to his intuitive approach.

Varner, Unsworth, Clark, and Chancey played and led discussions on sound, classical versus jazz phrasing, articulation, and practical approaches to improvisation. Jazz hornists create their sounds based on recordings and performances of jazz singers, trumpeters, and saxophonists, so the variety in sound is immense. According to Chancey, "We all sit down in the confines of our own houses and work out what to sound like listening to other instruments."

Australian jazzier **Stephen Morley** led a discussion entitled "Incorporating Extended Techniques in Jazz and Free Improvisation" and demonstrated those techniques in a mini-concert. **Lydia Van Dreel** (member of QUADRE) performed charts from Julius Watkins' ensemble Les Jazz Modes. Norwegian hornist **Fred Johannesen**, (Bergen Philharmonic Orchestra), and **Mike Simpson**, a Seattle freelance hornist and music educator, performed works by Monk, Brubeck, and Mulligan.

Then participants were invited on stage and in four-horn groups, we played only a basic twelve-bar B^b blues, at first playing a chorus on only a third space c", then adding a note, then two...

The final concert featured performances and composi-



John Clark at the Julius Watkins Jazz Horn Festival

tions by Varner, Clark, Chancey, and Unsworth. On the multiple-horn second half, these featured guest artists were joined by supporting artists **Rune Brodahl**, **Stacey Eliason**, **Johannesen**, **Simpson**, **Snedeker**, **Morley**, **Smith**, **Eyvind Andreassen**, the Central Washington University horn ensemble, and yours truly. A high point was a sixteen-horn rendition of Weil's "My Ship."

Scholarships and Assistantships

The **Rutgers University** Music Department offers hornists a \$15,000 undergraduate cash award and \$25,000 for an outstanding graduate student. The school-wide total of ten undergraduate awards and two graduate awards are based solely on those whose auditions are deemed to be at the highest level, regardless of the instrument. These new scholarships are in addition to the MM assistantship and Doctoral fellowship. Direct inquiries to Dr. Douglas Lundeen, Professor of Horn, Mason Gross School of the Arts, Rutgers University, dlundeen@rci.rutgers.edu.

Texas Tech University announces two graduate teaching assistantships for Fall 2010. Duties may include teaching brass fundamentals to music education majors, applied horn lessons, and performing in either a graduate brass or woodwind quintet. This is a two year assistantship for MM and a three year assistantship for the doctoral program. Successful applicants are considered Texas residents. Contact Christopher M. Smith, Professor of Horn, christopher-m.smith@ttu.edu, or 806-742-2270 Ext. 272.

Penn State School of Music announces a graduate assistantship in horn for Fall 2010. Duties: performing with the graduate wind and/or brass quintets, assuming leadership positions in conducted ensembles, teaching as appropriate to the areas and strengths of the applicant, and/or other service. Qualifications: Bachelor's degree in music, admission to the Graduate School, and a successful audition. In addition to graduate assistantships, Penn State offers fellowships and our new Professional Performance Certificate. See music.psu.edu/ or contact Lisa Bontrager at ljb5@psu.edu.

Western Michigan University announces a graduate assistantship opening in horn for 2010-11. Duties include performing in the graduate brass or wind quintet and assisting in the horn studio; other duties are based upon qualifications and interests. Admission qualifications include a BM in music or with a minimum GPA of 3.0 and a successful audition into the Master's program. Contact Dr. Lin Foulk at 269-387-4692 or lin.foulk@wmich.edu and visit the studio webpage at homepages.wmich.edu/~lfoulk.

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

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San Diego Symphony at 100

by Benjamin Jaber and Douglas Hall

The San Diego Symphony celebrates its 100th anniversary in 2010, and it's turning into a year of exciting events. The first concert - in 1910 - featured Beethoven's Symphony No. 1 performed by two dozen orchestra members in the ballroom of the then-new U.S. Grant Hotel. Now the Symphony has 80 members, led by Music Director Jahja Ling and principal Pops conductor Marvin Hamlisch. The Symphony is lucky to perform in its own Symphony Hall (originally the Fox Theatre). This world-class orchestra performs 14 weeks of Masterworks music from all time periods and genres: 4 operas for the San Diego Opera, 10 weeks of summer pops with Matthew Garbutt (principal Summer Pops conductor), and many educational/outreach programs. During the summer, the pops concerts are performed at the Embarcadero Marina Park South on San Diego Bay. Bringing our performances into the 21st century, concerts are broadcast nationally on InstantEncore.com.

Preparations for the centennial celebration have included extensive improvements to Symphony Hall, including a new stage shell, cherry hardwood stage floor, sound and lighting systems, and extensive backstage renovations.



(left) Copley Symphony Hall, formerly the Fox Theatre, was built in 1929 (photo courtesy of the San Diego Historical Society)

The horn section is especially excited about the anniversary and is taking the opportunity to look back as well as to initiate a new event that takes advantage of orchestral repertoire featuring the horns.

Looking back, we can mention many fine musicians who have played in our orchestra. SDS alumni have gone on to play in other orchestras, start their own businesses, or take up such activities as conducting, arranging, composing, and horn building. Some of these luminaries, to name just a few, include Jerry Folsom (former principal, Los Angeles Philharmonic), Lisa Ford (principal, Gothenburg (Sweden) Symphony), Keith Popejoy (principal, Pacific Symphony), Daniel Katzen (former second horn, Boston Symphony, now professor at the University of Arizona), Tom



(below) Copley Hall interior (photo courtesy of the San Diego Symphony)

Greer (MooseWood Hornists' Requisites), Susanna Drake (Chicago Symphony), David Glasser (formerly with the Cleveland Orchestra, now working at computer IT), Irving Rosenthal (music publisher and arranger), and James Emerson (Emerson Editions).



Current San Diego Symphony horn section (l-r): Douglas Hall, Tricia Skye, Warren Gref, Benjamin Jaber (principal), and Wei-ping Chou (assistant principal/utility). (Photo courtesy of David Hartig)

Let's not forget the great pedagogues who taught us the craft. In the current section, we have been fortunate to study with (among others): David Krehbiel, William Ver Meulen, Julie Landsman, Jerome Ashby, John Zirbel, Jerry Folsom, John Lorge, Philip Farkas, Wendell Hoss, Myron Bloom, David Jolley, and Marvin Howe.

The SDS horn section has gone through cycles of 8D/Kruspe-type instruments to Geyer/Knopf models and back a number of times. Renovations in Copley Symphony Hall have led to experimentation to keep the sound of our section up-to-date and taking advantage of the new acoustics.

The orchestra has scheduled 20

Strauss's *Alpine Symphony* and Stravinsky's *The Rite of Spring* this spring. We decided to seize the opportunity to host the Southwest Horn Convention in conjunction with these works, May 14-16, 2010. Auditions for associate principal horn take place the same week.

Featured artists for the convention include Eric Ruske, David Krehbiel, Don Greene, Annie Bosler, and The Four Hornsmen of the Apocalypse. The orchestra has scheduled an open rehearsal for convention attendees to observe our preparation for the weekend's concerts. Participating ensembles include the University of California Santa Barbara horn choir, led by Steve Gross, and San Diego's Hornswoggle horn choir. David Krehbiel will conduct the convention mass horn ensemble.

The world of the horn certainly is a small one. We hope to make that world even smaller for everyone this May in San Diego - come be a part of the fun! See southwesthornconvention.com.



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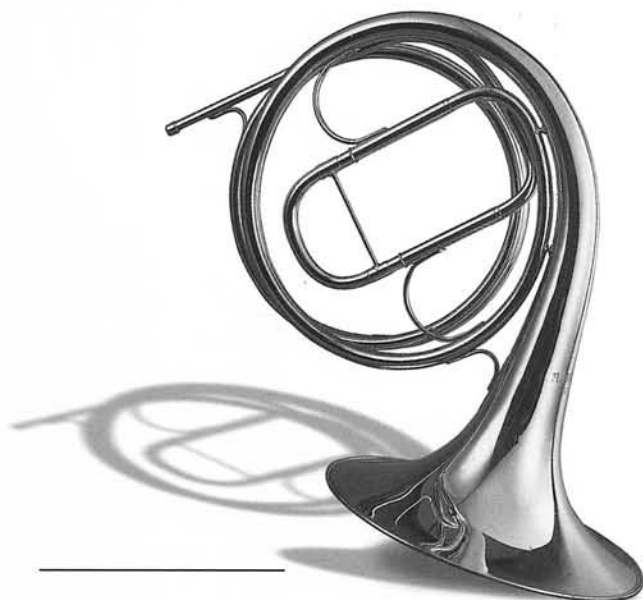
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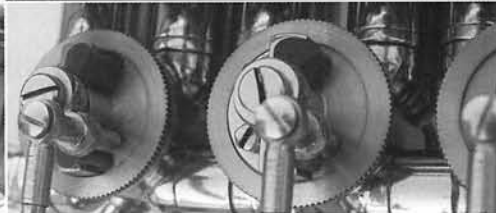
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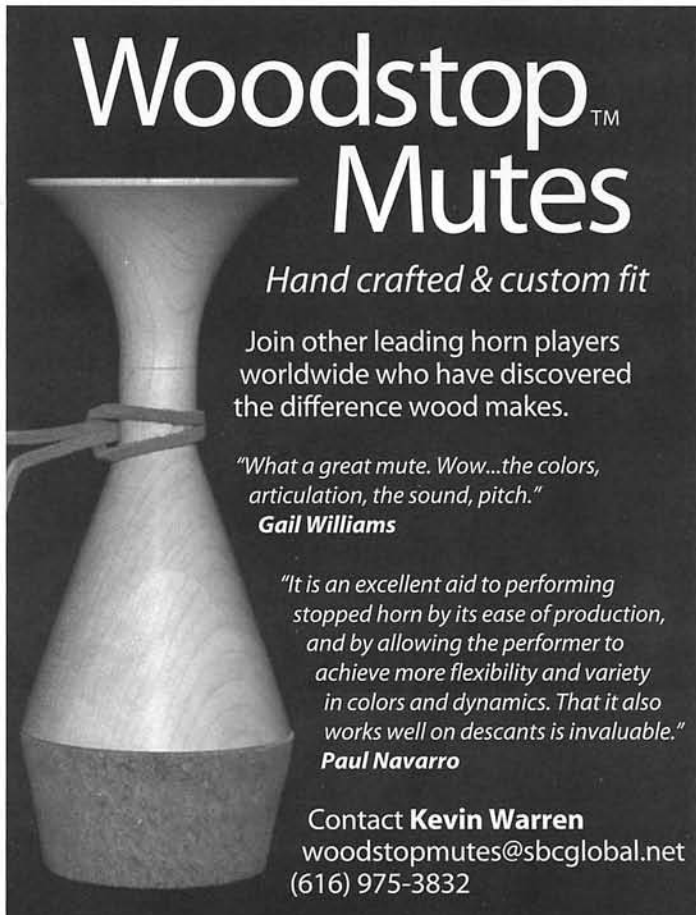
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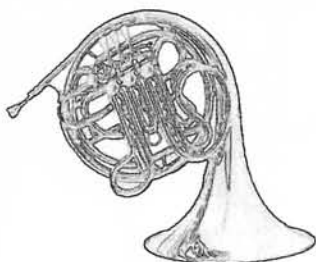
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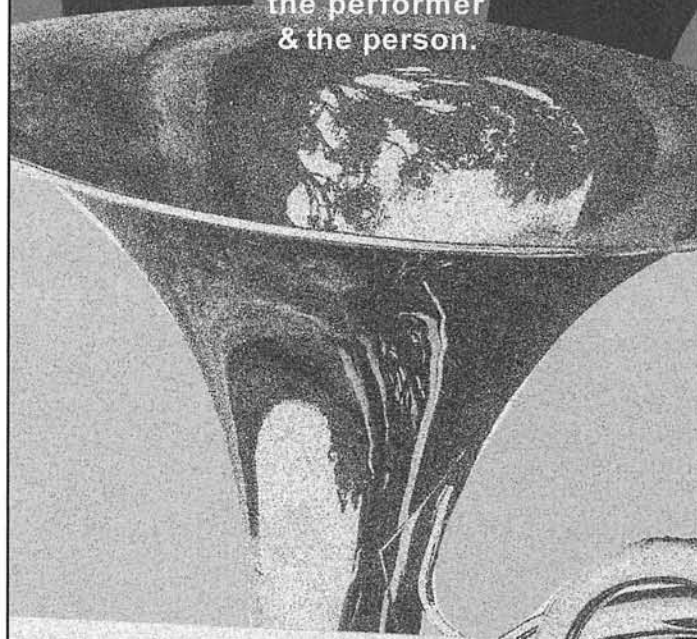


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The Legacy of the Alphorn

by Frances Jones

This is the first of two articles concerning the abundance of alphorn music incorporated into the classical repertoire. The first article introduces the characteristics of alphorn music and looks at references in dramatic works. The second article will focus on its use in orchestral music and chamber repertoire.

Alphorn music has exerted considerable influence on the classical repertoire, particularly through the work of composers who lived in or visited the Alps. Some composers quoted known alphorn phrases, others used a melodic style which resembled alphorn music, and some phrases may have been from melodies heard in the Alps but are no longer recognized. Many composers who incorporated either alphorn music or hunting horn music in their writing were the sons of horn players – they were thus particularly attuned to the use of the horn in classical music and seem to have been especially affected by the sound of the horn in the wild.

Composers have always acknowledged that both trumpets and horns have performed a role outside concert music, and many have written or incorporated music that reflects this. This music is traditionally restricted to the notes of the harmonic series – trumpet fanfares are to attract attention and therefore have arresting rhythms on just a few notes. Hunting horns, being longer, have more notes available, and their signals are thus more sophisticated and complex. Hunting horn calls are normally energetic, and composers often use the “horse-riding” rhythm of 6/8. Echo effects are sometimes used to represent huntsmen communicating with each other, and hunting groups often play together (*cors de chasse* ensemble music being one of the peripheral pleasures of a hunting party), so music depicting hunting horns in the concert hall is often written for two, three, or four horns.

Alphorn melodies use repeating motifs and echo effects too, but in contrast to fanfares and hunting calls, they are flowing and peaceful, and are typically performed by a lone voice, either totally unaccompanied or set against a backdrop of long held notes to depict a calm, still landscape.

The long alphorn had a unique role in the mountains, and thus alphorn music has unique qualities. The length of the F alphorn is the same as a modern horn in F, so its lowest notes are much lower than those of any other rustic instrument. In the middle of its range, the notes available are restricted to open arpeggio notes of the harmonic series, and it has almost a full diatonic scale at the top of its playing range. Traditional alphorn music uses most of this range.

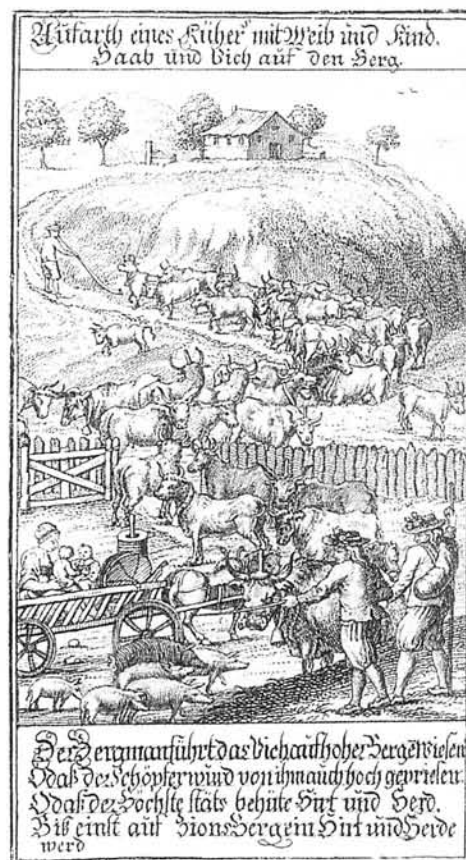
Documentation from Ancient Greek and Roman times refers to the use of horns in farming – animals were trained to come at the sounding of the horn. The deep timbre of the long

alphorn was found to draw cattle naturally without any training – they followed or gathered round an alphorn player, finding the sound soothing and reassuring. It was also noticed that the longer the horn, the further the sound carried – a typical alphorn (“the length of two men”) can be heard up to six miles away! The alphorn therefore acquired three specific functions in mountainous regions: to call the cattle, to calm them, and to communicate across large distances.

Traditional Swiss alphorn music, known as *Kühreien* or *Ranz des Vaches* (literally “procession of cows”) reflects the alphorn’s principal function in the life of the herdsman. Each year in June, mountain villagers’ cattle would be collected and the herdsman would lead them, by playing his alphorn, up to the high pastures to graze through the summer.

Ex. 1. Alphorn player leading a *Kühreien* to the high pastures in a mid-18th-century prayer book. The text beneath is a prayer for his safe-keeping. Abraham Kyburtz, *Theologia Naturalis*, Bern, 1754.¹

Thus the music in a full *Kühreien* was of necessity extensive, typically with many different motifs following one another which varied in meter, style, and shape. Phrase-length was dictated by reasonable breathing, each phrase coming to rest on a paused note. There would often be repeated motifs and sometimes in a silence a natural echo might rebound off a distant mountainside. The terms “melody” or “tune” applied to the *Kühreien* can be misleading – music from any alphorn player was always improvised and no extended melody was ever specifically created or repeated. There are recognizable motifs, as is the practice today, whereby cows learn to recognize individual calls, just as a dog learns to come when it hears its name. The shepherd would therefore play phrases to call an individual cow during the journey or in





The Legacy of the Alphorn

the mountains, and might be required to play for a number of hours. Thus the music in each valley was different, with each herdsman playing to the cattle in his care. Once collectors began to notate such melodies, or they became adapted into songs with words, a snapshot of a "melody" could easily be noted as the definitive version, with other renditions described as "variations"; however, this is not appropriate terminology for the genre.

The earliest known printed alphorn music, from the Swiss valley of Appenzell, appears in Georg Rhau's collection of music *Bicinia Gallica, Latina, Germanica et Quaedam Fugae*, published in Wittenberg, Germany in 1545. Rhau was one of J.S. Bach's predecessors as Kantor at St. Thomas's, Leipzig, and like Bach, he was also Music Master at the Thomasschule. He compiled a number of collections of traditional and specially composed

music for his students for the purpose of teaching the art of polyphonic writing. The music from Appenzell quoted by Rhau runs for three pages. He used it as the lower voice of a two-part composition, writing a florid upper line based on the Appenzell material to create an elaborate polyphonic work. The features to note are the opening line, which was to become a trademark reference to the Appenzell "melody," and, on pages two and three, the arpeggiations and typical "horn-call" motifs.

Ex. 2. *Der Appenzeller Kureyen*, reproduced in Rhau's *Bicinia Gallica, Latina, Germanica et Quaedam Fugae*, *Inferior Vox*, Wittenberg, 1545.²



Because the sound of the alphorn can carry over a great distance in the silence of the mountains, it was used by the herdsman as an essential means of communication both with each other and from up on the alp (the high grassy plateau) to the people in the villages below. Alphorns would always be played to let the villagers know that all was well after a storm, and traditionally the herdsman would play every evening at sunset in order to signal to the villagers in the valley below that he and his herd were safe. It was thus a vital part of life in the Alps to wait for the sound of the alphorn at dusk every day, and at the end of a spell of stormy weather. A melodic tune meant that all was well, while single, repeated notes meant that the men in

the village should go to the assistance of the herdsman on the mountain.

Ex. 3. *A herdsman plays his alphorn across the valley at sunset*. Engraving by G. Lory, 1818.³



The herdsman would always return home to their village for Christmas and, from at least the early 13th century, it was customary to re-enact the Christmas story by bringing animals to worship around a crib on Christmas eve, a practice continued in some Mediterranean rural regions today. Thus a body of music exists for alphorn players, with other rustic instruments such as the bagpipe providing a drone accompaniment.

Classical composers often chose the sound of the alphorn to convey the atmosphere of the mountains, the herdsman, the stillness of dusk, or reassurance after a storm. They often used the characteristic *Ranz des Vaches*, repeating short motifs with final held notes, an irregularity of pulse and phrasing, and sometimes with a quiet rustic drone. Frequently alphorn melodies used in classical compositions are short fragments. Occasionally there is an extended melody and then, after some echoes to establish the pastoral reference, the composer might develop the thematic material away from the restrictions of the harmonic series.

It might seem strange that alphorn-style music in the orchestral repertoire is not necessarily given to the horn. The *cor anglais* is a particularly common choice of instrument, and the clarinet or oboe, possibly because these instruments can sound distant or exotic in the concert hall. The choice could also be because these instruments can easily play scale-like melodies typical of alphorns in their upper range, which were more treacherous on orchestral hand horns. This is particularly the case when the famous Appenzell music is quoted. From the second half of the 19th century, the growing popularity of the valved horn enabled a more widespread use of the horn for alphorn-like music, and the timbre of the oboe, *cor anglais*, or clarinet could then be used to provide the distant echo, with a player sometimes even placed offstage.

Two principal types of melodic phrases appear frequently in the representation of the alphorn in classical repertoire: music based on the best-known Swiss alphorn "melody," (the *Kühreien* from Appenzell), and those phrases formed from an arpeggio motif that turns upon itself, often including an upward leap of an octave, as shown in a number of examples that follow. With the rise of tourism in the 19th century, the Appenzell *Kühreien*, with pastoral lyrics, became a popular song in Switzerland, and its musical footprint came to be heard more as a general representation of the Swiss Alps rather than as a reference to the alphorn or herdsman.



The growth of alphorn playing as a hobby and tourist attraction meant that its arpeggiated middle register was to supersede the Appenzell music as its characteristic motto. Particularly in the works of non-Swiss composers, the arpeggio motifs, in combination with the other features listed above, became immediately recognizable as a reference to the instrument or mountain herdsman. Such motifs often came from the Rigi, the dramatic peak that overlooks the picturesque Swiss tourist destination of Lucerne. Early visitors hiked up the steep track to the top of the peak to enjoy the panorama. After a hotel was built at the top in 1816, porters were provided to carry luggage up to the Kulm (summit), and in 1871 the British built the first funicular railway in Switzerland to its summit. Alphorn players soon began to play from the top of this peak at dusk, presumably creating an unforgettable experience as the sounds echoed over the lakes and mountains that fan out around it. There are numerous contemporary pictorial representations and written descriptions of such scenes.



Ex. 4. Lithograph of an alphorn player entertaining tourists on the Rigi around 1880.⁴

The alphorn was also used to wake hotel guests in time to see the sunrise. Felix Mendelssohn at the age of 13 spent two nights there with his family in August 1822. Halfway up they had to wait out a storm, and when they finally arrived they were surrounded by low clouds for an entire day. On the second evening, though, his mother Lea described in her diary, "the fog dispersed, and we enjoyed the most beautiful sunset in this heavenly region; only the southern mountains continued to be veiled. To wake up on *Rigikulm* on a lovely morning is striking and highly moving. An hour before sunrise, when the heaven is clear, the alphorn sounds, rousing all the residents of the house with its sharp, piercing tone. Now amid the darkness stirs the liveliest bustle in the narrow quarters . . ."⁵

Mendelssohn returned to the summit of the Rigi in August 1831, and wrote of the cheerful alphorn and magnificent views, staying at the viewing platform for six hours to soak in the scenery around him.⁶ An inventory of music held in the Mendelssohn household includes a *Ranz des Chèvres* transcribed by the composer on this tour of Switzerland.⁷

Alphorn Music in Compositions for the Stage

In the classical repertoire the use of alphorn motifs falls into three main categories: William Tell, homesickness, and pastoral themes.

First were works describing the Swiss hero William Tell, who reputedly outwitted oppressors from the House of Haps-

burg in 1307. In the wake of the French Revolution, France's New Regime turned away from the frivolity of the operas of the former aristocracy to works that either had a stirring military style, or celebrated peasant life and heroism against tyranny – the story of William Tell provided an ideal script. Belgian composer André Grétry (1741-1813) wrote an opera entitled *William Tell* in Paris in 1791. Grétry's score opens with the words: "Scene 1. The theatre represents the Swiss mountains at daybreak; a small meadow; in the distance William Tell's son is seen on a crag playing a *Ranz des Vaches*." The opening strains of music are the Appenzell melody played on the clarinet, and the pastoral scene is established with 40 bars of alphorn-style music, with peaceful string accompaniment, supported by notes on a cow-horn in C!

GUILLAUME TELL ACTE PREMIER.

SCENE PREMIERE.

Le Theatre. Représente les montagnes de la Suisse, le lever du jour; un petit Pâtre; le fils de Guillaume Tell, est assis sur le point d'un rocher dans le lointain; il joue le Ranz des Vaches. On voit dans les autres deux des montagnes des Pâtres des Vaches qui paissent.

SCENE II.



Ex. 5. First page from the score of Grétry's opera *William Tell*, 1791.⁸

The German poet and philosopher Friedrich von Schiller wrote a drama entitled *Wilhelm Tell* in 1804. The *Ranz des Vaches* plays an intrinsic role in Schiller's text – he introduces his first three characters singing verses to a *Ranz des Vaches*

melody, with words evocative of its role in the landscape. Schiller's text was the basis of a second opera, by Gioachino Rossini (1792-1868), that recounts this story and uses alphorn melodies to portray the Swiss mountains. Rossini, a horn player, as was his father, composed *William Tell* for a Parisian audience in 1829. The end of the second section of the opera features a storm, and the next section restores the peaceful pastoral scene with a passage entitled *Ranz des Vaches*, which opens with an expansive alphorn melody based on a "Rigi-style" arpeggio motif. These phrases, also featured in the overture, were originally given to the *tenoroon* or *alto-fagotto*.⁹ However, by the time the score was printed the following year (below), Rossini had re-allocated the solos to the *cor anglais* but had not yet rewritten the part in F. So, despite the designation *Corno Inglese*, the music still appears in bass clef but sounds an octave higher, as written for the *tenoroon*. Each phrase is echoed an octave higher by the flute, and the whole passage has a bagpipe-style drone accompaniment. It is quoted extensively in the overture to the opera.



Ex. 6. Rossini: extract from the overture to the opera William Tell, score printed in 1830.¹⁰

Secondly, alphorn music is featured in stage works to represent homesickness. The profound effect on Swiss people working abroad upon hearing a *Kühreien* is well documented. It was forbidden with the threat of death to play or sing alphorn music among soldiers serving outside Switzerland!

In 1821, the English composer Sir Henry Rowley Bishop, famous for the immortal song "Home, Sweet Home" and the first Englishman to be knighted for his services to music, was commissioned by the London firm of Goulding, d'Almaine, and Potter to edit a collection of national airs entitled *Melodies of Various Nations*. It included the now famous Swiss song referred to as the *Appenzell Kühreien*. Two years later he completed an opera that was performed at the Theatre Royal, Covent Garden, entitled *Clari, or The Maid of Milan*. The opera's libretto came from a play written by the American actor and dramatist John Payne, and the plot revolves around the theme of homesickness. The song "Home, Sweet Home" appears in the opera, with the caption "adapted from a national melody and arranged by Henry R. Bishop, 1823." Thus its thematic resemblance to the *Appenzell Kühreien* is not just a coincidence. It was given lyrics that transfer the connotations of homesickness, with which the Swiss melody was associated, to the American hearth, and the song reappeared at telling moments throughout the work. It was to become the most widely sung and reproduced tune of its time, especially adopted by soldiers away from home and their families left behind. It became so popular that Bishop used it again in a sequel to *Clari*, an opera to which he gave the title *Home, Sweet Home* or the *Ranz des Vaches*, which was produced at Covent Garden and in New York in 1829.¹¹



Ex. 7. Melody to Home, Sweet Home by Sir Henry R. Bishop, based on the Appenzell Kühreien.

The third type of dramatic music in which alphorn music appears is more general – to depict alpine or pastoral scenes, and in particular in reference to herdsmen, the close of the day, or for reassurance after a storm. Josef Haydn (1732-1809) wrote

an oratorio based on the story of *The Creation* in 1798. Alphorn motifs appear in both of the arias which describe the creation of the meadows and animals that graze them. One has a clarinet



Ex. 8. Haydn The Creation Aria No. 9: the clarinet (stave 2) plays some bird calls followed by the herdsman's horn motif on the horn (stave 1).¹²

melody and one a flute melody, both with quiet pastoral accompaniment. The first of these, Aria No.9, gives us a few bird calls on the clarinet before the first solo appearance of the horn, in a turning arpeggio alphorn phrase. The text of this aria reads:

Nun beut die Flur das frische Grün dem Auge zur Ergetzung dar; Den anmuths vollen Blick erhöht der Blumen sanster Schmuck, Hier düften Kräuter Balsam aus; hier

sprosst den Wunden Heil. (With verdure clad the fields appear, Delightful clad to the ravished sense By flowers sweet and gay. Enhanced is this charming sight.)

The motif is later quoted in Aria No. 22 by the flute at the conclusion of its pastoral melody. It is a typical classical cadential figure, but in the context of the text that it accompanies, it could have more significance: *Auf grünen Matten weidet schon das Rind, in Heerden abget heilt. Die Triften deckt, als wie gesät, Das wollenreiche sanste Schaf.* (The cattle in herds already seek their food On fields and meadows green, And o'er the ground, as plants, Are spread the fleecy, meek and bleating flock.)



Ex. 9. Haydn The Creation Aria No. 22. The music introduces the pastoral scene with a gentle flute melody which terminates with the horn call from Aria No. 9.

Haydn wrote a secular oratorio *The Seasons* the following year. It tells the story



of the yearly cycle of farming life in a small alpine village. This time he used extended “Rigi-style” phrases played on the horn as the obbligato in Aria No. 11, a song about a herdsman leading his cattle to pasture at the beginning of summer.



Ex. 10. Haydn The Seasons. Aria in which the herdsman, Lucas, sings of taking his animals up to the high pastures, accompanied by the horn playing alphorn-like music.¹³

The lyric reads: *Der muntre Hirt versammelt nun die frohen Herden um sich her; zur fetten Weid' auf grünen Höh'n treibet er sie langsam fort. Nach Osten blickend steht er dann, auf sienem Stabe hingelehnt, zu dehn den ersten Sonnenstrahl, welchem er entgegen haart.* (The cheerful herdsman gathers the lively herds around him, to lead them slowly on their journey to the rich green pastures up above. He leans on his staff and gazes eastwards as the sunrise sends forth its first rays.)

Giacomo Meyerbeer (1791-1864) used alphorn music in the herdsman's duet *Sui prati il fior* in his comic opera *Dinorah* (1859) written in Paris. The action takes place in a community of herdsman and the text at this point is: *Sui prati il fior, sui piani ai piedi del mandrian, andiam, caprette, per voi crescean l'erbette, per voi si rinverdi già il prato e si fiore. Ah! andiam! All'ombra assiso io son Su la molle erbetta, e cerco una canzon per la bell' Ivonetta!* (On the pastures full of flowers, on the meadows I walk with my flock, come on, little goats, the grass is growing for you, it is coming up green again for you. I'll sit in the shade on the cool



grass and sing a song for my beautiful Ivonetta!")

Ex. 11. Meyerbeer *Dinorah*: herdsman's duet, full of alphorn motifs.¹⁴

Richard Wagner (1813-1883) also notated alphorn music that he heard on the Rigi and used it for the extensive herdsman's tune at the beginning of Act 3 of *Tristan*, written in 1859. He gave it to the *cor anglais*, to be played offstage.



Ex. 12. Wagner *Tristan*, Act 3: herdsman's melody written for the cor anglais.¹⁵

This part of the opera was written during the six months he was living in Lucerne. He wrote to his wife Minna about the source of the melody that he first heard during an excursion up the Rigi, where he stayed overnight in order to view the sunrise from the summit. "At four in the morning we were roused by the Boots with an Alphorn – I jumped up and saw it was raining and returned to bed to try to sleep; but the droll call went droning round my head and out of it arises a very lusty melody which the herdsman now blows to signal Isolde's ship, making a surprisingly merry and naïve effect."¹⁶ Wagner was so intoxicated with the alphorn music that he notated some of it in a telegram to Minna: gg gde cde gde cde gef df gfe de. However, the postal officer refused to accept the telegram, fearing it was some secret code. Wagner's empathy with the sound of the horn was summed up by his father, who was a professional horn player: "Richard's talent for composition comes from God, but his love, feeling, and sympathy for the horn come from me."¹⁷

Both Wagner and Richard Strauss (1864-1949) used actual alphorns in their orchestral scores for stage works. While living in Paris in 1841, Wagner wrote incidental music for a vaudeville production entitled *La Descente de la Courtille*. It is scored for chorus and large orchestra, and includes traditional Swiss melodies with a part for alphorn. Richard Strauss wrote for three alphorns in his pastoral tragedy *Daphne*, composed in 1936. For the opening scene, he specified that the stage should be set as a mythological mountain landscape with a herdsman on the stage playing an alphorn, and a short melody for an alphorn in G is written in the score. The phrase is repeated twice by offstage alphorns, once in A^b and then in A. Strauss



The Legacy of the Alphorn

added in a footnote that the alphorn parts could be played on trombones.¹⁸



Ex. 13. Alphorn part in Strauss's opera *Daphne*.¹⁹

In the next article, the extensive use of alphorn material in orchestral and chamber repertoire will be explored.

Notes

- ¹Reproduced in G. Metraux *Le Ranz des Vaches*, Edition 24 Heures, Lausanne, 1984 p.139
- ²G. Rhau *Bicinia Gallica, Latina, Germanica et Quaedam Fugae* Wittenberg, Germany, 1545, BL K2c3
- ³Copper engraving in *Schweizer-Kühreihen und Volkslieder*, Bern, 1818, BL 87d34, title page
- ⁴Reproduced in Bachmann-Geiser *Das Alphorn vom Lock- zum Rockinstrument* Paul Haupt, Bern, 1988 p.53
- ⁵Details and diary quotation from R. Larry Todd *Mendelssohn: A Life in Music*, OUP US, 2003 p.99
- ⁶gutenberg.spiegel.de/Mendelssohn/letters. No other source given.
- ⁷*Mendelssohn-Studien* 5, 1982, p.123
- ⁸A. M. Grétry *William Tell*, Paris, 1791, BL G278j, p.1
- ⁹G. Grove Dictionary of Music and Musicians, Macmillan & Co, London, 1889, Vol.1 p.56
- ¹⁰Rossini *William Tell*, score of 1830, BL Hii817, pp.19 & 20
- ¹¹Duncan, *Home Sweet Home*, University of Rochester Bulletin Vol.4 No.2, Winter 1949
- ¹²Haydn *The Creation*, Breitkopf & Härtel, Leipzig, 1820, BL H1051b, and following extract
- ¹³Haydn *The Seasons*, Breitkopf & Härtel, Leipzig, 1802, BL h1051f, p.142
- ¹⁴Meyerbeer *Dinorah*, piano reduction, Boosey & Hawkes, London, 1861, BL f115c, p.1
- ¹⁵Wagner *Tristan* Act 3 score of 1860, BL h636c, p.306
- ¹⁶J Braunstein *Richard Wagner und die Alpen*, quoted in *The Musical Quarterly*, 1928, Vol.4, p.411
- ¹⁷Linder *Richard Wagner über Tristan und Isolde*, Breitkopf & Härtel, Leipzig, 1912, p.255
- ¹⁸R Strauss *Daphne*, Oertel, Berlin, 1938
- ¹⁹Reproduced in Bachmann-Geiser *op. cit.*, p.113

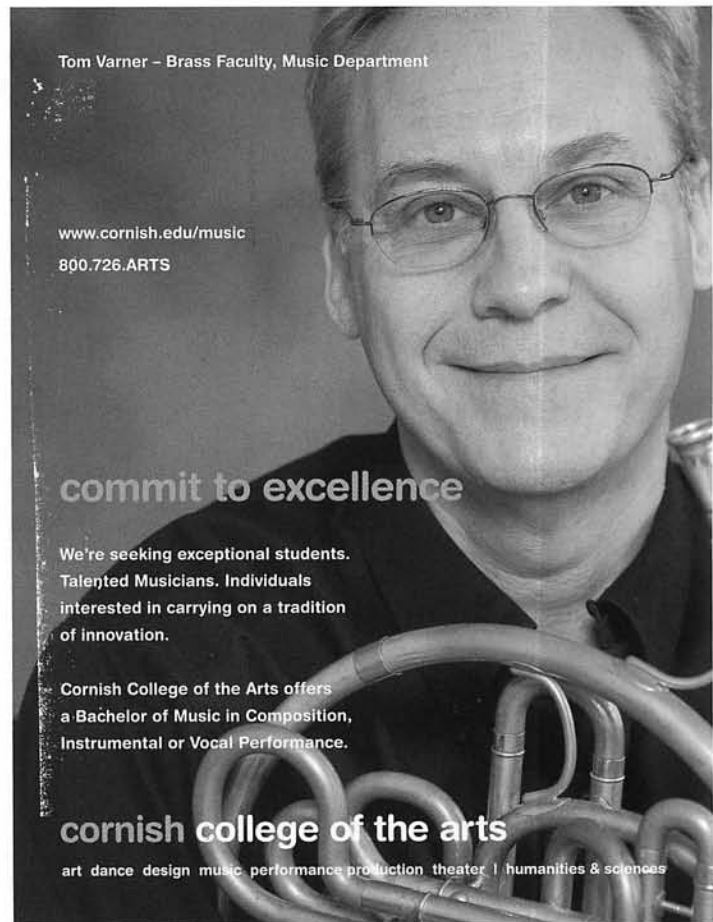
Britain's leading authority on the alphorn, Frances Jones is also a freelance horn player and oboist. She performs frequently on the alphorn and gives lecture-recitals and master classes on the instrument throughout the UK, and in France, Switzerland, and Austria. Frances is currently working on a doctorate about the alphorn and its influence in classical repertoire. She can be contacted through her website: AmazingAlphorn.com

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Negotiations – Making Our Business Our Business

by John Cox

Article Number 7 (the conclusion of this series):

Signing and Aftermath

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

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

At last a deal has been brokered that can be presented to both sides. Usually there have been many long days of uncertainty before we reached this deal, and it often comes just before the beginning of the teaching year or the new performance season the deal is reached just before the beginning of the teaching year or the new performance season and after long days of uncertainty. This means that all summer nerves have been frayed in families, between friends who might have differing ideas, and with the institution/or employer. It goes without saying that the institution has had a few frayed nerves as well! Worries about one's financial future (especially if the contract will be concessionary) have been up in the air for months. This puts a strain on teachers/ or performers and their families.

Of course, once the announcement is made that a "handshake" has occurred, everyone expects to know the details immediately – everyone wants to feel relief that their future is settled. However, this does not always happen, and for good reasons. Agreements reached before the beginning of a new teaching/ or performing year fall at a time when the group cannot be easily assembled. The negotiators may feel the need to explain some settlement details to everyone at the same time, to prevent misunderstandings that may arise from sending out information piecemeal. It is better to have everyone get the same information at the same time – just like rehearsal. To some extent, this process happens for the "other side" as well.

Yes, there will be some contentious parts to any deal, especially in tough economic times. The negotiation team has worked hard to represent the group and they it [i.e., the team] must bring back a contract that works for the entire group. They The

team should not be negotiating for or against an individual or small segment of the group. This may mean that individuals who have previously negotiated special provisions within their personal contracts cannot normally have those provisions protected in the CBA, and that some of the settlement details may cause these individuals to re-negotiate those provisions. It is important to remember that a CBA sets the minimum standards for everyone in a bargaining group, and it is between the institution and the group. Personal contracts between individuals and the institution will contain all the conditions of the CBA plus whatever may be negotiated beyond that agreement. One huge goal in producing a good or at least acceptable deal is to protect the most vulnerable portions of the group. Each faction of a group is vulnerable in some manner, but not all factions are equally vulnerable over the same contract issue. With this in mind, there will be some agreement details that are more favorable for one faction over another. The deal may contain help or protection that does not make sense to a faction that does not need that help or protection, so special work will be needed to explain and "sell" the agreement to the entire group. For example, a good pension is something important to veterans who are looking forward to their retirement benefits, but these benefits may not be important to the newer employees who are more interested in their current salary. The issue of health insurance benefits will often pit the young versus old, single employees versus those with a family, and healthy workers against those with health concerns. Unfortunately, there is usually only one pot of money and it must be divided as equitably as possible, with no harm caused to any individual. Then there are the Issues of working conditions and scheduling must also be considered.

Because of all the details outlined above, it is no wonder that the negotiation team will want to wait until the terms of the contract can be presented to the entire group. Everyone will hear what they want to hear, and passage of the deal could be in jeopardy because a contract provision highly valued by an individual or sub-group was left un-addressed or managed in an unacceptable way. This could cause factions or individuals to vote against the entire deal – and they could be right in their opinion! Presenting the terms of the agreement to the entire group will be the best, and often the only, way to ensure the necessary numbers to ratify the deal. The group might also be right to reject the deal and send the team back to the table until either the deal is improved or it is clear that no further progress can be made.

So, now that the deal has been presented to both sides and ratification has taken place by both sides – everything is done.



The members of the negotiation teams can go back to being individuals, strained relations will improve, fences are mended, and all will be well with the world. Good luck with that fairy tale!

Almost certainly, issues will arise that require clarification. After the ratification of a new contract, it will be the province of the group's governing committee to enforce and sometimes interpret the agreement. In the effort to reach a deal, details can easily be overlooked. New language replaced old, new terms and conditions were bargained that supersede habit or tradition. The implementation and observance of these changes will not always be smooth or easy – like playing a familiar piece that an “expert” has edited with the latest scholarship – the notes are different! The group's governing committee may need guidance on some issues concerning intent, history, and consensus as to what was actually agreed upon. The negotiation team may need to reconvene for the purpose of researching their collective memory, notes of the bargaining sessions, and the settlement. This is a great reason for members of the negotiating team to keep excellent individual notes, and keep those notes for a long time after the settlement is complete – think of those notes like tax records.

Our symphony's most recent settlement provides an example of the need for re-convening. We kept a lot of old language, removed some of it, changed some of it, and added some new language. Rarely does an existing contract get thrown out completely – instead it gets modified to bring it up to date. A problem arose after our ratification with some of the language regarding compensation (money) – always an attention grabber. In one section of our contract, some old language was retained, some old language was removed, and some new language was inserted. The old language that was retained was merely given a quick glance. The removed language was deemed irrelevant, and the newly inserted language took care of the agreed-upon terms. The entire team signed off upon this, and it was then presented for ratification.

The problem that arose was that the intent of the retained language was dependent upon the language that was removed. The newly inserted language did not clarify the original intent of the retained language, which effected affected personal contracts. Management recognized this change and used it for their benefit – we were shocked! When personal contracts were issued and the new conditions showed up in certain personal agreements, some very concerned constituents had some rather pointed questions and opinions. It became the duty of the negotiation team to determine what happened, why it happened, and to then straighten out the intent with management – and get them to buy into it. This was difficult because the language of the new agreement was to the management's benefit! Our team learned that it is absolutely necessary to read any changes to an agreement in entirety as if all the language is new.

Another concern once a CBA is ratified is to “Monday Morning Quarterback” what went right, what went wrong, and

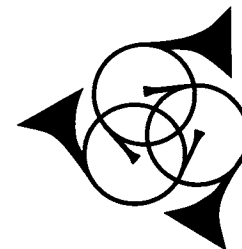
what was put off until the next negotiation. The group will need to be reminded that it is a bargaining unit and that the union continues to be important away from the bargaining table. The union local will be the enforcing arm of the group to make sure that problems are handled fairly and legally, and with full protection offered to the group and individuals in the group.

Some members from the current negotiation team will want to serve again, and this is usually a good thing. This preserves the “institutional memory” and helps get the team up to speed more easily when it comes time to negotiate again. The negotiation team should monitor how the CBA changes are working for the group, watch the economy, and see how other similar bargaining groups have made gains and concessions. The economy will need to be watched and how other similar bargaining groups have either made gains and/or concessions. Some groups have a perpetual negotiation team in place so that it is easier to be ready for the next round, and some groups combine this function with the governing committee.

Over the life of the CBA, some members will either retire or leave the group and new individuals will join the group. Efforts should be made to welcome and integrate the new members into the bargaining unit because sooner or later they will hear the words, “It's time to re-negotiate.” Remember: It's a business – our business.

It has been a privilege to write this series of articles for The Horn Call and to share experiences gained from my own journeys into this arena. It has given me pleasure to hear from colleagues both in the teaching and performing worlds who have found some of these ideas useful in their own negotiations. I would like to thank Lydia Van Dreel, horn professor at the University of Oregon, for suggesting this series, The Horn Call for agreeing to publish it, and my colleagues in the Oregon Symphony for allowing me to represent and serve them in our 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 four negotiating teams for his orchestra, served on management leadership searches and future planning committees as an orchestral representative, and has been most recently published in The International Musician.



Lott's Angeles

The Life and Times of Sinclair Rogers Lott

Part 1: 1912-1949

by William Melton

"He was a free spirit, an amazing musician with a style all his own. And he had more soul than any other horn player I've ever heard."¹

One of the elite orchestral hornists of the 20th century, he played the demanding first horn parts of the late Romantic repertory under such legendary conductors as Klemperer, Koussevitzky, Leinsdorf, Monteux, Ormandy, Rodzinski, Solti, Stokowski, and Bruno Walter. Yet his versatility extended to concerti and chamber music as well as film scores and popular albums with the likes of Frank Sinatra, Sarah Vaughan, Peggy Lee, Benny Goodman, Stan Kenton, and Nat King Cole. No entry for him appears in current musical reference works, even those devoted to horn or brass, perhaps because he began his career at a time when the classical music establishment considered the "Left Coast" a cultural wasteland. With hindsight, it seems that it was almost as if to challenge prevailing conventional wisdom that Sinclair Lott made his earthly debut in the provincial city of Los Angeles on the night of Wednesday, August 7, 1912.²

The local newspapers were effusive about the firstborn child of pianist Blanche Rogers Lott, noting her husband,

Harry Clifford Lott, baritone, is enveloped in a permanent smile that ripples like a measure of double arpeggios over his countenance, and the Lott household at 912 West Twentieth Street is engaged in making symphonies of nursery rhymes. The musical festival and the smile are all in celebration of the arrival of a new musician in the Lott family. This musician is no bigger than a 'grace note,' yet tips the avoirdupois chromatic scale ascending at eight and one-half pounds, and with all his littleness seems to be a full measure on the world's musical staff

Sinclair Rogers Lott has done some singing himself since he arrived, Wednesday night, but it has been mostly in a minor strain. In the first voice testings, which have been inevitable, the young man has shown a chest strength and superiority of tone quality amazing in one so young, and he holds out great promise of being born for an operatic career. He does most of his practicing with inexhaustible vigor at 2 o'clock in the morning...³

Not all newborns inspire feature articles, but Sinclair's parents were local celebrities. In fact, his ancestors had occupied prominent positions for generations. The Lott family, with origins near the river Lot in Midi-Pyrénées, southern France, were

Huguenots who had fled persecution and found refuge in the Netherlands village of Ruinerwold, northeast of Amsterdam.⁴ In 1652 Pieter Lott sailed across the Atlantic and settled in Midwout in Nieuw Amsterdam (later Flatbush NY). He purchased twenty-five morgens (about fifty acres) of farmland, and the house in which generations lived, "The Lott House," now has landmark status inside a Brooklyn park.⁵ The English takeover of the city in 1664 did not encroach on the prosperity of the gentlemen farmers. Pieter's son Engelbart was a close friend of Pennsylvania Governor William Penn. The Lotts figure prominently in local histories over the next century,⁶ and in 1775 Johannes E. Lott was named a New York delegate to the First Continental Congress and was later a member of the New York State Assembly. Eventually the Dutch familiar names morphed into their English counterparts, and it would be Jeremiah and John A. Lott who sat in the State Assembly over the following half century. Lotts from New York and New Jersey served as officers in the Continental and Union armies during the Revolutionary and Civil wars.⁷

Sinclair Lott's grandfather William Henry Lott was born July 17, 1844 in Newark, Wayne County, New York. He honed his tenor voice in studies with Italian vocal theorist Carlo Bassini and Victor Beigel, a pupil of Jean de Reske, who would later teach Lauritz Melchior. On moving west to Columbus, Ohio, William Henry became the city's leading vocal teacher as well as supervisor of music in public schools for nearly twenty years. He also conducted choruses of such excellence that they made several journeys to Wales to compete in *eisteddfodau*.⁸ It is not overly surprising that his son Harry Clifford Lott (Sinclair's father), raised in such a rich vocal environment, developed "a magnificent baritone voice."⁹ After studies in New York with Herbert Witherspoon¹⁰ and James Sauvage,¹¹ Harry Clifford appeared in concert in that city (a Lieder recital at the Belasco Theatre) and in Boston (St. Cecilia Society).

Sinclair Lott's maternal grandfather was Methodist minister and former college president Lowell L. Rogers, who moved his family from New York state to the west coast in the 1870s. His wife Adela Andrus Rogers taught several modern languages, was fluent in Latin and read her *New Testament* in Greek. Sinclair's mother was the couple's eldest daughter Blanche, born in Springville, Erie County, New York on December 15, 1872. While younger sister Madge took up the cello and brass instruments, Blanche was an avid student of the piano, taking lessons with Leipzig trained Australian Thilo Becker, "the premier piano teacher in southern California,"¹² and the eminent Spanish virtuoso Alberto Jonás in New York.



She accompanied visiting soloists like baritone Emilio de Gogorza¹³ and Metropolitan soprano Jeane Jommelli in concert. Shortly after the turn of the century, Blanche was one of "two talented young pianists [who] took the lead in promoting chamber music,"¹⁴ serving as "the anchor of several respected piano-violin-cello trios and other ensembles from the late 1890s for three decades and more and founder of the Los Angeles Chamber Music Society."¹⁵

Blanche's brother Earl Rogers (Sinclair's uncle) was the star of the family, the best-known lawyer on the West Coast, who "obtained more than 183 acquittals in criminal cases and lost fewer than 20."¹⁶ Rogers made his courtroom debut at a time when "a very carnival of crime seemed to prevail in Los Angeles city,"¹⁷ and he quickly gained prominence, counting Jack London, "Gentleman" Jim Corbett, William Pinkerton, Ethel and John Barrymore, and William Randolph Hearst among his acquaintances. Rogers took huge retainers from the wealthy, but defended paupers for nothing.¹⁸ Unusually, nearly a hundred of his cases were murder trials — he was profoundly opposed to the death penalty, and felt it a moral duty to keep his clients from the gallows (the sanctioned dispatch method of the time). He was a forerunner of the modern lawyer, introducing forensics and ballistics into the courtroom, and pioneering "recreations of crime scenes and the introduction of dramatic evidence in court."¹⁹ "Rogers tried, by his questions on cross-examination, to hypnotize lying witnesses back to the events, to relive the truth of what happened so powerfully that sooner or later it would clash with the lie."²⁰ He also grappled with a corrupt local city hall and police department (while ensuring pay raises for beat cops) and in the process became a folk hero. At Pacific Coast League baseball games, "when a player got mad at the umpire and started after him with a bat, the bleachers would rise and shout, 'Go ahead and kill him, we'll get Earl Rogers to defend you.'"²¹ When the great Clarence Darrow was accused of bribing jurors, he hired Rogers — and was acquitted.²² Lionel Barrymore won the Oscar for Best Actor in 1931 for portraying a thinly disguised Rogers in *A Free Soul* (gangster Clark Gable had been murdered, and a passionate fourteen minute courtroom monologue was needed to save Leslie Howard's life).²³ But it would be novelist Erle Stanley Gardner who provided the most enduring tribute when he created a fictional lawyer in Earl Rogers' image: Perry Mason.

Earl Rogers' daughter (Sinclair's cousin) was Adela Rogers St. Johns, a star reporter for the Hearst papers where she began at age nineteen.²⁴ In a long and eventful life she wrote "five novels, a number of short stories, several biographies (including two autobiographies), how-to manuals, religious works, and at least eleven screenplays."²⁵ A witness to Hollywood's golden age, in her later years she was a welcome guest on television talk shows (Jack Paar, Johnny Carson). In 1970 she was awarded the Presidential Medal of Freedom.

A convergence of the Lott and Rogers family lines was near, though Blanche Rogers "always said a woman could live with

a man only if she couldn't live *without* him, and she'd been advanced enough to remain an old maid until she was thirty in spite of many suitors."²⁶ Then Clifford Lott and his father arrived in Los Angeles from Ohio in 1903. In Lott, as easygoing as Blanche was organized, she found the man "she couldn't live without," and they married during the winter holiday of 1905-06. Despite their previous artistic accomplishments, they opted for an extended period of study in Europe. The Californians stayed at a *Pension* in Leipzig 1906-1908, Blanche studying with the aged and honored composer-pianist Carl Reinecke. On holidays they packed in the sights of Europe: Berlin (*Madame Butterfly* at the Hofoper with Geraldine Ferrar and John McCormack), where Clifford gave a successful recital ("The collaborating baritone Harry Clifford Lott commands a sumptuous vocal instrument, the richness of which can only properly unfold in a larger acoustic such as the *Chorlionsaal*"),²⁷ Bayreuth, Paris, Munich, Vienna (befriending the young violin virtuoso Mischa Elman), and St. Petersburg, where they "saw the little czarevitch with his beautiful mama in floating white and jewels, and the four beautiful grand duchesses, with long flowing curls, going into the great church of St. Isaac."²⁸ In London beginning in 1909, Clifford Lott appeared in recital and studied with Sir Henry Wood, Mrs. Arthur Nikisch, and the great baritone and friend of Brahms, Sir George Henschel.²⁹

Back in Los Angeles for good in 1911, the couple plunged into the local musical scene, and the next year into parenthood. Sinclair's first birthday at the family's house at 912 West 20th Street was feted by the local media.

The gods have been very kind to Mrs. Harry Clifford Lott. Not only is she one of the city's most accomplished musicians, with fame throughout the country, but she is the mother of a most adorable baby boy, who promises to be as much of a musical genius as are both of his parents. As Blanche Rogers, Mrs. Lott was a most popular Los Angeles girl, and when she returned after years of study abroad she was heartily welcomed. With Mr. Lott she has gone on several concert tours, in which they have been enthusiastically received, and their annual recital before the Ebell Club is always one of the events of its year.

Sinclair Rogers Lott is but 11 months old. Thursday, August 7, he will celebrate his first birthday anniversary, and delightful preparations are being made for his entertainment. It may be that some new composition will be dedicated to him on that day — at least he is certain to listen to some tremendously good music. For, though but a baby, Sinclair Rogers Lott has a keen sense of harmony, and his enjoyment of rhythm, together with his keen realization of the various tempos is a source of much interest and novelty to his parents and their friends.

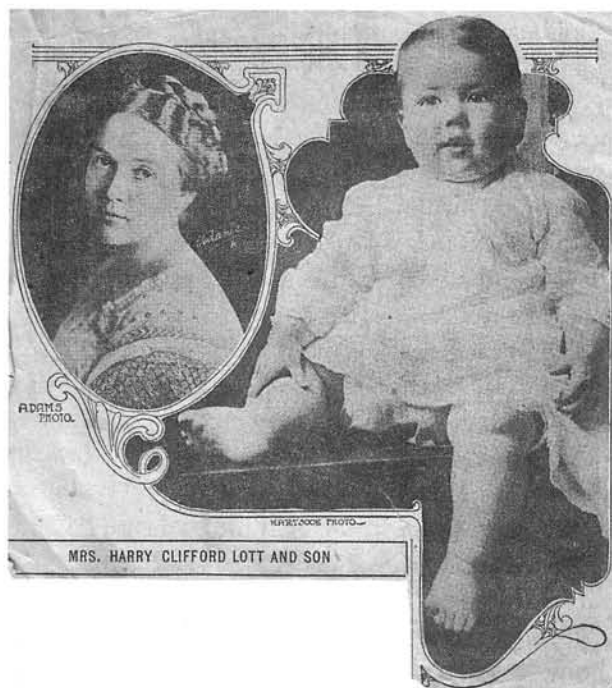
Whether it be the Humoresque, a great Wagnerian number or one of Straus[s's] latest compositions, the



baby follows the changing rhythm, swaying his little body and waving his arms in perfect tempo. Mrs. Lott feels that the boy, like his father, will also be a singer, for she says that instead of crying, like many children, his sobs are vocalized, his vowel tones being particularly excellent.

The physical perfection of Sinclair Rogers Lott is also a matter of great congratulation and pride to the family. Thoroughly healthy...the baby at 11 months weighed 30 pounds, and at this writing has several more to his credit, so that it would seem, besides being a musician, the Lott baby will sometime be a celebrated athlete.³⁰

Though typical society column fluff, the lighthearted prophecy about the child's future as musician and athlete would prove uncannily accurate.



Unattributed Newspaper Clipping, July 27, 1913
[Collection of Jeanice Lott]

The city of Lott's birth had seen a century of wild political change. Within the lifetimes of its eldest residents it had been governed by Spain, Mexico (beginning in 1822), and the United States (1850, when *El Pueblo de Nuestra Señora la Reina de los Angeles de Porciúncula* was abridged to Los Angeles).³¹ The Gold Rush of 1848/49 had drawn slews of footloose *Yanquis* to California, the mild climate and fertile soil attracted farming families, and stories by writers like Mark Twain, Robert Louis Stevenson, and Bret Harte added to the romance of the far-flung, self-christened Golden State.³² San Francisco became the biggest city west of the Mississippi, and goldfield wealth supported a remarkable arts scene. A newly arrived violinist, Miska Hauser, wrote back to Vienna in 1853 that San Francisco was "full of concertizing artists and all of the larger halls have long since been engaged, so I was forced to take a small theater

for my first concert."³³ In contrast, the southern hamlet of Los Angeles possessed not a single proper concert hall at the time, and seemed destined for provincial status. Even a generation later a new arrival noted that Los Angeles "was angelic only in name. She was a typical frontier town with primitive, flat-roofed dwellings of sun-dried bricks, much like those built in ancient Assyria or Palestine. Saloons and gambling houses were out of proportion in number, and there were murders every day."³⁴

This was confirmed by an early historian, who found that "during the period from 1850 to 1870, it was undoubtedly the toughest town of the entire nation...and for its size had the greatest number of fights, murders, lynchings and robberies."³⁵ The population was a mere 11,311 in 1880: "Business was dull, and there was no sign that the city was on the eve of a marvelous growth."³⁶

Then a series of remarkable breakthroughs in transportation, communication, and engineering made the far edge of the continent ever more accessible.³⁷ Speculators arrived with the railroads and "Farmland formerly worth \$30 per acre was sold as orange land for \$300 to \$500. The recorded real estate transfers in the county for the year 1887 amounted to about \$100,000,000."³⁸ In 1890 the fledgling Los Angeles Chamber of Commerce began to market the region with an eye to attracting immigrants. Local oranges, grapes, and walnuts were piled in lavish displays in fairs across the country (they were a feature of the palm-fronted Spanish style California Building at the Chicago World's Fair in 1893). Ten million urban Americans were exposed to these fruity advertisements, and a railroad car stuffed with Los Angeles agrarian products took the same gospel to a million more across rural America. From 1890 to 1920, "largely as a result of the Chamber's activities, Los Angeles and environs became the best publicized part of the United States."³⁹ The success of the scheme was mirrored by the census numbers: just over 50,000 people lived in the city in 1890 (it ranked 57th in the nation), while the 1910 census listed its population at 319,198 (in 17th place).⁴⁰ Though not lilliputian by the standard of the times, Los Angeles was and is a spread out affair, the county being the size of Connecticut. Thus at Sinclair Lott's birth it was still much as his cousin Adela described it:

...Los Angeles was a much smaller place then, it is lost now beneath the sprawling, featureless city of millions which has flowed over it like lava. When I was a little girl it was in many ways part of the Old West. The Spanish influence was strong. We knew homes where it was not permitted to speak English, the hated language of the invading gringo conquerors. Our streets were lined with hundred-year-old pepper trees, with magnolias and acacias. The adobe and red tile houses set far back in gardens belonged to the scenery and the climate.⁴¹



With a steady flow of new arrivals, business was thriving and local society had the leisure to develop the arts. Music had a resident pedigree in native Gabrieleno songs and dances,⁴² the sacred music of the Franciscan missions, and the guitar songs of the Californios. Successive waves of newer immigrants, particularly Italians and Germans, made efforts to establish symphony concerts and opera. A Los Angeles Symphony was founded in 1897, and touring soloists demonstrated high standards (though pianist-composer Ferruccio Busoni groused that “playing in Los Angeles was the continental low spot of his experience”).⁴³ The festivities for the completion of the Panama Canal in 1915 offered a chance to show the world that the city was taking cultural development seriously.

San Francisco was making extensive preparations for the Panama-Pacific International Exposition, to be held in 1915. The PPIE would celebrate the completion of the Panama Canal and the rebuilding of the city following the disastrous earthquake and fire of 1906. San Diego would have a smaller exposition at the same time. What would Los Angeles have to offer when the world came to newly accessible California?⁴⁴

Local music clubs thought they had the answer, and put up a \$10,000 prize for a new opera. This contest was won by the eminent New Englander Horatio Parker (whose last opera had made its debut at the Metropolitan in 1912) and the Los Angeles portion of the festivities opened with the world premiere on June 14, 1915. It was a shining moment, but the establishment of a more permanent institution took the son of a copper-baron and Montana Senator, William Andrews Clark Jr., following the philanthropic example of Boston’s Major Henry Lee Higginson.⁴⁵ In 1919 Clark, a passionate amateur violinist, donated a round million dollars and the Los Angeles Philharmonic was off and running (the majority of the Symphony players having jumped to the new group). The orchestra’s first home was Philharmonic Auditorium, “a garish Art Deco venue close to downtown’s Pershing Square.”⁴⁶ As general manager, Clark hired the shrewd business agent Lynden Ellsworth Behymer, “first demiurge [*minor god*] and impresario of the performing arts in the Southland.”⁴⁷ His choice for music director was the Anglo-Austrian Walter Henry Rothwell, a student of Bruckner and former *Kapellmeister* under Gustav Mahler in Hamburg. Rothwell’s first task was to travel east and poach as many players as he could convince to make the journey. As he explained it,

Our plan to create a first class orchestra in a few months is unprecedented. I have secured as concert-master, Sylvain Noack, from the Boston Symphony; also a magnificent trumpeter, a young Russian, Vladimir Drucker, who had escaped from that war-racked country through China and reached me in New York only two or three days after I arrived there. Many

other musicians had to be released from Eastern contracts...⁴⁸

The hornists in those early years included Sam B. Bennett, Theodore Berth, Karl Chlupsa, Vincent DeRubertis, James Grubner, George Hoffman, George Nelson, Odolino Perissi, Max Srbecky, George P. J. Wardle, and a certain Alfred Edwin Brain.⁴⁹ The last, one of several former Queen’s Hall Orchestra members working in Los Angeles, arrived in 1923, and the critics noted “the rich glow of an improved brass section.”⁵⁰ The limited repertory (Brahms 1st Symphony was performed every single season of the orchestra’s first decade, and Liszt’s *Les Preludes* eight years out of ten) was suddenly leavened with more diverse hornistic highlights.⁵¹

Back in the nursery at 912 West 20th Street, Clifford Lott, now established locally as professor of voice, sang oratorio arias and German *Lieder* to young Sinclair in his crib,⁵² and a sister, Eloise, arrived to complete the family. Their house was a Craftsman bungalow built in 1906 (now listed by the National Register of Historic Places). Sinclair’s world was compact and child-friendly. Granddad William Henry (meanwhile President of the Los Angeles branch of the Music Teachers Association of California) lived just around the corner at 1043 West 21st, and the Lott home was located midway between two parks: Toberman Playground a quarter mile due north, and St. James Park a quarter mile due south (the campus of USC, with its museums and sport facilities, lay about a mile to the south, as well). “By 1910, the city boasted impressive streetcar and interurban systems,”⁵³ so to go further afield one usually took the red car tram or its equivalents (automobiles were still relatively rare and typically employed only for longer trips).⁵⁴ Blanche and Clifford were often performing. Clifford, “the gifted and artistic baritone, was a featured artist,”⁵⁵ in 1915 singing the solo bass part with the LA Symphony under Adolf Tandler of “the first performance west of the Mississippi of the Beethoven 9th Symphony.”⁵⁶ Afternoons were devoted to giving lessons. Though much in demand, Clifford took on underprivileged young talent “most generously, and without any expense.”⁵⁷ Blanche groomed a large studio of pupils, juggled multiple organist positions⁵⁸ and “was then a top musical organizer as well as a concert pianist. Many of the musical affairs that she directed for the Los Angeles Symphony and later the Hollywood Bowl were financed by Senator [William A.] Clark and they often met and dined together when they were planning an opera season or choosing soloists or conductors for their programs.”⁵⁹

His parents thus occupied, the local parks were Sinclair’s sanctuary. And if they seemed closer than a quarter mile away, that was because after he got through crawling and toddling stages, Sinclair tended to run wherever he went, and excelled in any sport that was going. He was still featured in the local papers – the *Los Angeles Times* printed a photo captioned “Local Tots contribute to aid of starving children in Germany” with Eloise and Sinclair Lott among the six children clutching their



piggy banks in anticipation.⁶⁰ The boy also developed a fine voice (when it broke, he was a bass). The selection of horn as instrument of choice was also a family affair, as his "Auntie Madge played first horn in orchestras at the Burbank and Belasco theaters. She had no children of her own but when she married she stayed at home with her husband, taught hundreds of them from high schools, so that the house in which she stayed home was always blowing bugles and sounding trumpets."⁶¹ Sinclair soon graduated to horn lessons with the Philharmonic's Odolino Perissi. He learned the basics well enough to join the student LA Symphony Club, conducted by the Philharmonic's first chair cellist Ilya Bronson. Still, the greatest instruction Lott received from the southern Italian born Perissi came from observing a gifted cook at work and sampling the results. Cooking joined running as a lifelong pursuit.

Los Angeles in the 1920s was enduring growing pains. City planners saw its vast uninhabited fringes as a blank slate and their disparate visions did battle through Sinclair's childhood years. Historian Jeremiah Axelrod observed of the chaotic outcome,

Planners did not, in the end, remake the metropolis as they desired, but they did nevertheless remake it. By 1930, Los Angeles had broken the mold of American urbanity; it had become a large metropolis without being significantly centralized and concentrated. This sort of decentralization planners had valued above all else. Although sometimes seen as a curse today, urban disaggregation was seen at the time as a radical and utopian notion in an era of ever more densely packed tenements and skyscrapers. Southern Californian planners triumphantly oversaw the decline of concentric urbanism in Los Angeles, but their second, more visionary, goal of remaking Greater Los Angeles as a cluster of garden cities was at best only half successful...Southern California became a postsuburban, sprawling megalopolis instead of a balanced and neighborly region of clustered garden communities.⁶²

Alongside the development of the Philharmonic, the musical atmosphere in Los Angeles had become more diverse. African American Jazz musicians arrived from the South after the First World War⁶³ and the Hollywood Bowl offered a democratization of orchestral concerts.⁶⁴ Vitaphone technology, where films were accompanied by a record, scored a sensation with Warner Brothers' *Don Juan* of 1926 because of its full orchestral sound. But this did not allow for dialogue, and *The Jazz Singer* of 1927 first brought full sound to films. Theater musicians scoffed: "'We all thought it was just a fad,' organist Gaylord Carter said later; 'we thought it would pass.' A prominent member of the Los Angeles Theater Organists' Club predicted of talkies that exhibitors would 'lose their shirts in this latest folly' and see their theaters 'turned into parking lots.'"⁶⁵ Instead, theater orchestras around the country closed, the last

remnants rung out by the crash of 1929. Hollywood, meanwhile, was hiring musicians by the bushel.

March 12, 1927 saw the death of overworked Philharmonic music director Henry Rothwell. Clifford Lott, who had sung several concerts of opera arias during the Rothwell years, gave a eulogy at the funeral for a "career suddenly cut short."⁶⁶ There followed an uneventful two-year stint under Finnish conductor Georg Schnéevoigt. "It was not a fortunate choice. Schnéevoigt was lethargic and uninspired and never gained disciplinary control over his men. During his second season, illness necessitated the employment of several guest conductors."⁶⁷

One of these guests was Philadelphia Orchestra music director Leopold Stokowski. As the critic of the *Los Angeles Examiner* recorded, "A capacity audience turned out. To discover whether or not he lived up to his advance notices. And it agreed that he did – proclaimed that he did. Stamped, stormed and shouted that he did... There is no arguing about an avalanche – and that is Stokowski. He vitalized the Orchestra to an extent that caused the old-timers to sit up and rub their eyes. The men bowed and blew and drummed as if their hearts and souls were in the task."⁶⁸

Alfred Brain was praised for his "heroic horn calls"⁶⁹ in *Siegfried's Rhine Journey*. And Georg Schnéevoigt was ushered out in 1929. Los Angeles, now aware of what a gifted conductor could accomplish, was going to go out and get one. Artur Rodzinski, Stokowski's young assistant, was tapped. In 1931 Alfred Brain performed the Strauss 1st Concerto under Rodzinski at a live radio broadcast from the Hollywood Bowl, and after the latter conducted Tchaikovsky's 5th a critic preened that "Alfred Brain, first horn-player and Vladimir Drucker, trumpeter, gave to the melodies for brass such distinction and beauty of tone as to emphasize anew the fact that our orchestra can boast of this section and the woodwinds in any orchestral company in the world."⁷⁰

Meanwhile, young Sinclair's existence centered around Polytechnic High School, just a half mile to the southeast of home at Washington Boulevard and Flower Street. The proximity was fortunate, because track and football practice occupied the teenager regularly after school. Track team member Jimmy LuValle recalled the early days when Coach Eddie Leahy was matching novice runners to their best events. The coach told Jimmy,

'You're a quarter-miler.' I said, 'What do you mean, I'm a quarter-miler?' I knew nothing about the quarter-mile. Well, Sinclair Lott, who by the way was a teammate of mine at UCLA and then later a very distinguished French horn player, was also to be a quarter-miler. I said, 'How do I run this race, Eddie?' Eddie said, 'Jimmy, get out and run as fast as you can as far as you can and then start sprinting.' Well, both Sinclair and I were stupid enough to believe him. We tried to do this. Well, I barely beat Lott and we both staggered across the line after doing it. And Eddie said, 'Now,



that's not the way to run the quarter-mile, is it?' (LuValle laughs) That was my introduction to running.⁷¹

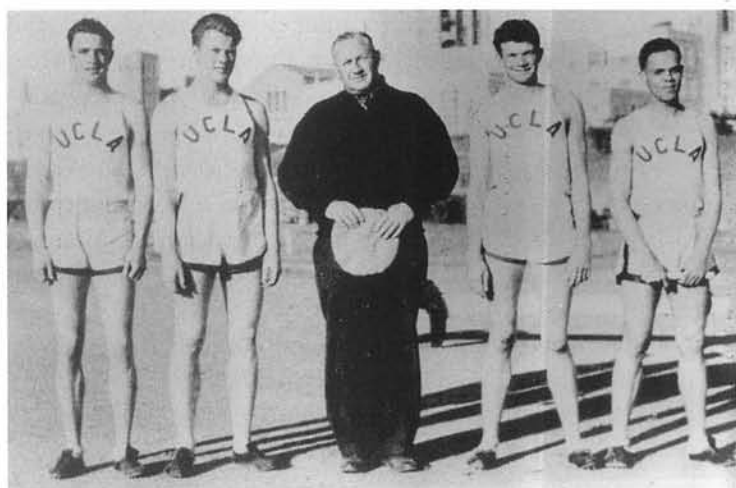
As a sophomore Lott was also a letterman in varsity football. With his speed he was a natural wide receiver (or "end" in the less technical jargon of the time), and a mainstay of the "Poly Golden Tornado," Coach Voyle Brennan's "gigantic fighting machine of championship caliber"⁷² that won the city title in 1929. The community took high school football seriously — Poly's game against Los Angeles High that season was held in the nearby Coliseum and drew 15,000 fans.⁷³ Doubling as defensive back the following year, "Sinclair Lott of Poly intercepted one of [Lincoln quarterback] Santo Garbo's passes and galloped to the 2-yard line, from where he packed the ball over for that tally."⁷⁴ That senior season he was named first team end of "the mythical All-City football eleven."⁷⁵

Lott entered UCLA in 1931, where his father had been appointed director of the Men's Glee Club. The economics major joined the fraternity Phi Kappa Si and took on a full schedule in which playing horn would take a back seat to signing up for the university's track and football programs. Lott promptly set a freshman track record for the quarter mile (49.4 seconds), and prior to his sophomore season a *LA Times* sportswriter gushed, "He is 6 feet 1 inch in height and as strong as a horse. Although football put weight on him, he also gained in power and should have no difficulty in trimming his best previous marks liberally."⁷⁶ Lott ran the 440, but Coach Harry Trotter also grafted him into a promising mile relay team that began setting school records almost immediately: 3 minutes, 25.5 seconds in March gave way to 3 m. 19 s. in April, and by autumn the quartet began to eye "the world's four-man mile relay record as its goal."⁷⁷ The following season the time was trimmed further in beating cross-town rival USC. The team boarded the night train for Des Moines and the Drake Relays on April 23, 1934 with high hopes (a newspaper photo of them waving from the caboose was brashly captioned "Iowa Hasn't Seen Anything Yet").⁷⁸ In a star-studded field that included 100 yard dash world record co-holder Ralph Metcalfe, the Californians did not disappoint when they ran on Saturday, April 28. The Associated Press reported,

They waited eleven years for a quartet of quarter-milers to come along and break the one-mile relay record at the Drake relay carnival. Today it happened when four fleet-footed youngsters from the University of California at Los Angeles climaxed the silver anniversary of the Drake games by smashing the record hung up by the University of Iowa in 1923. The record was broken in the last race of the day to the excitement of 18,000 spectators, the greatest crowd to witness the West's oldest athletic carnival since it was started twenty-five years ago. The California quartet composed of James Miller, Sinclair Lott, Ray Vejar, and James LuValle, clipped a full second off the mark hung

up by the Hawkeyes, running the distance in 3m. 15.9s.⁷⁹

They were feted in Des Moines, and even more so when the Golden State Limited arrived back in Los Angeles: "They killed a whole mess of fatted calves out at Westwood yesterday [when] the four loyal sons of UCLA who had been away to the racing wars returned with honor, glory and an enormous trophy."⁸⁰ The camaraderie forged in 1934 would last a lifetime, and Lott, LuValle and company shared a table at every class reunion over the next half century.⁸¹



The record setting UCLA mile relay team: from left, Ray Vejar, Sinclair Lott, Coach Harry Trotter, Jimmy Miller, and Jimmy LuValle.

The bell tower left of Lott is part of Royce Hall, where he logged many concerts and recordings over the decades

[Collection of Jeanice Lott]

Parallel to track Lott turned in a notable football career. After a season on the freshman squad, where he developed a rapport with quarterback Mike Frankovich ("Lott snagged another long pass from Frankovich and romped over the line to conclude the scoring for the day"),⁸² Lott was judged "a cinch to be on the [varsity] squad next fall."⁸³ He did make varsity that 1932 season, one of two prospects described as "both corking pass catchers and both real fighters."⁸⁴ UCLA had joined the Pacific 10 conference just four years before, and their varsity football team had yet to post a winning season (the perennial powerhouses of the Pac 10 at the time were Stanford and the USC of Coach Howard Jones' fabled "Thundering Herd"). But in Lott's first year in 1932 he made an immediate impact ("Another Sophomore with great potentialities was uncovered. That man was Sinclair Lott, who...showed real aggressiveness at the flank position")⁸⁵ and Coach Bill Spaulding's team later beat Stanford on the way to a 6-4-0 record. Prior to the 1933 season the *LA Times* trumpeted "UCLA-Gridders Face Hardest Schedule Westwood Ever Had...Where last year UCLA's opponents were taken unawares at times, this season the other teams know what to anticipate and as a result they'll be primed for the Bruins."⁸⁶ Still, the team was returning twenty-one lettermen, which included quarterback Frankovich and Lott, "close



to being the best end on the squad this year. Lott is fast and knows how to hold onto the pigskin once it's heaved to him."⁸⁷ In a late-season game against St. Mary's, "When all hope seemed gone, Lott caught a long pass and then ran 40 yards to the goal line."⁸⁸ UCLA managed a 6-4-1 record, losing a heart-breaker to Stanford 3-0.

The Bruin footballers were now a proven commodity. Coach Spaulding was dubbed "Westwood Will" by the press, and Warner Brothers contract comedian Joe E. Brown adopted the team, roaming the sidelines at home games yelling encouragement from his famously large mouth. Success brought interest from across the country (thirty-eight game invitations had to be declined) and proud alumni began filling scholarship coffers. UCLA came close to a Rose Bowl appearance in 1934, going 7-3-0 but losing to eventual conference winner Stanford. Lott was one of four seniors who played every game despite injuries – in his case a bruised shoulder and ankle and even a broken hand (euphemized by the newspapers as "Lott's bum duke").⁸⁹ He wore a cast over it for the last conference game of his career against Oregon State. The day after the game the *LA Times* printed a photo of leather helmeted No. 31 galloping through three defenders, captioned:

Here's the Play That Broke the Back of Oregon State's Beavers. Sinclair Lott's spectacular catch of Mike Frankovich's pass in the first quarter started the Bruins off on a one-sided victory over Oregon State yesterday in the Coliseum. Lott caught the pigskin on the 15-yard line and outran a pack of Beavers that swarmed around him.⁹⁰

The visiting Bruins rolled on to win 25-7. *LA Times* reporter Irving Eckhoff caught up with Lott at the season ending team banquet.

It's hard to make Sinclair Lott believe he is a great athlete. The former Poly High boy is a three-year man in both track and football at UCLA. He was given the Joe E. Brown award this year for being the most improved senior football player. But Lott is still the quiet, unassuming kid we knew at Poly. He said if he was the 'most improved player' he must have been pretty bad last year. That's his attitude and he's stuck with it.⁹¹

Wide Receiver [Collection of Jeanice Lott]

That would have been the end of Lott's football career, but for the far-fetched dream of a local lifeguard and would-be entrepreneur, who read in the *LA Times* that Italian dictator Benito Mussolini had a fondness American football.

So Al Maloney started writing letters to Italy and then Germany offering to bring a team of Californians



to play games and show off football to the rest of the world. He got personal letters from Mussolini and Hitler politely declining before hitting the jackpot with Japan. Maloney, a reserve USC quarterback among the Howard Jones' Thundering Herds, filled his team with UCLA and Stanford stars as well as Trojans and off they went to tour Japan, a first-ever...⁹²

The three-month tour was financed by *Tokyo Asahi*, "Japan's leading newspaper, in the interest of good fellowship and friendliness."⁹³ Lott and thirty-three Pac 10 teammates embarked from Los Angeles Harbor at San Pedro on Tuesday, February 19, 1935 on the *S.S. Taiya Maru* of the Nippon Yusen Kaisha Line. At home the headline mourned "Bruin Relay Team Hit by Lott's Departure" ("UCLA's hopes for a successful track season sank to a new low level yesterday when Bruin fans realized that Sinclair Lott would not gallop the quarter this fall").⁹⁴ But the football team racked up twelve well-attended games across Japan as well as giving rugby and basketball exhibitions. John Hall of the *LA Times* remarked in 1979, forty-four years after the tour: "Their legacy: in Japan, 250 colleges and high schools now play American football."⁹⁵

That Lott had talents and goals that went beyond sports was something that even local sportswriters were beginning to realize, and musical snippets had already begun to sneak into the sports pages.

Though Sinclair Lott plays a French horn and is something of a songbird, he still plays a mean game of end.⁹⁶

As an artist with the French horn he has participated in Sunday afternoon recitals in Royce Hall auditorium at the campus. He sings a very sturdy bass to [backup quarterback] Bill Murphy's tenor and [half-back] Remy Olmsted's melody on the slightest provocation."⁹⁷

Sinclair Lott was one of the best ends on the coast last season, but he is a much better French horn player than he is a football player.⁹⁸

Prof. Trotter has a lad who can run a quarter mile faster than any other French horn player in the Philharmonic Orchestra and a sprinter who can lick anybody his weight in the Pacific Coast Conference but he's a wee bit shy on guys who can't play a horn or fight but can run, jump and throw things for incredible distances.

...If they counted points for boxing and French horn playing, though, I'd feel a trifle more optimistic.⁹⁹

Most of Lott's teammates found themselves ex-jocks on graduation, and their football or track years would be the best memories of their lives. In contrast, Sinclair Lott's highlight reel had just begun.

The Los Angeles Philharmonic's newest chief conductor, Otto Klemperer, brought decades of top-level experience to the



post. He was not keen on beginning his duties in Los Angeles, but it was 1933, in Germany the National Socialists were ascendant, and Klemperer was a Jew. He inherited an orchestra that was a mixed bag: fine, well-paid principals, and an oft-changing group of *tutti* players who often moonlighted in the studios. Klemperer was interviewed late in life: "Heyworth: What was the orchestra like? Klemperer: Very good. Not as good as the Boston or the Philadelphia Orchestra, but very good. It had a lot of routine, and sight-reading was no difficulty."¹⁰⁰

He brought the group a strict discipline learned in the German opera theater system and based on the Classical-Romantic literature (the next year saw the city's first complete cycle of Beethoven symphonies). He also expanded the Californians' repertoire with newer composers like Ravel, Stravinsky, Hindemith, and Schoenberg, and the presence of Alfred Brain allowed him to give local premieres of the Bach Brandenburg Concerto No. 1 and Bruckner's 4th Symphony. The orchestra was at first put off by Klemperer's intensity – and implacable orders to remove chewing gum (and when the orchestral manager's wife declared she would call him "Klempie," he retorted, "You may call me, but I shall not come").¹⁰¹ Still, the improvement in ensemble won over the musicians. Even the critics were charmed, the *Pacific Coast Musician* noting "Never in the fourteen years' history of the Los Angeles Philharmonic have there been the...large and immoderately enthusiastic audiences that have characterized concerts so far this season."¹⁰²

By standards both physical and musical, [Klemperer] was by far the most impressive figure yet to occupy the post as regular conductor. Six feet-four inches tall, he dispensed with the platform. Completely unhampered by baton, score, music stand, or podium, he bestrode the stage and gripped the attention of both musicians and audience with the sweep of his long arms. He was the first musical director of truly international stature and general musical maturity. For six seasons he was an outstanding popular success.¹⁰³

The conductor and his family rented a large house in Bel Air (Katherine Hepburn was a neighbor). He was even talked into leading concerts at the Hollywood Bowl, though he injected serious literature into the typically popular programs.

Klemperer had more ambitious things in mind for the following season, which included engaging extra hornists. Alfred Brain, who had taken Lott as a pupil after he played with Blanche Lott in her Chamber Society concerts and "her chamber music group that gave morning recitals in her at-home studio,"¹⁰⁴ convinced Klemperer to give young Sinclair Lott an audition in the autumn of 1934. Though this occurred a day after Lott had cut his lip in football practice, Klemperer was intrigued at having the lung power of an athlete in his horn section and a second audition was a success.¹⁰



Otto Klemperer auditions Sinclair Lott, autumn 1934
[Collection of Jeanice Lott]

With pieces including Mahler's 2nd Symphony and excerpts from Wagner's *Ring* slated for 1935, Lott began playing as an extra in the Philharmonic while still in college. Many works by Richard Strauss followed in the next few years, including *Also sprach Zarathustra* and the *Symphonia Domestica* in 1939 (a live recording of Klemperer leading the orchestra in *Till Eulenspiegel* is preserved from 1938).¹⁰⁶ Lott played second horn 1936-1937, a highlight being a Carlos Chavez-led concert in August, 1937. He studied Alfred Brain's playing from the vantage point of the section during these years – his real education as a hornist – and Brain would be his model, mentor, and friend over the next three decades. There were other influences, including James Stagliano, who traded stints on principal horn with Brain starting in 1935.



LA Philharmonic hornists for Strauss's *Symphonia Domestica*.
Back row (l-r): Sinclair Lott, Jean Musick, Walter Horning, and Huntington Burdick. Front row (l-r): Luigi de Fabrity, Odolino Perissi, Vincent DeRosa, and James Stagliano
[Collection of James Decker]

The 1935/36 academic year was a juggling act for Lott. He gave a memorable performance of Strauss's Concerto No. 1 at UCLA's cavernous neo-Romanesque Royce Hall on December



8, 1935 accompanied by Alexander Schreiner on the 6,600-pipe Skinner organ.¹⁰⁷ He also completed his Bachelor's degree in economics while returning one more season to the track team – Coach Trotter had lost Jimmy LuValle to the Olympic Trials and the *Times* headline was "Bruins Bank on Lott."¹⁰⁸ On Saturday, April 4, Lott ran the quarter mile at the Coliseum against UC Berkeley in the afternoon and played a concert with the Philharmonic that evening.¹⁰⁹ In student yearbooks he shared kudos ("Versatile Sinclair Lott is quite a noted person on UCLA's campus")¹¹⁰ with senior basketballer and future television actor Lloyd Bridges ("handsome and popular man about campus").¹¹¹ The characterization "Sinclair is at his best a ladies' man"¹¹² of the previous year changed abruptly when Lott met Jeanice Uhrich, a *Pi Beta Phi* sophomore three years his junior. But times were tough, and a long courtship would precede their marriage.

Elsewhere times were even tougher, and an estimated ten to fifteen thousand refugees landed in the greater Los Angeles area from 1938-1941.¹¹³ Most were European émigrés, in particular, "singers, instrumentalists, and composers have come to Los Angeles,"¹¹⁴ an assemblage that Arthur Rubinstein (who lived in Brentwood) called "the cream of the artistic and intellectual world."¹¹⁵ Violinist Felix Khuner stressed the unbeatable attraction of the climate (and the clean air!) and draw of the studio orchestras to flocks of musicians.¹¹⁶ The influx of Europeans included composers Mario Castelnuovo-Tedesco, Ingolf Dahl, Paul Dessau, Hanns Eisler, Sergei Rachmaninoff,¹¹⁷ Ernst Toch, and Eric Zeisl, and performers Vladimir Horowitz, Jascha Heifetz, Lotte Lehmann, Gregor Piatigorsky, André Previn, Joseph Szigeti, and Bruno Walter.¹¹⁸ The distinguished Austrian theater director Max Reinhardt, whose past productions included the world premieres of Strauss's *Der Rosenkavalier* and works by Humperdinck and Pfitzner, wrote,

When I think back, I don't believe it myself. I don't believe this conglomeration of European culture within a few square miles, not more than ten or fifteen, all huddled together for a few years and all living and working here, actually took place. And yet it did.¹¹⁹

Reinhardt predicted, "America is going to take over the cultural heritage of Europe, and there is no more hospitable landscape, none lies under happier stars, than the Californian."¹²⁰ There were also naysayers, and George Antheil complained, "Hollywood is a brutal city...as hard as a diamond, beside which New York seems soft and a veritable rosebud."¹²¹ Los Angeles had replaced the Romantic Old California clichés with the hard-boiled, cynical squint of Raymond Chandler's crime novels.

Many European émigrés, tired of the eternally sunny weather, persisted in wearing formal attire despite the heat, and pined after the cultural riches they had left behind in Europe.¹²² Clannish, they visited only one another,¹²³ turning their collective backs on the overt commercialism of American life. Ernst

Krenek thought differently – in California there were many potential private sponsors from which to choose, like them or not, while in Vienna he had been faced with either pleasing a single fractious culture minister or else giving up his government stipend altogether. The genial Erich Wolfgang Korngold also adapted to the Los Angeles lifestyle with ease. He found a house near Bob Hope and Bing Crosby at 9936 Toluca Lake Avenue, bordering the north side of the lake.¹²⁴ Korngold, who loathed driving, had chosen the spot because he could walk the few blocks east to work at Warner Brothers studio in Burbank,¹²⁵ where he regularly enjoyed hearing his newest music played by the fine Warner house orchestra.



Arnold Schoenberg in happy times at home and grim ones in exile. Left, Vienna in the 1890s with (from left) Louis Savant, Fritz Kreisler, Schoenberg (sitting), Eduard Gärtner, and Karl Redlich. Right, the composer in front of his Brentwood house in the 1940s [© Arnold Schönberg Center, Vienna]

In fact, Los Angeles now housed two émigrés who were arguably the two most eminent composers on the planet: Arnold Schoenberg and Igor Stravinsky. Schoenberg, unable to find employment on the eastern seaboard, moved to Los Angeles initially because his meager savings could be stretched further on the less expensive west coast. But on arrival he wrote Anton Webern enthusiastically, "It is Switzerland, the Riviera, the Vienna woods, the desert, the Salzkammergut, Spain, Italy – everything in one place. And along with that scarcely a day, apparently even in winter, without sun."¹²⁶ The Viennese composer was soon sporting a deep tan, and indulged his passion for tennis all year round. He bought a small house off Sunset Boulevard on North Rockingham in Brentwood, not too far from his teaching position at UCLA, the back yard of which offered "a table tennis set, which next to chess, handicrafts, book-binding and tennis (often with his friend and neighbor George Gershwin) belonged to his favorite pastimes and served as necessary counterweights to concentrated composition."¹²⁷ But as his latest creations were unwanted by audiences and performers alike, to make ends meet Schoenberg had to sacrifice his free days in tutoring, "forced to instruct American child prodigies, jazz musicians, and movie composers."¹²⁸ Otto Klemperer did his best to help, programming Schoenberg's more approach-



able early works and also the new Suite for String Orchestra.¹²⁹ It was at Klemperer's suggestion that the composer made an orchestral transcription of Brahms' Piano Quartet in G minor, Op. 25.¹³⁰ Still, Schoenberg "continued to believe that Klemperer was behind the currents of reaction in the Los Angeles area, which, as he saw it, denied him a performance of his works at every opportunity."¹³¹

As a fellow émigré composer noted, "Fate was more generous to Stravinsky,"¹³² who lived in affluent surroundings just east of Beverly Hills on North Wetherly Drive in the heights above West Hollywood. But Stravinsky was something of a professional émigré, and would live as long in Los Angeles as he had in Russia. "If there ever was a home for Stravinsky," noted conductor-composer Esa-Pekka Salonen, "it was the house in West Hollywood."¹³³ He had also chosen the locale for health reasons (a bout of tuberculosis was already behind him). Despite their proximity, the two composing icons avoided one another, contenting themselves with issuing edicts from afar (Schoenberg, whose finances would always remain perilous, was known to write his wealthy rival's name on the chalk board at UCLA as "\$travinsky")¹³⁴ and their surrogates sat rigidly segregated on opposite sides of the auditorium at new music concerts.¹³⁵

Lott's courtship of Jeanice Uhrich had been slowed by events: the Great Depression had yet to run its course, Blanche Rogers Lott died on August 19, 1940, Sinclair earned his teaching credential at U.S.C. in 1941 and the U.S. entered the World War at the end of that year. It was only after Lott's return from eighteen months duty on an APA (Attack Transport) troop ship in the Pacific that he and Jeanice were married on February 10, 1944. The now retired Clifford Lott sang at the wedding, but he died very soon thereafter.

On Alfred Brain's recommendation, Lott found employment playing film scores at Republic Studios. Though not one of the eight studios that fielded full orchestras,¹³⁶ Republic produced a respectable string of B movies, including the popular Roy Rogers westerns. Also starring in a slew of Republic films was Marion Morrison, who had played football with Lott's cross-town rival squad at USC, though he now went under the screen name of John Wayne. The studio also experimented with more serious fare, including Orson Welles' *Macbeth* of 1948 with a film score by Jacques Ibert.

Lott's professional instruments to this point had been an Alexander B^b/A horn with F extension similar to Alfred Brain's Alexanders, and a C. F. Schmidt double horn. Then brass craftsman Earl Strickler offered to cobble together an old horn that was hanging in pieces on his workshop wall. Strickler was convinced that it would be a good instrument when he was done, and for a modest price Lott received the vintage 1902 nickel-silver Horner model Kruspe that he would play for the rest of his life. He soon had a chance to put it to use on widely varied repertoire. On September 16 and 20, 1947, Lott recorded the challenging first horn part of Stravinsky's Divertimento from *Le Baiser de la fée* (*The Fairy's Kiss*) in Hollywood with the RCA Vic-

tor Symphony Orchestra, with the composer conducting.¹³⁷ Then, on December 2, 1947 Lott played the lone horn part in a Hollywood recording session that featured Peggy Lee, Benny Goodman, Artie Shapiro, and Mel Powell.¹³⁸ But these early days of juggling films and recordings with occasional Philharmonic work would soon be over.



Igor Stravinsky [Collection of Jeanice Lott]

The Los Angeles Philharmonic attracted a number of fine principal hornists during the 1940s, but the financial temptations of the studios made it difficult to hold them for long. Alfred Brain, not fond of the Philharmonic's new music director Alfred Wallenstein,¹³⁹ left the orchestra for 20th Century Fox Studios in 1944. James Stagliano departed for the Boston Symphony with the 1946/47 season.¹⁴⁰ Joseph Eger, an Anton Horner pupil who had played with the New York Philharmonic, took the post but within a few years had much the same experience as Brain – a falling out with Wallenstein led to his moving to 20th Century Fox.¹⁴¹ Brain thought Lott was ready for the first chair. So did Eugene Ormandy, musical director of the summer Hollywood Bowl concerts. He asked Republic Studios to release Lott from his contract and hired him for the 1948 Hollywood Bowl season (where he shared first horn tasks with Attilio De Palma).¹⁴²

Eugene Ormandy [Collection of Jeanice Lott]

With Brain and Ormandy backing the young man, Alfred Wallenstein fell into line and Lott was named co-principal horn of the Philharmonic in 1949. For the novice first hornist there were challenges enough. To honor the resident composer, Wallenstein programmed the second US performance of Schoenberg's *Gurre-Lieder* in 1949.¹⁴³ It was left to Lott to acquire the missing ingredient in the score, a quartet of Viennese-made Wagner tubas that were the first in the region.¹⁴⁴ On November 24, 1949 Lott played the local premiere of Britten's *Serenade* in Philharmonic Auditorium with tenor Peter Pears and the composer on the podium. Of the just six-year-old work *LA Times* chief critic Albert Goldberg wrote,





Britain may have devalued the pound but the market quotation of her musical exports went soaring in Philharmonic Auditorium last night....Some of the most imaginative and original of Britten's music is contained in his *Serenade* for tenor, horn and strings...No one else in our time has written music quite like this. It is spontaneous and individual; it does not strive for newness or effect or exploit any superimposed theories or formulas, yet without turning its back upon the past, it achieves the most desirable sort of originality....Mr. Pears sang the enormously difficult vocal part with a profound sense of its poetry....and Sinclair Lott played the horn obbligato with a fine mastery of its poetic qualities and its highly original effects.¹⁴⁵

Peter Pears and Benjamin Britten [Collection of Jeanice Lott]

Peter Pears and Benjamin Britten [Collection of Jeanice Lott]

After the performance and the praise, Alfred Brain gave Lott a kindly-meant warning taken from his own experience: "Now you are a pro, you'll begin to have enemies."¹⁴⁶

To be continued...

Notes

- ¹Interview with David Duke, an elder statesman of LA studio hornists, September 5, 2003. Duke was both a pupil and colleague of Sinclair Lott.
- ²On the day of Lott's birth, the following events occurred: in Denver a bolt of lightning hit the west tower of the Cathedral of the Immaculate Conception, reducing its height by twenty-five feet (Buffalo Bill's Wild West Show was residing in the city at the time, bravely advertising coming performances despite dire financial woes that would cost William Cody his ownership of the business within the year). Also on that day, the Chicago convention of the Progressive ("Bull Moose") Party chose Theodore Roosevelt as their candidate for the presidency, while Woodrow Wilson accepted the nomination of the Democratic Party in Baltimore. Austrian physicist Victor Hess made his highest balloon flight to date (5,300 meters, or 16,404 feet) and recorded radiation rates that demonstrated the existence of cosmic rays. In Moscow, twenty-one-year-old Sergei Prokofiev's Piano Concerto No. 1 was given its world premiere.
- ³Unattributed newspaper clipping, August 1912 (Collection of Jeanice Lott).
- ⁴This brief sketch of the Lott family is culled from A. V. Phillips' exhaustive *The Lott Family in America* (Trenton, N.J.: Traver's Book Store, 1942).
- ⁵"The Lott House Restoration Project" (www.lotthouse.org).
- ⁶Many Lott family members are named in *The History of the town of Flatbush, in Kings County, Long Island* by Thomas M. Strong, D. D., *Pastor of the reformed Dutch Church of Flatbush. Lecture to the Flatbush Literary Association, Winter 1841/2* (longislandgenealogy.com/histflat).
- ⁷The Lott women made sacrifices for their country as well, such as a certain Mrs. Lott of Flatlands, who "was wantonly shot" by a British soldier during the occupation of Brooklyn in 1776 (Henry Reed Stiles, *A History of the City of Brooklyn*, Vol. 1 [Westminster, Maryland: Heritage Books, 1993], 325-326).
- ⁸César Saerchinger (ed.), *International Who's Who in Music and Musical Gazetteer. A Contemporary Biographical Dictionary and a Record of the World's Musical Activity* (New York: Current Literature Publishing Company, 1918), 382. Part celebration, part competition, the Welsh *eisteddfod* is a modern (1860) recreation of ancient Welsh bardic culture.
- ⁹Adela Rogers St. Johns, *Final Verdict* (Garden City, N.Y.: Doubleday & Company, 1962), 245.
- ¹⁰Buffalo-born Herbert Witherspoon (1873-1935) had a distinguished education under composers Horatio Parker, Edward MacDowell and vocal pedagogue Giovanni Lamperti. He frequently sang Wagnerian bass roles at the Metropolitan and in England and was named artistic director of the Chicago Civic Opera in 1930.
- ¹¹Welshman James Sauvage (1849-1922), long a leading baritone with the Carl Rosa English Opera Company, was later appointed Professor of Singing at Vassar College, New York.
- ¹²Catherine Parsons Smith, *William Grant Still: A Study in Contradictions* (Berkeley: University of California Press, 2000), 177.
- ¹³Spanish-American baritone Emilio de Gogorza (1872-1935) was born in Brooklyn. He excelled in concert and recitals as well as in many recordings including duets with Enrico Caruso and Tito Schipa. Among his many pupils was the composer Samuel Barber.
- ¹⁴*Los Angeles: A Guide to the City and its Environs*, Compiled by Workers of the Writer's program of the Work Projects Administration in Southern California (New York: Hastings House, 1941), 113. The other pianist referred to was Alice Coleman (1873-1948), a close friend of Blanche Rogers whose Coleman Chamber Concerts began in 1904 and "continue to spread her civilizing influence throughout the artistic community of Pasadena today" (Robert Winter, *Coleman: Musickmaker* [Los Angeles: Balcony Press, 2000], 9).
- ¹⁵Catherine Parsons Smith, *Making Music in Los Angeles: Transforming the Popular* (Berkeley: University of California Press, 2007), 189. Other ensembles that Blanche Rogers formed were the Jennison Trio, the Rogers-Krauss-Opid Trio, the Timmer-Lott Trio and L'Ensemble Moderne (Richard Drake Saunders [ed.], *Music and Dance in California and the West* [Hollywood: Bureau of Musical Research, Inc., 1948], 25).

- ¹⁶Richard F. Snow, "Counsel for the Indefensible," *American Heritage Magazine*, Vol. 32, No. 2 (February/March, 1987): 96.
- ¹⁷Oscar Tully Shuck, *History of the Bench and Bar of California: being Biographies of Many Remarkable Men, a Store of Humorous and Pathetic Recollections, Accounts of Important Legislation and Extraordinary Cases, Comprehending the Judicial History of the State* (Los Angeles: Commercial Printing House, 1901), 1068.
- ¹⁸Earl Rogers (1870-1922) defended heavyweight boxer Jess Willard (second degree murder), Colonel G. J. Griffith (attempted murder), President of the United Railroad Patrick Calhoun (bribery)...but also the unemployed plumber William Alford (murder). All were acquitted.
- ¹⁹John R. Vile, *Great American Lawyers: An Encyclopedia*, Vol. 2 (Santa Barbara: ABC Clio, 2001), 606. A stickler for detail, Rogers consulted the newest German sources on ballistics (which he read in the original German), and his medical knowledge was so extensive that a number of doctors that he cross-examined assumed that he had attended medical school.
- ²⁰Daniel Kornstein, *Kill All the Lawyers?: Shakespeare's Legal Appeal* (Princeton, N.J.: Princeton University Press, 1994), 105.
- ²¹Alfred Cohn and Joe Chisholm, *Take the Witness! A Biography of Earl Rogers* (New York: Frederick A. Stokes Co., 1934).
- ²²Snow, 97.
- ²³Afterwards Lionel Barrymore's younger brother John would plead with Roger's daughter that she write a biographical screenplay so he could also play Rogers on the big screen.
- ²⁴Adela Rogers St. Johns (1894-1988) reported the biggest stories of her time, from the Jack Dempsey/Gene Tunney "long-count" fight of 1927, to 1935's Lindbergh kidnapping trial, the assassination of Senator Huey Long, and the abdication of King Edward VIII of Britain in 1936. She was colorful enough to inspire stories herself, such as rumors of an affair with Clark Gable, was married three times and raised four children. St. Johns was the West Coast's Dorothy Parker, and her acerbic aphorisms included, "God made man, and then said I can do better than that and made woman," and "I think every woman is entitled to a middle husband she can forget," though she eventually amended the latter to "There is so little difference between husbands you might as well keep the first" (Anne Wanderman, "2000 Quotations by Women, Idresources.org/etext/quotations_women.doc). In an interview in 1974 she trained her incisive gaze on her own sex: "The modern woman is the curse of the universe. A disaster, that's what. She thinks that before her arrival on the scene no woman ever did anything worthwhile before, no woman was ever liberated until her time, no woman really ever amounted to anything" (thinkexist.com/quotation/the_modern_woman_is_the_curse_of_the_universe-a/324688). In 1976, at the age of 82, St. Johns came full circle, covering the trial of Patty Hearst, granddaughter of her first employer, for the *San Francisco Examiner*, her first newspaper.
- ²⁵Ann Morey, "So Real as to Seem Like Life Itself: The Photoplay Fiction of Adela Rogers St. Johns," *A Feminist Reader in Early Cinema*, ed. Jennifer M. Bean and Diane Negra (Durham: Duke University Press, 2002), 336.
- ²⁶St. Johns, *Final Verdict*, 245.
- ²⁷*Die Musik*, Vol. 7, 1908: 112 (books.google.com/books?id=8mk5AAAAIAAJ&q=%22Harry+Clifford+Lott%22&dq=%22Harry+Clifford+Lott%22&lr=&pgis=1).
- ²⁸*Ibid.*, 246. The Lotts took their young niece Adela Rogers along for part of their European stay. During a rough ferry crossing to Dover her aunt and uncle were taken ill and Adela occupied herself discussing *The Jungle Book* with an older English gentleman. A few days later a copy of the book was left for Adela at the trio's London hotel, inscribed "To my little American friend, who knows that Mowgli is real as well as does the man who made him, Rudyard Kipling" (Adela Rogers St. Johns, *How to Write a Story and Sell It* [Garden City, N.Y.: Doubleday & Company, 1956], 89).
- ²⁹Of Polish extraction but born and raised in Germany, George Henschel's (1850-1934) talents were myriad. He was a gifted painter, linguist and writer (*Personal Recollections of Johannes Brahms* [Boston: Richard G. Badger, 1907] is a classic of the literature). His circle of friends included Liszt, Clara Schumann, Hans von Bülow and Joseph Joachim, and his musical functions included composer, conductor (the Boston Symphony's first), celebrated baritone in Lieder and concerts, and also pianist: "Out of his singing and his playing he contrived a fifth talent. He was always his own accompanist. Those who used to attend his recitals assure us that the duality was complete, the technique of voice and finger being singularly independent, and the interpretation being unified and vitalised by the inspiration of one mind." ("Sir George Henschel," *The Musical Times*, Vol. 75, No. 1100, October, 1934: 894).
- ³⁰Unattributed newspaper clipping, July 27, 1913 (Collection of Jeanice Lott).
- ³¹"Prior to American occupation the Californios...typically reached great age. Many were over a hundred years old," wrote Austrian Archduke Ludwig Salvator, an experienced world traveler, botanist, artist and writer in 1878. He interviewed Eulalia Arilla de Perez in San Gabriel, whose children (the youngest of which was well over 80) testified that she was 135 years old. Arilla de Perez, who the Archduke also sketched, described helping to build the San Gabriel Mission when she was in her late twenties — in 1771, 107 years before the interview (Ludwig Salvator, *Erzherzog von Österreich, Los Angeles in Südkalifornien: eine Blume aus dem goldenen Lande* [Würzburg: Woerl, 1885], 47).
- ³²The classic popular meld of native American, Californio and Yankee strains was Helen Hunt Jackson's *Ramona* (Boston: Roberts Brothers, 1885). But a phenomenal number of writers were moved to compose novels and poetry about California. They packed their enthusiasm into hundreds of books with titles like *Beautiful California*, *California the Wonderful*, and *Romantic* (easily the most ubiquitous adjective) *California*. Ina Coolbrith's paean to the state serves as a sample of the genre:

For California is a Poem! The land of romance,
of mystery, of worship, of beauty and of Song.
It chants from her snow-crested, cloud-bannered mountain ranges;
it hymns thro' her forests of sky-reaching pine and sequoia;
it ripples in her flowered and fruited valleys;
it thunders from her fountains pouring, as it were,
from the very waters above the firmament;
it anthems from the depths of the mightiest ocean of the world;
and echoes ever in the syllables of her own
strangely beautiful name, California
(Ina Coolbrith, *California* [San Francisco: The Book Club of California, 1918], 1).

Mark Twain viewed such runaway romance, already a Californian tendency when he resided in the state, with a skeptical eye:

One of the queerest things I know of, is to hear tourists from 'the States' go into ecstasies over the loveliness of 'ever-blooming California.' And they always do go into that sort of ecstasies. But perhaps they would modify them if they knew how old Californians, with the memory full upon them of the dust-covered and questionable summer greens of Californian 'verdure,' stand astonished, and filled with worshipping admiration, in the presence of the lavish richness, the brilliant green, the infinite freshness, the spend-thrift variety of form and species and foliage that make an Eastern landscape a vision of Paradise itself.
(*Mark Twain*, Vol. 1 [New York: Harpers & Brothers, 1913], 125).

- ³³Raymond Kendall, "The Many-Splendored Sound of California," in: George Seltzer, *The Professional Symphony Orchestra in the United States* (Metuchen, N.J.: The Scarecrow Press, 1975), 65.
- ³⁴Sarah Bixby Smith, *Adobe Days, Being the Truthful Narrative of the Events in the Life of a California Girl on a Sheep Ranch and in El Pueblo de Nuestra Señora de los Angeles while it was yet a Small and Humble Town* (Cedar Rapids: The Torch Press, 1925), 128.
- ³⁵Charles Dwight Willard, *The Herald's History of Los Angeles City* (Los Angeles: Kingsley-Barnes & Neuner Co., 1901), 279.
- ³⁶Harry Ellington Brook, *The City and County of Los Angeles in Southern California* (Los Angeles: Chamber of Commerce, 1903), 17.
- ³⁷A Clipper ship from Boston took an average of 110 days to reach California by way of Cape Horn in 1850. In 1858 the new Butterfield stage coach from St. Louis took just 24 days, and the pony express



from St. Joseph MO reduced the mail journey to 8 days in 1860. The first transcontinental railway was completed in 1869, and a direct southern route followed in 1885 which allowed massive export of exotic local products (oranges!) to the east. Oil was discovered in 1892, and the man-made Port of Los Angeles was finished in 1912 (for a compact history of a complex process, see: Rodney Steiner, *Los Angeles: The Centrifugal City* [Dubuque, Iowa: Kendall/Hunt Publishing Company, 1981], 170-179) and the completion of the Panama Canal in 1914 sped affordable shipping of people and goods considerably. In 1913 a 264-mile pipeline bringing Sierra Nevada runoff water south to Los Angeles made more growth possible. Though other large American cities had built such aqueducts, the water was essential for the viability of a city carved out of dry scrubland. The man responsible for this engineering feat was the Irish immigrant William Mulholland, who in recent years has been heavily criticized about the effect of the project on the local environment. Mulholland's granddaughter has defended both the engineer and the city fathers for their prescience: "The leaders of an expanding Los Angeles looked to extend boundaries in order to create a new kind of city" (Catherine Mulholland, *William Mulholland and the Rise of Los Angeles* [Berkeley: University of California Press, 2002], xv).

³⁸Alice Mary Phillips, *Los Angeles: A Guide Book* (Los Angeles: The Neuner Company, 1907), 24.
³⁹Robert M. Fogelson, *The Fragmented Metropolis: Los Angeles, 1850-1930* (Cambridge: Harvard University Press, 1967), 70. The increase in population brought inevitable financial and cultural rivalries between San Francisco and Los Angeles, the latter first having to win a turn of the century welterweight contest with San Diego for the championship of southern California – a contest that each town's chamber of commerce took deadly seriously. After prevailing in the battle of marketing agricultural produce to the east, Los Angeles became the perfect pendant, and sometime irritation, of the stylish northern city. A British cultural and architectural historian observed the phenomenon:

Los Angeles looks naturally to the sunset, which can be stunningly handsome, and named one of its great boulevards after that favourite evening view. But if the eye follows the sun, westward migration cannot. The Pacific beaches are where young men stop going West, where the great waves of agrarian migration from Europe and the Middle West broke in a surf of fulfilled and frustrated hopes. The strength and nature of this westward flow needs to be understood; it underlies the differences of mind between Los Angeles and its sister-metropolis to the north.

San Francisco was plugged into California from the sea; the Gold Rush brought its first population and their culture round Cape Horn; their prefabricated Yankee houses and prefabricated New England (or European) attitudes were dumped unmodified on the Coast. Viewed from Southern California it looks like a foreign enclave, like the Protestant Pale in Ireland, because the Southern Californians came, predominantly, overland to Los Angeles, slowly traversing the whole North American land-mass and its evolving history.

They brought with them – and still bring – the prejudices, motivations, and ambitions of the central heartland of the USA. The first major wave of immigration came from Kansas City on excursion tickets after 1885; later they came in second-hand cars out of the dustbowl – not for nothing is Mayor ['Sam' (Samuel William; 1909-1998)] Yorty known (behind his back) as the Last of the Okies, and Long Beach as the Main Seaport of Iowa! (Reyner Banham, *Los Angeles, The Architecture of Four Ecologies* [Harmondsworth: Penguin Books Ltd, 1971], 24-25).

⁴⁰J. E. Scott, *Los Angeles: the Old and the New* (Los Angeles: J. E. Scott, 1911), 3. The new arrivals kept coming, as Los Angeles jumped to 10th place among American cities in 1920 (576,673) and 5th in 1930 (1,238,048) ("Population history of Los Angeles from 1890-1990" [physics.bu.edu/~redner/projects/population/cities/la].)

⁴¹St. Johns, *Final Verdict*, 35.
⁴²Native American Gabrielenos played whistles made from deer bones and elder wood fifes at the time of first European contact. These were superceded, when "Taught by the missionaries, Los Angeles County Indians played violins, flutes, and trumpets" (Robert Stevenson, "Music in Southern California: a Tale of Two Cities," *Inter-American Music Review*, Vol. 10, No. 1 [1988]: 54).

⁴³Dorothy Lamb Crawford, *Evenings on and off the Roof: Pioneering Concerts in Los Angeles, 1939-1973* (Berkeley: University of California Press, 1995), 57.

⁴⁴Catherine Parsons Smith, 124.

⁴⁵"In comparison with Higginson whose annual contributions to the Boston Symphony Orchestra averaged a mere \$30,000, William Andrews Clark, Jr. (Deer Lodge, Montana, March 29, 1877; Salmon Lake, Montana, June 14, 1934) did far more for the Los Angeles Philharmonic Orchestra. Against Higginson's total of \$900,000, Clark gave in aggregate \$3,000,000" (Robert Stevenson, "William Andrews Clark, Jr., Founder of the Los Angeles Philharmonic Orchestra," in: *Inter-American Music Review*, Vol. 4, No. 2 (Spring-Summer, 1982): 65).

⁴⁶Alan Rich, "Los Angeles Philharmonic Story" (pbs.org/wnet/gper/shows/disneyhall/essay1).
⁴⁷Kevin Starr, *Material Dreams: Southern California Through the 1920s* (New York: Oxford University Press, 1990), 165.

⁴⁸Caroline Estes Smith, *The Philharmonic Orchestra of Los Angeles: The First Decade 1919-1929* (Los Angeles: Press of United Printing Company, 1930), 51.

⁴⁹*Ibid.*, 273-277. Alfred Brain (1885-1966) is a well known quantity, but for the sake of completeness he was the son of Alfred Edwin Brain Sr., the brother of Aubrey Brain and the uncle of Dennis Brain.

⁵⁰*Ibid.*, 75. Former Queen's Hall Orchestra members included oboist Henri de Busscher and harpist Alfred Kastner as well as Alfred Brain; "three virtuosi of first rank whose westerly migration proved highly profitable for all three of them. For fine players, Los Angeles was – and still is – a financial Mecca" (Eugene Goossens, *Overture and Beginners: A Musical Autobiography* [London: Methuen, 1951], 238). In the Los Angeles string section was another Queen's Hall veteran, the violist A. E. Ferri: "He was one of the finest players of his day," wrote conductor Sir Henry Wood, "and enabled me to give several performances of Berlioz's Harold in Italy" (Henry J. Wood, *My Life of Music* [London: Gollancz, 1946], 112).

⁵¹In Brain's first seven seasons, the orchestra performed all of the Beethoven and Brahms symphonies (as well as the *Fidelio* aria "Abscheulicher! Wo elst du hin?"), Bruckner's 4th, Mahler's 1st and 5th, the Nocturne from Mendelssohn's *A Midsummer Night's Dream* (four times in four different seasons), Mozart's Sinfonia Concertante for winds, *Till Eulenspiegel* and several other Strauss tone poems, Tchaikovsky's 5th, a spate of Wagner excerpts, and Weber's *Oberon* and *Der Freischütz* overtures ("Repertoire of Works Performed," in: Caroline Estes Smith, 253-272). Alfred Brain played with the Philharmonic from 1923 until 1944 (with a break for two seasons in Cleveland 1934-1936).

⁵²Interview with Jeanice Lott, November 13, 2008.

⁵³Scott L. Bottles, *Los Angeles and the Automobile: the Making of the Modern City* (Berkeley: University of California Press, 1987), 14.

⁵⁴"The Automobile Club of Southern California had just 2,500 members in 1910. Ten years later membership had exploded by more than 1000% (Howard J. Nelson, *The Los Angeles Metropolis* [Dubuque, Iowa: Kendall/Hunt Publishing Company, 1983], 276).

⁵⁵Howard Swan, *Music in the Southwest, 1825-1950* (San Marino, California: The Huntington Library, 1952), 208.

⁵⁶"Los Angeles Symphony Orchestra, The," *Grove's Dictionary of Music and Musicians*, American Supplement, ed. Waldo Selden Pratt (New York: MacMillan, 1920): 274.

⁵⁷Biennial report, *Los Angeles County* (Los Angeles: The School, 1914), 37 (books.google.com/books?id=Zu8TAAALAAJ&q=%22Harry+Clifford+Lott%22&dq=%22Harry+Clifford+Lott%22&lr=&pgis=1).

⁵⁸Blanche Lott's organ stints 1911-1920 included posts at the Church of the Unity, First Presbyterian Church, Independent Church of Christ, and Second Church of Christ, Scientist (Wiley Francis Gates [ed.], *Who's Who in Music in California* [Los Angeles: The Pacific Coast Musician, 1920], 89-90).

⁵⁹St. Johns, *Final Verdict*, 208.

⁶⁰Looking Through the Lens at Bits of Life," *Los Angeles Times*, January 26, 1924: 13.

⁶¹Adela Rogers St. Johns, *The Honeycomb* (Garden City: Doubleday & Company, 1969), 105.

⁶²Jeremiah B. C. Axelrod, *Inventing Utopia: Dreams and Visions of the Modern Metropolis in Jazz Age Los Angeles* (Berkeley: University of California Press, 2009), 311-312.

⁶³Central Avenue in South Central Los Angeles became a major Jazz center, with Kid Ory and the Spikes brothers recording there as early as 1922. The bassist Charles Mingus (1922-1978) grew up nearby. In the following decades local clubs attracted a role call of greats from Jelly Roll Morton to Ornette Coleman:

From the 1920s through the early 1950s...Central Avenue, extending from downtown Los Angeles south through Watts, was the economic and social center of the black population of a segregated Los Angeles. By day it served the community's shopping and business needs. At night it became a social and cultural mecca, attracting thousands of people from throughout southern California to its eateries, theaters, nightclubs, and music venues. This nonstop vibrant club scene produced some of the major voices in jazz and rhythm and blues, and it was the only integrated setting in Los Angeles. All races and classes gathered in the clubs, from longshoremen and Pullman porters to Humphrey Bogart, Ava Gardner, and Howard Hughes...In the early morning hours, if you were still on your feet, you could wander from club to club and catch jam sessions with Art Tatum, Lester Young, Nat Cole, Lionel Hampton, Charlie Parker, or younger artists, some still in their teens, like Dexter Gordon, Hampton Hawes, Art Pepper, Wardell Gray, and Charles Mingus. It was a performance center for black music that ranked with New Orleans, Chicago, Harlem, Kansas City, and Fifty-Second Street in New York, and during this period some of the most important contributors to black music grew up around Central and in Watts (Clora Bryant [ed.], *Central Avenue Sounds: Jazz in Los Angeles* [Berkeley: University of California Press, 1998], xv-xvi).

⁶⁴The Hollywood Bowl was a natural amphitheatre in a dell near Cahuenga Pass north of Hollywood. Enlarged to accommodate 20,000 listeners, it had been opened in the summer of 1922 by Alfred Hertz, a former pupil of Engelbert Humperdinck who was conductor of the San Francisco Symphony. Massive audiences of all ages were attracted by the soft summer evenings and light classic programs. In time the latter were augmented with more serious fare led by conductors that included Szell, Beecham, Barbirolli, Ormandy, Rodzinski, Koussevitzky, Monteux, Stokowski, Hamilton Harty, Albert Coates, Eugene Goossens, William Steinberg and Bruno Walter. Throughout the country the Bowl became the best known Los Angeles musical icon:

...visitors from the United States and abroad quickly realized the unique atmosphere of the venue, which became a symbol of a new approach to musical performance. At least five other American cities with less perfect climates built Bowls of their own. Chicago's Grant Park on Lake Michigan became the site for one in 1931; Milwaukee built a Music Shell in 1934; Denver built a Red Rocks amphitheater in 1939; Boston, home of the Boston Pops, built a Hatch Shell in 1940; and a shell was built at Ravinia Park outside of Chicago in 1949 (Kenneth H. Marcus, *Musical Metropolis: Los Angeles and the Creation of a Music Culture, 1880-1940* [New York: Palgrave Macmillan 2004], 86).

⁶⁵James P. Kraft, *Stage to Studio: Musicians and the Sound Revolution, 1890-1950* (Baltimore: John Hopkins University Press, 1996), 51.

⁶⁶*Ibid.*, 166.

⁶⁷John Henry Mueller, *The American Symphony Orchestra: A Social History of Musical Taste* (Bloomington: Indiana University Press, 1951), 169.

⁶⁸*Ibid.*, 180.

⁶⁹Caroline Estes Smith, 181.

⁷⁰Stephen J. Pettitt, *Dennis Brain: A Biography* (London: Robert Hale, 1989), 38. The death of William Andrews Clark in 1934 cut off all funding from that source, and the orchestra had to scramble for support. "Alfred Brain, chosen as manager because of previous experience in London," saved the next Hollywood Bowl season by organizing it himself (Isabel Morse Jones, *Hollywood Bowl* [New York: G. Schirmer, 1936], 180).

⁷¹George A. Hodak, "Interview with Dr. James E. LuValle" (Olympic Oral History Series; Amateur Athletic Union of Los Angeles, June 1988), 1-2. Dr. James E. LuValle (1912-1993) was a Phi Beta Kappa ir. chemistry who earned his Ph.D. at Cal Tech working under Linus Pauling. He garnered three U.S. patents while working at Kodak research and finished his career as director of Stanford's laboratories. Shortly before his death, LuValle was present when a building near the UCLA School of Law was dedicated as the "James E. Luvalle Commons." But the watershed moment of his life remained the Berlin Olympics of 1936. He was one of seventeen African Americans who participated, a list that included Jesse Owens and Ralph Metcalfe. LuValle, who won a bronze medal in the 400 Meter Dash, recalled the unique atmosphere of the event:

When we got to Unter den Linden we saw people on each side. And in front of these people were at least a double row of brownshirts, all in full battle regalia, and in front of those a row of blackshirts, also in full battle regalia. In fact, watching them I felt that that day they could have marched to war right then and there. So we got off our buses at the Maifeld and lined up. There was a grandstand, you could go up to the top of the grandstand and look back down at Unter den Linden. I went up there and on one side I had 55 nations who were there to see who could run the fastest, who could jump the highest, who could dive with most beauty, and so on. On the other side of that, we had over 50,000 ready to go to war that day. It was quite a contrast (Hodak, 12).

⁷²Polytechnic High School Student Yearbook 1929 (Los Angeles: Polytechnic, 1929), 161.

⁷³*Ibid.*, 165.

⁷⁴Irving Eckhoff, "Toilers Plan Tiger Revenge," *Los Angeles Times*, October 23, 1930: A12.

⁷⁵Irving Eckhoff, "Twelve City League Football Coaches Choose 1930 All-City," *Los Angeles Times*, November 30, 1930: E2.

⁷⁶Braven Dyer, "Ambition a Vital Factor: Bruin Relay Squad Seeks New Mark," *Los Angeles Times*, February 12, 1933: E4.

⁷⁷"Track to Begin at UCLA Soon," *Los Angeles Times*, October 22, 1933: D5.

⁷⁸"Iowa Hasn't Seen Anything Yet: Local Athletes Depart," *Los Angeles Times*, April 24, 1934: A9.

⁷⁹Charles W. Dunkley, "UCLA Ruins Eleven-Year-Old Drake Standard in Mile Relay," *Los Angeles Times*, April 29, 1934: D1.

⁸⁰"A Racy Story About the Fast Bruins," *Los Angeles Times*, May 2, 1934: A9.

⁸¹Hodak, 7. An additional stand-out track and football star attended both Polytechnic High School and UCLA just four years after Lott and LuValle – Tom Bradley, later Mayor of Los Angeles 1973-1993. Another gifted athlete, who lettered in track, football, baseball and basketball, graduated from UCLA the year after Bradley. Though his baseball skills were not yet up to his mastery in the other three sports, and despite baseball's segregation along color lines, the world would soon know him as Brooklyn Dodger hall of famer Jackie Robinson.

⁸²"Bruin Babes Triumph, 13-0," *Los Angeles Times*, October 18, 1931: F3.

⁸³"Trojans and Bruins Start Grid Practice," *Los Angeles Times*, March 15, 1932: A12.

⁸⁴"Bruins Proud of Prospects," *Los Angeles Times*, August 25, 1932: A11.

⁸⁵*Southern Campus*, Vol. XIV (Los Angeles: Associated Students at the University of California at Los Angeles, 1933), 266.

⁸⁶Braven Dyer, "Tough Sledding for Bruins," *Los Angeles Times*, August 22, 1933: A10.

⁸⁷Braven Dyer, "What's What With Bruins and Trojans: No. 1 – Ends," *Los Angeles Times*, September 4, 1933: 14.

⁸⁸*Southern Campus*, Vol. XIV, 269.

⁸⁹Irving Eckhoff, "Thirty-Two Make Trip," *Los Angeles Times*, October 12, 1934: A13.

⁹⁰"Here's the Play That Broke the Back of Oregon State's Beavers," *Los Angeles Times*, November 25, 1934: 28.

⁹¹Irving Eckhoff, "Bruins Refuse Offers for Thirty-Eight Tilts," *Los Angeles Times*, December 9, 1934: 26.

⁹²John Hall, "So Help Me," *Los Angeles Times*, April 27, 1979: D3.

⁹³"Gridders to Tour Orient," *Los Angeles Times*, February 15, 1935: A11.



⁹⁴Irving Eckhoff, "Bruin Relay Team Hit by Lott's Departure," *Los Angeles Times*, February 22, 1935: A14.

⁹⁵Hall.

⁹⁶Braven Dyer, "Bruins Have Confidence in Ability to Win Game," *Los Angeles Times*, November 2, 1934: A17.

⁹⁷"Ten UCLA Pigskin Stars End Conference Careers in Oregon Game Saturday," *Los Angeles Times*, November 21, 1934: 9.

⁹⁸*Southern Campus*, Vol. XVI (Los Angeles: Associated Students at the University of California at Los Angeles, 1935), 72.

⁹⁹Bill Henry, "Bruins Facing Certain Disaster in Bear Meet," *Los Angeles Times*, April 3, 1936: A11.

¹⁰⁰Peter Heyworth (ed.), *Conversations with Klemperer* (London: Faber and Faber, 1985), 89.

¹⁰¹Peter Heyworth, *Otto Klemperer: His Life and Times*, Vol. 2 (1933-1973) (Cambridge: Cambridge University Press, 1996), 25.

¹⁰²*Ibid.*, 26.

¹⁰³Mueller, 169.

¹⁰⁴Rogers St. Johns, *The Honeycomb*, 105.

¹⁰⁵"Conversation with Sven Reher, 1973.

¹⁰⁶Otto Klemperer Conducts the Los Angeles Philharmonic" (Symposium CD 1204).

¹⁰⁷"Lines of Music," *Los Angeles Times*, April 25, 1937: C5. Lott would return to UCLA to give a full recital on April 25, 1937.

¹⁰⁸"Bruins Bank on Lott...," *Los Angeles Times*, April 2, 1936: A14.

¹⁰⁹*Ibid.*

¹¹⁰*Southern Campus*, Vol. XVI, 177.

¹¹¹*Southern Campus*, Vol. LVII (Los Angeles: ASUCLA Communications Board, 1976), 15.

¹¹²*Southern Campus*, Vol. XVI, 72.

¹¹³Ehrhard Bahr, *Weimar on the Pacific: German Exile Culture in Los Angeles and the Crisis of Modernism. Weimar and Now: German Cultural Criticism*, 41 (Berkeley: University of California Press, 2007), 3.

¹¹⁴*Los Angeles: A Guide to the City and its Environs*, 115.

¹¹⁵Arthur Rubinstein, *My Many Years* (New York: Alfred A. Knopf, 1980), 492.

¹¹⁶Felix Khuner, *A Violinist's Journey from Vienna's Kolisch Quartet to the San Francisco Symphony and Opera Orchestras*; Interviews Conducted by Caroline Crawford in 1989-1990 (Berkeley: University of California at Berkeley, 1996), 68.

¹¹⁷Rachmaninoff first arrived in Los Angeles in early 1942, and "leased a house in the hills on Tower Road [Beverly Hills], complete with swimming pool, garden, sweeping views, and a music room that could accommodate two pianos. There he loved to play two-piano works and adaptations with his friend virtuoso Vladimir Horowitz..." (Harlow Robinson, *Russians in Hollywood, Hollywood's Russians: Biography of an Image* [Boston: Northeastern University Press, 2007], 29). Rachmaninoff died of cancer just a year later.

¹¹⁸These were just the some of the musicians, and emigrants who practiced other arts included Aldous Huxley, Vicki Baum, Christopher Isherwood, Otto Preminger, Peter Lorre, Billy Wilder, Thomas and Heinrich Mann, Franz Werfel and his wife Alma Mahler-Werfel, and Berthold Brecht.

¹¹⁹Crawford, *Evenings on and off the Roof*, 6.

¹²⁰Jarrell C. Jackman, "German Emigrés in Southern California," in: Jarrell C. Jackman and Carla M. Borden (eds.), *The Muses Flee Hitler. Cultural Transfer and Adaptation 1930-1945* (Washington, D. C.: Smithsonian Institution Press, 1983), 105.

¹²¹Crawford, *Evenings on and off the Roof*, 6.

¹²²Their children were naturally more flexible, and satirized their elders' insistence that everything was better in Europe: "'Two Dachshunds,' the story goes, 'meet out on the palisade in Santa Monica, and one assures the other, 'Here it is true, I'm a dachshund; but in the old country I was a Saint Bernard!'" (Lawrence Weschler, "Paradise: The Southern California Idyll of Hitler's Cultural Exiles," in: Stephanie Barron and Sabine Eckmann, *Exiles + Emigrés: The Flight of European Artists from Hitler* [Los Angeles: Los Angeles County Museum of Art, 1997], 344). Yet Europeans were not the only new arrivals to feel out of place. Author Nathaniel West wrote that U.S. immigrants from parts east were initially eager to live in "the land of sunshine and oranges."

Once there, they discover that sunshine isn't enough, however. They get tired of oranges, even of avocado, pears, and passion fruit. Nothing happens. They don't know what to do with their time. They haven't the mental equipment for leisure, the money nor the physical equipment for pleasure...What else is there? They watch the waves come in Venice. There wasn't an ocean where most of them came from, but after you've seen one wave, you've seen them all. (Nathaniel West, *The Day of the Locust* [New York: New Directions, 1969], 177-178).

¹²³An exception was made for other established artists, whatever their national background. At Arthur Rubinstein's local welcoming party, hosted by Mr. and Mrs. Basil Rathbone in their house in Bel Air, the pianist hobnobbed with new acquaintances "Charlie Chaplin, Charles Laughton, Bette Davis, Leslie Howard, Rex Harrison, Ethel Barrymore, Nigel Bruce, Merle Oberon, [Alfred] Hitchcock, Errol Flynn, and Marlene Dietrich" (Rubinstein, 483).

¹²⁴The Korngold's Toluca Lake house was replete with the bizarre view of neighbor W. C. Fields habitually rowing across the water to play the middle holes of the golf course on the south bank for free (Wes D. Gehring, Groucho and W. C. Fields: *Huckster Comedians. An Analytical Dual Biography* [Jackson: University Press of Mississippi, 1994], 79). The lack of true Viennese pastries was a trial for the dessert-loving Korngold, but he bore it with humor – and was always a welcome guest (and willing pianist) at gatherings with the Angelenos.

¹²⁵Jessica Duchon, *Erich Wolfgang Korngold* (London: Phaidon Press, 1996), 180.

¹²⁶Dorothy Lamb Crawford, "Arnold Schoenberg in Los Angeles," *The Musical Quarterly*, Vol. 86, No. 1 (Spring, 2002): 6.

¹²⁷Eberhard Freitag, *Schoenberg* (Reinbek bei Hamburg: Rowalt Verlag, 1973), 142.

¹²⁸Anthony Heilbut, *Exiled in Paradise: German Refugee Artists and Intellectuals in America from the 1930s to the Present* (Berkeley: University of California Press, 1997), 148. The list of musicians who studied with Schoenberg in Los Angeles was a long one, and included Israel Baker, John Cage, Lou Harrison, Skitch Henderson, Leon Kirchner, Otto Klemperer, Peter Jona Korn, Oscar Levant, Natalie Limonick, Dika Newlin, Alfred Newman, David Raksin, Leonard Rosenman, Olga Steeb, Leonard Stein, and Gerald Strang.

¹²⁹"The performance was good," Schoenberg wrote Webern, "on Klemperer's part very good" (Heyworth, *Otto Klemperer*, 84).

¹³⁰When the orchestra balked at paying for a copyist, Klemperer wrote a private check for \$200, and conducted the premiere of the work on May 8, 1938.

¹³¹Michael Kater, *The Twisted Muse: Musicians and their Music in the Third Reich* (New York: Oxford University Press, 1997), 113. Schoenberg sent the following note to Otto Klemperer:

Dear Klemperer,

You have been falsely informed. I did not say that you 'dislike some of my works.' Instead, I cited what you said to me verbatim during a discussion that you surely have not forgotten: "Your music alienates me." That is, not 'some' of my works, rather all of my works... So you find yourself alienated from my music. I do not feel insulted, but I definitely feel alienated (Letter from Arnold Schoenberg to Otto Klemperer, September 25, 1940, in: *Arnold Schoenberg. Briefe*, ed. Erwin Stein [Mainz: B. Schott's Söhne, 1958], 227). Notwithstanding Schoenberg's opinion, Klemperer "undertook more of Schoenberg's compositions than did his successors at the Philharmonic" (Michael Kater, *Composers of the Nazi Era: Eight Portraits* [New York: Oxford University Press, 2000], 198). In his embittered state Schoenberg held even old friends at arms length, and insisted on using the formal "Sie" form of address at American public gatherings, even with childhood friends like Erich and Luzi Korngold (Luzi Korngold, *Erich Wolfgang Korngold: Ein Lebensbild* [Vienna: Elisabeth Lafite, 1967], 69).

¹³²Boris Schwarz, "The Music World in Migration," Jackman and Borden, *The Muses Flee Hitler*, 143.

¹³³Robinson, 128.

¹³⁴Lecture by Natalie Limonick at UCLA, 1973. The talented Limonick (1920-2007) had already studied at Juilliard when she moved west at the ripe old age of seventeen. In Los Angeles she was a pupil of Schoenberg and served as pianist in many bellwether chamber concerts. She gradually became a specialist in working with singers, coaching in Bayreuth and directing the UCLA opera workshop and later the opera program at USC.

¹³⁵*Ibid.* Like most of the émigré community, the two composers tended to socialize within their own circles. In Schoenberg's case his English skills were not up to party banter, and his straitlaced social code had no place for back-slapping, cigar-chomping Hollywood executives. Schoenberg once ventured to a gathering held by Ira Gershwin and was seized by society matron Elsa Maxwell (who had heard from pianist-humorist Oscar Levant that the older man was a composer) and propelled to a piano with a hearty, "Come along Arnold, give us a tune" (Brendan G. Carroll, *The Last Prodigy: A Biography of Erich Wolfgang Korngold* [Portland: Amadeus Press, 1997], 289). Schoenberg received other, more sincere invitations into American life. Heavyweight champion Joe Louis wrote Schoenberg on September 27, 1941 to express his solidarity with another who had suffered from intolerance, and offered Schoenberg a box seat at Yankee Stadium for his next fight (H. H. Stuckenschmidt, *Schoenberg: Leben, Umwelt, Werk* [Zurich: Atlantis Verlag, 1974], 410). Despite their mutual leanness, after Schoenberg's death Stravinsky actually became "a devotee of his rival's music, studying his scores at the rehearsals and performances of a 1952 Schoenberg retrospective that consisted of four concerts that were part of a private avant-garde music series in Los Angeles...In 1953 Stravinsky even wrote a composition in honor of Schoenberg" (Bahr, 68-69).

¹³⁶These included Warner Brothers, Metro-Goldwyn-Mayer (MGM), Radio-Keith-Orpheum (RKO), Universal, Twentieth Century-Fox, Paramount, United Artists and Columbia. Of these, "three of the largest studios, MGM, Twentieth Century-Fox, and Warner Brothers, each hired orchestras of 50 musicians, whereas smaller studios, such as RKO and Columbia, had orchestras of 45 musicians" (Marcus, 168). Slightly different figures are given by Robert L. Faulkner: "Metro-Goldwyn-Mayer, Twentieth Century-Fox, and Warner Brothers agreed to employ 50 musicians each on the yearly contract basis. Paramount contracted 45 players for its orchestra; and Columbia, RKO Radio Pictures, Republic Productions, and Universal agreed to 36 musicians each on the guaranteed annual salary basis" (Robert L. Faulkner, *Hollywood Studio Musicians: Their Work and Careers in the Recording Industry* [Chicago: Aldine Atherton, Inc., 1971], 22).

¹³⁷Originally issued on three discs, RCA Victor DM-1202 (12-0176, 12-0177, and 12-0178), it is currently available on a 3 CD set (Andante CD1960).

¹³⁸The two songs recorded were "Keep Me In Mind" and "For Every Man There's A Woman," currently available on a 2 CD set (Legacy Recordings COLB 65686).

¹³⁹Chicago-born but Los Angeles raised, Alfred Wallenstein (1898-1983) had studied in Leipzig and played first cello under Toscanini at the New York Philharmonic before taking up the baton. Though he became the first American born conductor of a major symphony orchestra, there was a "considerable turnover in personnel experienced by the Los Angeles Philharmonic" at Wallenstein's appointment, and most of the musicians who left took positions with studio orchestras (James Wierzbicki, *Film Music: A History* [New York: Routledge, 2009], 183). Other home-grown Angeleno conductors have included Lawrence Foster, Henry Lewis, André Previn, Leonard Slatkin and Michael Tilson Thomas.

¹⁴⁰Boston Symphony Orchestra Horn Section" (isd.usc.edu/~shoaf/horn/sections/bostonsyn).

¹⁴¹Kathleen S. Pritchett, *The Career and Legacy of Hornist Joseph Eger: His Solo Career, Recordings, and Arrangements* (DMA Dissertation: University of North Texas, 2008), 10-11.

¹⁴²George Hyde, later a contract player for Warner Brothers and a stalwart of the Los Angeles Horn Club, initially took over Lott's Republic Studios job: "Sinclair was one of the first to help me get started in the music business...He was nice enough to ask me to take his place at the studio where he was under contract" (private communication from George Hyde to the author, July 2, 2009).

¹⁴³It was only the second performance of the work in the United States (Kate Hevner Mueller, *Twenty-Seven Major American Symphony Orchestras. A History and Analysis of their Repertoires, Seasons 1842-43 through 1969-70* [Bloomington: University of Indiana Press, 1973], 300).

¹⁴⁴The instruments were products of the Erste Wiener Produktiv-Genossenschaft der Musikinstrumentenmacher. James Decker wrote, "Over the years, many Southern California hornists had a chance to use Tuben, thanks to Sinclair Lott" (James Decker, "Double or Nothing. How tight money in Hollywood is popularizing Deskants and Tuben," *The Horn Call*, Vol. II, No. 2 [1972]: 38). They were used by Lott's students at UCLA, but were also played in the university's marching band during the football season.

¹⁴⁵Albert Goldberg, "Britten Conducts Own and Purcell's Works," *Los Angeles Times*, November 25, 1949: A7.

¹⁴⁶Leighton Jones, "Alfred Edwin Brain (1885-1966): A Forgotten British Horn Virtuoso?" *The Horn Call*, Vol. XXXV, No. 1 (October, 2004): 52.

This article could not have been written without the generous assistance of Jeanice Lott, who provided many photos and documents, and filled in the details of her husband's long career with great patience. Also providential was the treasure trove of newspaper sources kindly supplied by Howard Sanner of the Library of Congress. Norman Schweikert shared many highlights from his thick folder of material on Sinclair Lott. Further thanks go to Lewis E. Hiigel and John L. Hiigel, Lott's colleagues James Decker, David Duke, Joseph Eger, Fred Fox, Tom Greer and George Hyde, and former students Bruce Atwell, David E. Hoover, Bob Kohler, Tom Shedd, Kurt Snyder and Richard V. West.

William Melton, a student of Sinclair Lott at UCLA, is a career hornist with the Symphony Orchestra of Aachen/Aix-la-Chapelle (Germany). Information about his publications (which include The Wagner Tuba: A History and The Paxman Horn Quartet Gig Book) and recordings can be found at william-melton.com

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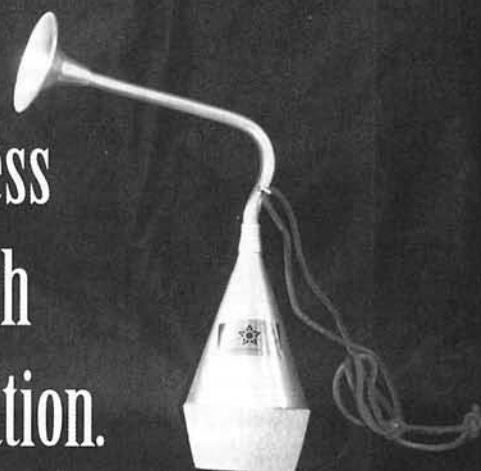
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The Creative Hornist

Jeffrey Agrell, Series Editor
Creative Pedagogy and Practice
by John Manning

Normally this column is written by and about horn players, but this time I am turning the column over to a nonhornist to get another perspective. John Manning is the tuba professor at the University of Iowa and is one of the most creative teachers and performers I've ever known. – JA

I am not a horn player, but I did stay at a Holiday Inn Express last night. Jeff Agrell, my colleague and friend, and I talk often about creativity – as musicians, as teachers, and as artists. Here are two ways I utilize creativity in my tuba-euphonium studio teaching: encouraging creative practicing and assigning semester final projects.

"Creativity is more than just being different. Anybody can play weird; that's easy. What's hard is to be as simple as Bach. Making the simple, awesomely simple, that's creativity" – Charles Mingus

Creative Practice

To help my students avoid memorizing mistakes and building bad habits by careless repetition, I encourage them to be creative – to make a game out of practicing. To me, being creative means to look at a problem with a fresh perspective and come up with a new solution. But it is much more than that. The practical side of creativity for musicians is that it fuels progress in the practice room. After "running it a few times" what do you do next? I suggest practicing in seven stages:

1. Identify. Where are the problems? Frequently, a challenging piece seems fraught with difficult sections, and can seem overwhelming. But, like all problems, if you break the project down into digestible pieces, the process is more productive and less frustrating. I suggest penciling in brackets, or circling the most difficult portions, and directing your energies to these smaller, more concentrated areas of difficulty.

2. Isolate. Focus only on that small problem, or snippet, for now. So now that you know where the problems are, just work on those areas. Avoid playing the rest of the piece that "sounds good already" for a while, until you can strengthen the weak links.

3. Dissect. Take it apart, slow it down, examine the problem. Sometimes you might think that the problem has to do with tonguing, but then realize it had to do with air; or you might realize that you have not been hearing a certain interval correctly. Stop and use your tools (metronome, tuner, piano, singing, conducting, buzzing) to address that problem.

4. Simplify. Start with what you can do; try to play a simplified version. Determine what aspect of the passage is the most difficult, and reverse it. If it is very high, take it down an octave; if it is fast, then take it slowly. But it can be just as help-

ful to play a slow passage fast (speed-reading), or to slur a *marcato* passage. Perhaps simplify the rhythm by taking out a trill, or removing a tie, or making all the note values the same. Granted, that version is not the final product, but starting with what you can do can be much less daunting.

5. Succeed. Master the problem once. After some time, you will succeed, and be able to execute the passage accurately. Remember that success once (especially after many repeated failed attempts) does not guarantee future success.

6. Repeat. Don't stop with step five! You must repeat the success to "erase" the effects of any repeated failed attempts. Make a game out of it and see if you can play the passage perfectly five times in a row. Try memorizing the snippet, or repeat it in a looping fashion, without pauses.

7. Reintegrate. Go back a few bars and test your ability to succeed in context. Once you are confident that you have improved the likelihood of succeeding at your next attempt, put the snippet back in context to see if your preparation will get you through the "heat of battle."

Final Projects

In an effort to help my students learn more, about music and themselves, I require them to complete final projects each semester. The projects vary; all have something to do with music, but they help the students explore beyond what they learn in lessons, ensembles, and rehearsals. The goal is the expand their interests and expose them to a variety of aspects of a musician's life, such as arranging, transposing, reading, writing, improvising.

Some past final project assignments have included:

- Improvisation Teams. I divide my students into pairs and tell them that they have to meet once a week to improvise together. There are no rules; they can use any instrument or voice, tonal or atonal, jazz or free. Once a week, during seminar class, I schedule a team to improvise for five minutes in front of the studio. In addition, they submit a recording of their weekly improvising. I think everyone learns a lot, and the students have a good bit of fun too. I think it is important, even essential, for all musicians to have the ability to create music spontaneously. It may seem a bit unnerving at first, but it can also be very liberating.

- Practice Blogs. I have maintained my own blog (Tuba-Head) for several years now, and I thought it would be a good way to motivate my students in their practicing and at the same time help me keep an eye on their progress. I asked the student to post a few times a week and blog about their progress in the



practice room, as well as their musical experiences in ensembles and attending concerts.

- **Journal Article Review.** *The International Tuba Euphonium Journal* is our version of *The Horn Call*, and I have found it helpful most of the time. I have, however, noticed a few articles that I either disagree with, or didn't find very informative. In an effort to inspire my students toward improving their own writing, I assign them to write reviews of recent ITEA articles and encourage them to submit their own articles.

- **Bass Line Transcription.** I have learned a lot by having to transcribe bass lines off recordings by different bands. I have compiled about a dozen pieces of rock and world music onto a CD, choosing pieces with active bass lines ranging in style from Mexican Banda to classic rock. The students transcribe the pieces by mid-semester, then they perform the bass line along with the recording at the end of the semester.

- **Ensemble Arrangement.** The University of Iowa tuba-euphonium ensemble, *Collegium Tubum*, is always in need of new music. I have students arrange short pieces for the group. We read all of them, and a few end up on concerts. But the most impressive result has been that several students have become published arrangers.

- **Etude Composition.** In an effort to get my students thinking like composers, as well as teachers, I have had them compose two etudes, one melodic and one technical. At the end of the semester, students perform one of their etudes in front of the studio, while the rest of the class grades the etudes.

- **Interdisciplinary Arts Project.** The University of Iowa enjoys a rich and diverse artistic community, so I encourage my students to take advantage and attend numerous arts events. They are required to go to non-brass recitals, concerts by ensembles they might not have attended, poetry readings, art exhibits, and dance recitals. At the end of the semester, they discuss their experiences.

- **Book Report.** This past semester, I chose about twenty different books on the theme of "the brain and music." Students were to complete reading the text of one of the books by mid-semester and use what they were learning in their comments during seminar classes. For the final seminar class, students gave brief overviews and commented on what they liked and didn't like about the books.

A Few Thoughts On Creativity

One purpose of creativity is to innovate, but creativity can also invigorate. Creativity may simply be doing something in

a different way – new technology can be a great catalyst for creativity. It combines the novelty of the "new toy" with the excitement of a fresh medium. Think back to the first time you finger-painted, or used a computer, or discovered the drums. Think of all the creativity released with the advent of the printing press or the internet. Sometimes pressure spawns creative bursts – like the space race, which not only got man to the moon, but also launched countless developments and technologies that have benefited all of us. Many writers and artists report that they "work best under a deadline." The Modernist movement music was characterized by an intentional, self-conscious departure from the norm. Perhaps great ideas just dawn on us, but often we need to instigate the thought process, and necessity or the deadline serve as great motivators.

I have been inspired by the creativity of many artists, and especially by some very creative tuba players. In a very pragmatic way, your creativity may lay the groundwork for your future. The tuba players below are all unique, entrepreneurs who carved their careers outside the mainstream.

Creative Tuba Players

Oren Marshall is one of the few pioneers to experiment with "electric" tuba; that is, amplified with synthesized and guitar effects.

Marcus Rojas is the top freelance tuba player in New York City. His impressive range of styles runs from orchestral and jazz to commercial and avant-garde.

Deanna Swoboda is the tuba professor at Western Michigan University and has played in the Dallas Brass. She has a fantastic educational show called Brass Rap and helps educate and promote band musicians.

Jon Sass studied at the classical repertoire, but he ended up moving to Vienna and has made a name for himself in the European jazz/funk scene.

Brian Wolff utilizes electronic effects and loops to create a techno/house style of music all created by sounds originated with his tuba.

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Technique Tips

Jeffrey Agrell, Series Editor

Teaching Young Horn Students in a Temporary Setting by Stacie Mickens

Some of our greatest teaching opportunities come from fleeting encounters with students in a temporary setting – perhaps at a college’s outreach music camp, or at an honors band. Teaching horn students under these circumstances can be challenging but rewarding. You must teach a fresh group of students you have never laid eyes or ears upon before, who come to you with abilities that range from “I have been working on Strauss!” to “my band director just switched me from the flute to the horn last week!”

Often we only have minutes to assess the student’s ability and personality and may have only one encounter with them, or at best, a few encounters over the course of one to two weeks. A lesson at camp may be the first private lesson with a horn teacher that a student in junior or senior high has ever had. For these young students, you are about to blow their minds with the stunts of which the horn is capable! You get to teach them techniques they might otherwise not have the opportunity to learn.

Whether you have a beginner or a more experienced horn student, the following quick tricks can make a difference for young students, even within a short period of time.

Hand Placement, Stopping, and Standing. Many young students need right hand adjustments. Besides repositioning the right hand in the bell, this is a perfect opportunity to teach the student to get a good stopped sound. Although this may be tricky with small hands, one byproduct of finding a good stopped position is that a satisfactory open position can often be found simply by hinging the wrist open from the stopped position. With a supportive open hand position, a student is then able to play the horn while standing, which surprises some young students!

Tonguing. When a student tongues the ends of notes, ask them to practice air attacks to help train the tongue to stay away from the ends of notes.

A possible reason for the “fuzzy” attack is tongue placement. Young students may try tonguing too high in their mouth, mimicking the placement of the spoken word “too.” As the jaw drops for lower notes, the tongue usually touches at a lower point against or just below the front teeth to avoid a chewing motion in the middle and low range.

Multiple Tonguing. It is not too soon to teach basic double-tonguing and triple-tonguing to junior high students. In fact, junior high students often pick this technique up for the first time faster than older students. Show how the “k” sound can be made at many different spots in the mouth. From the back of the mouth to the front of the mouth, saying the words “cat,” “cow,” “kettle,” “cushion,” “kitten,” “key” demonstrates this. Explain that the “k” sound should be towards the front of the mouth.

After clearly establishing and alternating the “t” and “k,” gradually increase speed. Practice the “t-k” pattern in small chunks rather than in four-note patterns, and include plenty of rests. Encourage the students to emphasize downbeats with their air. If students can already double-tongue but are having trouble with quick single-tonguing, have them alternate “t-k-t-k” and “t-t-t-t” at the same speed on their mouthpiece.

High Range. Have students hold their palms in front of their faces, about a foot away, while blowing air at their fingertips. Without moving their arm or head, have them blow air down at their elbow. Have them blow back and forth between their fingertips and their elbow and ask them to notice what their mouth does.

Because a smaller aperture is needed for the high range, thinking of blowing the air in a downward direction allows students to keep their chins firm while the slight overlap of their upper lip automatically provides a firm, smaller aperture.

Lip Trills. Lip trills may be ambitious for young players, but it is not too soon to make them more comfortable with the “line” between partials and how fluid it can be. Demonstrate that notes can be bent up or down gradually over the line between them. Ask them to see how close to the “line” between open notes c” and d” they can get without crossing it. Once they become familiar with how little effort it takes to get from one partial to the next, ask them to do quick flips between the notes, starting with just two notes at a time, then three, then four. It only takes a couple of flips to have a baby trill!

Even more useful than producing a trill at a young age is the flexibility that such pitch-bending exercises produce. Pitch-bending over the partials helps to smooth out tricky lip slurs, such as between open notes c”, e”, and g” in the staff.

For students who are ready to take on a real lip trill, having them practice trills on a hose horn is not only a novelty for them, but it makes the “line” between partials much blurrier. Trills quickly become free and effortless!

Fingerings. For those fly-away fingers, put little rolls of Scotch tape on top of the keys. It won’t keep students’ fingers stuck, but they’ll get tired of that s-t-i-c-k-y sound.

For fast technical passages, have students practice “air and valve” only. Take the pitch production out of the equation, and discrepancies between the fingers, air, and tongue become obvious. A good chop-saver for practicing!

Maintenance. Do horn players and band directors a favor by explaining the correct way to oil the horn. Most horn players do not learn this until they are in college!

Stacie Mickens has taught horn at Luther College in Decorah IA and Winona State University in Winona MN. She is currently pursuing her DMA in horn performance with Adam Unsworth at the University of Michigan.

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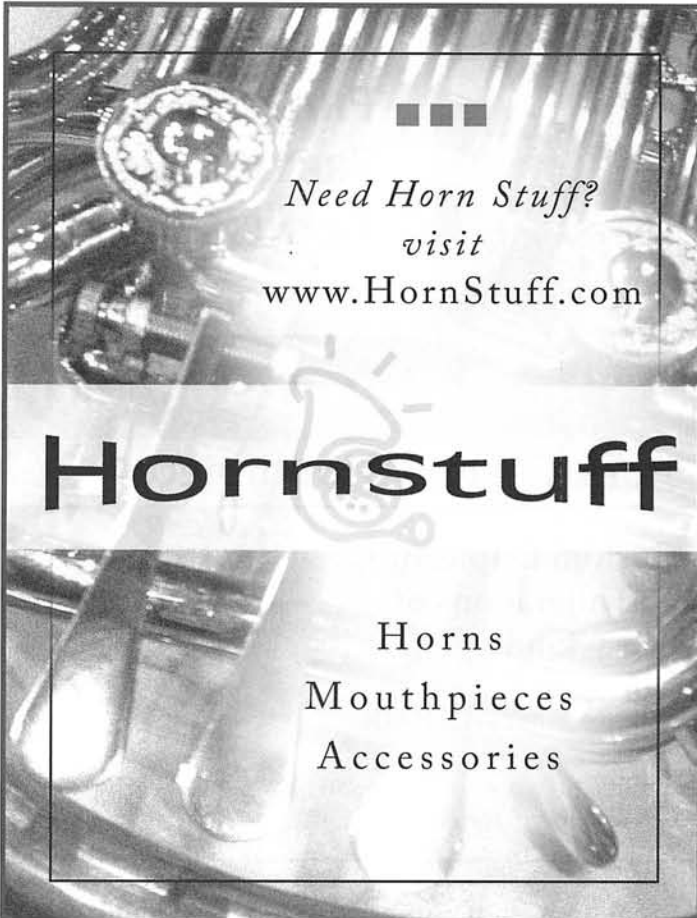
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The Horn in Australia

by Marilyn Bone Kloss

Australia has a long and rich history of horn playing and composition. Barry Tuckwell is its best-known horn player by dint of his world-wide reputation as a soloist, but he was not the first horn player in Australia, and many more excellent players fill the ensembles and conservatories today.

Early Hornists and Horn Societies

Two of the best-known hornists in Australia in the 20th century are Alan Mann and Alexander Grieve.

Alan Mann played in the Sydney Symphony Orchestra and taught at the Sydney Conservatorium. Barry Tuckwell (born 1931) moved to Sydney at age 16 to study with Alan and be his assistant in the orchestra before he moved to London. Alfred Hill (1869-1960) dedicated a Concerto for Horn and a Sonata for Horn and Piano (1947), later adapted as *Serenade for Horn and String Quartet*, to Alan Mann. Graham Powning has written and arranged many works for four horns, one called *Homage* to Alan Mann (1998).

Alex Grieve (1923-2006) was a member of the Melbourne Symphony Orchestra for thirty years, played in many other orchestras, founded the Melbourne Horn Club, and was a teacher and a supporter of community music. He was an IHS Advisory Council member (1971-1977), and was given the IHS Punto award in 1986 at Detmold, Germany. In Australia, he was awarded the Order of Australia medal in 1994 and the TOAN (Australian National Orchestra) Lifetime Achievement Award in 2005.

In August 1970, the Horn Society of South Australia was formed with Patrick Brislan as President, Guy Gibbs as Vice-President, and Rosalie A. Butcher as Secretary. The aims of the society included assisting school music programs "by giving demonstrations and assistance in all matter related to the horn generally. We hope to provide a tangible link between the individual players [in Australia] and the IHS generally."

Barry Tuckwell is back in Australia after a career in several orchestras in Britain, including 13 years with the London Symphony Orchestra, a solo career with many recordings, and now as a conductor. He is currently a Principal Fellow at the University of Melbourne.

Professional Ensembles

Six professional symphony orchestras are state-based, funded in part by state and federal agencies, with centralized services provided by Symphony Australia and broadcasting on the Australian Broadcasting Commission (ABC). ABC was formed in 1932, and part of its charter was to establish broadcast orchestras in each state.

The Melbourne Symphony Orchestra celebrated its centenary in 2007, having performed its first concert in December 1906. It is the oldest professional orchestra in Australia and the first Australian orchestra to tour overseas. In 1934 it became one of the ABC's radio orchestras. It performs regularly in Melbourne and around the state of Victoria.

The Sydney Symphony Orchestra was established in 1932, the year the Sydney Harbor Bridge was opened and the Australian Broadcasting Commission established. The original orchestra consisted of 24 players who performed incidental music for radio plays and broadcasts of concert repertoire. In 1934 conductor Sir Hamilton Harty visited Australia, which led to calls for the creation of a permanent concert orchestra in Sydney. Annual concert seasons were inaugurated in 1936. ABC, the city council, and the NSW state government established the current 82-player orchestra in January 1946. Eugene Goossens was a guest conductor that season and became chief conductor the following year. He said in 1948 that the Sydney must have an Opera House, and he chose Bennelong Point as the site. The Opera House is now the orchestra's home. Members of the orchestra also perform with chamber groups as the Chamber Soloists of Sydney.

The Adelaide Symphony Orchestra began as a 17-member radio ensemble in 1936. It re-formed in 1949 as the 55-member South Australian Symphony Orchestra, then reverted to its present title in 1975.

The Tasmanian Symphony Orchestra was founded in 1948 in a partnership between the state government, city councils, and ABC. The Hobart Orchestral Society had provided concerts since 1923. The war delayed the ABC's decision to create a permanent orchestra in every state; however, a subscription series by the augmented amateur orchestra in 1946 paved the way for the establishment of a permanent professional orchestra. It was the first Australian orchestra to have a weekly radio program (1956-1969). It is the only Australian orchestra to have recorded complete cycles of Beethoven and Schumann symphonies. It also aims to be the Australian repertoire orchestra, presenting many premieres.

The Western Australia Symphony Orchestra started in 1928 as the Perth Symphony Orchestra by silent movie musicians who were suddenly without work. By 1930, they were presenting subscription concerts. In 1932 ABC formed the Western Australian Studio Orchestra, which later became the Perth Concert Orchestra. In 1950, various municipal bodies made funds available to the ABC orchestra, which then became the West Australian Symphony Orchestra.

The Queensland Orchestra is based in Brisbane, Queensland. It was created in 2001 by the merger of the Queensland Symphony Orchestra and the Queensland Philharmonic (a chamber orchestra). It performs at the Queensland Performing



Arts Center, Griffith University Conservatorium, and Brisbane City Hall and tours other parts of the state regularly.

The Australian Opera and Ballet Orchestra (Sydney) is one of two full-time permanent orchestras employed jointly to provide music for Opera Australia and the Australian Ballet; the other is known as Orchestra Victoria and is based in Melbourne. The orchestra was formerly known as the Elizabethan Sydney Orchestra; Victoria was the Elizabethan Melbourne Orchestra. Many of the professional orchestras are sources of chamber ensembles.

Semi-Professional and Volunteer Ensembles

Community orchestras, concert bands, and brass bands are active in many communities throughout Australia.

The Darwin Symphony Orchestra is the only symphony orchestra in the Northern Territory and gave its first concert in 1989. It receives funds from the Northern Territory Government.

The Woollahra Philharmonic Orchestra, in the eastern suburbs of Sydney, was founded in 1988 by hornist and conductor Mathias Rogala-Koczorowski, who has studied at the Sydney Conservatorium, the ABC National Training Orchestra, and the Musikhochschule Rheinland in Cologne, Germany. His horn teachers were Alan Mann and Erich Penzel. He teaches at the Mitchell Conservatorium in Bathurst and plays in the *Esprit de Cor* Horn Quartet and the Bathurst Brass Quintet.

Conservatories

Australia's first music degree was awarded in 1879 by the University of Melbourne. The University Conservatorium was established in 1894. The present conservatory building dates from 1909. The Conservatorium became the Faculty of Music in 1926.

The Sydney Conservatorium of Music opened in 1916 as the New South Wales State Conservatorium in the stables of Government House. Only the director was on salary; the teaching staff was employed at hourly rates. The first director, Belgian conductor and violinist Henri Verbrugghen, started an orchestra, which remained Sydney's main orchestra for much of the 1920s. The conservatory is now part of the University of Sydney and the music building is located near the Sydney Opera House. About a dozen other conservatories teach music in New South Wales, including the Mitchell Conservatorium.

The Queensland Conservatorium at Griffith University in Brisbane is host for the IHS Symposium in 2010. Peter Luff is the horn professor and host for the symposium.

Youth Orchestras

The National Training Orchestra formed by the ABC in 1967 to train young instrumentalists provides them with instruments, scholarships, and also future financial security. The members of the Training Orchestra participate in public per-

formances and radio broadcasts and become trained enough to replace retired instrumentalists.

The Australian Youth Orchestra celebrated its 50th anniversary in 2007, including a European tour. The organization serves young musicians age 12 to 30.

Regional youth orchestras include the Gold Coast Youth Orchestra (formed in 1969), Western Australian Youth Music Association (established in 1974), Tasmanian Youth Orchestra (1965), Adelaide, Canberra (1967), Charles Darwin University Centre for Youth Music (1990), Melbourne Youth Music (1967), Sydney Youth Orchestras (1973), Bundaband Youth Orchestra (1972), and others.

Today's Horn Players

Horn players in Australia's symphony orchestras are both home-grown and imported. Many attend the local conservatories, and some, such as Mathias Rogala-Koczorowski, go on to Europe or the US for further studies. Others, such as Lee Bracegirdle of the Sydney Symphony, are from abroad – Lee is from Philadelphia. Australia has a vibrant musical scene and is sure to provide an exciting symposium in Brisbane.

Marlilyn is Assistant Editor of The Horn Call.

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Music and Book Reviews

Jeffrey Snedeker, Editor

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200 Years of Belgian Horn School? A Comprehensive Study of the Horn in Belgium 1789-1960 by Jeroen Billiet. (corecole.be). 2008, various prices depending on destination. Includes main volume (336 pages), Annex (104 pages), 3 audio CDs, CD-Rom, and more.

Belgian hornist Jeroen Billiet is a free-lance player of modern and natural horn, and a teacher at the music conservatories in Tielt, Brugge, and Oudenaarde. *200 Years of Belgian Horn School?* is the result of six years of research while a post-graduate student at the Orpheus Instituut in Ghent. His goal was to write the first definitive history of horn playing in Belgium with an emphasis on native players and teachers, as well as other influential figures that had some impact on national horn-playing. In the process of gathering information, he traveled all over Europe to visit libraries and other archives and museums, as well as conduct interviews in order to find as much primary and corroborating evidence as possible of the players, the teachers, their instruments, their repertoire, and their careers. Some of the names, both historical and current, are familiar to us. Some are surprising in their connections to Belgium and Belgian music-making. Some are surprisingly unknown, at least until now. In all, Billiet has provided the horn world with an outstanding resource of surprising value and connection to other important countries and musical developments over the past 200 years.

The main volume of this resource begins with a general historical background, including perspectives on the horn from F.J. Fétis, François Gevaert, Victor Mahillon, and Henri Dubois, four Belgian musicians and writers who commented on how the horn was played in Belgium over the period in question.

Next, the histories of various conservatories are described, in particular those in Brussels, Liège, and Ghent, followed by some general comments on the horn in Belgian military bands, civil wind bands, and orchestras. The next section looks at five generations of players, those active in Belgium, and Belgians who went abroad. The best part of this section, besides all the terrific details, is the interviews Billiet conducted with Edmund Leloir, Georges Caraël, Francis Orval, and André Van Driessche, which really bring the history of these generations to life.

The following section is devoted to musical instruments that were used and/or manufactured in Belgium. As one who has studied a great deal about the horn in 19th-century France, I was not surprised to discover the close connection between the two countries, most clearly manifested in the activities of the Sax family. It was very interesting to learn, however, that many other Belgian makers and designers were influential over the years, including Mahillon and Van Cauwelaert, who were important makers of valved instruments in the 19th and early 20th centuries. The most significant and unique information presented in this section are the wonderful pictures and the accompanying CD recordings. Useful and interesting photos are included of instruments and players holding them, accompanied by a full range of case studies that offer technical specifications of the instruments and mouthpieces. The CD tracks offer fantastic perspectives on repertoire, instruments, and historical performances, including some that feature the use of historical instruments pictured in the book, most of which are from private or museum collections. Kudos to Billiet for including these excellent elements that complete the "musical loop" of player, composer, instrument, and music. The performances, several by Billiet himself, are excellent.

The final section in the main volume consists of annotated lists of solo and pedagogical repertoire, also connected to CD tracks. The lists offer many lesser-known or previously unknown (to me, at least) recital works. Billiet's summary conclusions provide a general overview of everything presented in the volume, and answers the question of why the book's title ends with a question mark – his extensive work has provided clear evidence of a Belgian horn-playing tradition, but he is not so convinced there is a separable "school" of Belgian horn-playing. The definition of a "school" is elusive – is it determined by a tone color, some aspect of technique, or some other defining characteristic? Does it come from one player or many? This is why books are written, recordings are made, and compositions are created.

Otherwise, for this publication, the Annex provides lists of source materials for the work done, footnotes to the entire main volume, and some additional lists of references and CD contents. There are also some handy laminated cards that show



player/teacher lineage and locations at a glance. On the whole, this is truly an impressive piece of scholarship, and Billiet is to be heartily congratulated. One can quibble about some formatting issues in the volume itself, and some of the English text (presumably Billiet's translations) could use more editing for clarity and consistency. These quibbles, however, take nothing away from the scholarly and practical value of this impressive work.

Belgium has had a long, storied tradition of horn-playing with distinctive personalities and important contributions felt all across the horn world, and Jeroen Billiet's work is a marvelous celebration of that tradition. JS

Prairie Dawg Press, 514 N. Juliette Avenue, Manhattan KS 66502; prairiedawgpress.com, is an independent publishing company specializing in music for bassoon and oboe. It has recently expanded its offerings to include a wider range of repertoire. Here are the first sent to *The Horn Call* involving the horn.



Brass Quintet by Verne Reynolds. PDP 107, 2009, \$45.00. First edition.

Sonata Concertare for horn and piano by Verne Reynolds. PDP 128, 2009, \$30.00. First edition.

It is our good fortune that Prairie Dawg Press, an independent music publishing company initially founded to provide obscure or neglected works for double reeds, has begun offering works by Verne Reynolds. Their rapidly expanding catalog (which, at the time of this writing, is not complete on their website) includes a broad range of works for various instruments by Reynolds as well as several chamber works (that include horn) by other composers. Two of Reynolds' previously unpublished compositions available as of 2009 are his Brass Quintet of 1987 and the *Sonata Concertare* for Horn and Piano, which was completed in 2001.

The Brass Quintet, originally commissioned by the Wisconsin Brass Quintet, is a virtuosic composition of great artistry and integrity. Reynolds (whose total compositions currently number 117 on the ASCAP website) was a founding member of the Eastman Brass Quintet whose mission was "to raise the artistic level of the brass quintet." He addressed this mission rather extensively in *The Horn Handbook* (Amadeus Press, 1997), a truly inspiring text that conveys the breadth and depth of his pedagogical insights and musical aesthetics, and his biography on the IHS website (follow the link from "Honorary Members") quotes him as saying, "We try to get an integrity and an artistic level that would come as close as we can to the finest string quartets that you can imagine."

The four movements of the quintet (under five minutes each) are titled "Fanfares and Interludes," "Caprice," "Cavata," and "Patterns." While the IHS biography divides Reynolds' compositional style into three periods, the first two being "influenced by Hindemith" and "twelve-tone," the program notes

provided in the Brass Quintet score quote his own elaboration regarding the third period: "From the middle seventies up to the present time, I freed the whole thing up, and just write whatever comes into my head, make use of every technique that I know about – whatever I think suits the purpose at hand, I try to use it." The melodies, harmonies, and tonalities of the quintet exhibit the influence of Hindemith much in the same way as "Etude No. 6" from 48 Etudes for French Horn (1954-59). I have always been impressed by the beauty of so many of these etudes that were written with such demanding pedagogical objectives in mind! The sheer technical demands of the brass writing in the quintet also resemble those of these etudes, wherein Reynolds was very deliberately and conscientiously trying to "push the envelope."

In the first movement, the fanfare passages require two trumpet players who will relish sixteenth-note triplets (at quarter note equals 92) in demanding moving patterns as well as repeated pitches: the other three parts have only the repeated pitches in a more merciful number of bars and rhythmic patterns. The interludes feature gorgeous harmonies resulting from beautifully crafted counterpoint.

The "Caprice" movement strikes me as a whimsical test of whether the "great minds" of the members of the performing brass ensemble can indeed "think alike" when it comes to the subdivisions of the 6/8 meter. This exciting and colorful brain-teaser features a pointillistic treatment first of individual notes, played by individual players, then longer melodic fragments with combinations of players in unison, "handing off," or overlapping, all in eighths or sixteenths at 92 for the dotted quarter beat.

The "Cavata," true to the literal meaning of the term, appears to be an aria-like melody "excavated" from the preceding movement, initially given a fugal treatment beginning with the eight-bar statement in the horn, followed by tuba, then trombone, embellished by the trumpets, built to a climax, then fragmented to colors and harmonies in lessening motion – a significant contrast to the other three movements.

The last movement features a profound escalation of the rhythmic complexities of the second movement intensified by pitch patterns reminiscent of those found in the most intense freebop – essentially limited to the trumpet parts and most often with the two trumpets in unison. I had forgotten about Reynolds' regard for jazz and jazz musicians until I looked at this movement and reviewed the references he made in *The Horn Handbook*. In this movement, the precise coordination of the subdivisions throughout all five parts now includes some alternations of duples and triples (i.e., eighths, triplet eighths, and sixteenths at quarter equals 144), as well as tied rhythms and syncopations that obscure the meter. In addition to the only-occasionally-chromatic patterns, some of these lines have large, fast leaps. Remember, Reynolds demanded fast tempos for many of the 48 Etudes, especially in addressing large leaps – an intention he defended in *The Horn Handbook*, wherein he also



stated, "These etudes were designed to advance the technique and not to conform to a traditionally conservative estimate of its limits. To say that a piece of music is well-written for the instrument is not always the highest praise."

The Brass Quintet stands as a wonderful tribute to the artistry of the Wisconsin Brass Quintet, a significant and worthy challenge for the quintets to whom it has now become available, and a distinctive mark of success in Reynolds' efforts "to raise the artistic level of the brass quintet."

The *Sonata Concertare*, which consists of four movements totaling about eighteen minutes of music, is a very important contribution to our recital repertoire. The notable amount of chamber music with the horn (in addition to such a broad range of other instrumental compositions) that Reynolds has written is indicative of his philosophical convictions about "taking responsibility for the state of the literature"; however, given the level of his passion, commitment, and expertise, we have not to date received many works for horn and piano from him.

The horn writing in this work has all of the same elements of the challenges in the *48 Etudes*, but the sheer unrelenting quantity of them is perhaps a bit more modest because the apparent objective was, first and foremost, a compelling work of art. This piece was written to communicate, as well as to challenge and display the artistry of a performer, like the *Partita* (1960) he wrote for Norman Schweikert's senior recital at Eastman.

The first movement, "Dialogue," is an unmetered, poetic conversation between piano and horn. The variety of the rhythms is representative of spoken language and, as in an animated exchange, each of the two participants makes an effort to allow one another their "say," while at the same time conveying total engagement. Reynolds is an accomplished pianist (another of his many musical career achievements), so the piano writing as well as the horn writing is insightful and inspired. The conversation continues in the second movement, "Fragments," which – like the fast movements of the Brass Quintet – test the precision of the two collaborators' internal pulses in a frolicking 6/8 meter with a striking use of silences between the fragments. In the "Lament," the piano actually dominates the conversation with very intense, rhapsodic interjections to the legato and expressive horn lines. The breathtaking fourth movement, "Caccia," is characterized more by the collaborators "taking turns" than speaking at once, and concludes with a series of interesting meter changes after the initial couple minutes of the traditional 6/8 meter of the chase, galloping at 80 to the dotted half.

I have always found Reynolds' descriptive titles intriguing and, interestingly enough, various sources suggest that the Latin meaning of *concertare* is "to dispute or debate," the opposite of the Italian meaning, "to agree," so I have to wonder if this unusual title was a provocative play on words.

Prairie Dawg Press publications are meticulously prepared in a very readable computer notation and printed on high qual-

ity paper. Beyond the typical efforts to facilitate page turns, some of the other user-friendly, performance-ready editions of Reynolds' works feature unbound performance scores in the composer's original format, extra-large paper or card stock, or extra copies of pages. I applaud this effort to increase the availability of Reynolds' compositions, thereby promoting the performance of his music, and look forward to seeing future offerings from this publisher. *Virginia Thompson, West Virginia University*



Sweet Rustica for horn and piano by Eurico Carrapatoso. Editions BIM, CH-1674 Vuarmarens, Switzerland (editions-bim.com) CO80, 2007. 25.00 CHF.

Eurico Carrapatoso (b. 1962) is a leading Portuguese composer. His works have won several awards and also been selected to represent Portugal at the UNESCO International Rostrum of Composers. In his words, "*Sweet Rustico* is an informal piece that recreates, through a constant game of words, the old baroque form..." Its seven movements bear the titles of or references to the Baroque dance suite, including a prelude, allemande, gigue, aria, sarabande, bourée, and postlude. The music is dissonant but appealing, and contains gestures and rhythms that are consistent with style expectations of music from the Iberian peninsula, as well as some that are not. My favorites are the *Aria da Capo Espichel*, inspired by the convent at Cabo Espichel, and the gigue *Mirandum, Mirandum, Mirandela*. The *Ensopado de Bourée* is also appealing in its rhythmic quirkiness. The Preludio has a clear reference to J.S. Bach's C minor Prelude from the WTC, Book 1, and other wisps of familiar music occur, but it is hard to decide whether it is a quotation by the composer or just something familiar for other reasons. At 17 minutes, the work is substantial. Sometimes contemplative, sometimes energetic, *Sweet Rustico* demonstrates a unique voice that is always interesting. *JS*

Duettino for horn and piano by Humphrey Proctor-Gregg. editions db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, United Kingdom (editiondb.com.edb) PG01002, 2005, £6.50.

English composer Humphrey Proctor-Gregg's music has become better known thanks to the work of Robert Ashworth at edition db. This charming little duet for horn and piano is short and pleasant, with a distinctive melody and tonal accompaniment that is somewhat reminiscent of the music of Frederick Delius, whom Proctor-Gregg admired. I strongly recommend this work for any place you need a short lyrical piece. *JS*

Moon Lilies for horn and piano by Lydia Busler-Blais. Westleaf Edition (westleaf.org). L205, 2006/2007.

I finally met Lydia Busler-Blais at the 41st International horn Symposium last summer after hearing about her work as an improviser, performer, and composer for some time. *Moon Lilies* is a beautiful, flowing piece that began its life as a solo im-



provisation. Rubato is encouraged, and the harmony vacillates between several different modes, so even though the piece is quite tonal, there is an elusive quality to it that is both genuine and appealing. It has some multiphonics, and covers about three octaves (b¹ to b⁷). The music has an engaging New Age element. Moon Lilies would be a great contrast to heavy recital pieces, and is musically substantial enough to be programmed next to "warhorses." An audio sample on the Westleaf Edition website will help in preparing the piece. JS

Recent releases from Kendor Music, Inc., 21 Grove Street, PO Box 278, Delevan NY 14042-0278 (kendormusic.com).

First Solo Album for Horn (with piano) arranged by John Jay Hilfiger. 12101, 2008, \$9.95.

Intermediate Solo Album for Horn (with piano) arranged by John Jay Hilfiger. 12109, 2009, \$8.95.

Ten Sacred Songs for horn and piano arranged by Arthur Frackenpohl. 12218, 2007, \$12.95.

I am always interested to see what compilers and arrangers see as "beginning" and "intermediate," so when these new publications arrived from Kendor, I was curious. John Jay Hilfiger is a prolific composer and arranger whose works have been reviewed frequently in *The Horn Call*. One of his specialties is music for young players, so I felt a bit of trust when I opened the *First Solo Album*. Hilfiger has chosen four well-known pieces by Schubert, Purcell, Mozart, and Mendelssohn that lie well for the beginner – all within an octave with step-wise motion as well as some reasonable leaps. My pet peeve with arrangements has always been wanting to know where the originals come from, and this volume is a bit disappointing in that regard. There are no clues that Schubert's "Little Rose of the Heath" is actually *Heidenröslein* or that Mozart's "Bird Catcher's Song" is an aria from *The Magic Flute*. Shouldn't beginners know this, too? Still, these are nice tunes that fit the spirit of the volume – good tunes for first solos.

The pieces Hilfiger includes in the *Intermediate Solo Album* are a pretty decent jump in technique, especially range and endurance. The four tunes, by Mozart, Rameau, Fauré, and Grieg cover a range of about an octave and a fifth, and are substantially longer. All are just as appealing as the *First Solos* and certainly more challenging. Our favorite was Fauré's *Après un Rêve*, a gorgeous song, but all work in their stated role as "intermediate" solo works.

Finally, Arthur Frackenpohl is also known for his effective arrangements, and this collection of sacred songs will provide good special music for church services or other similar events. Though many of the ten songs are hymns, the arrangements are not designed for people to sing along. They usually involve two or three verses, the first of which is generally "untainted." Verses that follow are elaborations (i.e., variations or written out improvisations), and the horn and piano generally share the melodies. The tunes cover a nice range of old and new: "Now Thank We All Our God," "A Mighty Fortress," "Just a Closer Walk," "Ave Maria" (Schubert), "How Great Thou Art,"

"Holy, Holy, Holy," "He Shall Feed His Flock" (Handel), "Be Thou My Vision," "Amazing Grace," "Ave Verum Corpus" (Mozart). The horn part is not for beginners (range: c'-g'), but a good high school player could get a lot of use out of this volume. JS

Recital Duets for Two Horns and Piano, volumes 1 and 2, arranged by Cynthia Carr. Arundel Music, 2355 W. Warwick Road, Muncie IN 47304 (arundelmusic.com). \$25.00 and \$24.00.

These two sets of duos with accompaniment were adapted from vocal duos originally by (Vol. 1) Maria Malibran (1808-1836), Henry Purcell (1659-1695), Louis Spohr (1784-1859), Peter Tchaikovsky (1840-1893), and (Vol. 2) Felix Mendelssohn (1809-1843) and Fanny Mendelssohn-Hensel (1805-1847). Cynthia Carr has chosen wisely, giving players wonderful opportunities to work on lyrical playing in ranges that are manageable even by good junior high players. Among the total of 12 songs, there is a nice mix of keys, meters, and tempos, such that pieces can be performed individually or in larger sets. Overall ranges for the first and second parts are comparable (c'-a" for first, a-f#" for second), and provide wonderful opportunities for matching phrasing, style, and articulation in less strenuous circumstances. The program notes are extremely helpful and, as Carr points out, with an original repertoire for two horns and piano that is still somewhat limited, these two volumes help to expand the recital repertoire in the spirit of Verne Reynolds' Brahms vocal duet arrangements from many years ago. These are well worth the cost (less than \$5.00 per song), and I highly recommend these to teachers who see the obvious benefits of having their students play together on recitals or horn duos looking to fill out programs with appealing lyrical pieces. JS

Divertimento for Horn Quartet by Kazutaka Kawai. The Hornists Nest, PO Box 33, Buffalo NY 14231-0033. HN 96, 2009, \$10.00.

Japanese composer Kazutaka Kawai (b. 1968) is new to me, and a search for more works online resulted in some other tempting chamber works I hope to explore in the future. *Divertimento for Horn Quartet* is advertised as "seven short movements designed for younger players" and the movements are titled "Prelude," "Chant," "March," "Scherzo," "Waltz," "Fanfare," and "Finale." The music is tonal and charming, and the technical demands certainly fit the description – each movement presents similar ensemble challenges that are very appropriate for new or less experienced quartets. The ranges are typical – the majority of high stuff is in the first and third parts – but the workload is pretty evenly distributed among the top three parts. The fourth player needs to be comfortable in bass clef, and be able to play comfortably down to low c. My college students really liked these – short and to the point, pleasant to play, and in a fun variety of styles. We can always use more good music for the middle to early high school level, and this is of very high quality. JS



3 Oktette für 8 Hörner by Léon Dubois. Robert Ostermeyer Musikedition (corno.de). ROM 254, 2008, 48 €. First edition.

Léon Dubois (or Du Bois, 1859-1935) was a Belgian composer, organist, and conductor. He won the grande prix de Rome in 1885 and subsequently became music director of several Belgian opera houses. Later, he became director of the Brussels Conservatory in 1912. He wrote these three horn octets separately, in 1885, 1888, and 1894 respectively, and they are clearly influenced by the German practice of using eight horns in orchestral music of the time. They are dedicated to the horn teacher at the Brussels Conservatory at the time, Louis Merck, an important figure in the evolution of Belgian horn playing.

These are serious compositions for octet, and at 5:00+ for the first two and 9:00+ for the last, the three make a strong statements regarding the confidence that Dubois had in the hornists around him. Despite being written separately, the first and third works are connected melodically. Both are on the faster, heroic side, and the middle octet is certainly a slower, lyrical contrast at first. Thus, for programming they can stand individually or as a set. The character of the first is a sort of romping waltz with contrasting trio. The second begins lyrically but builds in intensity to the end. The third begins with alternating fanfares and lyrical phrases, giving way to a sort of majestic hunting style in 6/8 that occasionally revisits the slower lyrical style. The movement ends the way it began, with a heroic flourish. The overall style is quite mainstream Romantic, with some interesting harmonic twists, but nothing overly adventurous. The writing is basically for two quartets and the range and technical demands are manageable by college level players and up, with an overall range of three octaves (A to a²); bass clef ("old" notation) is prevalent in horns 4 and 8. I strongly recommend the recording *The Royal Brussels Hornsound: Flemish Romantic Music on Period Instruments* (Fuga Libera FUG 550), featuring a performance on Van Cauwelaert instruments from ca. 1890 — it is a glorious sound on these glorious pieces. JS

Arundel Music, 2355 W. Warwick Road, Muncie IN 47304 (arundelmusic.com), is a relatively new company, specializing in arrangements, music for oboe, horn and piano, and other playing and teaching resources for horn players.

An die Sterne and Ungewisses Licht by Robert Schumann, arranged for eight horns by Cynthia Carr. 2007, \$20.00.

Autumn Song (Písen v jesení) by Leos Janáček, arranged for eight horns by Cynthia Carr. 2009, \$20.00.

Choral music seems to work really well for horn ensemble. It just needs to be chosen carefully because sometimes music with text really needs the words for it to work. In the case of the music in these editions, Cynthia Carr has made good choices. (How do I decide this? Most times, I listen to the original and if I can't understand the words but still enjoy it, then I think it has good potential for transcription. Okay, it is probably more than that, but that's where it starts...)

The two pieces by Schumann come from his op.141 collection of songs for double choir (1849) and are an excellent contrast with each other. The first is in a more lyrical and languid style, a song of yearning, and the second is a more animated song of adventure, reminiscent of his hunting songs for men's chorus and four horns, that begins optimistically but ends with uncertainty of how the adventure will end. In both cases, Schumann's style is fully Romantic with occasional harmonic twists — very enjoyable to listen to, and the SATB writing for the chorus translates well to the two four-voice horn choirs. This could work well in a massed ensemble, too.

The Janáček arrangement comes from a choral work completed in 1880. It has an appealing folk-like melody, but as an early work, it possesses less of the surprising dissonance of Janáček's later works — also quite mainstream Romantic. The harmonic twists are already forming, however, and this helps to make this song a nice choice for transcription.

The technical challenges for both editions are very similar — a couple of steady first horns are needed, with several others needing to cover the low end all the way to the bottom of the bass clef staff. These are great pieces for working on ensemble techniques — phrasing, articulation, tone/blend, and intonation. As long as the ranges are covered, the pieces are quite accessible by multiple levels of players. My group enjoyed all of these, once we were able to find good tempos. Our first readings sounded like thick, muddy dirges, but once their conductor got a clue, the pieces really came to life. JS

New horn ensembles from Musicians Publications, PO Box 7160, West Trenton NJ 08628; email: bhmuspub@aol.com.

Nocturne from Midsummer Night's Dream by Felix Mendelssohn, arranged for horn quartet by Bill Holcombe, Jr. HQ 125, 2009, \$15.00.

Fanfare and Toccata for 12 horns by Bill Holcombe. HE 100, 2008, \$25.00.

Bryn Calfaria for 12 horns, traditional Welsh chorale arranged for 12 horns by Bill Holcombe and Bill Holcombe, Jr. HE 102, 2009, \$25.00

These pieces, along with more to be reviewed in future issues of *The Horn Call*, continue to demonstrate the wonderful composing and arranging capabilities of Bill Holcombe, father and son. Mendelssohn's *Nocturne* is one all hornists know (or should) in the original key of B major (i.e., horn in E). In this edition, we have two versions for horns in F, one in the key of C major and one in B^b.

Mendelssohn's original *Nocturne* has two solos for the first horn separated by a contrasting animated section where the soloist can rest. In this arrangement, both are combined without the contrasting section; some of the intervening orchestral parts are also included, and the ending is shortened a bit. The first horn is given a little respite, but generally leads throughout. The added orchestral sections necessitate a climax on a high c³, but otherwise the top part stays on the staff, and the lowest note required of the fourth part is G (once) with several



low Cs. If your first horn has a solid high C/B^b, this arrangement will work just fine – just make sure he/she gets to rest a bit afterwards. This arrangement can also be made more practical by transposing the C version down a half-step to horn in E.

Fanfare and Toccata was composed for the 40th International Horn Symposium in Denver but, due to a mix-up, was not performed there. Too bad! This is a very fun, forthright work to play. The 12 horns are divided into three choirs of four parts, generally a high choir, a medium choir, and a low choir. The first part has several b^{bb}'s and one c^{'''}, while the eleventh and twelfth parts spend all of their time in the bass clef, with the twelfth part spending considerable time below low c. The piece is flashy and upbeat, and well worth having because, even with the range extremes, it lends itself well to a group of mixed levels. I plan to use it the next time I direct a massed ensemble.

As indicated in the score, *Bryn Calfaria* is based on a Welsh chorale. With a little research on my own, I discovered that the melancholy tune for the chorale was originally composed by William Owen in 1890 and has been used in several hymn settings, most notably "Lord, Enthroned in Heavenly Splendor." The arrangement for twelve horns in this edition is constructed similarly to Holcombe's *Fanfare and Toccata* above, in three four-voiced choirs, though the parts are much more integrated across the choirs here. Once again, strong first and twelfth horns are required to cover the extremes of the overall low c# to high b^b range. It is remarkable to note that this arrangement uses little doubling of lines – the arrangers use the full range of the ensemble and split up the parts so that when the full ensemble plays, it is a special moment. My group liked this short arrangement, and I think it would work well in a massed situation as well, as long as the extremes are well covered. JS

Spring (from the Four Seasons) by **Antonio Vivaldi, arranged for horn quartet by Frank J. Halferty**. Kendor Music, Inc., 21 Grove Street, PO Box 278, Delevan NY 14042-0278 (kendormusic.com). 17357, 2008, \$10.95.

Consisting of only the first and third movements from Vivaldi's "Spring" concerto, this edition gives younger horn players an opportunity to enjoy works first-hand that they would not otherwise play. The first movement of "Spring" is presented in brief: after the opening *tutti*, the solo parts are left out, going directly to the closing *tutti* phrases, amounting to about a minute and a half of music. The third movement, "Pastoral Dance," is presented next, and is shortened similarly (solo sections taken of the middle of the movement), to about two minutes in length. The overall range used is two octaves (g-g^{''}) and the technical demands will allow younger players to enjoy this masterpiece. JS



Here is another installment of works published by International Opus, PO Box 4852, Richmond, VA 23220 (internationalopus.com).

The Lotus Pond (Bohayrat Al-Lotus) by **Gamal Abdel-Rahim, arranged for woodwind quintet by Adam Lesnick**. WW5-1078, \$28.00, 2001.

We should be grateful for the excellent publishing choices of International Opus, not only for the great diversity this publisher brings to horn literature, but also great quality. With distinctly non-western tonalities, and sounds that find their roots in Egyptian folk music, *The Lotus Pond (Bohayrat Al-Lotus)* by Gamal Abdel-Rahim, arranged by Adam Lesnick for woodwind quintet, is an opulent, lush, and moving short work originally written for solo woodwind voice and accompaniment. Gamal Abdel-Rahim was an Egyptian composer born in Cairo in 1924. He grew up in a musical family, studying piano from an early age and learning western music traditions along with Egyptian traditional music from his father who played, among other instruments, the *nay* (flute) and *oud* (lute) and his mother, who sang and played piano in a traditional Egyptian style. From 1950-1957, Gamal Abdel-Rahim studied musicology in Heidelberg and composition Freiburg, returning to Egypt to teach theory and harmony at the Cairo Conservatory of Music. Later, Gamal was appointed head of the composition department which he founded in 1971, the first of its kind in the Arab world.

In the wind quintet arrangement of *The Lotus Pond*, the bulk of the melody is carried by the oboe and flute, which probably reflects the original orchestration of the piece. The horn part is not very technically challenging, its role being largely accompanimental in this piece. It should be noted, for anyone considering using this piece for a student group, that the score calls for clarinet in A. This piece would enhance any chamber music program. It is short in duration, but beautiful in harmony, texture, line, and mood. Like many recent offerings from International Opus' excellent catalog of chamber music, *The Lotus Pond* enriches our chamber music repertoire by making available more programming choices from non-western and non-traditional composers. *Lydia van Dreel, University of Oregon*

Little Scenes from China (Zhong Guo Xiao Jing) for woodwind quintet by **Soong Fu-Yuan**. WW5-9830, \$39.00, 1998.

Soong Fu-Yuan was a Chinese composer, born in Nanjing. According to his biography, he composed many piano, chamber, orchestral and operatic works. He moved to the US at age 18 and found it difficult to enter the American compositional scene because his style tended toward more traditional sounds and harmonies. In the late 1960s, some of his chamber pieces caught the attention of ensembles from the Chicago Symphony and New York Philharmonic, and since then his works have gained increased attention, especially his piano and dramatic works. In 1995, he and four other Chinese-American composers were invited to return to China for celebratory concerts that resulted in some of his works being released nationally on CD.



The program for *Little Scenes* says: "Soong's quintet in the style of traditional Chinese music is in five short, contrasting movements depicting various scenes of China, old and new. The movements are New Year's Day, A Little Boat on the River Li, Fast Ride on the South Sea, In the Moonlight, Thinking of a Place Far, Far Away, and Flower Drum Song. A beautiful work, full of energy and hauntingly beautiful sonorities and harmonies, perfect for recitals, educational concerts, multicultural programming and jobs." My faculty quintet read these pieces and found them very satisfying and fitting of the description above. There is good variety between movements and, at a total of 11 minutes, the work could be an effective recital piece, whether as a whole or in combinations of individual movements. The overall technical demands are suited to college-level players or higher, and while the woodwinds have a fair amount of fast passagework, the horn part is fairly tame (but relevant). The tonal nature will be accessible to a wide audience, and there are certain identifiable "Chinese" flavors (e.g., pentatonic scales) that add to the value for educational programming. J.S.

Abaafa Luli for woodwind quintet by Justinian Tamusuza. WW5-9505, \$34.00, 1994.

Having performed Ugandan composer Tamusuza's music before, I was happy to receive this quintet, another example of the fine work International Opus (Adam Lesnick, owner) does in expanding the multi-cultural reach of wind quintet repertoire. Tamusuza's biography can be found on the International Opus website. The phrase from this bio that is most descriptive of his music is "His music compares to America's minimalist composers (notably Steve Reich and John Adams) but close inspection reveals a more complex structure. African poly-rhythms dazzle the ear with misleading accents, tripping up the happy and complex weave of simple pentatonic melodies." This is certainly the case in *Abaafa Luli*.

Translated from the Luganda language as "They Who Died Then," *Abaafa Luli* was inspired by the Ugandan *Martyr's Oratorio*, a musical tribute by Joseph Kyaggambiddwa to 22 19th-century Ugandan Christians who were slaughtered for refusing to renounce their faith. As described in the International Opus catalog, it is "[an] exciting and unique woodwind quintet based on the traditional African folk music of Uganda. 'In this short piece, Tamusuza creates a rich polyrhythmic texture, woven not just by wind instruments but also hand-held maracas and stamping feet. The main theme sounds like a rhythmically energized hymn tune....a mosaic of African and European genres. The climactic ending to *Abaafa Luli* – rapid and resounding rhythms – serves to delight and exhilarate the listener.'"

The piece definitely uses a minimalist approach, with repeated rhythm and pitch patterns that are juxtaposed in different combinations. All players are required at some point to play maracas, which adds to the variety, and the climactic section also asks the entire ensemble to stamp their feet on each beat—very effective! My faculty quintet found this piece to be reasonably challenging, in part needing to get acquainted with Tamusuza's

unique voice but mostly because of the deceptive rhythmic complexity. We hope to perform this 8-minute piece in the future, but know it will take some time to get used to the style and coordinate the rhythms. Personally, I think it will be well worth the extra rehearsal time and definitely be a wonderful and unique contribution to our programming. J.S.

Also from Musicians Publications, PO Box 7160, West Trenton NJ 08628; email: bhmuspub@aol.com.

Three Chansons by Claude Debussy, arranged for brass quintet by Bill Holcombe and Bill Holcombe, Jr. BQ 208, 2001, \$20.00.

Nocturno by Franz Strauss, arranged for brass quintet by Bill Holcombe, Jr. BQ 244, 2008, \$15.00.

Looney Tunes for brass quintet, arranged by Bill Holcombe. BQ 242, 2008, \$20.00.

These three arrangements were met with great enthusiasm by a group of students I enlisted to test them out. After doing a little research on my own, I discovered Debussy's *Three Chansons*, "Lord, How Lovely Hast Thou Made My Dear," "Whene'er The Tambourine I Hear," and "Cold Winter, Villain That Thou Art," were composed for four-voice choir in 1898 (Nos. 1 and 3) and 1908 (No. 2), using text by Charles D'Orléans (1394-1465), Duke of Orléans. D'Orléans was not only a French nobleman wounded in the Battle of Agincourt and imprisoned by the English for twenty-four years, but also was an accomplished poet who wrote over 500 poems, mostly melancholy commentary on being held in captivity. The texts for the three chansons here, however, are more playful than serious, and Debussy published them as a set in 1908. The overall style balances old and new, with hints of medieval and renaissance traits mixed effectively with Debussy's subtle harmonic twists and interesting rhythmic variety. All three were handled comfortably by my college students, and the opportunities to work on blend, balance, and intonation are much appreciated. These are highly recommended.

The *Nocturno* by Franz Strauss is our old op. 7 chestnut, cast this time as a horn feature with brass accompaniment. As a teacher, what I like most about this arrangement is (a) the opportunity for the horn to be featured in a brass setting, which presents an opportunity to work on projection and soloistic balance, and (b) the shared rhythmic coordination between accompanimental voices, such that a consistent sixteenth-note pulse is maintained across the other four players. Great stuff, and effectively arranged.

The last medley of tunes was (no surprise) our collective favorite. Three memorable melodies from Looney Tunes cartoons ("This Is It," "The Merry-Go-Round Broke Down," and "Merrily We Roll Along") are strung together in a really fun arrangement. The most frequent comment of the players was "Let's play that again!" (We did, several times.)

These three arrangements are terrific, very manageable by high school players or higher, and would be great contributions to any brass quintet program. JS



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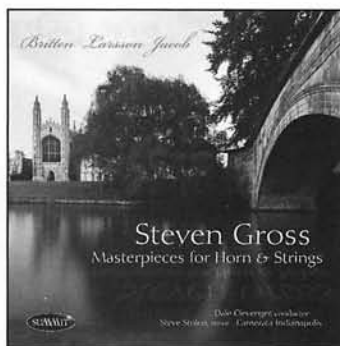


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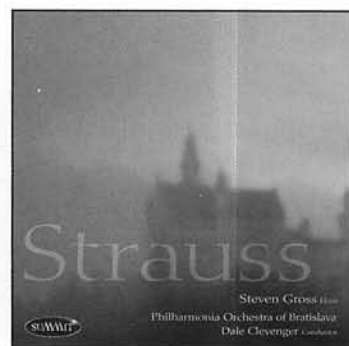
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Recording Reviews

Calvin Smith, Editor

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Satyricon. Sören Hermansson, horn. Helsingborg Symphony Orchestra, B. Tommy Andersson, conductor. Phono Suecia PSCD 178. Timing 71:43. Recorded in the Concert Hall, Helsingborg, Sweden on September 10–12, 2008.

Contents: All works by B. Tommy Andersson. *Satyricon*, Choreographic poem for large orchestra; *Sonnet XVIII, Shall I Compare Thee to a Summer's Day*, for mixed choir a cappella; *Reflections*, for soprano saxophone and orchestra; *Pieces for Pontus*, for piano solo; *Kyssar vill jag Dricka (I Would Drink Kisses)*, for mixed choir a cappella; *Concerto for Horn and Orchestra*.

This concerto by B. Tommy Andersson demands an exceptional performer with skills in lyricism, agility, powerful declamation, and delicate, whispered pianissimos. Sören Hermansson is such a performer. The concerto begins with a dream-like atmosphere but soon erupts with a high-energy romp filled with numerous large interval leaps and extended melodies. Some introspective moments are interspersed, but the majority of the first movement is strong and impelling. In the second movement Hermansson is the presenter of strong, forthright statements that imply an orator who seeks to make himself heard and understood by the strength of his words rather than their volume or speed of delivery. Some agitated moments do occur in the second movement, but they are the exception. The third movement returns us to the energetic drive and power of the first movement. Moments of calm appear at several moments giving the impression that the music needs to rest for a minute or so before charging on with its important urgency. The soloist is supported with great virtuosity by the Helsingborg Symphony Orchestra. CS

Richard Wernick. William Purvis, horn, with the Juilliard String Quartet, Jeremiah Frederick, horn, and the International Contemporary Ensemble. Bridge Records 9303. Timing 52:34. Horn Quintet recorded November 29–30, 2007 at the Performing Arts Center, SUNY Purchase NY. *The Name of the Game* recorded April 12, 2007 at DePaul University, Chicago IL.

Contents: All works by Richard Wernick. *Quintet for French Horn and String Quartet*; *Da'ase*; *String Quartet No. 6*; *Trochaic Trot*; *The Name of the Game*.

I will start this review with a confession: the first time I listened to the Quintet for French Horn and String Quartet, I did not think nice thoughts about Wernick. I wondered why anyone would willingly write a piece of music that merely assaults the listener with harsh, jarring sounds, incomprehensible melodies, and other unpleasanties. During my second listening, I heard more things that I liked and less that agitated me, and, with the third listening, much more made sense. After several more times through this work, I started to like what I heard. I have a long history of doing this – I have often disliked new (to me) pieces of music and later have come to enjoy them (maybe you are like me in this regard).

The first and third movements are energetic with many large interval leaps. A wide dynamic range is essential as is control in all registers. Both movements have moments of calm, but they are primarily busily verging on nervous and edgy – Wernick titled the third movement “Skitterish.” The second movement consists of many long, slow melodies for the horn. Many are so extended that, rather than sounding like a melody, they sound like many long notes simply strung together.

Purvis shows his ample abilities in flexibility, control in all registers, and wide dynamic range throughout. This is a work for virtuoso players. Despite this excellent performance, I have a feeling that Wernick's quintet is not going to see an abundance of performances. Many performers will not have the time, or be willing to devote the time, to preparing this quintet for performance.

The Name of the Game for solo guitar and eleven players is also a work that will benefit from repeated hearings. It is complex and will take most listeners some time to absorb – give it a chance. Except for a few very brief passages, the horn is strictly supportive within the texture. CS

Horning and Harping. Jennifer Scriggins-Brummett, Rebecca Klein, Casey Traver, Judith James, Roger Logan, Charles Karschney, Jon Klein, John Hancock, Margaret Wilds, horns. Leslie Norris, harp, Kim Plewniak, bass, Paul Raymond, drums. Self-produced. Timing 26:50. Record November 6, 2007 and March 18, 2008 in the Millwood Church, Spokane WA.

Contents: *The Echo Song*, Orlando di Lasso, arr. Hyde; *Falling in Love with Love*, Richard Rodgers, arr. Hyde; *Ergophonics*, Hyde; *All The Things You Are/Smoke Gets In Your Eyes*, Jerome Kern, arr. Hyde; *Conical Diatonics*, Hyde; *I've Got Rhythm/Fascinating Rhythm*, Rodgers, arr. Hyde.

This CD contains some very fine new compositions and arrangements by George Hyde. An old standard from a Los Angeles Horn Club recording – *The Echo Song* of Orlando di Lasso – has been recorded again. The Echo Song makes an interesting addition to a horn ensemble program. Hyde's original



compositions, *Ergophonics* (for 7 horns) and *Conical Diatonics* (for 6 horns) are excellent additions to the repertoire. Both works are filled with interesting and challenging rhythmic interplay among all the parts. Just a few days before writing this review, I conducted a performance of the two arrangements of Kern and Gershwin songs – they are definite audience pleasers. The masterful horn writing plus the added harp, bass, and drums made a wonderful ending to each half of our recital. Any work on this CD would be a fine choice for any horn ensemble performance.

I am much more enthusiastic about the arrangements and compositions on this CD than I am with the horn playing. It is generally good, but numerous rhythmic problems are obvious. Also, too many times notes played in the lower quarter of the horn range are unfocused and not of the best tone quality. I don't want to be too critical of the playing – it is good, but the bar has been set very high by so many other horn ensembles and quartets that comparisons are inevitable. Don't let that deter you from obtaining the written music and enjoying its high quality. CS

Linear Contrasts. Jennifer Scriggins-Brummett, Rebecca Klein, Roger Logan, Charles Karschney, Casey Traver, Judith James, Margaret Wilds, Jon Klein, horns; Devin Otto, tuba; Paul Raymond, percussion. Self-produced. Timing 30:18. Recorded Aug 15, 2006 (Linear Contrasts Vol. 1 and Vol. 2) in St. Joseph's Catholic Church, Otis Orchards WA, and September 22, 2006 (all other works) in Whitworth College Recital Hall, Spokane WA.

Contents: *Tribute, George Hyde; Linear Contrasts, Vol. 1 & Vol. 2, Hyde; Anyone for Carols? Volumes 1, 2, and 3, arr. by Hyde.*

George Hyde's *Tribute* is an excellent and moving work for eight horns and tuba that deserves repeated performances. It was written at the request of long-time LA studio hornist Richard Perissi to be played at the memorial service for his father, Odolino Perissi. Odolino had been a member of the Los Angeles Philharmonic's horn section for approximately thirty years. Hyde wrote the two *Linear Contrasts* as instructional pieces in the jazz idiom for college level students – they are that and more. When you and three friends need some well-written and creative arrangements of Christmas carols to play, consider *Anyone for Carols?*

This CD, like *Horning and Harping*, contains good horn playing; here it is better in terms of consistency of intonation, ensemble, rhythmic solidity, and focused tone qualities. The playing is certainly of the quality that makes it enjoyable to hear the fine compositions and arrangements. The recorded sound quality of the horns seems to be clear and full. CS

North: Secular Choir Music From Scandinavia. Mogens Dahl Chamber Choir. Sören Hermansson, horn. Mogens Dahl, conductor. Timing 77:22. Recorded May, 2007 in The Church of Hans Tausen, Copenhagen, Denmark.

Contents: Various choral works by Scandinavian composers. Only *Aftonland (Evening Land)* makes use of the horn. Text by Pär Lagerkvist. Music by Per Gunnar Petterson.

This CD contains some absolutely beautiful choral singing by the Mogens Dahl Chamber Choir. They sing with exquisite balance, blend, intonation, and purity of sound. I enjoyed hearing their performance very much. Some of the works used very close, dissonant harmonies, but the effect was pure beauty because of the skill of the singers in this ensemble. *Aftonland* is an artful use of choir with horn. The horn part requires a virtuoso player who can negotiate the many large-interval leaps to make the melodic lines flow with apparent ease and fluidity, and Sören Hermansson can do this. His intonation, control, and expressiveness are superb. My only negative comment about this recording is in regard to the horn sound. It may be because of the recording equipment, the microphone placement, or perhaps some other acoustic characteristic of the church, but if I did not know that I was listening to a horn, I would have been hard pressed to know what instrument I was hearing. I would have liked to hear a tone quality that was rounder and perhaps less harsh, which would also have blended more successfully with the voices. CS

Masterpieces of Romantic Music. Gleb Karpushkin, horn, Marianna Shalitaeva, piano. Self-produced. Timing 46:42. Recorded at the Concert Hall of the Central Music School of Moscow State Conservatory.

Contents: *Sonata in A Major for Violin and Piano, César Franck, transcribed by Karpushkin; Adagio and Allegro, Robert Schumann; Prelude, Theme and Variations, Gioacchino Rossini.*

Gleb Karpushkin was a completely unknown name to me. When his CDs arrived, I was interested to learn more about this performer and to hear his performances. Whenever I listen to recordings I expect to hear great playing, with superb musicality, and virtuosic technical skill. This CD easily met my expectations. Karpushkin's transcription of the Franck violin sonata is an excellent one. It is not hard to imagine that this could have been for horn originally. Certainly it has monumental musical and technical challenges, which would place it with our most difficult solo literature, but that doesn't disqualify it from being idiomatic. Because of the difficulty, Karpushkin may turn out to be one of the very few to perform this sonata – that won't prevent the rest of us from enjoying his playing.

Karpushkin's performance of *Adagio and Allegro* and the *Prelude, Theme and Variations* are exceptionally fine. He performs with an ease that allows his musical expression to shine despite the technical hurdles. The recorded sound is what a listener would expect to hear while seated near the middle of the recital hall. Thus, it gives a pleasant sound and the ambiance of a live performance. Karpushkin's tone is bright and clear and often with a light vibrato that enhances the music without overwhelming it. No information was given on the CD or its liner notes regarding obtaining additional copies. CS



Grandes Conciertos Romzáticos para Trompa. Javier Bonet, horn. Orquesta Sinfónica de Burgos, Javier Castro, conductor. Arsis 4227. Timing 71:50. Recorded December 6 & 7, 2008 in the Capilla de Música de las Bernardas, Burgos, Spain.

Contents: Concertino in E minor for Horn and Orchestra, Op. 45, Carl Maria von Weber; Larghetto, opus posthumous, for Horn and Orchestra, Emmanuel Chabrier; Concerto No. 1 for Horn and Orchestra, Op. 11, Richard Strauss; Concerto in B[♭] for Horn and Orchestra, Op. 9, Reinhold Gliere.

This CD is another 71 minutes and 50 seconds of stellar performances by Javier Bonet. The Orquesta Sinfónica de Burgos and conductor Javier Castro contribute beautifully. The recorded sound is clear and rich with clarity from the orchestra, which is balanced well with the soloist. Bonet's horn playing is almost beyond description in its beauty of stylistic phrasing, lyric expressiveness, and virtuosic flair. I could go on and on about each individual work but by doing so I would certainly become repetitive in my praise. The four works recorded here clearly represent well the title of the CD as they are certainly grand and great. The Gliere was especially impressive to me. I highly recommend this recording. It will surely be a very enjoyable 71 minutes and 50 seconds. CS

Orquesta Filarmonica de Gran Canaria. José Zarzo, horn, with the other principal winds of the orchestra. Christoph König, conductor. Summit Records DCD 504. Timing 77:34. Recorded October 7, 2005 in the Auditorio Alfredo Kraus, Las Palmas de Gran Canaria.

Contents: *Sinfonia Concertante for Wind Quintet and Orchestra in B[♭] Major, Op. 36* by Peter Josef Von Lindpaintner; *Concerto for Flute, Clarinet, and Orchestra, Op. 41* by Franz Danzi; *Duetto Concertino for Clarinet, Bassoon, and Orchestra* by Richard Strauss; *Concerto for Harp, Oboe, and Orchestra* by Witold Lutoslawski.

Until hearing this recording, I don't remember encountering the name Joseph Peter Von Lindpaintner, and am certain that I have never performed any of his works. Now I have heard one that I would be very interested in playing someday – his very fine *Sinfonia Concertante*. I am surprised that it is so little known, especially among wind quintet performers. After a bit of research, I found only a few works for wind quintet and orchestra, including another work of Lindpaintner (*Sinfonia Concertante in F for Wind Quintet and Orchestra, Op. 44*).

Lindpaintner's Op. 36 is musically substantial, tuneful, and a guaranteed audience pleaser. In the typical *sinfonia concertante* style of the 18th century, the five soloists are given numerous moments to shine as individuals and as an ensemble. At other moments they blend into the orchestral texture seamlessly.

All of the soloists are exquisite performers who play with beauty and flair in their solo moments, and when good ensemble playing is the requirement, they deliver expertly. José Zarzo is a virtuoso of the highest caliber. His playing in this work is light, clear, and filled with fine musicality and abundant flash. All of the other compositions in this varied program

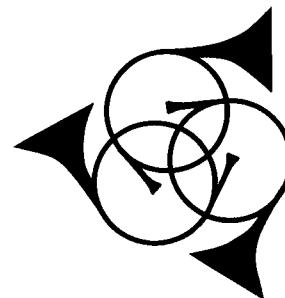
are performed with the highest levels of musicality. While the Lindpaintner work was the greatest discovery, I enjoyed the entire CD immensely. CS

Carl Nielsen – Music for Winds and Piano. Stephen Stirling, horn in the New London Chamber Ensemble, with Michael Dussek, piano. Meridian Records CDE 84580. Timing 64:58. Recorded October 2005 and August 2008 in the Church of St. Edward the Confessor, London.

Contents: All works by Carl Nielsen. *Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, Op. 43*; *Serenata in Vano for Clarinet, Bassoon, Horn, Cello, and Double Bass*; *Fantasy for Clarinet and Piano*; *Fantasy Pieces for Oboe and Piano, Op. 2*; *Canto Serioso for Horn and Piano*; *Fantasy Pieces for Flute and Piano and Solo Flute*; *Three Piano Pieces, Op. 59*; *Allegretto for Two Recorders*; *Three extracts from the Quintet as they appear in Nielsen's autograph manuscript*.

The New London Chamber Ensemble has submitted a CD of stellar quality. The showcase work on this recording is the wind quintet. Expertly performed in all respects, it is superb. All performers do a masterful job, including hornist Stephen Stirling. The recorded sound is clear and brilliant. Individual lines are clearly delineated and the ensemble blend is first rate. Nielsen's writing is demanding for all players. As most of us know, this is a horn part that requires the performer to do it all, and Stirling can do it all. Very fine horn playing and a most enjoyable CD. A few bonus tracks of the Quintet are also included. The New London Chamber Ensemble members were able to research and compare a new edition of the Quintet and a score in Nielsen's own hand. [Two thorough articles on this topic, the first by members of the New London Ensemble, appear immediately following these reviews.] It is always valuable for performers to learn more about a composer's intent and wishes even if it disrupts our old familiar ways of playing the music.

Nielsen described *Serenata in Vano* for clarinet, bassoon, horn, cello, and double bass as a "humorous trifle." Even if this were an accurate description, *Serenata* also contains challenging moments for all performers. It is delightful and charming with a considerable amount of musical depth and substance. All performers are excellent. *Canto Serioso* is a beautiful lyric work for horn but not necessarily a work that "plays itself." The soloist needs to add personal touch to make the piece come alive. This soloist does that in abundance – bravo, Stephen Stirling! CS



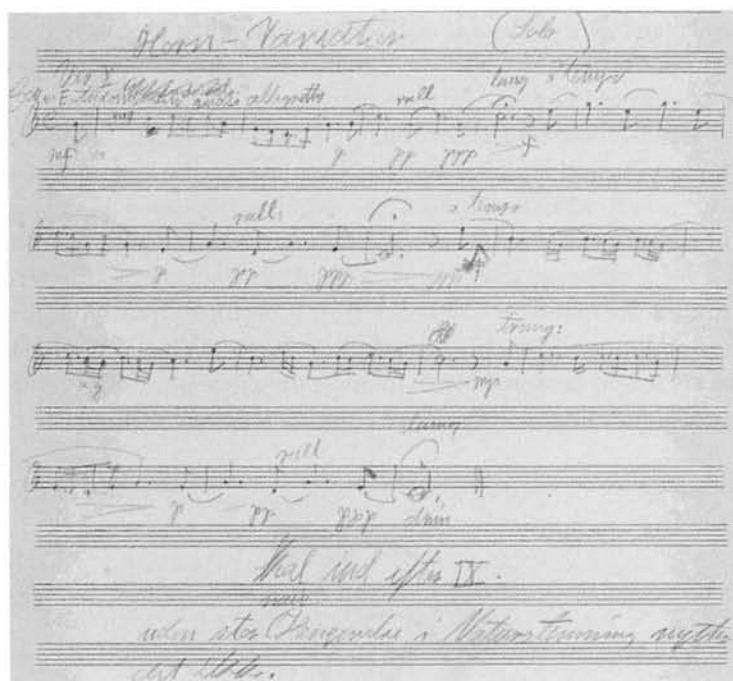
Nielsen's Wind Quintet – A New Perspective

by Melanie Ragge, with a Prelude by Stephen Stirling

I recently gained a new perspective on a wind quintet I thought I knew inside out. The new comprehensive Carl Nielsen Edition came out immediately before I sat down to record Nielsen's Wind Quintet with the New London Chamber Ensemble. My colleague Melanie Ragge – the oboist in the group – began a correspondence with Niels Krabbe, Editor-in-Chief of the new collected edition of Nielsen's works. Krabbe gave us access to the relevant manuscripts, and so began an intense round of discussions on how these autograph manuscripts and the editorial decisions of the new Carl Nielsen Edition should impact our recording.

Ragge wrote about these in an article that now forms part of the program notes for the CD.¹ She also unearthed a tidbit about the horn variation that I think may fascinate and inspire other horn players who engage with this wonderful work. The anecdote is recounted by Elly Bruunshuus Petersen in her introductory notes to the new edition and concerns a remark of Nielsen's to hornist Hans Sørensen about the solo horn variation in the last movement: "I imagined you sort of standing on a hill blowing so people can hear it in every nook and cranny and be delighted by it."² And indeed, in the draft of the horn part (Example 1), a comment in Nielsen's hand translates as "It will not work without great naïve abandonment to the mood of nature." – Stephen Stirling

Example 1



The latest authoritative edition of Nielsen's Wind Quintet Op. 43 aims to rationalize discrepancies in previous editions and to provide a definitive version with careful justification for

its editorial choices; from a performer's viewpoint, it answers many questions as well as raising a few new ones! In addition to consulting the new score, we also drew on an autograph manuscript of the Quintet³ supplied by Jeppe Plum Andersen at the Royal Library, Copenhagen.

A composer's handwritten score can reveal something about the "spirit" of the music; one characteristic of the Quintet is Nielsen's use of small parallel lines at strategic tempo changes. How to interpret these is a matter we have often debated; seen in isolation in an instrumental part, it is tempting to interpret them as a "comma"; i.e., a small hiatus or musical "breath mark." But, looking at the handwritten manuscript with its less geometric style, these lines seem just to be Nielsen's notational shorthand clarifying where he intends a tempo change (see Example 2 at the *a tempo* and Example 3 up-beat to letter D in the flute part).

Example 2



Example 3





This idea is perhaps most clearly supported by the appearance of these lines over a tied note in the flute part in the Praeludium of the last movement (Example 4); it makes no sense to suggest that Nielsen intended a "comma" or "breath mark" at this point as the flute note is held; however, it may well be that he wanted to clarify exactly where the *a tempo* is to begin, given that the other players (bassoon and clarinet) have moving parts. After some discussion, we therefore decided to modify our interpretation of these markings, to lessen their "comma" or "breath mark" effect and to treat them more as points of tempo change.

Example 4



Example 5

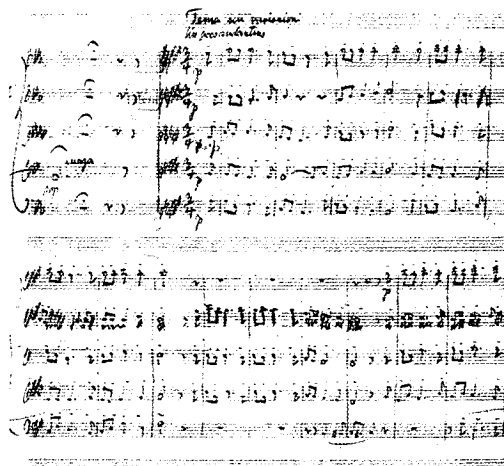


Many other minutiae emerged from looking at the manuscript and the new edition. When we were recording our Nielsen CD, we felt that one or two of these were of sufficient interest to warrant a separate "take." In the Menuet of the second movement, inconsistencies in the articulation markings in the bassoon part occur in previously available parts and scores; the new edition rationalizes these, and this is the version we recorded. However, our bassoonist, Meyrick Alexander, made an additional take of the Menuet (track 28) interpreting the somewhat ambiguous articulation markings directly from the manuscript (Example 5); he had not come across these subtle

variations in articulation in any printed version and thought it would be of interest to record these for posterity.

As the preface to the new edition states, "The greatest problem in editing this work has been the handling of the two equally good sources, which exhibit a number of contradictions mostly in the dynamics; the printed score and the printed parts, both approved by Carl Nielsen at the same time.... However, the printed score has been selected as the main source, since it represents the last complete version approved by Carl Nielsen."⁴ One such example is the phrasing of the chorales (i.e., the Theme) in the last movement; in previous editions, the score and parts have contradicted each other, as did Nielsen's manuscripts. In the clarinet part, the eight-bar opening phrase is divided into two four-bar phrases, and the flute part is subdivided further (Example 6). Based on these markings, we have performed the chorales in four-bar phrases creating the image, perhaps, of a church congregation needing breaths a little more frequently than a professional choir!

Example 6



However, in the new edition, the longer eight-bar phrase, implied by the manuscript of the score (Example 6), has been printed in both the score and instrumental parts, and surely this will give rise to new interpretations – perhaps

even a different tempo. Having only recently acquired the new score, we were not quite ready to surrender our traditional interpretation for the recording, but we made an extra take (track 29) of the first chorale (i.e., the Theme) at a faster tempo, which facilitates the eight-bar phrases being played in one breath. We wonder if this might become a more common tempo in the future, as performers increasingly use the new edition.

Another point of interest raised by the manuscript is the use of *cor anglais* in the last movement. The story related by Torben Meyer, Nielsen's first biographer, is that "Carl Nielsen became so enthusiastic about the *cor anglais* when he heard Svend C. Felumb⁵ behind the scenes practicing a solo from Berlioz's *Symphonie Fantastique* that the very same night after the concert, he phoned Felumb to ask whether one could change instruments in the middle of a movement. After being told one could, he is said to have immediately composed the prelude to the third movement."⁶



Nielsen's Wind Quintet

Example 7



The *Praeludium* (Example 4) is indeed scored for *cor anglais*. It is immediately followed by the first rendition of the chorale Theme; in the manuscript (Example 6) "Obo" in the margin has been crossed out, "Engl. Horn" has been penciled in and the oboe line has been amended for *cor anglais*; interestingly, the closing chorale (Example 7) is notated in ink for *cor anglais* with an oboe line crossed out immediately below it, but ultimately, it was amended for oboe (just visible, sketched underneath in pencil on the 6th, 12th, and final staves) and this is how it is normally performed. *Cor anglais* would presumably have been Nielsen's preferred choice for the closing chorale, to match the scoring of the first chorale, particularly given the low tessitura and quiet dynamic of the opening phrase. However, it is not really practicable in live performance to swap back to *cor anglais* in the three bars before the chorale, as that is hardly sufficient time to change instruments. We decided to make an extra take of the closing chorale (*Andantino festivo*) with *cor anglais* (track 30) to reproduce the effect Nielsen would almost certainly have wanted had it been practical in live performance.

Since we made the CD, the instrumental parts of the new Carl Nielsen Edition have become available in the UK and naturally yet more minute editorial details of phrasing, notation, and dynamics came to light once we started rehearsing from these. The emergence of this new edition has not only inspired us to question our interpretation of Nielsen's chamber music, it has also instilled in us a new desire to seek out original sources

where these are available – for, as we have found, there is nothing like getting to know old friends all over again!

Notes

- ¹Carl Nielsen: *Music for Wind and Piano*, New London Chamber Ensemble, Meridian CDE 84580.
- ²Elly Bruunshuus Petersen, Preface to the Quintet, in Volume II/11, *Chamber Music 2*, Edition Wilhelm Hansen, Copenhagen 2003, p. 37.
- ³Nielsen's copy (listed as Source B in the new Carl Nielsen Edition), held in the Royal Library, Copenhagen.
- ⁴Peterson, p. 11.
- ⁵Oboist in the Copenhagen Wind Quintet, for whom the Quintet was written.
- ⁶Meyer, in Torben Meyer and Frede Schandorf Pedersen, Carl Nielsen. *Kunstneren og mennesket*, vol. 2, Copenhagen 1948, pp. 214–15, as cited in *Chamber Music 2* (see note 2), p. 37.

Acknowledgements

The New London Chamber Ensemble is indebted to the Danish Royal Library for their exceptional efficiency and assistance in making the Nielsen's autograph manuscript available and for their kind permission to reproduce extracts. In particular, they would like to thank Research Professor Niels Krabbe, Editor-in-Chief of the new collected edition of Nielsen's works, for so generously taking the time to discuss with them some of the questions it raises.



Stephen Stirling, the hornist in the quintet recording, is in demand in Britain and world-wide as a soloist and orchestral and chamber musician.

Melanie Ragge is oboist with the New London Chamber Ensemble. She graduated from King's college, Cambridge (UK) with an MPhil in Musicology and studied oboe and piano as a Leverhulme Fellow at the Royal College of Music. She focuses on chamber music and education, teaching oboe at the Purcell School and the Royal Academy of Music



New London Chamber Ensemble (l-r): Lisa Nelsen, flute, Melanie Ragge, oboe, Meyrick Alexander, bassoon, Stephen Stirling, horn, and Neyire Ashworth, clarinet.

Photo by Anthony Upton.

Nielsen's Wind Quintet – A Critical Performance Edition

by Marcia Spence

A poster displaying a two-note discrepancy between Nielsen's manuscript of his Wind Quintet, Op. 43 (1922) and a published version hung on the office wall at the University of North Texas when I arrived there in 1993. My teacher, William Scharnberg, had noticed the discrepancy between the manuscript and Editions Hansen of Wilhelm Hansen Musikforlag (1923), as shown in Example 1.

Example 1. Horn, *Mvt. III, m. 180*

Nielsen's Manuscript:



Hansen Edition:



Having noticed the many differences in the Hansen edition between the horn part and the score, Professor Scharnberg believed that there were undoubtedly other discrepancies to be discovered. By chance, I was traveling to Denmark that semester with the UNT Wind Ensemble, and I was able to make arrangements with Susann Torbeck of the Royal Library in Copenhagen to send me a facsimile of Nielsen's Quintet manuscript.

A note-by-note comparison found in excess of 200 discrepancies involving pitch, duration, articulation, dynamics, phrasing, and interpretive directions between Nielsen's manuscript and the Hansen edition parts. A further investigation into Nielsen's music revealed a recurring problem with mistakes in other published editions of his works as well. David S. Lewis has published corrections to the clarinet part in Nielsen's Concerto for Clarinet and Orchestra, Op. 57 (1928), finding more than fifty errors.² In addition, in 1982, after Mina F. Miller, the noted Nielsen scholar, had completed a critical collected edition of Nielsen's piano works, she complained:

In many of Nielsen's musical works, numerous and significant discrepancies exist between the original manuscripts and published editions. Discrepancies involving dynamics, articulations, phrasing, and interpretive markings, as well as frequent cases of apparently misprinted notes can be found in nearly all of Nielsen's compositions, including major orchestral, chamber, dramatic, and vocal works.³

Another researcher, Arne Skjold-Rasmussen, summarized the dilemma in the following manner:

In the printed material by which coming generations shall inherit and study Nielsen, there is not sufficient order. To correct this situation is more important

than to place the blame for something that is shameful to us all.... Most of the printer's errors in the piano works are by now well-known among pianists, although it was not such a long time ago that strange things were heard in the concert hall in the 3rd piano piece of Op. 59 due to incorrect indication of the key!⁴

One wonders how there could be so many errors in the publications of Nielsen's compositions. Miller's research pinpoints some of the contributing factors:

Nielsen's biographers and intimate associates have noted that he was a notoriously bad proofreader and often failed to detect inadvertent errors made by his publishers. Evidence exists that when Nielsen was under severe time constraints related to his work or health, he often entrusted the proofreading of his scores to his associates and family members.⁵

Realizing that Nielsen's wind quintet had suffered the same fate as many of his other published works, I set about to produce a corrected, critical performance edition.⁶ In my comparative study, there were several pieces of evidence to consider: Nielsen's manuscript from the Danish Royal Library, the published Hansen Musikforlag edition score and parts, and a recording made by the Copenhagen Wind Quintet in 1936, the very players for whom it was written.⁷ After careful analysis I made three observations: 1) the published score is faithful to Nielsen's original manuscript with very few exceptions; 2) the published parts have numerous discrepancies with the score and are not cohesive even among themselves regarding phrasing, articulations, dynamics, and musical directives; and 3) the recording is faithful to neither the original score or the published performing parts. These results led me to make three further conclusions: 1) the agreement between the published score and Nielsen's manuscript leaves little doubt as to Nielsen's intentions; 2) creating the separate performing parts were different engravers who, I believe, were working from original performance parts marked up by the individuals in the Copenhagen Wind Quintet; and 3) the recording reflects an ensemble struggling with individual technical limitations, arbitrarily making changes in order to overcome weaknesses, and resulting in a rendition that is inconclusive at best. With these understandings and the report of Nielsen's poor proofreading habits, I decided that my edition would agree entirely with the manuscript. I accomplished this by identifying and correcting the notational errors in the Hansen edition and making a few editorial decisions necessary to impose absolute clarity and consistency to the project.



Nielsen's Wind Quintet

There were only seven pitch errors in the entire work, and they are easily identified due to the clarity of Nielsen's penmanship. Four of the pitch discrepancies occur the horn part, and two occur in the clarinet part. The remaining discrepancy is found in the bassoon part and proves to be the most interesting. In Example 2, the excerpt from Nielsen's manuscript shows the first ledger line of the second note is right on top of the top staff line, making it nearly imperceptible. With the aid of computer magnification, however, it is easily seen. This particular pitch is part of a cadence, thus taking on more significance. In the Hansen edition, four instruments cadence downward in parallel motion (the horn is tied over). By restoring the correct note in the bassoon part, the bass line now cadences upward, providing proper contrary motion to the other parts.

Example 2: Bassoon, Mvt. II, m. 72

Nielsen's Manuscript:



Hansen Edition:



The majority of the discrepancies in the performance parts are related to articulations, which generally fall into one of four categories: articulations omitted, articulations changed, articulations added which were not in the score originally, or articulations substituted with a dynamic marking. Yet Nielsen was remarkably transparent in his articulation designations. There are in excess of 100 individual articulation errors of various types. Example 3 illustrates accented staccato markings in the bassoon part of the second movement versus the communication of the same gesture in the published version.

Example 3: Bassoon, Mvt. II, m. 5

Nielsen's Manuscript:



Hansen Edition:



The second largest number of discrepancies involves dynamic markings in three categories: those changed, those omitted, or those added (which do not appear in the original score). There are more than forty-two such instances. Example 4 shows one in the first movement of the oboe part.

Example 4: Oboe, Mvt. I, m. 142

Nielsen's Manuscript:



Hansen Edition:



Another problematic area is that of phrasing. In general, Nielsen tends to write rather long phrases, perhaps due to his background as a string player. It is obvious that some editing has been done to the performance parts to facilitate passages more idiomatically from a wind player's perspective. Such changes are not consistent, however, especially when several instruments are playing like passages simultaneously. My editorial decision was to restore Nielsen's original phrase markings in order to maintain consistency among parts, particularly because the intended phrasing is possible to play on all instruments. Forty-five examples of phrasing discrepancies were found. Example 5 demonstrates this problem.

Example 5: Flute and Oboe Passage, Mvt. I, mm. 8-12

Nielsen's Manuscript:



Hansen Edition: flute phrasing is broken up



Hansen Edition: oboe part remains faithful to manuscript



A final area involves musical interpretive directives, either symbols or words that pertain to style or tempo. These fall into three categories: false markings not found in the original score, omitted markings, or markings that appear too early or too late in the performance parts. There are eight such instances. Example 6 illustrates a problematic moment for the horn in movement one.

Example 6: false pause marking in horn entrance, mvt. I, m. 12

Nielsen's Manuscript:

Hansen Edition:



In researching Nielsen and his music, I learned of the significant role his Quintet played in his compositional development. Other composers of his generation in Germany and France were experimenting with a variety of techniques, notably serialism and the incorporation of non-Western musical ideas to move beyond a harmonic tradition that presented them with limitations. Nielsen confronted the same issues but was



able to find different methods for continuing the tradition of functional tonality by rendering it more versatile. One of these was his unique adoption of instrumental characterization, which first appeared in his Quintet for Winds, Op. 43 in 1922 and marked a turning point in his compositional style. In his discussion of Nielsen's later works, Jan Maegaard makes the following important observation:

Flute, oboe, clarinet, bassoon and horn cannot blend together like, for example, the instruments from a string quartet, but are individually so characteristic that they in a way crave a distinct individual consideration, and in the Prelude and Eleven Variations from opus 43, it is clearly shown that Carl Nielsen, on full purpose, took aim to characterize the instruments through the music.... The consequence was Nielsen's new partiality for the chamber music ensemble, opposite his earlier classical-romantic inspired symphonic ideal, which had clouded his earlier periods of chamber music.⁸

After additional consideration of Nielsen's instrumental characterization, I found a 1958 article in the *Dansk Musik-tidsskrift* by oboist Sven Christian Felumb.⁹ This author provides one of the best sources of information regarding the history of Nielsen's Quintet and some interpretive guidance useful for performance. Discussing his association with the Copenhagen Wind Quintet, known affectionately as "the old wind players," Felumb described the various personalities who comprised the group responsible for inspiring Nielsen's life-changing piece.

The flutist was Poul Hagermann, a professional businessman who enjoyed chamber music as an avocation.¹⁰ The clarinetist Aage Oxenvad was identified as a "Jutlander" with great artistic taste and ability to read people:

Whether he really had a great talent for his instrument, it has never been clear to me. However, he became one with the combative instrument, the clarinet, through many diligent and tough working hours, a fight that almost wore him out. The crown of his life achievements as an instrumentalist and as an artist was most likely Nielsen's Concerto for Clarinet and Orchestra, Op. 57.¹¹

The oboist was Felumb himself, who had just returned to Copenhagen after studies in Paris. His friend Oxenvad had invited him to join the local chamber music society, which he referred to as a "baptism by fire." Although the youngest member, he was immediately accepted by the group and began one of the self-described happiest periods in his life. The bassoonist Knud Lassen was depicted as being "one with his bassoon." Felumb remembered him as, "unshakable and calm. He never set a rash tempo and served his phrases with irreplaceable sophistication. He had a sophisticated sense of humor..."¹²

The hornist was Hans Sørensen, a cautious and dignified performer. Felumb felt, nonetheless, that he had a childish and unrestrained sense of humor.

According to the Danish oboist, the group – without flute – was rehearsing one night at pianist Christian Christiansen's house when Nielsen telephoned. Hearing music in the background, he decided to join the rehearsal in person. Upon hearing Mozart's Sinfonia Concertante, KV297b (ca. 1778) in a reduction for winds and piano, notably the set of variations that serves as its finale, Nielsen became quite exuberant. Reportedly, over some drinks, he spoke at length about Mozart and wind players and then suddenly fell silent. A few moments later he vowed to write a wind quintet if the group would also commit to the project. Nielsen had been intrigued by the way each player had handled his instrument: each member's personality came through his instrument with unique individuality. He remarked something to the effect: "Of course there must be a variation movement where I will picture each of you."¹³

The group began work on Nielsen's piece while it was still in progress. This gave the composer the opportunity to discuss various details with the players and to make refinements. The composition opens with bassoon alone and, to paraphrase Felumb, it represented Knud Lassen exactly as they knew him: easygoing and unconcerned but with sophistication. A later secondary theme between horn and bassoon in the reprise of the first movement had to be played repeatedly until the composer decided which voice should have the upper part.¹⁴ According to Felumb, the second movement minuet was conceived as a parody of a classical era woodwind quintet. It was a special tribute to Nielsen's close friend Oxenvad.¹⁵

Apparently the final movement was a bit troublesome for Nielsen. He had in mind creating a prelude to a theme-and-variation-movement, but the treatment of the instruments was unclear to him. At the time he was the conductor of the Copenhagen Music Society, and during a performance of *Symphonie Fantastique* (1830) by Berlioz he was especially moved by Felumb's English horn solo in the pastorale movement. Around midnight that same evening he telephoned to ask if it were possible to switch between oboe and English horn in the same movement. Hearing that it was, Nielsen had solved his instrumental problem for the prelude. Felumb later confessed:

I was young and courageous and said cheerfully yes. It has caused me (and also my followers) big trouble—but the cause was worth it because this is the most distinctive place in the entire Quintet.¹⁶

Of the work's three movements, the finale's twenty-six-measure-prelude has attracted the most attention. Various commentators have noted its distinctive nature. The description by Flemming Weis can be taken as representative:

The prelude before the variations of the Wind Quintet is one of those productions that had made the biggest and most lasting impression. Here meet the



free and unbidden with the strongest regularity—the hard and insensitive with the highest degree of expressiveness. This virile and primitive force in the boldly swung melodious arabesque, the whole polyphonic independence and the harmonious emancipation within a kept tonality is of such primitive greatness that one may draw parallels (hopefully without being misunderstood) with Michelangelo's *Creation of Man*.¹⁷

The theme that Nielsen chose for the closing set of variations was his own hymn tune, "Min Jesus, lad mit hjerte fa en sadden smag for dig" [My Jesus, let my heart find such a taste for Thee] from *Hymns and Sacred Songs* (1912-16).¹⁸ Nielsen scholar Robert Simpson asserts that there was no particular religious significance in this choice and that the melody was Scandinavian in character and well-suited for variation.¹⁹ Felumb particularly recalled the composer's reaction to the interpretation of the two solo variations (Nos. VII and IX) by the original performers:

Knud found his variation quite intuitive in his own phrasing. I think Carl Nielsen was surprised because all he had to say was that was how he thought it ought to be and I remember he was really touched. It was different with the horn variation, which Hans Sørensen blew with dazzling virtuosity.... Dear Sørensen, he was told, try to think of yourself on a Danish summer day, standing on top of a hill, blowing your horn out in the beautiful countryside. It is not 1, 2, 3, 4 – no, take your time. You do not have to go on to the next phrase before all the echoes have finished. Hans blew the horn elegantly, but continued until the end to have difficulties taking his time. It's a lot to be expected that you have to take your time when you sit as a horn blower – quite alone and have to do something so simple that it is really quite difficult.²⁰

Then there were the variations for clarinet and bassoon. Nielsen knew very well that Oxenvad had a "hot" temper and instructed the two players to "Play like a married couple who are arguing, where the husband (the bassoon) finally gets quiet at the end."²¹

The Quintet for Winds was first performed privately in Gothenberg and then given its public premiere at the club Ny Musik on October 9th, 1922. Exemplifying Nielsen's most mature style, its humor and kindly character were immediately attractive to audiences. The players eventually had several opportunities to perform the work outside Denmark. In Berlin, in the spring of 1923, they performed it on the same program as the first performance of Hindemith's now famous *Kleine Kammermusik*, Op. 24, No. 2 (1922) by the Frankfurt Wind Chamber Music Ensemble. Carl Nielsen died without knowing that his Quintet would become a highly regarded chamber work and one of the more beloved and frequently recorded pieces in the

wind quintet repertoire. As a tribute to their dear friend, the "old wind players" played the last-movement chorale at the composer's open gravesite.

When an opportunity to make a recording of the Quintet arose several years later, the members of the Copenhagen Wind Quintet decided that they must take advantage of it for Nielsen's sake. As Felumb remembered,

At that time there was nothing called tape, where you could edit the best pieces and put them together. What was there was there and you could not make many test records – we knew the company was already out 750 kroner and that was for one record that probably wouldn't see many sales. When the clarinet sounded fine in one recording, you could be sure the oboe exactly on that record seemed unlucky. It was simply a nightmare. However we finished it. Now, today, it is an old record and it is possible that the youth, who are spoiled with our present recording techniques, will find it lacking. But the soul of it still lives in spite of anything it might be missing.²²

The recording was made on 24-25 January, 1936. Sadly, it was one of the last times the group played the work together, as Lassen, Oxenvad, and then Sørensen soon died.

One can only speculate about the number of performances of Nielsen's Quintet that have taken place in the past seventy-plus years. In addition, dozens of recordings are readily available (I personally own six different recordings). It is distressing to think that all of the performances were flawed due to published mistakes in the performers' parts. Now that the conditions for copyright have expired, it is my hope that corrected editions of Nielsen's Quintet for Winds, Op. 43, my own included, will allow audiences to know the composer's true intentions at long last.

Notes

¹Nielsen, Carl. Kvintet for Fløjte, Obo, Klarinet, Horn og Fagot, Op. 43. Wilhelm Hansen Musikforlag, 1923.

²David S. Lewis. "Nielsen's Concerto for Clarinet: Discrepancies Between Part and Score," *The Clarinet* 2/1 (December 1974), p. 9.

³Mina F. Miller. "Some Thoughts Upon Editing the Music of Carl Nielsen," *Current Musicology* 34, (1982), p. 64.

⁴Arne Skjold-Rasmussen. "The Piano Works," *Carl Nielsen Centenary Essays*, ed. Jurgen Balzer, trans. Karen Stetting. London: Dobson Books, 1966, pp. 66-67.

⁵Miller, pp. 64-65.

⁶My doctoral dissertation, *Carl Nielsen's Quintet for Winds, Op. 43: A Critical Performance Edition*, was accepted at the University of North Texas in 1995.

⁷This performance by the Copenhagen Wind Quintet was issued on an album titled, *The First Recordings, Clarinet Classics*, CC0002, 1992. I learned about this recording after imposing on family friends, Fritz and Denise Nielsen (no relation to the composer), for translations of several articles written in Danish. As luck would have it, that recording had been reformatted for compact disc and released for purchase as a historical recording.

⁸Jan Maegaard. "The Late Carl Nielsen," trans. Fritz Nielsen, *Dansk Musiktidsskrift*, 28/4 (1953), p. 76.

⁹Sven Christian Felumb. "The Old Wind Players and Carl Nielsen," trans. Fritz Nielsen, *Dansk Musiktidsskrift*, 33/2 (April 1958), pp. 35-39.

¹⁰He was later succeeded by Holger Gilbert Jespersen, for whom Nielsen composed his Concerto for Flute and Orchestra, FS 119 (1926), and it was Jespersen who performed on the quintet recording.

¹¹Felumb, p. 35.

¹²*Ibid.*, p. 36.

¹³*Ibid.*

¹⁴*Ibid.*

¹⁵*Ibid.*

¹⁶*Ibid.*, p. 37.

¹⁷Flemming Weis. "Carl Nielsen and the Young Ones," trans. Fritz Nielsen, *Dansk Musiktidsskrift* 7/1 (January 1932) p. 54.



¹⁸Nils Schiørring. "The Songs," *Carl Nielsen: Centenary Essays*, ed. Jurgen Balzer, trans. Ellen Branth. London: Dobson Books, 1966, p. 124.

¹⁹Robert Simpson. *Carl Nielsen: Symphonist*. New York: Taplinger Publishing Company, 1979, p. 20.

²⁰Felumb, p. 37.

²¹*Ibid.*

²²*Ibid.*, p. 38.

Marcia Spence is Professor of Horn at the University of Missouri, where she performs with the University of Missouri Faculty Brass Quintet and the Missouri Quintet, with whom she has also made two CD recordings. As a soloist she has appeared with orchestras in Colorado and Missouri and has been a guest artist at the Southeast, Midwest, and Mid-South Horn Workshops. In 2008 and 2009 she performed as a soloist at International Horn Symposiums

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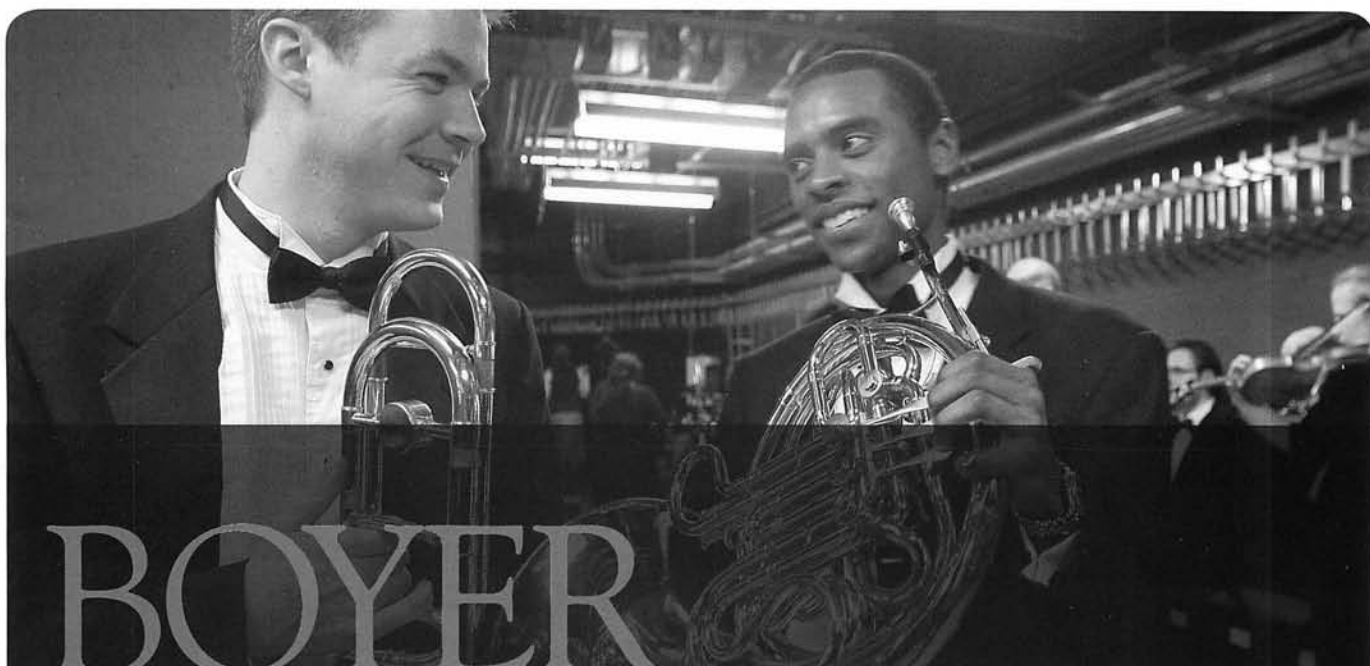
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Orchestral Notes: Bruckner Symphony No. 4

Richard Chenoweth, Series Editor
An Interview with Jennifer Montone

Bruckner's Symphony No. 4, "The Romantic," is one of his often-performed symphonies. It was one of the few works of his to receive a fairly positive reception at its premiere and has since remained in the common orchestral repertoire. One of the reasons it is more often performed is because it calls for a smaller instrumentation, with only four horns and no tuben – his popular seventh through ninth symphonies call for eight horns, four of those also performing on Wagner tuben.

Anton Bruckner (1824-1896) achieved renown as an organist, recitalist, and teacher based in Vienna. His initial compositions were sacred in nature, a reflection of his deeply held spiritual faith. An ardent disciple of Richard Wagner, Bruckner's symphonies were Wagnerian in scope, sonority, and length. The majority of his symphonies were not well-received at their premieres and these works have many versions, as his friends often suggested cuts and revisions to make them more popular with audiences and critics.

I had the opportunity to interview Jennifer Montone, principal horn of the Philadelphia Orchestra. These are her perceptive and thoughtful comments about performing this symphony.

Jennifer Montone: When approaching huge works like this one, I was taught to first look at what composers told us on the page, in their other works, and by researching their life and their experiences. Only then can we dare to interpret and thus fulfill the second part of the fortunate two-part art form: creator and interpreter. When one takes the plunge to interpret, our creativity must come from a combination of what we have been taught about music, and our own instinctual, emotional, and personal feelings. In other words, what could this piece mean, or what do I feel it might be saying? I see it similarly to how one silently interprets and appreciates a work of visual art. In music though, as the interpreter of the creation, you have to have the courage to share your instincts, which can be very risky. We are opening ourselves up to criticism, but it is our job, our responsibility, and our great honor to do this – to play what is written, but also to render it from our soul. I'd like to describe some of the personal instincts that occur to me when I get to play this piece.

First Movement

The symphony is subtitled "Romantic"; however, according to Bruckner scholars, the term does not refer to romantic love, or even the romantic era of music but rather something that's known as the medieval romance. It was a style of heroic poetry and storytelling popular in medieval times, characterized by stories about heroes and chivalrous knights who went on quests. That reminds me a bit of Richard Wagner's charac-

ter Siegfried, and indeed, there are several Wagner operas that are said to be patterned after the medieval romance art-form. There are basically seven versions of the 4th Symphony and Bruckner definitely had a programmatic outline for this piece, unlike any of his other symphonies.

The composer's programmatic intentions for the first movement are: "A medieval city-Sunrise-Reveille is sounded from the towers-the gates open-the knights sally forth into the countryside on their spirited horses, surrounded by the magic of Nature-Forest murmurs-Bird songs-And so the 'Romantic' picture develops further."

Movement I, Measures 3-51

The image shows a musical score for a horn part, measures 3 through 51. The notation is in G major (one sharp) and 4/4 time. The score includes various dynamics and markings: *Bewegt, nicht zu schnell* (Measures 3-4), *mf immer deutlich hervortretend* (Measures 5-10), *p dim.* (Measures 11-15), *p* (Measures 16-20), *cresc.* (Measures 21-25), *mf cresc.* (Measures 26-30), *cresc. sempre* (Measures 31-35), and *molto cresc.* (Measures 36-40). The score ends with a double bar line and a final measure marked with a '51' and a 'A'.

In letters by Bruckner, the horn part is described: "after a full night's sleep the day is announced by the horn." The notes need to start effortlessly (subdivide before each note and during every phrase! Also, practice air-attacking them) and float off into nothing as if they have no end. The indication is *mf* and *immer deutlich hervortretend* – always very clearly accentuated. So it is horn call-ish, not too soft, but it also has to feel calm, tranquil, not at all pressed or forced. It is a lovely tune, simple, beautiful, sweet, but underneath the obvious simplicity and cyclical, dipping qualities, there are also harmonic changes, which to me mean a very subtle, vague, but slightly palpable emotional progression.

When I have something exposed to play, my head can start to swirl with unhelpful thoughts. So in those situations, I need to have really clear ideas as to what I want to do with each and every moment of the solo. For this opening, I try to calm myself completely. Some suggestions for this might include using lots of yoga! I also use the Don Greene (see dongreene.com) centering exercise, breathing in and out of my nose, trying to relax my belly, feeling each of my toes touch the floor, imagining a loved one to play for, imagining my sound in a hall or someplace that I love playing, etc.; and then opening myself up to any possible instinct that my heart will give me.



Bruckner Symphony No. 4

Often when I play it, I come up with an emotional progression like this: the first three measures are hopeful, sweet and shepherd-like, as in the Berlioz *Symphonie Fantastique* oboe and English Horn solos. The second entrance has the g'' as a blue note, and the harmony is different, so it's more poignant, with a bit of worry and sounding unsure. In the third entrance (measure 11), the basses descend, and the color changes on the second f'' , adding more mystery or intensity. Measure 15 feels like an acceptance. When the flute comes in, it is of course a development of a motif, but in a more personal way, as it also adds a partner to the mix. The sound becomes a little mysterious, with some of the harmonies sounding like questions, some sounding like answers. Each phrase has a different feel to it, so we have to express that subtly with our dynamics and phrasing. Ever-growing, the progression of harmonies make the mood more excited, filled with rapturous passion. In measure 44, I usually try to change my sound on the quarters into a leadership forte sound, indicating the loud and sustained sound that I will want throughout.

The whole opening of this movement, until letter D, sounds operatic to me, much like the opening of the curtain onto a village scene in the morning. With Bruckner's ties to and respect for Wagner, this makes sense, especially given the programmatic plan that he wrote about this piece. Bruckner was described by his biographers as being rather simple, religious, and humble. While I feel that his music portrays all of these personal characteristics, it also goes beyond his simple exterior to reveal a very emotional, passionate interior. This is a wonderful thing, and it also gives us permission to let our own emotions and personality shine through when we perform it.

Movement I, Letter H-Measure 252

Letter H to letter I is of course a development of the initial motif. It is preceded by a mysterious progression from the strings and woodwinds. When the horn begins to play, all of a sudden it is brighter, as if the sun is coming out. But as this section develops, it's as if our protagonist is experiencing different things, and is reacting to each one – measure 217 is simple and hushed, measure 221 is more mysterious, and measure 229 is brighter and hopeful. Our part communicates with the woodwinds: with his description of bird calls in his programmatic description, it feels like the protagonist is in the woods with birds responding to his thoughts. As it builds though, it becomes obsessive – dark and moody by measure 246, like insane

darkness coming out of this simple, mysterious beginning. It gets really exciting, but in a visceral way, an "angry" loud.

In general, I believe that it is essential for us, as horn players, to be able to show a palpable difference between at least the three most basic types of loud sound: happy loud, anguished loud, and angry loud. It is of course, equally important that we can show the difference between a soft dynamic that portrays love, to one that expresses pain, to one that fills us with mysteriousness, to one that shows purity and simplicity. This piece is so brilliantly written, it gives us an opportunity to try and develop and perfect these varieties of sounds and colors and moods in our playing. We can try many ways to find out when to use different colors and styles. In this progression, we can look at the harmonies and orchestration that the composer used. In other situations, we learn from traditions, or rely on our own instinct.

Movement I, Letter I- Measure 330

Letter I to measure 330 is a fantastic mix of emotions and colors. Here we continue to develop the awareness of our role during brass *tutti*s. At Letter I, we build to a *fff* and sustain it at perhaps *ff* with the rest of the brass (like an organ), but then in measure 255, everything (our rhythm, our articulation, our volume, our presence of sound) has to alert the listener that we are leading the progression into the harmonic change into measure 257. The duple pickups to measure 260 need to be exaggerated as pickups (always going to the downbeat!), and the motion must go forward. Duple-triplet rhythm, as we see in this excerpt, permeates this whole piece, as well as several of his other works – Bruckner is similar to Beethoven in that he is an incredibly rhythmically oriented composer. He uses rhythm so effectively, it makes his music fantastically exciting and exhilarating, especially if you are playing it! But his music is also clearly and simply structured and designed, almost Mozartean in the simplicity of its composition and structure,



with recapitulations and repetitions of the same motif that are sometimes inverted.

As horn players, we have to keep the big picture in mind, since we have such a big role. Too often in pieces that we consider "big brass pieces," everybody plays their lines either just at the dynamic written the whole time, or plays the especially fun parts louder, no matter what they mean in the structure of the whole line of the orchestra. While that is fun, our job is to make our playing actually make sense within the piece, so we have to be constantly aware of our importance, and our balance within the ensemble. The build up that begins in the 270s to *fff* makes K feel surprised, breathless, hushed, and reactionary, with the rest of the section coming in at measure 297 and all of us blossoming happily as if to say "all is exactly as it should be." Then it's back to the organ-like brass orchestrations, with horn calls interjected between the organ-like brass lines. It seems to me that a lot of Bruckner's orchestral music has certain common traits: a cyclical repetition in outer movements (in this piece it feels heroic), a way of orchestrating with organ-like sonorities (especially in his brass writing) and hushed and intimate colors in his solo writing that can take your breath away.

Second Movement

According to a letter he wrote in 1890, Bruckner intended the second movement to be a song, a prayer, and a serenade. To me, it also feels like a dance, with the dotted rhythm. There is a lot of major versus minor modality in this movement: sweet, simple pastoral tunes and lilting dotted rhythms, alternated with a lot of mystery "color notes." I think it is an incredibly gorgeous and emotional movement. A lot of the melodies are written for the middle range instruments, and these players tend to use a kind of brushy, impressionistic articulation. The melodies are lovely and interweaving. It's as if you are swirling around in color and sound and feeling. Within all that, though, we have to keep an eye on our intonation, and stay in the same pitch-world as our colleagues. The horn is used a lot in this movement as an interjection, with the dotted 8th-16th-quarter note motif, transitioning from section to section, and alternating sounding dark (mysterious, minor key) and light (hopeful, pure, sweet). The horn fulfills a slightly different role each time, so it's important to pay attention at all times to what the tune and the color palette is, so this little motif, which looks really repetitive and random, can make sense!

Movement II, Measures 77-88



In the pickup and downbeat into measure 78 (and when it repeats in measure 181 and then again in measure 238), we join the end of the vocal cello line, but in addition to

that, it's also very dramatic harmonically. The harmony of the descending F-D-A^b is of course an inverted D diminished chord, but the way you land on the A^b, dissolve into the G, and then change color on the resolution, is important. I try to lead the pickups into the downbeat, with the air between the D and the A^b being incredibly sustained. The A^b starts out with a mysterious sound, dark and poignant, then changes color (lighten up the air) before it resolves to the low G. The mode changes into major in measure 81, so we have to brighten up the sound considerably. Measure 85 is the essence of sweetness, and reminds me somewhat of the pastoral horn call in the third movement of the Brahms Trio (rehearsal letter C): the way I play the two are very similar, in that I am trying for an absolute dolce, with purity, clarity, and simplicity. I also try to be very smooth between the notes, and lilting on the dotted rhythm.

Movement II, Measures 101-108



Movement II, Measures M-200



Letter E and the parallel spot at letter M are excellent examples of the contrast between darkness and light, and intensity followed by breathlessness. While both passages have the same rhythm,

they have a different harmony and therefore different emotional content. At letter E, the tune is hopeful, emotive, yet effortless (marked by the major third between the d^{''} and f^{''} in the second bar), so I try to be simple, loving, and linear. In contrast, the melody at M feels complicated and almost mournful (this time it's a minor third of d^{''}-f^{''} in the second measure), and the mysterious mood occurs in the next phrase, with the tritone e^{''}-b^{''}, followed in measure 199 with " and then the f^{''} at the end. The ascending line feels as though you are asking questions, important, emotional questions, so I try to accentuate this. This builds to a complete explosion, and with this dramatic harmonic progression, we are the beginning of an intense build up.

Movement II, Measure 238 to the end



Cued in by a spooky timpani introduction, we play that magical, dark descending line again, followed by another one, starting on the dark color note of b^{''}. The harmony here is fantastically dark, melancholy and mysterious. The movement ends with the timpani continuing into the darkness, reminding me of the slow movement of Mahler 1.



Third Movement

Movement III, Measures 1-33

Bezeugt

Die Viertelnote im Jagdthema immer etwas länger

Allegro

poco a poco cresc.

ff

sempre ff

We play the first statement of the motif in this movement also. It is, of course, a hunt, starting softly and in the distance, but the articulation has to be clear as a bell, even in the soft dynamic. Pay attention to the pitch in the triad between the horns. For articulation clarity, I use a very forward, fast, and facile airstream, with a very forward-in-the-mouth, spitty tongue. This motif is usually played with the sixteenth note very close to the triplet, and with incredibly crisp tonguing overall. It's very bright, exciting, and bursting with positive energy. We become lost in the sea of hunters as the other brass join in, and measures 27-32 are incredibly fun! We get to play quite loudly, but we need to have very tight rhythm, strong accents, and a slight crescendo to the end of the measure 27 and in the triplets in measures 31 and 32. Throughout this movement, it's important to keep our rhythm, tempo and articulation unified with the rest of the brass. We can sound sluggish and late if we're not careful. The Scherzos in Bruckner's symphonies all have a fairly similar feel, and need to be approached similarly with clear rhythm, crisp articulation, and excitement, energy, and conviction.

Movement III, Measures E-121

The image shows a musical score for a piano piece, consisting of three staves. The first staff is marked 'Etwas langsamer' (Somewhat slower) and features a melody with a tempo change to '100' and a dynamic of 'pp'. The second staff continues the melody with a tempo change to '120' and a dynamic of 'p'. The third staff is marked 'Etwas ruhiger' (Somewhat calmer) and features a melody with a dynamic of 'mf' and a tempo change to '120'. The score includes various musical notations such as notes, rests, and dynamic markings.

The duple-triplet rhythm is the rhythmic glue that holds this movement together. It is a common compositional technique to use one rhythmic motif at different volumes and character, to portray different emotional content. Letter E, for example, is the same rhythm as the beginning motif, but obviously with a different feeling: this one sounds surprised and lost. I still try to use the same clear articulation as in the beginning, but I imagine a lost child who just noticed being alone and is talking in a high-pitched voice, brightly, nervously. Then, when playing measures 110-121 you have to use almost non-existent air – light, fluid, facile, very woodwind like – very

much like the air used in the *pp* harmonic series exercise in the Farkas book. I use that same air in measures 37 and 197.

Movement III, Measures 37-38

Measures 197-198

Fourth Movement

Movement IV, Measure 1-90

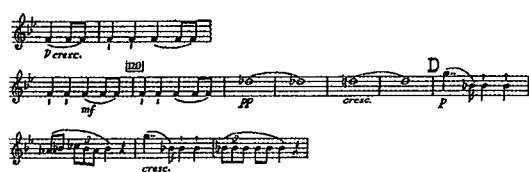
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It has been stated that Bruckner gave no program for this movement. In fact, his different versions have wildly different last movements, some of them with a very festive feel. To me, this version has two main moods – frightening and loving and it is much more dramatic than celebratory. From the first bar, it feels dark and ominous, like a horror film. It's as if our protagonist is doomed to some horrible fate. Our initial *pp* motif turns into the big brass chorale at letter A, and is scary in character in both dynamics. The duple-triplet rhythm from earlier movements starts in measure 29 being creepy, and then building to an obsessive rhythm that creates the sensation that someone is after you. I try and manifest this technically by starting measure 29 with a “Da” brushy tongue and kind of a hushed sound, and then building to a very intense sound, with clear tonguing and tight rhythm, playing the 16ths very close to the 8th notes. Letter A is a fantastic *tutti*: dark, intense, sustained, with very clear articulation and a long line, crescendoing in measures 2, 4, and 6. It conveys the feeling of doom, which continues for a while. Then suddenly the spell is broken, and everything brightens up with the resurrection of our first movement motif at measure 79. This reminds me of a Wagner *leitmotif* in that it seems to symbolize our protagonist reestab-



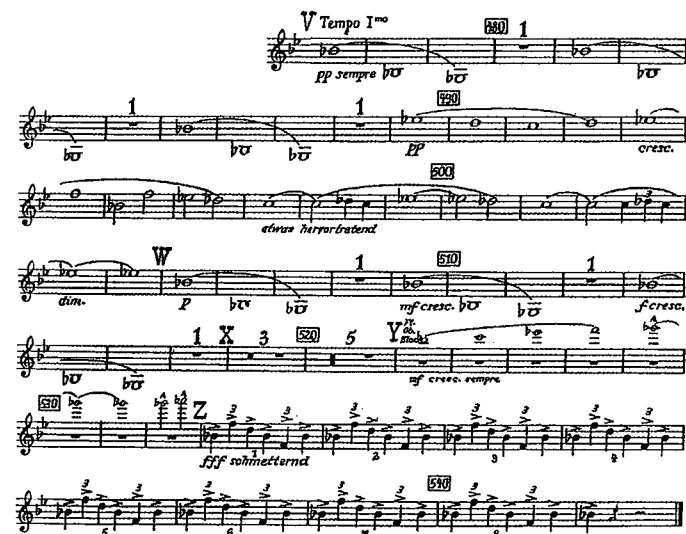
lishing his heroic character and intentions. Later in this movement, we also play the dark brass *tutti* at letters E and M. In this movement all of the large, broad motifs return sometimes like the original, and sometimes varied or inverted. There is intensity and passion, an excitement that builds up, then dissipates only to build again. It's a cyclical effect, taking you on a musical roller coaster, and finally leaving you feeling exhilarated and exhausted at the end. This type of writing also is used in many of Gustav Mahler's final movements and in pieces like Richard Strauss's *Alpine Symphony*. One has to strive to be a consummate orchestral colleague with the brass writing here, really listening for pitch, balance, rhythm, note endings, phrasing together, etc. Only then does the organ-like balance and sonority shine through.

Movement IV, Measures 117-128



This second theme establishes a brighter mood, and we have to be vocal, using easy, fluid air and singing from the heart. It feels like a "love will conquer all" theme. There are many color moments here, with numerous accidentals and changes of harmony. This theme returns in various forms too, at letters I and Q, which we must recognize and play in a similar style each time. We hear themes that first happened in the woodwinds, and themes that were intimate now becoming broad in *tutti* sections. This movement could be a study in music theory since it is so interestingly constructed, but our responsibility is to recognize the different themes, sections, and motifs, and to play them appropriately every time. In other words, we need to listen to how our colleagues played a solo or motif the first time it occurs, so we know how to play it when we get the same line later on.

Movement IV, Letter V to the end



Our original spooky theme morphs into a haunting, gorgeously floating melody at measure 489. It feels spiritual, human, hopeful and vulnerable: it is just an incredible moment. The progression from that point to the *tutti* at Z literally leaves me with goose bumps every time. Our heroic motif comes back at Z in the third and fourth horns, and one feels completely overcome with hope and relief, that through all the darkness, the end of this tale brings such brightness, joy, and light.

RC: Do you have any other suggestions or strategies for practicing, playing, and listening when preparing this piece?

JM: Listen to many recordings, and don't be afraid to emulate what you like. Imitate the sounds that resonate with you. Start from a musical perspective, and if technical parts are slowing you down, then work on that aspect of your playing until those passages are mastered. Don't practice the opening solo of the first movement until you have a concept of what you want it to sound like. Develop an emotional and personal interpretation and, once you have developed your concept, then practice this solo with a technical focus: with a metronome, a tuner, and then using sub-divisions, so that the air spins through the sound. Try to collaborate with the assistant intelligently so you have some chops left for the soft passages – it is very tempting to play all of the loud *tutti* passages, since they are so much fun! When you are playing with the section in the loud passages, play with conviction and leadership, so that you are indicating exactly what style you think would be best.

RC: Any final thoughts?

JM: When you are playing in an orchestra, try to play every week as if it is your "Trial Week." Be prepared, play along with recordings beforehand, so you know what it will feel like, and really give it your all.

It's also important to ask yourself, "What do I need to do to play my best?" and then to follow through and do those things. Whether it is better preparation with a score, subdividing or cueing yourself in, mock auditions, use of a tuner or metronome or etudes, nerve control, good scheduling, or a certain warm up, stretching, breathing, or yoga routine, find which factors you can control. Help yourself to be the best player you can be.

Jennifer Montone joined the Philadelphia Orchestra as principal horn in 2006. A native of Virginia, she began studies with Edwin Thayer, was a fellow at the Tanglewood Music Center, and studied with Julie Landsman at The Juilliard School. She is currently on the faculties of The Curtis Institute of Music, The Juilliard School, and the Aspen Music Festival. She served as the principal horn of the Saint Louis Symphony (2003-2006) and associate principal of the Dallas Symphony. Named the 1996 Paxman "Young Horn Player of the Year," she has since won many solo competitions and awards, performed as a soloist and chamber musician in several prestigious venues, including International Horn Symposia and International Women's Brass Conferences, and written articles on brass performance.

Christine Pelletier, who is earning the BM degree at the University of Dayton, realized the musical examples in this article.

IHS Scholarships and Performance Contests

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

Applications for all IHS scholarships and contests are available at hornsociety.org (follow the links to scholarships) or by contacting the IHS Executive Secretary. All application materials should be sent to:

Heidi Vogel, IHS Executive Secretary
PO Box 630158
Lanai City HI 96763-0158 USA
phone/fax: 1-808-565-7273
email address: exec-secretary@hornsociety.org

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

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

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

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

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

Contests

The IHS Premier Soloist Competition

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

Awards: First Prize: \$1500 and a three-year IHS membership. Second Prize: \$1000 and a three-year IHS membership. Third Prize: \$500 and a three-year IHS membership.

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

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

Three Repertoire Requirements for the Recorded Performances:

1. Movement I (with piano/orchestra) from one of the following:
 - W. A. Mozart Concerto No. 2, K. 417
 - W. A. Mozart Concerto No. 4, K. 495
 - Richard Strauss Concerto No. 1
2. An unaccompanied solo work from the 20th or 21st century.
3. One of the following works (with piano):
 - Eugène Bozza *En Forêt*, op. 41
 - Paul Dukas *Villanelle*
 - Robert Schumann *Adagio and Allegro*, op. 70

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

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

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

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

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

Award: One winner may be selected in each category. Winners will receive an orchestral coaching session from an orchestral artist at the Symposium. Winners will also receive a one-year IHS membership.

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

Application Requirements: Applicants can sign up online, or by contacting the IHS Executive Secretary, Heidi Vogel (see above). If space is still available applicants can sign up at the



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

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

Repertoire Requirements:

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

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

Low Horn:

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

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

Scholarships

The Barry Tuckwell Scholarship

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

Award: One award of up to \$500 will be used to help pay the registration, room and board, and travel costs to attend any master class or symposium in which the applicant will study with master hornists and perform. The winner will also receive a one-year IHS membership.

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

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

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

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

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

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

The Jon Hawkins Memorial Scholarship

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

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

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

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

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

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



Jon Hawkins
1965-1991



IHS Scholarships and Contests

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

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

The winner will be selected on the basis of

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

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

The Paul Mansur Scholarship

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

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

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

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

1. A completed Mansur Scholarship Application Form (see the IHS website). The application form requires an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.
2. Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

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

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

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Out the Bell: Two Hours of Hollywood Blockbusters!

by Kerry Turner

It's Sunday morning. I rolled out of bed to get a big cup of java and get ready for church, when I noticed something on my lip. Splashing hot water on my face, I came to realize that it was not so much something "on" my lip, but rather something "wrong" with my lip. It appeared to be sticking straight up. It was as stiff as an over-starched shirt. Just behind this nasty feeling, and not much better looking, lips lurked a few aching teeth. Did I go a few rounds with Mike Tyson last night or what?

Then I remembered – last night was the *Fete de la Musique* (Festival of Music) in the city of Luxembourg. My colleagues in the Luxembourg Philharmonic and I had been booked to excitingly interpret (read: blast through) two solid hours of soundtracks from Hollywood blockbuster movies. Gast Waltzing was at the helm, and we had been granted three rehearsals for this hyperactive concert which was to be performed outdoors on the *Place Guillaume*. Each instrument received its own microphone in order to further amplify the bombastic spectacle. On the program were some of the most famous horn pieces from the recent movie soundtrack repertoire: *Pirates of the Caribbean*, *Jurassic Park*, *Lord of the Rings*, *James Bond Medley*, *Spiderman*, *Gladiator*, *Mission Impossible*, *Star Wars – the Phantom Menace*, *Jaws*, *Raiders of the Lost Ark*, *Titanic*, *Apollo 13*, *E.T.*, *American Tale*, and *Harry Potter* (I think there was something else, but I forgot what it was).

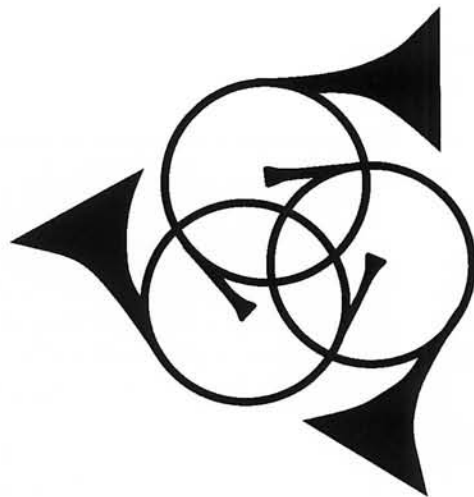
This, you may rightly conclude, is a program that should be executed using an assistant. Indeed, it really requires six players, maybe more! But due to a recent upheaval in the horn section, and conflicting schedules, it seemed that I was going to be left to fend for myself. My wife, Kristina, was holding down the third horn desk, so there was some very welcome reinforcements (she's strong as an ox!). Steve Boehm and Mark Olsen were wielding their axes on second and fourth horn, and we fearlessly charged into this dramatic evening with horns-ablazing!

Then it became increasingly clear that we weren't going to get an intermission. Now, I was counting on an intermission. We were up 200% in volume by the time *Gladiator* rolled around. I had it all worked out and had been pacing myself, thinking that I was going to get a 20 minute break. Apparently the rest of the brass began to grasp the situation as well. I listened for my allies from the trumpet section. Yep, they were pulling back. The trombones on the left flank were bringing it down as well. But not the tubist – he seemed to be rushing headlong into sure disaster. What a brave man, thinks I!

Then we saw the light at the end of the tunnel. Only four more pieces to go and it would be "Miller Time" (or the Luxembourgish beer equivalent). When it comes to sheer heroics, I would match the horn parts to John Williams' *E.T.* against any Mahler symphony or Strauss tone poem. I simply couldn't resist the temptation to test just...how... loud...this...horn...could go – and neither could my section. I was fairly lifted out of my chair at the end of the "flying scene," as these brave lads (and lass) summoned all their strength, experience, and talent to fulfill the obligation of horn sections around the world, who for some reason, feel that they are obligated to blow the instrument so loudly that their eyes go blurry and their stomach muscles ache like those of Navy Seals. But what good fun it was! – and how beautifully that first large glass of *Diekirch* beer washed past my horribly abused pair of lips!

You know, this little anecdote may sound a tad over dramatic, but I don't really care – and horn players know exactly what I'm talking about.

Hornist and composer Kerry Turner is a founding member of the American Horn Quartet, associate principal horn of Luxembourg Philharmonic Orchestra, and now tours with his wife, Kristina Mascher, as the Virtuoso Horn Duo (see kerryturner.com).



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