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International Horn Society

May 2010  
Vol. XL, No. 3

## The Horn Call

The Horn Call

Vol. XL, No. 3







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# *The Horn Call*

Journal of the International Horn Society

Volume XL, No. 3, May 2010

William Scharnberg, Editor

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*On the cover: Metropolitan Opera Orchestra principal horn Julie Landsman (center) and the other ladies of the horn section: (l-r) Barbara Jostlein, Anne Scharer, Julia Pilant, and Michelle Baker.  
Photo from Jessica Phillips*

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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]



# The Horn Call

Journal of the  
 國際圓号協會  
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 Sociedad internacional des Trompa  
 International Horn Society

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May 2010

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# IHS Website News

## Dan Phillips

Changes at IHS Online in the past year have improved the content and browsing experience. We encourage you to explore the changes and contribute to the site.

Thanks to the efforts of Website Editor Marilyn Bone Kloss, biographies of the 24 living and 37 deceased Honorary Members have been expanded and biographies for the 43 Punto Award recipients have been added. Links to those pages are found under the "People" menu.

The HornZone, under "The Horn Call" menu, is a section of our site by and for younger players. Kyle Hayes, the new editor of The Hornzone, has both contributed and solicited new articles. If you are in secondary school or college and would like to contribute an article, contact Kyle at hornzone@hornsociety.org.

We have reorganized and refocused lists of employment opportunities into three major sections under the "Network" menu. Jeff Agrell's list of horn performance jobs is one of the most visited pages on the site. If you know of a horn performance job that is not listed, contact Jeff at jobs@hornsociety.org. Academic positions for horn players are listed under the "Jobline" link. A list of graduate scholarship, fellowship, and assistantship openings has been added under "Assistantships." Each fall we plan to email members who have identified themselves as university or conservatory teachers, asking for this information. To have an opening listed in one of these sections, send the details to manager@hornsociety.org.

Also in the "Network" section is the "IHS Service Directory," including a new category for "Horn Clubs and Choirs." If you are a member of a horn ensemble or horn choir, check to see if it is listed – if not, sign up! This is a place to meet and play with other hornists.

Search for a horn workshop near you by looking at the map at "About → Symposiums → Locations." Potential hosts can apply for Workshop Assistance Grants online, under "About → Symposiums → Workshop Assistance."

Thanks to member volunteers, we are continuing to add to the French, German, and Spanish translations of parts of the website.

We want our site to be as useful and valuable as possible to our members. For this to happen, we need your input. If you have ideas or suggestions about the website, contact me at manager@hornsociety.org.

Happy surfing,

### Guidelines for Contributors

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

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

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

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







# President's Message

## Jeffrey Snedeker

### Two Weeks in March

As I was thinking about my last President's Message, I was reminded of how lucky I am to be in music. My university, like so many other schools and school districts, is wrestling with budget issues that inevitably involve all of us and extend to discussions of music's place in our culture. As we wrestle, we are often blinded by the daily activities that can provide us with our strongest arguments. I realized that the past two weeks (in the first half of March, in our printing schedule) were perfect in illustrating not only how music participates in our lives but, again, just how lucky I am to be able to make music.

March 4-6: My school hosts an annual band festival. Sixteen bands and 800-1000 students attend each day. Many of the attending groups are directed by alumni, and it is good to see them again. Our own groups shine. I get to play Gigi Gryce's *Two French Fries* with our big band as a part of each day's closing concert. One of my students is the second soloist, and we hold our own pretty well. The huge audiences, especially the horn players, seem both surprised and pleased that the horn (and hornists) can play jazz.

March 7: I listen to my students play in their quarter-ending orchestra concert. The program's major work is Musorgsky's *Pictures at an Exhibition*, with Ravel's *Bolero*, a concert aria by Dvorak, and that fantastic last movement of Ginastera's *Estancia* that conductors seem intent on setting new speed records for each time it is performed. The crowd is quite large and enthusiastic. They play great, and I bask in the sounds of their work.

March 8: Three current and former students and I rehearse Schumann's *Konzertstück* for an upcoming performance. We listen to the Chicago Symphony recording and (try to) play along. We are constantly reminded how great the CSO horn section is.

March 13: I record the basic tracks for a jazz CD with some of my favorite musical friends. They are great but I have a bit of a rocky time. I am trying to do everything well at once, and am getting in my own way. My friends are very encouraging, and in retrospect, it wasn't that bad. I still have some work to do, however. Fortunately, with recording, you get to try again.

March 16: I visit my son's fourth grade class and talk for an hour about the history of the horn, from signaling device to

musical instrument, including horns found in nature (conches, kudu and cow horns), post horn, hunting horn and so on. They get a real kick out of the sounds these instruments make, and can't wait to get their hands on them.

March 17-19: With four other symphony colleagues, I visit 13 elementary schools to show 1000+ students the brass family. In May, they will come to our theatre and hear the whole orchestra, and this is their chance to learn how the instruments work and what they sound like up close. We play Scheidt, Bernstein, Ewald, and Pollack. Virtually every stop includes questions about why my right hand is in the bell, and why I have a pencil attached to my horn.

March 17: I hear my oldest son (7th grade) play in his middle school jazz band. He plays piano and likes everything about it except the fact that rehearsals start at 7:15 am every day (does anyone else see the irony of jazz band at 7:15 am?). The concert also features short sets by the sixth, seventh, and eighth grade bands, and the various stages of their growth are obvious. We have only one middle school and one high school in our town, and our band director, who directs both programs, is a whirlwind. He looks thrilled with each group and they obviously love him back. The spirit of the concert overshadows the various "surprises" that creep into concerts at this level, and everyone leaves happy.

During our one week in July, I know I will experience similar feelings of excitement and good fortune. To celebrate the horn with so many good friends and great musicians is such a treat, and I look forward to seeing you in Brisbane. I feel equally fortunate to have been able to serve the IHS as president for the past four years. I thank you all for your trust in electing me to the Advisory Council, and I thank the AC for its trust in electing me as president. We have taken some important steps in defining and strengthening the society's mission and activities, and I am sure we will take more.

March 21: I pull out my folder for our next orchestra concert. The program is Barber's *First Essay*, Chopin's Second Piano Concerto, and Tchaikovsky's Symphony No. 4. I really am a lucky guy.

Wishing you good chops,

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## Correspondence

Dear Editor, IHS Advisory Board, and Membership,

I was delighted to see and read Kate Pritchett's fine article on Joseph Eger in the October Horn Call. Mr Eger's recordings were my first introduction to both the potential of the horn as a solo instrument, and the concerti of Mozart, which, of course, have figured prominently in my own career and that of every other player since the 1800s. I'm sure Eger was a tremendous influence on virtually all American "baby-boom" horn players. His lovely sound, broad, colorful, and crystal clear, which was always presented with a good measure of chivalry, was a joy to my adolescent ears, and I wore out several copies of his recordings. He was recognized both nationally and internationally, and many Europeans recall him as "the only American horn soloist".

Pritchett's article outlines a remarkable performance career that would make almost any violinist or pianist envious, a feat unheard of in those days by an American hornplayer, and it seems a career which defied the dictums of transportation costs and logistics during the era before convenient air transport. Eger's personal sufferings resulting from Anton Horner's bias against Semitic peoples, as well as his being unfairly blacklisted by the House Un-American Activities Committee, both came as a shock to me. Either is unthinkable by our current values, and from our perspective (profoundly affected by being recent victims of terrorist attacks), this narrow mindedness revealed by our past history is truly embarrassing. Eger, then, as well as now, represents a strong and heroic figure in the horn world for multiple reasons, and his achievements are all the more admirable.

I have, in past years, found myself in the position of serving, ad hoc, as an unofficial, admittedly self appointed, IHS "bulldog", hoping to agitate to bring about a more equitable approach to the selecting and naming of Honorary Members of the IHS. I certainly find every Honorary Member presently listed to be worthy, but had been extremely disappointed that the great Chicago Symphony former principal horn player and women's rights pioneer, Helen Kotas (Hirsch), was not able to be awarded Honorary Membership in the IHS. While I am in danger of sounding like the proverbial broken record, and I'm very tired of my own noises on this topic, I will offer, for those who aren't aware, this brief history: that Helen's name was to be brought up for Honorary Membership by Philip Farkas, a long time friend and colleague of hers, since he was very enthusiastic about proposing her for Honorary Membership, but his death occurred before he was able to do so. Helen's passing, struck by a car on her way to a CSO reunion, occurred shortly afterward, before anyone else could bring up her name within the IHS. The IHS by-laws have a rule about awarding Honorary Membership only to living players, lest they be required to elevate all 18th and 19th century European players to the list, a nigh impossible task. Even the presence of a politically suitable number of women on the IHS advisory board, as well as a female president of distinction, were insufficient to bring about

adequate interest in Helen Kotas' nomination to that list, not even for reasons of equity between the genders, to seek a variance from the IHS restriction on naming deceased players to the list of Honoraries. Although the rule was very kindly explained to me by the IHS President at that time, Virginia Thompson, to give me understanding of its *raison d'être*, I have to say honestly that I have ultimately found the existing rule to be worse than useless, and certainly counterproductive to effective action in this aspect of IHS business. Surely an amendment is in order to the existing rule, qualifying those luminary players and teachers living and/or working since the founding of the IHS for either Honorary Membership or Deceased Honorary Membership.

My disappointment revealed above about the exclusion of Helen Kotas Hirsch from formal IHS recognition has made me aware, that the same seemingly relaxed and inefficient approach to identifying iconic personalities within the horn community, which the IHS currently exhibits without much embarrassment, might very easily prevent our newly cited Joseph Eger from receiving his just due before the IHS and the world of hornplaying. The IHS dates from 1971, with 40 some annual meetings since, each one giving another fine opportunity for the IHS to have recognized Eger's truly outstanding accomplishments, or equally, those of Helen Kotas Hirsch, but without any such recognition ever being given. Since the facts are similar for both, you can understand my concern. This situation represents, at least to me, an ongoing failure of the various IHS Advisory Boards to be able to identify the pivotal figures within our community with adequate fairness and equity. Both persons I've cited in this letter, besides concertizing as a soloist on the horn, held major symphonic posts, taught at noted academic institutions, made commercial recordings, and served contemporary composers by inspiring and championing new solo works composed for the horn, in addition to manifestly leading exemplary lives. It is worth mentioning that these two are not unique in being overlooked by the IHS, as the same anonymity has been awarded to numerous other, in my opinion, worthy players of reknown; Miroslav Stefek, Zdenek Tylsar, Guelfo Nalli, and Arvid Klisans, all of whom held major posts, were legendary in their own nations, were internationally known through solo recordings, and, I sadly report, are absent from IHS recognition.

It all boils down to the embarrassing question: How can we, the membership, officers, and advisory council of the IHS, as an international organization and certainly the most highly visible "brotherhood" for horn playing, create honors to be awarded to our greatest idols, and then pass them out in a manner that appears willy-nilly and without discernible equity? The true distinction of being included on such lists of honor subsists in one's being associated with others of lofty achievement, and the exclusion of even one such pivotal figure can not fail but to cheapen the intended distinction for those who are included.





Might I be presumptuous, not that I have not already been exactly that, and propose that some serious consideration be given by the IHS board to remedy these oversights? The IHS has done very well, otherwise, in serving its membership, even with the great burden of variant national, international, and regional concerns that exist. It simply can't be too late for us to correct this condition. Let this letter serve as a call to action to correct some oversights.

Respectfully submitted,

Lowell Greer

*Lowell Greer, now retired, is a former member of orchestras in Detroit, Mexico City, Antwerp, Cincinnati, Toledo, San Francisco, Washington DC, New York, Boston, and other cities, the laureate of seven international solo competitions, and former professor at the University of Michigan and Cincinnati College-Conservatory of Music.*

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Now that a review of *Horning and Harping* has been published for the second time in *The Horn Call*, I feel compelled to speak out. First let me commend the compositional talents of the legendary George Hyde. He has a style which is fun-loving yet complex. I remember the brief recording sessions which allowed two run-throughs for each composition. I explained that more recording time would be needed to create a commercial product, but was assured that this project was solely for the purpose of providing audio clips for future performers who might be unfamiliar with the works. When the artwork for the CD came out, I could see that the intention for the use had changed. Let this be a lesson to any young players out there – always make a stink about getting it right, or your name will be mud. Unfortunately, making a stink can burn bridges, too. Perhaps the flipside is this – if you can't afford to pay for the necessary splices, think twice before publishing what others will assume to be your best work.

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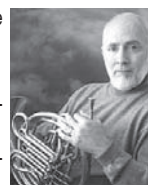
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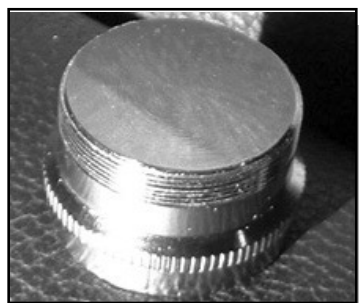


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# IHS News and Reports

Heather Johnson, Editor

## Address Corrections and Lost Sheep

Member addresses can be edited/corrected at [hornsociety.org](http://hornsociety.org), under "member profiles." Corrections can also be sent to IHS Executive Secretary **Heidi Vogel**. Here are current IHS members for whom we do not have correct mailing addresses: **Kenji Aiba, Kyung Min An, Tania Blockland, Waldo Campos, James Doss, Stephen Ferguson, John Fifield, Jose Roman Guillen Perez, Andrea Harry, Robert Hartmann, Eric Johnson, Hervé Joulain, Furuno Jun, Brittany Kaiser, Vincent Koh, Kevin Lam, Edward Leferink, Heidi Lucas, Lauren Lucas, Casey Maltese, Cathy Miller, Scott Millichamp, Evan Mino, Didac Monjo, Kozo Moriyama, Graham Nichols, Roxanne O'Brien, Michiyo Okamoto, Jeffrey Pethoud, Marcus Redden, Rachel Richardson, Roberto Rivera, Hyun-seok Shin, A L Simon, Alexander Steinitz, Eiko Taba, and Sachiko Ueda.**

## News Deadline

The next deadline for news submissions is August 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 or pdf file. Most photos are used but there is no publishing guarantee. Send submissions to Heather Johnson ([hphorn@yahoo.com](mailto:hphorn@yahoo.com)).

## The IHS Friendship Project

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

## Composition Commissioning Opportunities

The IHS Advisory Council (AC) has approved \$3500 to encourage new compositions for the horn. The Meir Rimon Commissioning Fund was founded in 1990 in memory of our esteemed colleague who had such a positive effect on so many performers, composers, and audiences around the world, and it has assisted in the composition of more than fifty new works for the horn. All IHS members are invited to submit the name of a 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](mailto:john.ericson@asu.edu).

## Job Information Site

Hornists with information about jobs or auditions (performing and/or teaching) should send the information to **Jef-frey Agrell** at [agrell@uiowa.edu](mailto:agrell@uiowa.edu). Professor Agrell posts the information on the IHS website.

## Area Representative News

The Advisory Council is pleased to announce the appointment of **Elaine Braun** as the Coordinator of US Area Representatives. Elaine is a life member of the IHS, and has served as its Secretary-Treasurer and Regional Representative for Canada. She is a student of **Lowell Shaw**, holds a Masters Degree in Music Education, and taught horn at the University of Western Ontario before working in administration for the Buffalo Philharmonic, the Maryland Symphony, and the Erie Philharmonic, where she was also Music Director of the Erie Philharmonic Chorus. Elaine now lives in Nashville ("better winters") and is enjoying semi-retirement.

Elaine would like to get to know as many Area Representatives as possible and encourages members in states listed as "open" to apply. Beginning June 1, applications for open positions will be considered. Hopefully new Area Representatives may be announced at the Brisbane Symposium. Contact Elaine at [usa-coordinator@hornsociety.org](mailto:usa-coordinator@hornsociety.org), or Executive Secretary, Heidi Vogel for an application form.

## Member News

**Horn Pure**, a select horn octet from the horn studio at the Mahidol University College of Music in Bangkok, recently won first prize in the small ensemble division of the Thailand International Wind Ensemble Competition (TIWEC). Horn Pure, coached by Dr. **Daren Robbins**, is the first prize-winning horn ensemble in the history of the competition. They are planning a tour of universities in Northern Thailand later this year. The members are **Sikared Pongpol, Varaporn Sukpordee, Natapon Khasak, Chatwut Supradit, Patcharin Sae-Heng, Nawaporn Kungsapiwatana, Chattawat Euamkeb, and Thakul Termsiritiparat.**



*Horn Pure*

The first Christmas Eve Horn Extravaganza! was presented by thirty Bangkok-based horn players at the Mahidol University College of Music in December. The participants were professionals and students representing nearly every major university and professional ensemble in Bangkok. The featured ensembles included the **Mahidol University Horn Ensemble** and **Horn Pure** directed by Daren Robbins, the **Kasetsart University Horn Ensemble** directed by Nantawat Waranich, the **Thailand Horn Club** directed by Krit Vikornvongvanich, and **Brass Arts Bangkok**, which is the faculty brass quintet at Mahidol University.

The **Humboldt Brass Chamber Music Workshop** announces the winners of the 2010 Composition Contest, which focused on brass sextets. **John W.N. Palmer** from Kingston ON, Canada won the first prizewith *Neo-Baroque Suite*; **Leon Steward**, of Castroville TX, took second place for *The Invasion of America*. The third place prize was awarded to **James Joanneson Kopf** of Washington CA for *The Rupert Suite*, and **Peter Felice** of Monticello IN received Honorable Mention for *Stages of Tragedy*. See [humboldt.edu/~extended/special/brass/](http://humboldt.edu/~extended/special/brass/).

**Gail Williams, William Caballero, Thomas Bacon, and William Barnewitz** performed the world premiere of Anthony Plog's Horn Quartet No. 1 in November at Northwestern University. They also recorded the work, which will be included on Gail Williams' next CD release, scheduled for Fall 2010. The music is published in *The Modern Hornist* series by Jomar Press, Austin TX. The piece was commissioned by a consortium of Thomas Bacon (Consortium Organizer), William Barnewitz, Bill Bernatis, William Caballero, Douglas and Ellen Campbell, Carnegie Mellon School of Music (in memory of Dennis Abelson), Richard Chenoweth and the University of Dayton Horn Studio, Cristian Codreanu, J. Greg Davis, Kelly Drifmeyer, David Elliott, Angela Bagnetto Finley, Lin Foulk, Randy C. Gardner, Charles Gavin, Martin Hackleman, Bruce Heim, Bruce Henniss, Nancy Joy, William Klingelhofer, W. Peter Kurau, Eldon Matlick, Susan McCullough, Nathan Mitchell, Michael Morrow, Seth Orgel, Verle Ormsby, Deborah Rathke, Catherine Roche-Wallace, Julie Schleif, Bernhard Scully, Brent Shires, Alexander Shuhan, Timothy Thompson, Gail Williams, QUADRE (Amy Jo Rhine, Nathan Pawelek, Lydia Van Dreel, Daniel Wood).



*William Barnewitz, Thomas Bacon, William Caballero, and Gail Williams premiered and recorded Anthony Plog's Horn Quartet at Northwestern University*

**Julie Landsman's** career as principal horn with the Metropolitan Opera Orchestra will be celebrated at the International Women's Brass Conference in Toronto on June 16-20, 2010. Send tributes, well wishes, memories, recordings, and photos that you would like to share to **Lin Foulk** at [lin.foulk@wmich.edu](mailto:lin.foulk@wmich.edu).

**Linda Kimball** and the University of Wisconsin-Whitewater hosted the 12th annual Fall Horn Festival in November, welcoming 80 Wisconsin and Illinois hornists ranging in age and ability from beginners to adults. This year's festival theme, "A truly mooooooving experience," focused on prehistoric horns, including conch shells and cow horns. Participants rehearsed and performed a variety of animal-related music, including selections from Saint-Saens *Carnival of the Animals* arranged for horn ensemble by Linda Kimball. Linda is also principal horn of the Madison Symphony Orchestra and Wisconsin Chamber Orchestra and a member of the Wingra Woodwind Quintet at the University of Wisconsin-Madison. She hosted the Western Brass Quintet (**Lin Foulk**, horn) for a concert and master class in February, and the Chicago Chamber Musician's Brass Quintet (**Gail Williams**, horn) for a concert, clinic, and master class in March.

*University of Wisconsin-Whitewater Fall Horn Festival*

**Jean Jeffries, Rebecca Krause-Hardie, Christine Mortensen, and Margot Rowland (Quattro Cor)** gave a concert in Longmeadow MA in January with music by Lowell Shaw, Kerry Turner, John Harbison, Alec Wilder, Paul Hindemith, and others.



## IHS News and Reports

Heinrich Who-bler? Oh, yes, that's Heinrich Hübler. If you've never heard this name before, you're in good company. Hübler played horn in the Dresden Royal Court Orchestra from 1844-1891. Inspired by Schumann's famous work, he also composed a delightful *Konzertstück* for Horn Quartet and Orchestra between 1854-56. This piece was performed in February by the Southern Illinois University-Edwardsville Horn Quartet (**Glenda Renken, Gary Banks, Lauren Bracamontes, and Matt Geary**) with the Alton Symphony Orchestra. The quartet members are all horn performance majors and are current or former students of **James Wehrman** of the St. Louis Symphony Orchestra.



(l-r) Matt Geary, Lauren Bracamontes, Jim Wehrman, Gary Banks, Glenda Renken.

**Barry Tuckwell** was an honored guest in January at the Australian Youth Orchestra National Music Camp in Canberra. Each year, one of the orchestras is named after a distinguished person; this year it was the Barry Tuckwell Chamber Orchestra. Barry went with the orchestra to Perth (he was the Orchestra Tutor) where they performed Britten's *Peter Grimes* for the West Australian Opera Company. In March, Barry conducted Richard Strauss's *Symphony for Winds* at the Australian National Academy of Music, then jetted off to the states for the Southeast Horn Workshop in Mississippi. Back in Australia in May, he conducted the Stonnington Symphony Orchestra (of which he is the Artistic Director) in a performance of *The Four Last Songs* by Strauss, then returns to the US in June for two Barry Tuckwell Institutes.

**Jeff Nelsen**, hornist with the Canadian Brass and horn professor at Indiana University, presented a master class in January at Illinois State University with students **Elizabeth Jones, Joshua Wagner, Allison Bellot, Megan Starrett, and Nancy O'Neill**. Nelsen coached students on "Fearless Performance," underscored the importance of a very open right hand in the bell, and elbow position. The Canadian Brass presented a concert and master class stressing the importance of having a clear musical intent. The Illinois State Horn Choir performed a concert in February featuring Tchesnekov/Doughty *Salvation is*

*Created, Mancini/Meyer Moon River, Weill/Meyer My Ship, and Zawinul/Meyer Birdland.*

Jeff Nelsen and Illinois State horn student Joshua Wagner perform the Franz Strauss Concerto from memory during the January 31 master class.



Friends of **Walter Lawson** had a reunion in January with Walter's sons at a luncheon in Cockeysville MD. Those present were **Paul Lawson, Bruce Lawson, Duane Lawson, Bob Pierce** (former principal horn of the Baltimore Symphony Orchestra and former Director of the Peabody Conservatory), **Phil Hooks** (horn teacher), **Bill Kendall** (former BSO horn player and repairman at Lawson's), **Clarence Ogilvie** (roommate with Walter at Peabody and repairman with Walter at Ted's Music Shop), and **Leigh Martinet** (arranger of Baltimore Horn Club Publications). With so many years of friendship, there were plenty stories to share.



(l-r) Bob Pierce, Phil Hooks, Paul Lawson, Bill Kendall, Bruce Lawson, Duane Lawson, Clarence Ogilvie, and Leigh Martinet

**William VerMeulen** was in Mexico City to perform the John Williams Concerto with the National Symphony of Mexico and present master classes at the university. He performed the Brandenburg 1st Concerto in New York and on tour with the Chamber Music Society of Lincoln Center; he will join them again for a May performance of the Schumann's *Adagio and Allegro* and Brahms Trio. He went on an east coast tour with the Houston Symphony, which included a performance of the Holst *Planets* at Carnegie Hall with video footage from NASA of the planets. Bill held master classes and taught at the New World Symphony in Miami in February; in March he performed a recital at Rice University that included two of his own transcriptions: *Adagio* op. 38 for cello and orchestra by Wolde-mar Bargiel and "Una voce poco fa" from *Barber of Seville* by Rossini. This summer, Bill will perform in Brisbane (actually, the Australian winter), teach at the National Orchestral Institute and the Banff Institute, and appear in Steamboat Springs CO and the Sun Valley Summer Symphony, where he and his





colleagues will present a concert of music for 16 horns called **Hornucopia**, featuring some of the London Horn Sound and Texas Horns arrangements.

**Diane White** hosted the Sixth Annual Top of the Class Recital in Panama City, Florida in February. This recital, held each year, gives her students and guest performers a chance to showcase their talents while helping them prepare for the Florida Bandmasters Association Competition the following weekend. All of Diane's students went on to receive superior ratings in their Grade 4 and 5 Concertos.



(l-r) Sam Taylor, Harrison Sharp, Paul Milam, Sallie Haney, Amber Barefield, and Diane White.

**Mark Frederick**, professor of horn at Bob Jones University in Greenville SC, performed the Strauss Concerto No. 1 with the Foothills Philharmonic (based in Greenville) in January.

**Phil Hooks**, with present and former students forming the Holiday Horns (27 players) presented their annual Christmas concert at the Westminster MD TownMall, including three alphorn soloists. After the concert, Phil's students presented him with "Celebrating a Lifetime of Changing Lives, A Compilation of Reflections and Anecdotes From Phil's Years as a Horn Teacher."



*Holiday Horns Christmas Concert*

**Kerry Turner** was a clinician and soloist at this year's ARTAVE master class sessions in the Vale do Alve, Portugal. He performed the Weber *Concertino* with the orchestra and taught students each day, culminating in a final concert where the students performed Kerry's compositions. Prior to this event, Kerry performed his own Sonata for Horn and Strings at the Philharmonie (OPL) in Luxembourg, as well as Schumann's *Konzertstück* with the OPL horn section (**Nagy Miklos, Marc**

**Bouchard, and Patrick Colgon**) a few weeks earlier. His new CD, which features his works for orchestra, was released (Karankawa, Albany records), and Kerry has completed his first symphony, entitled *The Grail Symphony*, which "features eight spectacular horn parts."



ARTAVE horn teachers (at left) Ricardo Matosinhos, Helder Valez, and Kerry Turner (center) with participants

**Maria Flaate** has won the audition for third horn of the Bergen Philharmonic Orchestra, Norway, while former principal horn **Fred Johannesen** is retiring. Maria will graduate from the bachelor program at the Norwegian Academy of Music in June. In spite of her youth, Maria has professional experience from extensive substituting, both in the Oslo Philharmonic and in the military band of Trondheim.

The long awaited **Vincent DeRosa** book (*Carved in Stone* by **Todd Miller**) is now available. Vince has been such an enigma to many and this book, in his own words and those of his colleagues, lets everyone in on who he is and what he is about. See the Books and Music Reviews in this issue and [thevincentderosabook.com](http://thevincentderosabook.com).

Norwegian composer **Trygve Madsen** celebrated his 70th birthday in February with a concert. The program included excerpts from his Sonata for horn and piano and his Trio for violin, horn, and piano. He has recently completed a new composition for horn and strings with the same scoring as in the Mozart K. 407.

**Zdenek Divoky, Ondrej Vrabec, Jan Voboril, and Petr Duda** performed Schumann *Konzertstück* with the Czech Philharmonic Orchestra, Sir John E. Gardiner conducting, in Prague's Czech Philharmonic Hall (Rudolfinum) on February 25 and 26.



(l-r) Zdenek Divoky, Ondrej Vrabec, Sir J. E. Gardiner, Jan Voboril, Petr Duda



## IHS News and Reports

**Bernhard Scully** was honored with the University of Wisconsin-Madison School of Music Alumni Award for his extraordinary artistry and his remarkable career, so far including three years with the Canadian Brass and principal and frequent soloist with the St. Paul Chamber Orchestra. The presentation occurred during a residency at his alma mater in February. Besides providing lessons for some of the students, he presented two sessions open to the public: Audition Clinic and The Path to Musical Excellence. He covered the gamut of concerns, challenges, and useful solutions for performers at all stages of their careers. He capped his visit with a performance of Mozart's Concerto No. 3 with the University of Wisconsin Chamber Orchestra conducted by James Smith.



*Chairman John Schaffer presenting the University of Wisconsin School of Music Alumni Award to Bernhard Scully with President of the Wisconsin Music Alumni Association, Michael George.*

The **Evansville Horn Choir** gave their debut performance in December at the Victory Theater in Evansville IN. The choir was founded and conducted by **Jonas Thoms**, and the performers were **Arthur Adye, Art Adye III, Faril Bunner, Lee Ann Ellington, Elizabeth Fooks, Caleb Gorrell, Kristie Kirsch, Nick Mathis, Austen McBain, David Michael, David Wantland, and Katie Webster**. The volunteer choir consists of professionals, amateurs, and students from southwest Indiana.



*Evansville Horn Choir*

**Adam Unsworth** has recorded Dana Wilson's Concerto for Horn and Wind Ensemble with Michael Haithcock conducting the University of Michigan Symphony Band. The CD was released in April on Equilibrium Records. Adam will perform the concerto with the Aurora Wind Ensemble in Japan on February 13, 2011. Wilson is on the composition faculty at Ithaca College.

The **Ni Ensemble** (Heather Madeira Ni and Bob Kortshuis, trumpets, **Kristina Mascher**, horn, Leon Ni, trombone, David Polkinhorn, tuba), first prizewinners at the International Brass Competition in Passau, recently embarked on a tour of the United Kingdom. Stops included recitals, master classes, and ensemble coaching at the Royal Northern College of Music in Manchester and the Royal Welsh Academy of Music and Dance in Cardiff, as well as a chilly outdoor benefit concert near Cambridge. Their next tour is to Italy in May, including an appearance at the Alba Festival, where they will be joined by trumpeter John Wallace in a program of brass sextets.



*The Ni Ensemble*

**Bill Robinson** celebrated his 90th birthday with a surprise party thrown by his former students, family, and friends. See an article about this party on page 108 (Out the Bell).



*Bill Robinson's surprise 90th birthday party*

**Kenneth Fuchs** was in Newport News VA for a residency that included a performance of his *Canticle to the Sun* with **David Wick**, principal horn, and the Virginia Symphony Orchestra in March. **Maria Rubio**, principal horn of Palau de la Música, performed *Canticle to the Sun* with the Orquesta de Valencia, Spain, in April.

On March 14, **John Morse** and **Christen Humpfries** performed Mozart's Symphony No. 40 with the Manchester (Indiana) Symphony using natural horns.

**Alexander George**, horn instructor at Metropolitan State College of Denver, presented the first annual Metro Horn Day





in January. The attendees participated in a group warm-up, a technique class, and a horn choir reading session, and attended a recital presented by Dr. George that featured works by Franz Strauss, Dukas, and Hindemith.



*Metro Horn Day*

**Steven Gross** and **Jiri Havlik** performed the Francesco Antonio Rosetti Concerto for Two Horns in F Major on December 15 in Prague's historic Bethlehem Chapel. Accompaniment was provided by the CTU Academy Orchestra, under the baton of Jan Sramek. Steve and Jiri will record a CD of concerti for two horns and orchestra in June 2011 for Summit Records.



*(l-r) Jiri Havlik,  
Steven Gross, and  
conductor Jan  
Sramek*

## Obituary

The horn world lost another good friend, **Rudolph "Rudy" Macciocchi**. Rudy was a member of a US Army Band during World War II, playing for Roosevelt's funeral and later attending college on the GI Bill. He played in the Chicago Symphony in the 40s and 50s and conducted the City Symphony of Chicago for many years. He was 85 years old.

## Coming Events

**Schwarzwaelde Horntage** (Black Forest Horn Days) 2010 will take place June 3-6. The host is **Peter Arnold** and the BDB Akademie in the Black Forest village of Staufen. Coaches for the master classes will be **Christian Lampert**, **Ralf Springmann**, **Stephan Rinklin**, and Arnold, with special guests **Erich Penzel** and **Hermann Baumann**. The tutors for the amateurs, hand horn ensemble, and chamber music are **Laurance Mahady**, **Hagen Bleack**, **Stefan Berrang**, and the **Palatina Horn Ensemble**, and the coaches for Horn4Kids are **Stefan Ruf** and

**Heiner Krause** from Switzerland. Piano accompaniment is provided by Yasuko Kagen and Yoko Mueller-Takahashi from the staff of the Mannheim University of Music and performing Arts. See [hornstage.com](http://hornstage.com).

The 2010 **Kendall Betts Horn Camp** will be held June 4-27 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the 16th consecutive year, Kendall is hosting his unique seminar and retreat for hornists of all ages (minimum age 14), abilities, and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty to include (in addition to Betts) **Jeffrey Agrell**, **Hermann Baumann**, **Lin Foulk**, **Randy Gardner**, **Lowell Greer**, **Don Haddad**, **Michael Hatfield**, **Douglas Hill**, **Abby Mayer**, **Jesse McCormick**, **Bernhard Scully**, **Ellen Dinwiddie Smith**, **Edwin Thayer**, **Kevin Welch**, and others to be announced. Enrollment is limited. Participants may attend any or all weeks at reasonable cost. See [horncamp.org](http://horncamp.org) or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, 603-823-7482, [HORNCAMP@aol.com](mailto:HORNCAMP@aol.com).

The **Rockport (MA) Chamber Music Festival** inaugurates its new Shalin Lin Performance Center in June 2010. **Shelagh Abate** and **Triton Brass** perform at a "Tune the Hall" event on May 22. On July 9, hornist/composer **Michael Weinstein**, professor at Berklee College, will lecture on music for brass as a prelude to **Chris Castellanos** and Boston Brass in concert. For 29 years, the festival rented space at the Rockport Art Association. The new hall, designed by the architect and acoustician who created Ozawa Hall at Tanglewood, features a two-story glass wall behind the stage looking out over the harbor.

The 2010 **International Women's Brass Conference** at Humber College in Toronto, June 16-20, will be hosted by Canadian hornist **Joan Watson**. The conference begins with the Susan Slaughter International Solo Brass Competition and features performers from across the world. **Julie Landsman** and Susan Slaughter will be honored for their outstanding contributions and careers. Featured artists include Joan Watson, Julie Landsman, **Fergus McWilliam**, **Patricia Evans**, **Allene Hackleman**, **Julie Fauteaux**, **Audrey Good**, **Lisa Bontrager**, **Lin Foulk**, and **Jennifer Kummer**. See [iwbctoronto2010.com](http://iwbctoronto2010.com).

The **Barry Tuckwell Institute** will be returning to both Mesa State College (June 16-20) and The College of New Jersey (June 23-27) this summer. Faculty include **Barry Tuckwell**, **Mary Bisson**, **Greg Hustis**, **Bob Lauver**, **Jean Rife**, **Tomoko Kanamaru**, **Diana Musselman**, and **Kathy Mehrkens**. Horn players of all ages and abilities are welcome to these hands-on sessions where you can experience the joy of playing the horn in a supportive and non-competitive environment. See [BarryTuckwellInstitute.com](http://BarryTuckwellInstitute.com) or call Mary Bisson at 410-274-0332.

The **8th Lugano Horn Workshop**, with guest artists **Arkady Schilkloper** and **Danilo Stagni**, will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 4-10. Participants will cover solo and orchestral repertoire and horn ensemble playing in master classes, group lessons,



## IHS News and Reports

and horn ensembles. The workshop is open to all hornists. Ensembles will be formed based on experience and individual abilities. Other instructors include **David Johnson**, **Sandro Ceccarelli**, and **Andreas Kamber**. See [horncamps.com](http://horncamps.com) or email **Heather Johnson** at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

The Hong Kong Academy for Performing Arts will hold a **Horn Festival** July 12-16. 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](mailto:jkirtley@hkapa.edu).

The **18th Nordic Horn Seminar** will be held July 28-August 1 at Manor of Harjattula in the archipelago of Turku, Finland. Featured artists include **Esa Tapani**, **Markus Maskuniitty**, **Jakob Keiding**, **Annamia Larsson**, **David M.A.P. Palmquist**, **Mika Paaanen**, and **Stefan Jon Bernnardsson**; **Radek Baborak** will be a special guest. In addition, Nordic pedagogues **Frøydis Ree Wekre** and **Timo Ronkainen** will share their knowledge. For orchestral musicians and teachers we will offer lecture series. A pre-seminar project called Nordic Youth Horn Seminar for younger horn players (age 8-18) will be held in Harjattula July 25-28. See [nordichornseminar.com](http://nordichornseminar.com).

The Lieksa Brass Week's **3rd International Lieksa French Horn Competition Holger Fransman in Memoriam** (see [lieksabrass.com](http://lieksabrass.com)) is scheduled for July 22-28. On the competition's final day, the Nordic Horn Seminar will gather in Turku to listen to the Lieksa closing concert and live broadcast.

The **4th Annual Horn Ensemble Summer Workshop at Daytona Beach** will be held August 1-7. Join **David Johnson**, **Paul Basler**, and **Dan Phillips** for a week of intensive horn ensemble study. Attendees will participate in master classes, lessons, ensembles, and concerts. The workshop is open hornists of all ages. Attend with your own ensemble or join an ensemble in Daytona based on your experience and abilities. See [horncamps.com](http://horncamps.com) or email **Heather Johnson** at [hephorn@yahoo.com](mailto:hephorn@yahoo.com).

The **2010 Swiss Horn Academy in La Chaux-de-Fonds**, under the direction of **Bruno Schneider**, will be held August 23-28. Teachers include **Schneider**, **Thomas Müller**, and **Esa Tapani**. The Academy is open to advanced level students worldwide, either those who have already started professional studies, or those who contemplate embarking on them. The course includes daily master classes, natural horn, technique, interpretation, ensemble playing, concerts, and of course the traditional Swiss fondue. See [academiedecor.ch](http://academiedecor.ch).

The **2011 Northeast Horn Festival** will be hosted by **Kendall Betts** ([kendallbetts@aol.com](mailto:kendallbetts@aol.com)) at the University of New Hampshire, Durham, March 18-20. Featured artists will include **Bernhard Scully** and the **US Army Horn Quartet**.

## Reports

### Suffolk County Music Educators Association Annual Day of Horn reported by Alan Orloff

**Gail Williams** was the artist/clinician at the Suffolk County Music Educators Association (SCMEA) 5th Annual Day of Horn in January. "Day of Horn!... what a wonderful experience for horn players of all ages to gather together, listen, and perform," said Gail. An example of just that sentiment came with Gail sitting next to **Carmelo Barranco**, formerly of the Metropolitan Opera Orchestra, in the Massed Horn Choir. Carmelo was playing next to his grandson **Trevor**, a young horn student from Commack NY. The beauty of this generational circle was apparent to everyone. To become the World's Largest Horn Ensemble, 264 participants logged into this *Guinness World Record* certified attempt and performed music of Bortniansky, Brahms, Offenbach, and Burns. The day also featured performances by the Suffolk Horn Club, an ensemble comprising music educators and professionals from Suffolk County NY. The Faculty Horn Ensemble of more than 30 players performed the world premiere of *The Voices of Belle Meade* by resident composer Dr. Joel Ratner. The Student All Star Ensemble of Suffolk County's horn students was rehearsed and conducted by Williams. Alan Orloff is assembling the horn choir data for corroboration by Guinness. Results will be posted on [scmea.org/hornday](http://scmea.org/hornday) along with photos.



*SCMEA Day of Horn participants play for the world record in Commack NY.*

### 2010 Mid-South Horn Workshop by Lanette Compton

Almost two hundred participants from nine states attended the 2010 Mid-South Horn Workshop at Oklahoma State University in Stillwater, hosted by **Lanette Compton**. The Workshop featured **Gregory Hustis**, **Bernhard Scully**, and **The Four Hornsmen of the Apocalypse** (**Gerald Wood**, **Tony Licata**, **Audrey Good**, and **Paul Blackstone**). Contributing artists included **Ellen Campbell**, **Kristine Coreil**, **Angela DeBoer**, **John**





Ericson, Charles Gavin, Leslie Hart, Patrick Hughes, Thomas Hundemer, Nick Kenney, Eldon Matlick, Dan Phillips, Alan Mattingly, Craig Pratt, Kate Pritchett, Kim Rooney, William Scharnberg, Brent Shires, Jennifer Sholtis, Nick Smith, Marcia Spence, Paul Stevens, Heather Test, and Catherine Roche-Wallace.

Although the weather shifted from seventy degrees on Friday to more than six inches of snow on Saturday, the workshop's events went on as planned, with only one of twelve horn choirs cancelling. **Daniel Hawkins** was the high school solo competition winner, with **Katie Phelps**, second, and **Ernesto Tovar**, third. **Ilisa Glick** was the undergraduate collegiate solo contest winner and **Michael Hill** was second. Two horn ensemble works by composer Joseph Cooper were premiered during the Workshop. *La Danza Bajo El Sol* for horn octet and latin percussion was premiered by the Oklahoma State University Horn Choir and *Homesick* was premiered by the University of Texas LONGhorn choir. Visit [midsouthhorns2010.okstate.edu](http://midsouthhorns2010.okstate.edu) to order recordings. Photos are posted on the Mid-South Horn Workshop 2010 facebook page.

### 2010 Northeast Horn Workshop by John David Smith

The 2010 Northeast Horn workshop at the University of Delaware in Newark, hosted by **John David Smith**, featured **Karl Pituch**, the **Philadelphia Orchestra horn section**, Broadway musicians, and regional artists in concert. The Broadway musicians discussed life playing Broadway shows. The **Atlas Horn Quartet** from the Hartt School of Music performed *The Last Dance of Prospero* by Josh Turner, an IHS Meir Rimmon commission for the quartet. Solo competition winners were **Lucy Olson** (Haddonfield NJ high school, a student of Michael Johns), **Adediji Oganfuele** (a student of Jennifer Montone at the Curtis Institute), and **Byron Johns** (Eastman School of Music, second prize in the university division). More than 150 attendees participated in master classes and numerous ensemble reading sessions.



Philadelphia Orchestra Horn Section at Northeast Horn Workshop  
(front, l-r) Denise Tryon, Shelley Showers, Jennifer Montone;  
(rear): Workshop host John David Smith, Jeffry Kirschen,  
Daniel Williams, Jeffrey Lang.

## Scholarships and Assistantships

**Rutgers University** announces a scholarship program for outstanding performers on all instruments, with an opportunity in horn for an undergraduate and a graduate cash award. In addition, a school-wide total of ten undergraduate awards and two graduate awards based solely on those whose auditions are deemed to be at the highest level, regardless of the instrument or departmental needs. These scholarships are in addition to the MM assistantship and the Doctoral Fellowship. Contact **Dr. Douglas Lundeen**, Assoc. Prof. of Horn, Chair of Performance, Mason Gross School of the Arts, Rutgers University, [dlundeen@rci.rutgers.edu](mailto: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, teaching applied horn lessons, and performing in either a graduate brass quintet or graduate woodwind quintet. This is a two-year assistantship for MM and a three year assistantship for a doctoral program. Successful applicants are considered Texas residents. Contact **Christopher M. Smith**, Associate Professor of Horn, [christopher-m.smith@ttu.edu](mailto: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 quintet, assuming leadership positions in conducted ensembles, teaching as appropriate to the area and strengths of the applicant, and/or other service for no more than 10 hours weekly. 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 a new Professional Performance Certificate. See [music.psu.edu/](http://music.psu.edu/) or contact **Lisa Bontrager** at [ljb5@psu.edu](mailto:ljb5@psu.edu).

**Western Michigan University** announces a graduate assistantship in horn for the 2011-12 academic year. Duties include performing in the graduate brass quintet or graduate wind quintet and assisting in the horn studio; other duties are based on qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Contact **Dr. Lin Foulk** at 269-387-4692 or [lin.foulk@wmich.edu](mailto:lin.foulk@wmich.edu) and see the studio webpage at [homepages.wmich.edu/~lfoulk](http://homepages.wmich.edu/~lfoulk). Information about the graduate program is available at [wmich.edu/music](http://wmich.edu/music).



# An Interview with Julie Landsman

## by John-Morgan Bush

The curtain will rise on the stage of the Metropolitan Opera's 2010-2011 season, and one of its greatest stars will be missing – not from the stage, but from the pit. Julie Landsman is changing channels.

Landsman announced her retirement this year after twenty-five years of service at the Metropolitan Opera. During her tenure as principal horn of the MET, with heart-wrenching renditions of *Rosenkavalier* and dynamic interpretations of Wagner, she has continued to redefine the role of female brass players in the opera pit.

In a recent interview, I asked Landsman to reflect on her career in hopes that her thoughts will help guide a new generation of horn players. Landsman discusses her career and what horn playing has come to mean to her over the years. Her point of view is unique, and so is the music she has given us. The interview was recorded on February 24, 2010.

JMB: What influence did your early training with James Chambers have on your career? From what I understand, Mr. Chambers had a huge impact on his students and continues to have an impact on the styles of the horn players who are now in the major positions in New York City.

JL: When I worked with Mr. Chambers as a young girl, I did not have any style *per se*. When I played for him, it took time for me to develop my own style along with his guidance. I also got to work with "Dinny" [Ranier Deintinis], the third horn player in the New York Philharmonic section at that time. I'm happy to be from the "old school," and I like to think I'm continuing the tradition as time moves on.

JMB: What were some of the early challenges you faced in your career before the MET that helped prepare you for what you were going to encounter?

JL: I had the desire and personality of a first horn player and I found that I actually needed to leave New York to realize that. So I left New York to go to Houston where I played co-principal for three seasons. In my three years in Houston, I refined my first horn playing and readied myself for the next principal opening.



*Julie Landsman and her former students who now perform in the MET horn section (l-r): Landsman, Michelle Baker, Barbara Jostlein, Anne Scharer, and Julia Pilant.*

JMB: I understand how that can be a very different mindset – principal playing is more of a leadership position.

JL: When Howard Howard, my teacher, called me about the principal opening in the MET Orchestra, I jumped at the chance to take the audition.

JMB: The rest was history, as they say.

JL: Yes, it was quite a process winning that audition.

JMB: When did you join the Metropolitan Opera? How old were you?

JL: When I joined the MET it was 1985; I think I was 32.

JMB: What do you remember about your audition for the MET?

JL: My audition was documented in the last chapter of the national bestseller *Blink* by Malcolm Gladwell. What do I remember about my audition at that time? Well, there weren't many women so I had the luxury of the women's dressing room at the MET for my warm-up room and it was a very nice perk (laughs). Because at that point in '85, there were fewer women out there doing it. I remember keeping to myself at that audition. I hid in the ladies room and I did my meditating, yoga, and just getting my head together to go out there and win.

JMB: I read on the website of the Northeast Horn Workshop, you were quoted [in the *Cornucopia* newsletter] saying you had decided after you studied with Howard T. Howard that you intended to be principal horn of the MET Orchestra. It seems that was exactly what you set out to do.

JL: This is a true story. I had formed this dream when I was thirteen years old. Howard Howard was my teacher at age thirteen, and I became an opera "standee." I was at the opera probably five nights a week throughout all of my high school years – in standing room with opera glasses – and I stared at the horn section, and I stared at the brass section. I got to know all of these people through opera glasses. It was a very interesting perspective. (laughter) And I started forming my dreams. I started picturing myself there at a very young age – and I wanted it badly, very badly. (laughter)



## Interview with Julie Landsman



JMB: That's fantastic.

JL: Isn't it amazing? This is one of those dream come true stories, and it's funny because my life is in no way storybook/fairytale material, oh no, but my career is. So it's a real interesting balance to a life that has had a lot of challenges for me and does to this day.

JMB: Let's talk a little bit about the climate of the orchestra at the MET when you joined.

JL: It was very different then from what it is now. Since I have been in the orchestra, it [the horn section] has become the jewel of the Metropolitan Opera. The improved horn section has become one of the finest in the world.

JMB: I got to hear one of the performances of *Hänsel und Gretel* and the horn section was great.

JL: Well, the horn section has changed in a big way since I have been there as well. I am going to miss them because they play just the way I like it.

JMB: Describe your working relationship with the many conductors you have encountered in your career?

JL: (Laughs) It is so funny you should ask because things are going really well right now with Riccardo Muti. It is my first experience with him and I have a very strong dedication to making conductors feel safe and comfortable with me as a section leader. I know how to do that. I've learned over the years what it takes to make them feel trusting in you. If they trust you, it's a great feeling to work with. I talk to them, and look at them. I make sure they know I will give them exactly what they want.

JMB: A great stance to take.

JL: There is something I want to add, the word non-adversarial. This is the climate I have set up in my section and in the orchestra with my conductors. I don't like the stress of having a combative relationship while performing at a high level. I am much more about heart, soul, and warmth. I try to show it in my sound and my personality.

JMB: That definitely demonstrates a connection between your sound, your playing, and you as a person.

JL: Yes and it is totally accurate. I feel like who I am, what kind of sound I have, and how I feel all are intertwined.

JMB: What horns did you play during your career, what were some of the specific reasons why you preferred those horns?

JL: I have played a Conn 8D since high school – because my teacher told me to! He also guided me to go to Mr. Chambers and Juilliard. I have played the Conn ever since. I currently own three older Conns and recently dabbled with a new lead pipe that Jim Patterson made for me this summer. I'm finding it a really beautiful help in my last season after twenty-five years. It is nice to have something that gives my older horn a little structure. I really love the sound of the old 8D's, I like the color options, the variety in the loud and the soft, and I like the

malleability of the tone. It does mean I have more responsibility as a player.

JMB: I agree.

JL: You really must know what you want to sound like and make it sound that way. There are other instruments out there that make it easier, but I just haven't been willing to make those compromises. I really like having the sound flexibility I get on my 8D.

JMB: Do most of the horn players at the MET use an 8D?

JL: Yes.

JMB: I think that sound is really well-fitted for the large space in the MET too.

JL: That's good to know, I wouldn't know. (laughs)

JMB: True, I guess you wouldn't, but it does seem like the sound carries really well out of the pit and into the hall.

JL: I like the blending, the blend we get in the section. But of course, we all want the same thing. What a unique situation it is and I'm going to miss it like crazy – I also have some descendants. Would you like discuss those?

JMB: Yes.

JL: When I was in high school in 1971, my family took me to London for a very eventful week, a vacation, and I bought a Paxman descant, B<sup>b</sup>/high f, Merewether system, large bore. I was eighteen, and I only got my Schmid descant, oh, probably ten years ago, so I played that horn from eighteen to age forty-eight. I had the access to my Paxman descant and I put an 8D bell flare on it. I use the Schmidt now for my descant needs, but I'm very specific when I use a descant. I don't use it very regularly, but I do use it wisely. I am not too crazy about triple horns. So I don't play one very often, but I do own a compensating triple Paxman. I also put an 8D bell flare on it, and it is used for specialty pieces. I did the world premiere of Gunther Schuller's Horn Quintet last summer on that instrument, and that was the last time I used it. It seemed like the right instrument for the extended technique. But for the most part I don't care for the variables a triple presents: intonation, and evenness of tone throughout the registers. These are my priorities as a horn player and I hope always will be.

JMB: Performing as a principal player for so many years is physically demanding. How did you maintain your edge all of these years?

JL: Being a first horn player is a lifestyle, and so is playing in the MET Orchestra. It's a full-time commitment, and I was able to make it since I was a young girl. I guess since age 32 to age 57, I have been a full time first horn player. It's a big undertaking. It requires being physically fit and well and healthy, and strong, and balanced, and flexible – quick reflexes. [It also requires] co-operation with the colleagues and being a good leader.



## Interview with Julie Landsman

JMB: What about the stress of it? Did you ever get acclimated to the stress and the lifestyle, or is it a type of struggle maintaining balance with work?

JL: I certainly am very used to it, but I'm also ready to change channels. I feel like a little bit of been-there-done-that and I have a lot of dreams right now that I look forward to realizing. One of my dreams is to pass it on, and that is where my teaching serves me well. I absolutely love sharing the information, and seeing people succeed and shape their careers. It gives me goose bumps. Also, I've done yoga and meditation for a really long time. I started yoga practice while I was still a student at Juilliard. I found it to be very helpful, particularly around auditions. I still love practicing yoga; in fact I'm looking forward to practicing it more.

JMB: This passing on of knowledge is a really interesting concept that I think about often. You studied with Chambers and Caruso, that knowledge comes to you, and their knowledge passes through you to your students with your own knowledge. It is really interesting how it works.

JL: Especially Caruso, because so much of the Caruso teaching is experiential. It is not something you are going to read a book and do. Having had the privilege of working with Carmine [Caruso] since I was thirteen years old, wow – how fortuitous? He used to come and work with our high school band, and that was when I started studying with him. I have the knowledge in me, and I am happy to share it and teach it.

JMB: Now for a little bit of nostalgia, what were some of your favorite moments in the opera repertoire? Do any moments have a special meaning to you?

JL: The Act III beginning of *Götterdämmerung* opens up with the horn section playing the opening of the *Siegfried Call* in unison. I remember after our first complete Ring cycle in the late 80s, we were about to play the last *Götterdämmerung*. The audience went bananas, screaming and cheering for the orchestra before the last act of the last opera of the *Ring* cycle run that season. I think we had done four complete cycles. The horn section absolutely nailed the *Siegfried Call* – it was off the charts thrilling! (laughs)

JMB: That's amazing, what a great story.

JL: It was amazing and a really great memory. Another great memory was brought to mind this past Saturday [February 22, 2010]; I just played my last broadcast and last performance of *Ariadne auf Naxos*, one of the most delicious horn parts in the repertoire. It's Strauss, it's a chamber opera with chamber orchestra. Early on in my career, we did the first live telecast around the world, and it was when countries were still behind the Iron Curtain. It was the first broadcast to Russia, and this has now been immortalized on DVD. What a moving performance – I cried quite a bit because I knew who was listening and what the meaning of this was for the world.

JMB: It is really profound, and I think you just summed that up, when we realize our playing has a greater impact or a greater meaning beyond the people sitting in the audience.

JL: Let me tie it into something else we have touched on and that is it is all about connection and communication. When I play and my heart is coming through the horn bell with my sound, it is hard not to be moved. A sound with soul speaks. Another fond memory was the broadcast of *Julius Caesar*. I received fan mail from the audience with people saying they felt like I was speaking directly to them. I really was speaking to my father through my horn and heart. It was hard to miss the soul-connection.

JMB: Do you find that when you do decide to dedicate a performance to someone, does doing that really make a greater impact?

JL: It definitely brings what I put into the performance to another level for me and for the audience too.

JMB: Since we are talking about crowd response to your playing with *Julius Caesar*, it is important to note that many people view you as an icon in the horn world, especially among students and young professionals. Have you given any thought to this and what does it mean to you?

JL: Well, it's a responsibility. I'm honored to have that responsibility, and I take it very seriously.

JMB: What has horn playing come to mean to you over the years, beyond your source of income and career?

JL: It is a means of expressing my voice. It was very important to me as a young person that I had this expression available. In terms of aspiring horn players, set your dreams and work your butts off. I worked hard and put in my time leaving no stones unturned.

JMB: I have one last question. I know it may seem cliché, but I have to ask – do you have any regrets?

JL: (pause) ...none that come to mind. I would have to dig deep to see if I could come up with some. At the moment, I think my career has been spectacular and I'm looking forward to part two as a mentor and master teacher.

JMB: We are looking forward to it, too, Julie. Thank you and take care.

*John-Morgan Bush is a master's candidate at Manhattan School of Music under R. Allen Spanjer. He completed bachelor degrees in performance and music education at the University of Kentucky with David G. Elliott and has published articles in The Horn Call and the British Horn Society journal, The Horn Player. He can be reached at [waterinthecrook.com](http://waterinthecrook.com)*



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# A Horn Excerpt Sing-Along

by David Krehbiel  
and Annie Bosler

I have often said jokingly that someone should make an alarm clock for horn players that would sound the first few bars of the strings from the second movement of Tchaikovsky's Fifth Symphony. I am sure that most of us would wake instantly with blood pressure spiking, eyes wide, and heart pounding – ready for action.

Early in my career, hearing the introduction to the second movement quickly raised my heartbeat and anxiety level. However, I learned to calm myself by honing in on the heartfelt mood set by the opening bars. Focusing on the gentle murmur of the strings allowed me to tap into the emotional content of the music. By really listening to the opening, I could play with heart rather than by fear. However, I had a long way to go before unlocking the full potential of this monumental solo much less being able to teach it.

Performing this slow movement again and again, I experimented with dissecting it harmonically. The solo itself is a series of wrong notes falling on strong beats followed by the resolutions of these notes on the weak beats. (The Gliere Concerto is another classic example of this same writing style. Eighteen resolutions occur on weak beats within the first page alone!)

Horn in F Concerto in Bb Major, Op. 91: Movement I  
Allegro Gliere

I found that playing the Tchaikovsky 5 solo in 9/8 (rather than the written 12/8) and eliminating the first beat of each bar aligns the resolutions and strong beats. However, this strongly emasculates the solo.

Horn in F Symphony No. 5, Op. 64: Movement II  
Andante cantabile, con alcuna licenza Tchaikovsky

I tried again to play the solo in 9/8 this time eliminating the 4th beat (or pick-ups) from the original 12/8 time signature.

This gave me a clear picture of the resolutions on the weak beats.

Horn in F Symphony No. 5, Op. 64: Movement II  
Andante cantabile, con alcuna licenza Tchaikovsky

Having had little success with these previous harmonic dissection approaches, it occurred to me that I could bring emotional validity and expressive inflection to the music by using the same natural timing and vocal inflections found in our daily speech. (Notice how you even use inflections as you read this article.) I realized when writing words to Tchaikovsky's 5th solo, and other solos found in the horn literature, the same expression and inflections that gave my speech emotion, gave automatic emotion to the music. This approach connects the performer to the music in an organic way.

Try this "words-to-music" approach for yourself. First, speak the words in rhythm without regard to melody. Next, sing the words in the melodic form with dynamics and expression. Finally, play the solo as written hearing the words in your head as you play making them as dramatic and dynamic as possible (think Shakespeare).

Symphony No. 5, Op. 64: Movement II  
Andante cantabile, con alcuna licenza Tchaikovsky

I want my moth - er I want my moth - er It's been so long since I've se - en my  
moth - er I miss my moth - er My own dear moth - er Why can't I please spend some ti - me and  
be with her now Let me be with her I rea - lly miss her She is the one in my li - fe I  
cher ish... And I feel that I can't wait much long - er I must stay strong - er This pain can  
not go and go for ev - er I feel some ho - pe Some - how I'll  
co - pe Please don't let this heart - ache last for - ev - er

I actually came up with my words for the Tchaikovsky 5 solo when I was attending a rather boring meeting. Day-dreaming, I began musing "I want my mother" as the opening lyrics for this solo. As the meeting progressed, the rest of the



## Horn Excerpt Sing-Along



words fell into place. If you have a hard time saying “mother” you can substitute other two-syllable words instead. Try “father,” “brother,” “sister,” or even “girlfriend.” “Husband” works but unfortunately one-syllable words such as “wife” do not.

Forty years of performing with major orchestras and teaching have produced some very entertaining lyrics to other famous melodies. Take a look at others that I have written:

### Horn in E Nocturne from Midsummer Night's Dream, Op. 61

*Con moto tranquillo* Mendelssohn

*p dol.*  
All is calm the night a-waits us. The sun-set un-folds. The won-der of night-time, Is soon to be u-pon us. And the sun with all its pow-er will soon lose its hold. The dark-ness will con-quer. The light will fade a-way. Oh, the night with star-ry calm will be my on-ly com-pan-ion. Oh, the night with its great vast-ness will be what fi-lls me with glad-ness. And ban-ish sad-ness. All is calm the night a-waits us. The sun-set un-folds. The won-der of night-time will be my true de-light.

### Horn in F Symphony No. 5, Op. 47: Movement I

*Moderato* Shostakovich

*f* This is an awe-some sound. All of us to-ge-ther. Here with the weight of this piece press-ing on us. We are feel-ing STRENGTH, POWER. To make it work. CALM and try to breathe, this scares me. I feel a SCREAM. com-ing!

### Horn in F Symphony No. 5, Op. 47: Movement I

*Piu mosso* Shostakovich

*p* Oh God I say that on this day I'll pray that I may love this piece.

### Horn in F Symphony No. 5, Op. 47: Movement IV

*Allegro non troppo* Shostakovich

*112* *2* *p espress.*  
This is the so-lo that makes all this path-os go a-way and a calm and peace-ful au-ra sur-rounds me in eve-ry way.

### Horn in F Ein Heldenleben, Op. 40

*Lebhaft bewegt.* R. Strauss

*f* I am a he-ro by gosli, and I play in ver-y bold ways. With my great big Strauss-ish sound, I pro-ject and feel con-fi-dence and fear-less-ly. pro-ject my eg-o fear-less by re-ject-ing safe-ty and fright. Bla-sting large sound with chutz-pah. This is what is real-ly great!

### Horn in F Till Eulenspiegel, Op. 28

*Gemächlich* R. Strauss

*p* Put the STRONG be-at here. Some STRONG beats fo-ol you. STRONG beats that SIT THERE, then go tip toe-ing ov-er the TOP LIKE THIS.

### Horn in F Concerto in Bb Major, Op. 91: Movement I

*Allegro* Gliere

*f* Glie-re con-cer-to. It is the lon-gest horn con-cer-to ev-er writ ten. It just keeps go-ing and go-ing and go-ing and go-ing and go-ing and go-ing. It mod-u-lates to al-most ever-y key but nev-er ev-er goes to C not to C not to C it's so dam tech-ni-cal it will sound like a big slop-py mess-un-til you learn all of your al-ter-na-te fin-ger-ings.

Gliere lyrics from Jonathan Hammill, principal horn of the Tokyo Symphony

I am sure many players and teachers around the world have other great examples of words being put to orchestral excerpts. Some of which may not be printable! I would love to see other “word-to-excerpt” submitted to *The Horn Call*. We can all



## Horn Excerpt Sing-Along

learn from each other ways to teach and play more expressively.

*David Krehbiel is the former principal horn of the San Francisco Symphony and is currently the Professor of horn at The Colburn School Conservatory of Music. Krehbiel is a graduate of Northwestern University and has held the principal horn position of the Detroit Symphony and assistant/associate principal horn position with the Chicago Symphony. Krehbiel is the conductor of the Summit Brass and was former conductor of the Bay Brass. He has also been a faculty member of the San Francisco Conservatory (Chair, Brass Department), San Francisco State University, DePaul University, Wayne State University, and Music Academy of the West. Krehbiel's well-known CD, *Orchestral Excerpts for Horn* (Summit Records), has sold over 6,000 copies worldwide. Krehbiel is an honorary member of the International Horn Society.*

*Annie Bosler earned a Doctor of Musical Arts degree in horn performance from the University of Southern California Thornton School of Music. Annie currently freelances in Los Angeles and teaches horn at the Colburn School of the Performing Arts and El Camino College. Annie is working on a two-part project including a film documentary and a written biography about the history of horn players in the Los Angeles film studios. The first published article of this project appeared in the February 2007 issue of The Horn Call.*



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Applications with the reference number **12/10** should be sent to:  
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Leonhardstraße 15, 8010 Graz, Austria.**

Further information can be found on: [www.csc-kug.at/jobinfo/kug.html](http://www.csc-kug.at/jobinfo/kug.html)

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1. All t-shirt designs must be original designs created by the entrant.
2. T-shirt designs should have a Horn or Music theme. We encourage, but do not require, the use of the IHS logo and the words "International Horn Society" in multiple languages in the design.
3. Do not include a date or a location in the design as these shirts will be sold over several years and are not event shirts.
4. Your design may include from one to four colors, including black (the color of the t-shirt doesn't count as a color.) We are not limited to white shirts, but the shirt color will be limited by availability from the printer.
5. The maximum size for designs is 8" by 10" (20.3 cm by 25.5 cm). Designs may be submitted either as electronic files (see IHS web site for details on formats) or as original artwork. Designs which are mailed in, should not be folded. If you want your artwork returned you must include a self addressed stamped envelope.
6. The International Horn Society receives all rights to the winning design, including, but not limited to, complete exclusive ownership of the design, the right to use and display the design in any media and any format, and the right to modify the design as needed to adapt to various printing formats. The creating artist will be consulted before any such changes are finalized to ensure that the original theme and intent is captured accurately. The International Horn Society will not retain rights to designs that do not win the contest.
7. You may enter more than one t-shirt design, but no more than three.
8. Deadline: T-shirt designs must be received by the Executive Secretary before December 1, 2010. Entries must include your name, address, phone number and email address (if available). Mail entries to: Heidi Vogel, Executive Secretary, International Horn Society, PO Box 630158, Lanai City, HI 96763 USA
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More details are available on the IHS website: [www.hornsociety.org](http://www.hornsociety.org)



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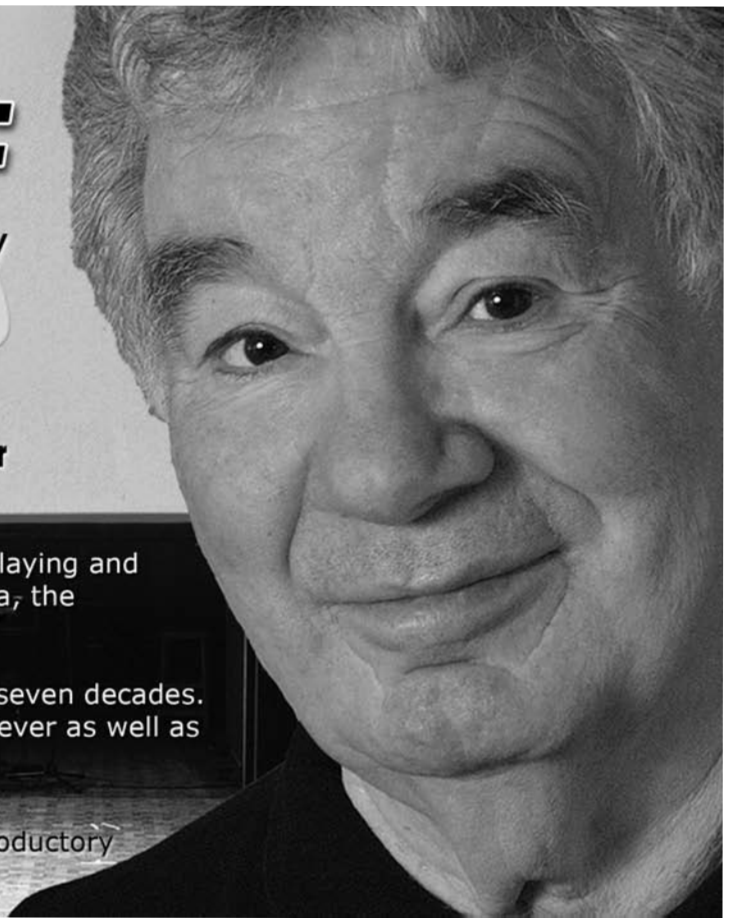
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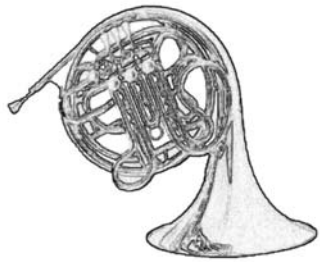
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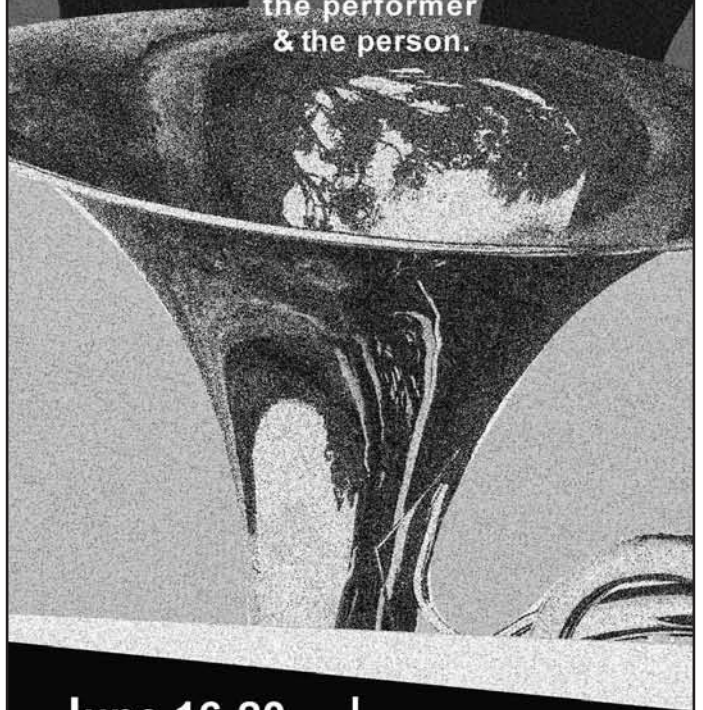
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# From the Forest to the Concert Hall: Demystifying the Trompe

by John Gerber



*Le Piqueux (responsible for the dogs),  
Orleans Forest, November 2009*

## Background and Myths

The French hunting instrument called the *trompe* is becoming known in the US. Its primordial sound is characterized by hard attacks, super loud playing, and wide vibrato. Although proudly accepted as the grandfather of the modern horn, the *trompe* remains a misunderstood instrument – and no wonder! It is played out-of-doors, standing – or seated on horseback – with the bells to either side. Players memorize their music, dress in formal equestrian uniforms (including white gloves), and polish their instruments to a mirror-like sheen. The bells and the players' backsides are pointed – rather rudely – at the audience. It is no wonder that myths and misunderstandings surround this national icon that the French guard closely.

Most horn players recognize the *trompe* as an early stage of the development of the modern horn. But here is a first myth: *the trompe is an instrument of the past* – a historical instrument with little or no musical relevance today. Certainly, after three hundred years, the basic instrument is unchanged. With the exception of the length of the instrument and multiple wraps, the *trompe* used today is the same instrument Monteverdi, Rossi, Cavalli, and Lully used in their compositions in the 17th century. What has changed is the quality of playing, which improves each year. Connoisseurs of the *trompe* agree that the playing quality today is at its zenith, partly because thousands of devoted players (called *sonneurs*) are connected throughout France and surrounding countries. Trompe performances are supported financially by both players who love to perform but do not necessarily hunt and hunters who do not necessarily play the instrument.

This mixed group of *sonneurs* and hunters should not be a surprise to those familiar with France, a country known for its cultural vigilance, love of horses, hounds, and hunting. The International Federation of Trompes of France's website ([fitif.org](http://fitif.org)) shows dozens of venues throughout France where thousands of players and enthusiasts gather to play. The official venues include forests, hunting clubs (*equipages*), chateaux, cathedrals, auditoriums, and convention centers – the President of France even has a guard of *trompe* players. What is common to all of these venues is that the French enjoy hearing their traditional fanfares specifically written for these social events. Each year the French celebrate both individual competitions and group (*Rallye*) competitions on the *trompe*.

I still remember my first *trompe* encounter during a sabbatical in France. Several hundred players, grouped in colors of red, blue, and green, dressed in formal equestrian attire, were arranged on a green lawn in front of a chateau. They begin to play, and the physical force of their sound raised the hair on my flesh. They stopped and restarted again and again exactly together with a machine-oiled precision that any conductor would envy. Horses paraded by so closely I could smell their sweat. Dozens of excited hounds leashed together on a single lead, flanked by two handlers with whips in hand, moved forward to a waiting judge. In the background I heard individuals practicing a fanfare or two. In front of me, the procession proceeded into the church where *St. Hubert's Mass* would begin, while all about *trompe* players and hunters greeted each other like family. I can think of no other instrument connecting history to the present where the traditions of a noble past and a past of nobles are continually kept alive by a common thread.

A trip to France is not necessary to hear great *trompe* playing as high quality recordings are available today. For the horn player looking for inspiration, I recommend *Trois siècles de Musique avec la Trompe de Chasse*, a five-CD set produced by the Hubert Heinrich Institute of Hunting Music. A number of national groups throughout France have produced CDs, including *Debûché de Paris*, *Rallye Atlantique*, *Trompes de Bonne*, *Rallye Trompes de Paris*, *Rallye Trompes d'Orleans*, and regional groups such as *Echos du Bas Maine* and *Rallye Trompes Du Mont Ventoux*. One of my favorites is a CD with a something for every taste entitled *Les Echos des Provinces* by the *Groupe de trompes de Chasse*. The website of the *Rallye Trompes de Paris* ([rallyetrompesdeparis.com](http://rallyetrompesdeparis.com)) shows young, talented virtuosi who break the stereotype of the *trompe* belonging to realm of the old guard.

A second myth is that *you must speak French in order to play the trompe*. No, speaking French will not make you a better



## Demystifying the Trompe

player; however, practice will. Certainly knowing how to read French will help in understanding tutorial literature and the history of the instrument, none of which is translated into English. The literature surrounding the *trompe* is written for a French speaking audience, culturally acquainted with French customs. Unfortunately, no “how-to-play” book has been translated into English, although plans to do so are underway. If you visit France, you will not find maps or advice on where to encounter this instrument. French hunting clubs are restricted and joining hunting clubs in France or even America is not possible for most of us. However, *trompe* festivals – seasonal weekend festivals – are open to the public. If you visit France, you can attend these festivals. Dates and places are available on the internet, including the festivals’ regulations. Knowing a festival’s organization and regulations elevates enjoyment of the event.

A third myth is that *no one in the United States is interested in the trompe*. Aficionados of the *trompe* in the US have an organization devoted to the hunting horn, The American Hunting Horn Society. I spent several months in France in 1999 and had the opportunity to attend a festival and hear the *St. Hubert’s Mass* performed by a *trompe* choir. Anyone who has heard the *trompe* played in a magnificent cathedral will remember this as a “goose-bump” experience. I was so impressed that I purchased an instrument from Milliens in Blois, France. However, the purchase of the *trompe* did not necessarily get me any closer to knowing much about the instrument, nor how to play it correctly.



*St. Hubert’s Mass, Chautauqua NY, October 2008*

Eager to share my findings after returning to US, I soon discovered I was not the only American horn player interested in the *trompe*. Lisa Bontrager, Lowell Greer, Richard Seraphinoff, and Doug Lundeen, to name just a few, were also interested in the *trompe*. Together we formed the American Hunting Horn Society in 2002. In October 2008 several champion French *trompe* players were invited to attend an American Hunting Horn Society workshop in Chautauqua NY. They included Benoit Pipon from Paris, Antoine de la Rochefoucauld from Orleans (now the President of the FITF), and Christian Longuet

from Saint Zacharie in Provence (in charge of development and communications for the FITF). American horn players from around the country finally had an opportunity to question the French players about their craft. These questions made me realize the technical obstacles and cultural myths American horn players would need to shed to really know this instrument.

This brings us to a fourth and last myth: *the trompe is just a hunting instrument and easy to play*. If this means to make a sound then, yes, easy to do, but if it means to play correctly, then no. In fact, to date, I have not heard any American play the *trompe* to the level of any French *sonneur*. This is not a criticism; it is an observation. This observation was also my motivation in wanting to learn how to play the *trompe* akin to a French *sonneur*, and not just any *sonneur* – I wanted to sound like a champion player. “First,” I was told, “you must pass a proficiency exam called the BSC.” I had no idea what this meant, but I soon discovered how humbling my pursuit would become.

### Seven Steps to Playing the Trompe

Here are the steps I took to learn how to play the *trompe*. It worked for me, and it might be instructive for those who would like to learn to play the instrument. However, be warned – in retrospect, what I discovered was that the *trompe* is more than just living history, it is a demanding instrument worthy of a lifetime commitment; it is not just for a weekend warrior. I also discovered that in order to play it well requires diligent practice and the dedication to bring its history to life.

**Step one:** In researching my goals, I found that the BSC (*Brevet de Sonneur Classé*) examination is the basic entrance level for *trompe* playing. The examination is given several times during the summer in France and is adjudicated by an FITF-elected examining board. However, in order to participate in this rite of passage, I decided that I would need to become a full-time student of the instrument. I suspended my orchestral and natural horn playing for a year. I did not want any conflict to exist between the instruments. I did not want my learning the *trompe* to influence my horn playing nor my horn playing to influence my approach to *trompe* playing. This was a personal experiment and a luxury most horn players cannot afford, and I was fortunate that I was in a stage of my life that I could.

**Step two:** I joined the *Federation Internationale des Trompes de France* (FITF). I was surprised to learn that, according to their records, I was the first American to join the FITF. With my membership, I would now be eligible to take the BSC examination.

**Step three:** I memorized the 51 fanfares (listed below) from Roger Laurent’s list of *Fanfares de Circonstance et d’Animaux* published by and required by the FITF. To take the examination you are required to sing three fanfares. These three fanfares are randomly selected by a drawing. The fanfares must be memorized and sung in the *Vènerie* (hunting) style. This task requires daily singing and playing one fanfare at a time.





**Step four:** I learned how to play the fanfares in the *Vènerie* style. Memorizing the fanfares is only part of it – each fanfare must be sung and played stylistically correctly. Understanding the *Vènerie* style of playing is imperative to passing the BSC examination. The saying in France is “you sing like you play and you play like you sing.” Fortunately, FITF has produced some wonderful didactic recordings to teach the *Vènerie* style. For the last part of the examination, you perform a fanfare of your choice from the 51 fanfares, in which you must demonstrate a good *trompe* sound, the ability to play in the *Vènerie* style, and execute a fine *tayaut* (articulation). In order to accomplish this, I needed lessons, but before that I needed to listen and understand the *Vènerie* style of playing.

**Step five:** I took lessons. While visiting Christian Longuet’s *École de trompe en Provence*, I took private lessons from Michel Jalenques, former leader of *Debûché de Paris*, now retired, but an extraordinary player and teacher – the “Phil Farkas” of the *trompe*, so to speak. I also took lessons from Christian Longuet, a former leader of a high-level group, a good bass *trompe* player, and the founder of the *École de trompe en Provence*. Christian and I immediately became friends and, in the fall of 2009, we even took our *trompes* on a fly-fishing excursion to Montana, where we frightened elk in Yellowstone and inspired yips from coyotes on the banks of the Missouri River. Christian became my mentor. As all horn-players know, playing duets with a good player is invaluable experience.



John Gerber (l) and Christian Longuet

**Step six:** I attended a hunt in France. Michel Jalenques, my host for the weekend, invited me to join him at the hunting club, *Rallye Combreux*, one of the most famous *Venerie Equipages*, in the *Forêt d'Orléans*. Seeing the hunt from the beginning to the end helped define the role of the *trompe* and allowed me to see the order and sequence of the events. Most importantly, seeing a hunt helped clarify relationships that make up a hunt. For example, a relationship exists between the hounds who chase the prey and the *Piqueux*, the technician who runs the hunt and is

responsible for the dogs. Another relationship exists between the *Maîtres* (the host of the hunt), the hunters on horseback, and those who are there only to observe. Also, just listening to the bark, bay, howl, and yowl of the hounds, one is reminded of the relationship between the *tayaut* played on the *trompe* and the power of this sound in communicating with the hounds during the hunt. The hounds do respond to the *trompe*! Witnessing the hounds’ response to the *trompe* reminded me of what Christian Longuet told me, “The *trompe* exists today because of the *Venerie*.” He meant that the tradition of hunting on horseback has protected the *trompe* from obscurity and change. By witnessing a hunt first hand, I began to see the traditional protocol involved.

**Step seven:** I practiced the *tayaut* every day. Attending a hunt helped my playing the most – it imprinted specific sights and sounds on my playing and helped me memorize the fanfares. However, I still could not execute a really great *tayaut*, so the last part of my journey was to learn to play the *tayaut* – the heart and soul of *le ton de Vènerie* (the sound of the hunt). In the actual hunt, the *tayaut* is shouted when the quarry (usually a deer) is sighted. *Tayaut* is also an articulation where the tongue touches between the lips creating a sound that imitates the yipping of the dogs. *Tayauts* are played following a double or triple rhythmic pattern. With a really good *tayaut* on the *trompe*, the dogs’ excitability can be virtually turned up like a knob on a sound system. The *Piqueux* occasionally speaks directly to the dogs with his *trompe*, encouraging them to find the scent. The *tayaut* is not just an amusing thing done with the tongue – it is an intrinsic means of communicating directly with the hounds, and much literature has been devoted to *les tons pour chiens* (the sound of the dogs).

## Technique

Learning to play the *tayaut* and then to place it in the context of the music using the *Vènerie* style is an absolute must. Sounding a consistent and well-defined *tayaut* was certainly the most challenging technique for me to acquire. Unfortunately, the technique is counterintuitive to horn players because we are trained not make this kind of sound – our tongues must disobey all the “rules.” In the *Vènerie* style of playing, the written rhythm is altered to give the melody a galloping feel. The best way to learn this is by listening to recordings while watching the score. On the other hand, some *trompe* techniques are simple to remember; for example, no slurs, except for some downward legato or soft articulation when the line descends. Almost all ascending notes are short – almost dry.

Vibrato is an important technique of the *trompe* and perhaps a key to understanding the history of the French vibrato. Playing with vibrato on the *trompe* is not an aesthetic extravagance to be added or subtracted according to taste. Tradition states that the sound of *trompe* must be active, dynamic, and alive – never a plain, static sound. The *sonneur* creates this energetic sound with vibrato. The vibrato comes from the air col-



## Demystifying the Trompe

umns activated by the abdominal muscles; the lips intervene only as a supplement. Even short notes should have vibrato – it is what breathes life into the sound.

Not all *trompe* playing is loud. Another style, much like hand horn, is called *radouci* (reduced sound). In *radouci* playing, vibrato is part of the aesthetic. *Radoux* is familiar ground to any hand horn player where the right hand is used in the bell to alter the pitch, color, and soften the sound via closing and opening the right hand. Hand horn players will succeed and even excel in *Radoux*. However, vibrato remains central to all *trompe* sound, especially in *radouci* playing.

Breath control is important for both the sound and phrasing of the fanfares. Through the strength of breath control, the *trompe* becomes a very physical instrument – much more so than the horn. Stand behind an ensemble of *trompe* players and you will virtually feel the sound. Blow the *trompe* properly with a full sound and you will run short of air before you complete the phrase – I guarantee it.

The *trompe* challenges breathing in ways unimaginable – you cannot take in too much air (I have trained for and finished a marathon). The instrument is to be played outside and loudly – the purpose is to communicate over great distances. The *Piqueux*, for example, is required to play his *trompe* on horseback many times during the hunt. The *trompe*'s primary purpose is to communicate the predictable moments of the hunt from getting up in the morning, releasing the hounds, identifying the animal being chased, and all aspects of the chase: changing directions, changing forests, crossing streams, hounds losing the scent, the animal's death, the feeding and returning of the hounds, the hunter's return, and even a "goodnight" fanfare. Needless to say, breath control and endurance are important.

I have found that if you can practice three hours a day on a horn, count on perhaps 30 minutes of actual playing time on a *trompe*. Most players have only a brief endurance span on a *trompe*, but one can compensate by singing the melody, which also becomes the best way to learn the *Vènerie* style ("you sing like you play and you play like you sing"). The average player in France plays from 20 to 30 minutes a day, but every day. Some top players practice 60 minutes. I can and do practice an hour each day, but an hour session for me is a combination of singing, listening, and playing.

### Recommendations

Taking up the *trompe* for me was more than just learning another instrument. It involved a willingness to learn another language, culture, and history, with travel and time commitment apart from family, not to mention dipping into a savings account. I do not expect everyone to pursue this instrument with the same intensity that I have, but if you are interested in learning to play the *trompe*, you will need a few essentials.

First, you need an instrument. It may be tempting to purchase a *trompe* on Ebay – don't. Buying a *trompe* from a reputable dealer or someone you trust guarantees that it will play

in tune in the key of D. Dents are common and to be expected for an "outside" instrument, so it is fine to buy a used instrument with a few nicks, dings, and dents as long as it does not affect the quality of the sound. However, tuning is non-negotiable. You cannot tune an instrument without a slide to push in or out, so make absolutely certain it plays in tune. No doubt you will eventually want to play with others whose instruments also must be in tune. Most players own instruments from reputable makers in France, such as *Trompes Milliens* in Blois or *Trompes Périnet* in Paris (the historical maker founded in 1829). When you play the *trompe* in public, it is important that your instrument be polished, demonstrating respect for the instrument and the audience, and acquiring a few pairs of white gloves is a good idea.

To a horn player the *trompe* mouthpiece has a wickedly narrow, knife-edge rim. However, resist the temptation to find a mouthpiece that matches your horn rim size. Attempting to modify the rim of a *trompe* mouthpiece or find a horn mouthpiece to fit your *trompe* would be like playing a *viola da gamba* with a German double bass bow. The *trompe* mouthpiece is an intrinsic part of the quality of sound. The mouthpiece comes in a number of cup depths ranging from 0.5 cm (for a young beginner) to 3.5 cm (bass) size. Most players in France that I interviewed play on a 0.8 to 1.5 cm cup depth (for chant, or first tune, and second). I found the 1.5 cm depth to best serve my own playing.

I recommend purchasing introductory materials from the FITF. The good news is that you need only the *Fanfares de Circonstances et d'Animaux* for the first year or so. These fanfares are recorded by the FITF and a CD can be purchased with a complimentary booklet. Presently, the "how-to-play" instructions are not in English, but FITF is working on a translated edition of *J'Apprends la Trompe*, (*Understanding the Trompe*).

I encourage becoming a member of the *Federation Internationale des Trompes de France* (FITF), whose range extends well beyond the French borders. With a membership of over 3,000, the FITF governs and oversees the activities related to playing the *trompe*. It has 14 regions – France is divided into none regions, and other countries include Germany, Benelux (Belgium, Netherlands, Luxembourg), Switzerland, and its most recent member, the US. England, alas, so close to France, is not a member. France boasts a cultural ministry, protecting language and aspects of French culture, so I think of the FITF as an organization protecting the hunting heritage and performance practice of this instrument. The FITF coordinates a variety of events regionally each year. The two largest events are the *Concours de Societes*, which is held every other year, and the International Festival (with individual championships). Both are held in the summer.

Lastly, consider attending Trompe Fest 2010 on November 12-14, 2010 in Miami FL. This *trompe* weekend, sponsored by the FITF, the French Consulate, and hosted by Michel de Vallois, promises to be a one-of-a-kind event. This event provides



a wonderful opportunity to participate in group playing and individual instruction. It does not matter what your level – beginners are welcome. I can not emphasize enough the historical importance of this event, as it is the first to be sponsored by the FITE, and a number of *sonneurs* from France will be in attendance.

## Glossary

Part of the mystique surrounding the *trompe* in the US results from unfamiliarity with related terms. Below you will find a few of the important terms used in relation to the hunt and *trompe* playing.

**Rallye:** the group or ensemble or associations such as *Rallye Combreux* specific for hunt groups or the *Rallye Trompes*, such as *Rallye Trompe des Vosges* specific for music groups. Although groups names may begin often with *Rallye*, group names may also start with “*Echos de*” – such as *Echos du Pays d’Auge*, or group names beginning with “*Cercle*,” such as *Cercle Saint Hubert Bourbon Vendôme*, or even “*Trompes de*” – such as *Trompes de Bonne*.

**Radouci:** the “reduced” sound or soft playing accompanied by hand-stopping technique for some notes – the same as in hand horn playing.

**Tayaut:** the articulation with the tongue between the lips giving an almost yipping quality to the end of the note, a unique embellishment assigned only to *trompe*.

**Trompe:** non-translatable. The *trompe* is not a horn or a trumpet, neither is it the *cor de chasse* nor any nomenclature found in classical scores. It is *la Trompe de France* and refers specifically to the instrument of the French hunting tradition. The French avoid the use of the word *cor* in relation to the *trompe*.

**Piqueux:** the technician responsible for the hunt. He is the steward of both the hunt and the hounds.

**Équipage:** more than a hunting club, it refers to the entirety of the hunt – includes horses, hounds, *trompes*, etc.

**Hourvari:** the ascending glissando given to the first note of the chant and sometimes first note of the second phrase.

**Ton de Vènerie:** the playing style specific to both color and rhythm of the music, with its main ornament, the *tayaut*, and not the actual written notes (*Ton Simple*). Not unlike swing in jazz.

**Venery:** the hunt.

**Piqué:** the decisive, hard attack of the note.

**Maîtres:** the Master, or today we might consider him or her the host. Nobility or the land-owners were and still are still referenced this way.

**Sonneur:** the player, also sometimes referred to as the ringer.

## Important Players and Ensembles

Some of the greatest individual champions were Robert Lamouche (1899-1973), Pierre Dornez (1940-2008), Xavier Legendre, Benoit Garnier.

## Demystifying the Trompe



The most famous groups are the *Débûché de Paris* (founded in 1929) and the *Rallye Trompes des Vosges*.

The best *Radouci* players were Gaston Chalmel (1907-1993) and Bernard Heinrich (playing still today).

The greatest Bass champions were William Lamouche (1895-1973), Bernard Poidevin (1953-1996), and Maurice Heinrich.

The greatest composers have been Tyndare (1850-1936), Gaston Chalmel (1907-1993), and Hubert Heinrich (playing still today).

## Fanfares

There are the 51 fanfares from the Roger Laurent list of *Fanfares de Circonstance et D’Animaux* used in the *Brevet de Sonneur Classé* examination.

## Animal Fanfares

*Le Renard* (The Fox), *Le Lapin* (The Rabbit), *Le Lièvre* (The Hare – larger than the rabbit), *Daguet* (a two-year-old Stag), *La Discrète* (a three-year-old Stag), *La Dauphine* (a four-year old Stag), *La Fanfare du Roi* (the King’s Fanfare – a five-year-old Stag), *La Biche* (a doe), *La Daim* (a young fallow buck), *Tête Bizarde* (the rack of the stag is asymmetrical), *Le Chevreuil De Bourgogne* (a roe deer of Burgundy), *Le Chevreuil* (a roe deer), *Le Dix-Cors*, *Jeunement* (a young six-year, 10-pointed stag), *Dix-Cors, ou La Royale* (a royal mature stag, 10 plus points), *Les Animaux en Compagnie* (a group of wild boars), *Le Sanglier* (a wild boar), *La Laie* (a sow or mother pig), *Le Balireau* (a badger), *Le Louvart* (a small wolf), *Le Loup* (a wolf).

## Hunting Circumstances

*Le Terré du Renard* (the fox has gone into a hole in the ground), *La Plaine* (the animal comes out of the forest and into an open field), *Le Lancé* (dogs have picked up the scent and animal runs (chase is on)), *Le Changement de Forêt* (the changing of one forest to another), *La Curée* (sharing of the animal with the dogs), *Le Débûché* (the animal goes away from the forest), *Le Change* (dogs mistaken smell or tracks of another animal not hunted), *La Vue* (played when the animal hunted is lost and then sighted again), *Vol-Ce-L’est* (played when the tracker find the tracks at the beginning), *Le Bat-l’eau* (the stag goes into the lake or water), *La Sortie de L’eau* (the animal goes out of the lake or water), *Le Relancé a Vue* (animal is lost, reappears, and dogs again pursue), *L’Hallali Sur Pied* (the standing animal is surrounded by the dogs), *L’Hallali Par Terre* (the death, dogs have animal on the ground), *La Sortie du Chenil* (releasing of the dogs from the kennels), *La Rentrée au Chenil* (the dogs are placed back into the kennels).

## Other Circumstances

*Le Départ pour la Chasse* (the first departure of the hunt), *Le Nouveau Départ* (the second departure after quarry determined), *La Marche de Vènerie* (a parade of participants walk to starting point), *L’Arrivée au Rendez-vous* (arriving at a meeting).

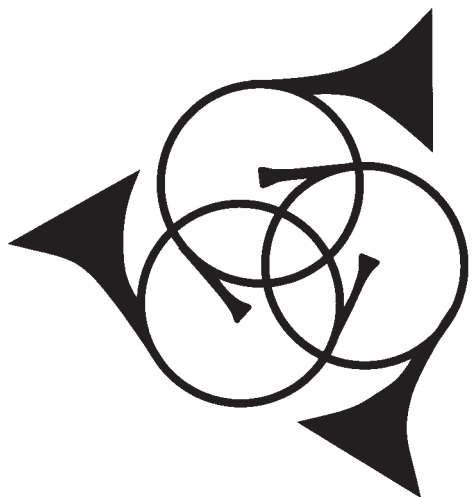


## Demystifying the Trompe

place during the hunt), *Le Départ du Rendez-vous* (departing from the meeting place during the hunt), *La Calèche des Dames* (regarding women who follow the hunt from a carriage), *Le Retour de la Chasse* (return from the hunt), *La Rentrée au Château* (returning to the castle), *Les Honneurs* (presentation of quarry's foot to special guest/person who is honored), *La Retraite Prise* (hunt successful, animal taken, returning to chateau), *L'adieu des Piqueux* (goodbye to the manager of the hunt), *L'adieu des Maîtres* (goodbye to the host or master of the hunt), *Adieux à la Forêt de Paimpont* (farewell to the forest, played at the end of the day), *La Saint-Hubert* (melody used in the Mass of St. Hubert), *Le Bonsoir* (goodnight to all).



John Gerber is Secretary of the American Hunting Horn Society and can be reached at [john@trompe.us](mailto:john@trompe.us). The society's website is [trompe.us](http://trompe.us).



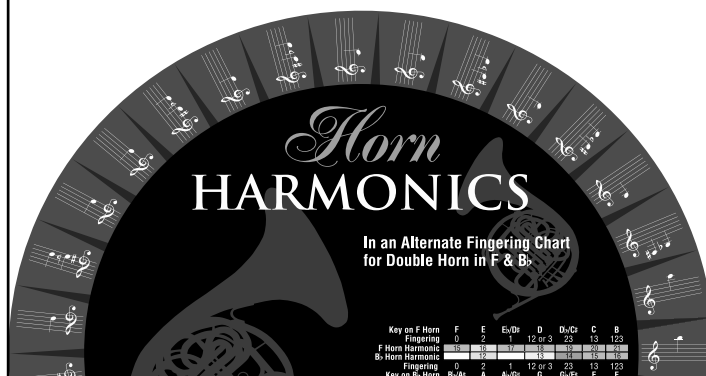
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# Concerto for Horn and Orchestra: *Ab Origine*

by Salvador Brotons and Javier Bonet,  
translated by Nancy Jordan Fako

## From Composer Salvador Brotons:

The concerto for horn and orchestra was written between the months of March and July of 2009, by petition of the virtuoso horn player Javier Bonet and by commission of the ONE (Orquesta Nacional de España). As in my previous concertos for trombone and trumpet, writing a concerto for a brass instrument allows the orchestra to acquire a special brightness and a prominent role. Due to the potency and sonority of the soloist, the orchestra can accompany the solo instrument or even compete with it. This is why the concerto has a large orchestration, rich in timbres and often spectacular.

Given Javier Bonet's fascination for the natural horn, and taking into consideration that the horn is one of the most primitive instruments in concept, I have given the piece a historic flavor. *Ab origins* (From the Origins) evokes the first instruments (the sea conch, the alphorn, and the natural horn) and highlights the expressive possibilities of the instrument in its simplest and purest conception, playing with the natural sounds.

The piece is conceived in three movements: I. *Ab origins*, II. *Ciaccona*, III-*Giga*. The first gives the subtitle to the entire piece. Evoking nature, the soloist begins with the conch shell, under a subtle percussion accompaniment in the background. He then moves on to the alphorn, hinting at the main theme beneath an ambience of soft harmonics in the upper strings. At the beginning of the *Allegro*, he changes to the natural horn and presents the principal theme in its entirety. The next thematic material is presented with the chromatic horn (the contemporary horn), but the movement ends by returning, in mirror fashion, to the origins (natural horn – alphorn – conch shell). Chamber music textures predominate throughout the whole movement although there are several passages of strongly bright sonority.

The *Ciaccona* is of a slow and expressive character. It is entirely based on five descending notes in the bass in a variation form. The horn presents the lyric and long principal theme. After a space of tension, the principal theme passes to the oboe, which dialogues with a countermelody in the lower register of the horn.

The solo *Cadenza* provides a bridge between the *Ciaccona* and the *Giga*. It is conceived to be played on the natural horn with multiple modern touches of the right hand. The *Cadenza* takes the quiet and magical ambience of the end of the *Ciaccona* and progressively acquires the cheerful and bright tempo of the *Giga*.

Exuberant, joyful, rhythmic, and at the same time very melodic, the *Giga* ends the concerto on a note of optimism and strength. The two main themes (the first rhythmic and the sec-

ond very lyric) are often combined in a particularly euphoric orchestration.

This concerto can also be readily performed with the modern horn (chromatic). It is only necessary to transpose to F the brief passages of the *hora-gai* in A, and those of the alphorn in E<sup>b</sup>. The music for the natural horn should be played with the chromatic horn, always using modern intonation.

## From Hornist Javier Bonet:

When I was offered the opportunity to appear as soloist with my orchestra, of which I have been a member for 23 years, it was very clear to me from the start that what I wanted was a commission from a Spanish composer, in order to enlarge the repertoire of our instrument with a Spanish work.

The fact that I have known Salvador Brotons for many years from our first jobs in the 1980s in the orchestra of the Liceo in Barcelona (he as a flutist and I as a horn player), convinced me from the beginning that he was the ideal composer for a large-scale horn concerto.

The first step in thinking about how this work must or could be realized involved putting on paper an old dream of mine: a concerto that would tell the story of the horn from its ancestral origins to our times. Very soon it came to mind the instruments that must participate: the natural horn, obviously as the most direct predecessor and given my great connection with this beautiful instrument; the alphorn for its great attractiveness to the public and its marvelous sound; and finally the conch shell, which reflects man's most primitive connection with nature..

Looking back on my attendance at the IHS symposium in Japan, where I first encountered the ritual Japanese instrument, the *hora-gai*, and thanks to the help of my friend Nozumu Segawa, who put me in contact with the craftsman Kenjiro Kondo, the *hora-gai* became the first protagonist in the concerto. I am most grateful to both of them, for their help and for the generous offer of a magnificent instrument without which the work would not have been possible.

The splendid talent of Salvador Brotons for capturing my concepts as well as his brilliant ideas as a composer have provided the horn community with his concerto *Ab origins*, that will surely become a standard of the repertoire in a very short time.

Since its premiere in Madrid, the concerto has been performed again in Barcelona in November 2009, and we foresee more concerts in Spain. The work is profound, brilliant, and original, but accessible to the public without being trivial. Complex for the performer, both due to its difficulty as well as the



## Salvador Brontons' Horn Concerto

use of four instruments one after the other, it is nevertheless an assured success and a very pleasant study.

For those who would like to hear the concerto and confirm the things that I have just explained, we suggest that you listen to the premiere performance on YouTube at the following link: [youtube.com/watch?v=DDEwgVSFAWY](http://youtube.com/watch?v=DDEwgVSFAWY).



*Javier Bonet with the National Orchestra of Spain, directed by its conductor, Josep Pons, preparing for the October 9, 2009 premiere of Brontons' Concerto for Horn and Orchestra, in Madrid.*

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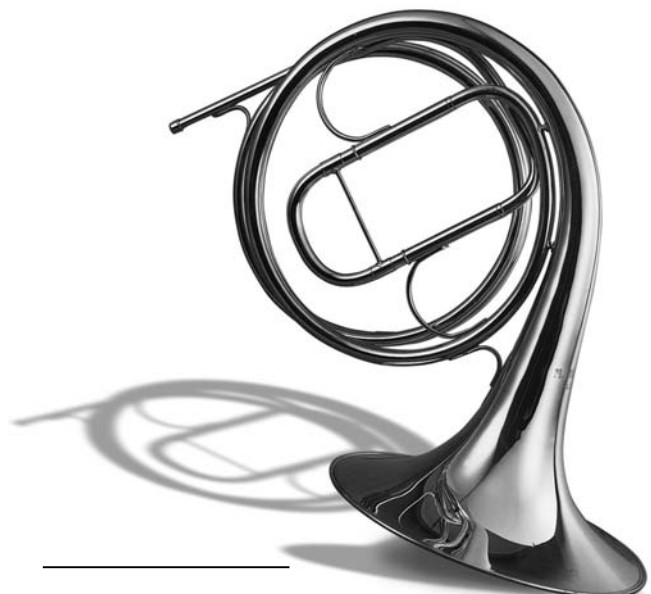
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# Orchestral Notes: Mozart's *Le nozze di Figaro*

by Richard Chenoweth, Series Editor

Mozart's opera *Le nozze di Figaro* (The Marriage of Figaro) should be on the horn player's list of essential operatic excerpts. The opera is performed often by companies of various sizes and budgets as it requires a relatively small cast and orchestra and the stage demands are simple. For horn players, numerous passages are challenging and exposed, with many transpositions, and the horns play almost all the music in the opera.

*Figaro* is based on a play by Pierre Beaumarchais and received its premiere in 1786 in Vienna. With its appealing characters, gracious vocal writing, and complicated comedic plot (adapted by librettist Lorenzo DaPonte), *Figaro* has become a favorite of opera enthusiasts everywhere. In addition, several of the arias from this opera often appear on orchestral concerts for vocal soloists, including Figaro's arias "*Se vuol ballare, signor contino...*" and "*Non piu andrai.*" Indeed, the popularity and tunefulness of this opera has even reached into Hollywood: a recording of the duet, "*Sull' aria, Che soave zeffiretto*" was a key element in the plot of the movie *The Shawshank Redemption*. Of course, the lively overture is a staple of the concert repertoire.

The opera is scored for a standard Classical orchestra, with pairs of flutes, oboes, clarinets, bassoons, horns, and trumpets, timpani, and strings. A basso continuo of keyboard and a cello accompany the recitatives. The horns play in only a few of the recitatives, and the majority of the recitatives do not appear in the horn parts in most commonly performed editions. Therefore, hornists need to be alert and ready to play, as many of the recitatives lead directly into the next musical number. Transpositions required during the three-and-a-half hours include F, D, G, A, E<sup>b</sup>, B<sup>b</sup> alto, and C.

As with other works of this period, the issues of balance, accuracy, intonation, and articulation are important. Of special concern are the dynamics, as the voices cast in this opera are usually not big voices, such as those heard in works of Puccini, Verdi, and Wagner. The audience must always be able to hear the stage, so having the ability to play in an exposed high tessitura with clear articulation and a soft dynamic level is important. Refinement and grace are some key words that describe the overall musical style of this opera.

The familiar overture has several passages that are delicate and soloistic. The two horns play with the oboes in a passage of "horn fifths":

Ex. 1: Overture, m. 25-28

Later in the overture, the horns play a short but lovely sequence with Horn II doubling the oboe in a harmonic suspension. While the second horn should not be afraid of the dissonance, note that the entire passage is in a *piano* dynamic, so resist the tendency to add a *crescendo*.

Ex. 2: Overture, m. 161-163

The indication in the score is that the first scene should begin immediately following the overture, so the natural hornists of Mozart's time would have had to make a quick switch from horns in D to horns crooked in G. At the end of this duet is a technical passage with the oboes, bassoons, and flutes. Conductors often ask that the fanfare figure in measure 86 be heavily accented.

Ex. 3: Act 1, No. 1 (Duet), m. 73-end

In the next number the horn parts, in B<sup>b</sup> alto, play a graceful counter-melody to Figaro's tune:

Ex. 4: Act 1, No. 2 (Duet), m. 68-75

Figaro's solo cavatina "*Se vuol ballare...*" includes some of the most exposed writing for horns in the entire opera. The two horns play with the strings (which are playing a pizzicato line that is meant to imitate the plucking of a guitar) as well as the voice, as Figaro sings about his intent to frustrate the Count Almaviva. On the eve of Figaro and Susanna's wedding, the Count has decided to revive a medieval custom in which he spends the first night of marriage with Susanna, instead of her



## Le nozze di Figaro

husband-to-be, Figaro. This is a prime example that illustrates why actor Tony Randall was fond of saying, "Opera is *not* for children." The remainder of the opera revolves around maneuvering to frustrate the Count's plans and involves not only Figaro and Susanna, but other characters, including the Count's wife, a page (Cherubino), and others in several sub-plots.

Ex. 5: Act 1, No. 3 (Cavatina), m. 1-30

Allegretto

Horns in F

In measure 18, a very slight lift is often inserted at the end of beat 2 to allow the singer to place his high note, followed by a feeling of a slightly faster tempo beginning in measure 20. In the same aria, the subsequent 2/4 tempo is quite fast, usually conducted in one, and the subito dynamic changes, as in measures 82-87, are quite important.

Ex. 6: Act 1, No. 3, m. 72-95

Horns in F

The horn parts are exposed throughout most of the opera and usually in harmonic and rhythmic support of the woodwinds. However, some passages contain extremely important melodic material, such as can be found in this chorus. In the excerpt below, the melody begins in measure 28. The *subito* dynamic changes in measure 33 make the following arpeggios seem very exposed. Following a short recitative, the entire chorus is repeated!

Ex. 7: Act 1, No. 8 (Chorus), m. 25-end

Horns in G

At the conclusion of Act 1, the Count has decided to send Cherubino, the page, off to the army, because Cherubino has uncovered the Count's attempts to seduce Susanna in spite of her impending wedding to Figaro. Figaro pretends to support the Count and sings an aria that mocks Cherubino's amorous nature, "*Non piu andrai...*" Since Cherubino is joining the army, the wind band of the orchestra plays a jaunty march – the horns play the melody and a fanfare-like figure in contrast to triplet bugle calls in the trumpets.

Ex. 8: Act 1, No. 9 (Aria), m. 89-end

Horns in C

Act 2 begins with a lovely and famous aria "*Porgi amor,*" sung by the Countess, in which she laments the actions of the Count. The introduction to the aria contains a short passage that is both exposed and harmonically interesting. This aria is always conducted in four (*Larghetto*). Note the *subito* dynamic change at the beginning of the descending arpeggio, which is completely exposed for the horns.

Ex. 9: Act 2, No. 10 (Cavatina), m. 13-17

Horns in Eb

This aria is followed by a lengthy recitative that is not notated in the horn part. However, at the conclusion of the recitative, the horns play the following reprise of a portion of the aria "*Se vuol ballare*":

Ex. 10: Act. 2, Recitative (*Vieni, cara Susanna...*), m. 88-end

Horns in F

Because the horn part has no musical cues to prepare for this entrance, the hornists need to listen for the word cues, "*E poi? E poi?*" ("And then? And then?") If the opera is sung in Eng-



## Le nozze di Figaro



lish, listen for the word cues, sung by Figaro, “The Count has gone out hunting”, or the word “*caccia*” in Italian. Often the conductor does not realize or remember that the recitatives are not in the parts, so it is good to have a word cue as a reference in order to be prepared for this entrance.

The Finale to Act 2 is considered to be one of Mozart’s most inspired and brilliant portions of this opera. It is full of melodic invention, complicated fugal writing, and virtuoso vocal writing, at one point featuring seven separate but related solo vocal lines. The wind band is again featured prominently, and the horns play this short melody with the oboes – the grace note and subsequent quarter note are usually interpreted as even eighth-notes starting on the third beat.

Ex. 11: Act 2, No. 15 (Finale), m. 55-61



In the same finale, the mood at this point in the action on stage is one of extreme tension, as Susannah has tricked the Count into thinking that Cherubino was not involved in a meeting with her and the Countess. The Count is confused when as Susanna answers each one of his questions as she and the Countess try to make the Count feel guilty for his infidelities:

Ex. 12: Act 2, No. 15 (Finale), m. 133-142



In order to contribute to the tension, the horns are often asked to play this passage very coolly, with attention to the piano dynamic. It is important to match the articulation and style of the strings, who play this figure prior to the horn entrance with the sixteenth notes well articulated and moving to the next measure.

Several arias in Act 4 are often cut, due to the length of the opera or because the directors are trying to tighten up the dramatic line of the play. One such aria is Aria No. 25, by a character named Don Basilio. However, this aria does contain a short and difficult passage for the horns in B<sup>b</sup> alto:

Ex. 13: Act. 4, No. 25 (Aria), m. 119-122



As Figaro muses about the effect that love has on men, he is assailed by doubts and wonders if Susanna is truly faithful to him. Mozart writes a musical joke at this point, as in this time, a husband whose wife was unfaithful was considered to be “wearing horns.” At the conclusion of the aria, the horns play a prominent solo fanfare – the wearing of the horns:

Ex. 14: Act 4, No. 26 (Aria), m. 96-end



In some instances, even though it is not notated, the conductor will ask the horns to play m. 104-105 as an echo, and then play the dynamic at m. 106 to the end in an exaggerated *fortissimo*.

The finale of this act also contains several important solo and ensemble passages for the horns. The music of Scene 13 has a nobility and warmth, characterized by this introductory passage using the horns and clarinets:

Ex. 15: Act. 4, No. 28, Scene 13, m. 109-113



Later in the same duet, the horns play an exposed rhythmic figure that is an important solo counterpoint: the tempo here is quite fast and usually conducted in one. While the rest of the orchestra is playing melodic and harmonic supporting materials, it is very important that the horns not hold the tied notes too long and make the transition smoothly into the melodic material, such as in m. 247-248.

Ex. 16: Act. 4, No. 28, Scene 13, m. 227-250



The *Marriage of Figaro* remains both a staple and a masterpiece of the operatic repertoire, requiring intense concentration due to the many delicate and exposed entrances and ensemble moments. While the excerpts shown above are only a fraction



## Le nozze di Figaro

of the music that is played by the horns, they represent those passages that are worthy of special attention, study, and practice. Indeed, due to its length, both concentration and endurance can be an issue for both horn players, so knowledge of these parts and careful preparation are essential for a satisfying performance.

*Richard Chenoweth is the horn professor at the University of Dayton, former principal horn of the Dayton (OH) Symphony (33 years), and former second horn in the Santa Fe Opera (35 years).*

*Richard expresses his sincere gratitude to Mitchell McCrady, a first-year horn student at the University of Dayton, for his assistance and expertise in realizing the musical examples for this article.*

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# Musical Borrowings in *En Fôret*: The Influence of Ottorino Respighi and the Legend of St. Hubert

by Anna Leverenz

Musical borrowing is a key component in Eugène Bozza's compositional style. With influences ranging from the Baroque to his contemporaries, one has become accustomed to hearing bits of familiar tunes within Bozza's compositions. The music of Ottorino Respighi is a repeated source of inspiration for Bozza. Marked similarities exist between opening measures of the latter's *Children's Overture* and Respighi's *Pini di Roma*, and most horn players are familiar with the identical horn calls in Bozza's *En Fôret* and Respighi's *Feste Romane*. This article will focus on *En Fôret*'s musical indebtedness to compositions of Respighi and the potential program presented by these musical borrowings.

*En Fôret* was composed as a test piece for the Paris Conservatory, and was published in 1941.<sup>1</sup> The central passage of *En Fôret* is a musical collage with three distinct musical borrowings, framed by original material. This assemblage of material, most taken from works of Respighi, presents a cohesive narrative through the assimilation of different parts.

I would like to propose St. Hubert, patron saint of hunters, furriers, metalworkers, butchers, and forest rangers, as the protagonist in *En Fôret*. St. Hubert began his life as a nobleman with a fondness for the hunt. As he rose in standing among the nobility, Hubert became increasingly enamored by the "pomp and vanities of this world." On Good Friday, Hubert set forth on a hunt, whereupon he was approached by a stag bearing a crucifix between its antlers. The stag informed Hubert that, "[...] Unless thou turnest to the Lord, and leadest an holy life, thou shalt quickly go down into hell."<sup>2</sup> Hubert repented of his sacrilegious ways, renouncing his honors, rank, and birthright. He was ordained and ultimately appointed as Bishop of Liège.

The feast of St. Hubert is celebrated on November 3 with a traditional mass and a hunt, complete with horses, hounds, and horns.<sup>3</sup> There are several masses for St. Hubert's day which incorporate parforce horns in E<sup>b</sup> and, among the fanfares used, include the hunting call known as "Saint-Hubert." In *En Fôret*, Bozza's musical borrowings provide a musical narrative for this legend through the combination of the sacred and the profane.

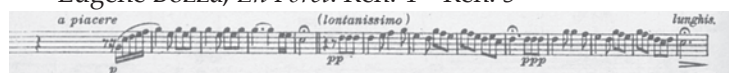
The hunting fanfares that are shared between *En Fôret* and *Feste Romane* are easily recognized by hornists because of the nearly exact copying on behalf of Bozza. The third movement of *Feste Romane*, entitled "L'Ottobrata," contains two traditional hunting calls, which Bozza incorporates into *En Fôret*.

Respighi's program for this movement reads, "The October festival in the Roman 'Castelli' covered with vines: hunting echoes, tinkling of bells, songs of love. Then in the tender even-fall arises a romantic serenade."<sup>4</sup>

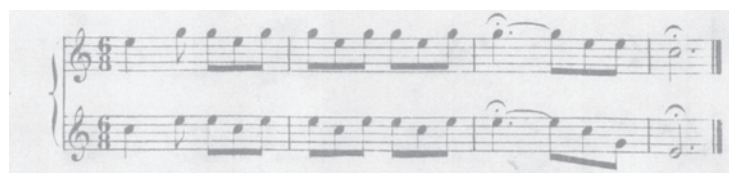
The fanfare intoned by the principal horn is not an original composition in the style of a horn call: It is, in fact, two distinct hunting fanfares included in *Fanfares et Tons de Chasse*, an 1848 manual of hunting calls by Thiberge.<sup>5</sup>



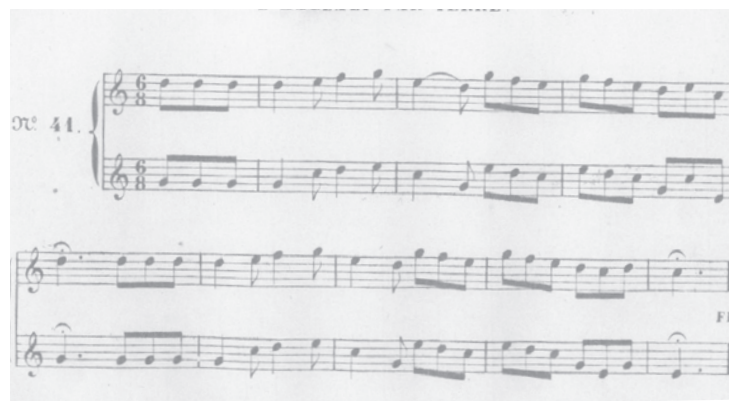
Eugène Bozza, *En Fôret*: Reh. 4 – Reh. 5



Respighi: *Feste Romane*: Mvt. 3, "L'Ottobrata," 6 after Reh. 23.



Thiberge: "3me Appel," page 21



Thiberge: "Hallali par terre," p. 102

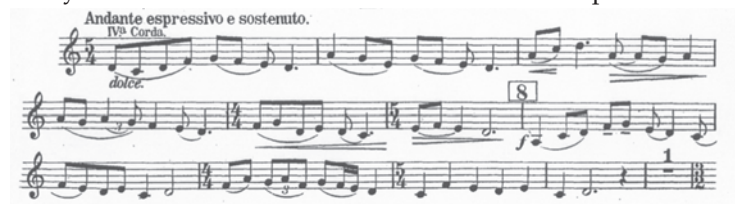




Horn signals, when used within the contexts of western art music, have connotations of rustic, boisterous hunts complete with hounds and hornists on horseback, but also have overtones of the nobility.<sup>6</sup> In the context of *En Fôret*, the horn signals imply not only the style of hunting music, but a definite character, a protagonist, represented by the intonations chosen by Bozza. Kristen Hansen writes, "Just as the 'hunt' theme takes on the definite character of the hunter-protagonist, so too does the insertion of Gregorian chant point to a definite event."<sup>7</sup>

The Gregorian chant quotation, identified by Hansen as "Victimae paschali laudes," is the sequence for Easter Sunday.<sup>8</sup> Bozza, however, was not the first composer to discover "Victimae paschali laudes." In the years between the completion of *Fontane di Roma* (1915-16) and the composition of *Feste Romane* (1928), Respighi wrote a number of pieces with extensive use of plainsong. Among these is the *Concerto Gregoriano* for violin and orchestra, completed in 1921.<sup>9</sup> Brief references to chant-like melodies within a modal tapestry pepper the work, and its central movement is based upon the Easter sequence "Victimae paschali laudes."

One must question whether Bozza chose the chant because of its importance to the program of his work, or if the use of "Victimae paschali laudes" was influenced by Respighi's composition. Bozza could have chosen any of the over 600 pieces of Gregorian chant for use in *En Fôret*. "Victimae paschali laudes" is liturgically appropriate for a recounting of Hubert's conversion, but more importantly, Respighi's use of the chant had already introduced the material into the classical repertoire.



Ottorino Respighi, *Concerto Gregoriano*: Mvt. 2, mm. 1-11.



Eugene Bozza, *En Fôret*: Reh. 6 – 5 after Reh. 7.

The final instance of borrowing in *En Fôret* incorporates the "Saint-Hubert" hunting fanfare. This furthers my assertion that the "hunter-protagonist" is St. Hubert himself, and among the vignettes in *En Fôret*, Bozza expresses the story of Hubert's conversion from worldly hunter to beatification. The horn signals sounded at rehearsal 4, borrowed from Respighi, represent Hubert as the noble hunter disregarding the sanctity of the holy day. His encounter with the miraculous stag is represented by the quotation of "Victimae paschali laudes," resulting in his

conversion. He emerges from this encounter as St. Hubert, represented by the sounding of the "Saint-Hubert" fanfare after rehearsal 8.



Eugène Bozza, *En Fôret*: 5 before Reh. 9 – 4 before Reh. 10



Thiberge: "La Saint-Hubert," page 134

Bozza's *En Fôret* is frequently studied and performed because of its technical difficulties. The musical borrowings utilized in this work demonstrate not a lack of creativity, but rather the incorporation of relevant material chosen through careful decision. It is important for the performer of either Bozza's work or those of Respighi to understand and appreciate the source material.

<sup>1</sup>Eugène Bozza, *En Fôret*, (Paris: Alphonse LeDuc, 1941).

<sup>2</sup>C.F. Wemyss Brown, "St. Hubert," *The Catholic Encyclopedia*, Vol. 7 (New York: Robert Appleton Company, 1910): s.v. St. Hubert.

<sup>3</sup>Bernd F.M. Romeike, "St. Hubert of Liège," St. Hubert, [http://www.meutejagd.de/hubertus\\_1.html](http://www.meutejagd.de/hubertus_1.html) [accessed February 24, 2010]. According to Dr. Romeike, St. Hubert lived his life as an ascetic monk, nourishing himself through hunting. His miraculous conversion from his worldly ways came in the form of a deer bearing a crucifix in its antlers. This deer, the embodiment of the martyred St. Eustachius, brought a warning to repent from his worldly ways and return to the Lord.

<sup>4</sup>Ottorino Respighi, *Feste Romane*, (Milan: G. Ricordi, 1929).

<sup>5</sup>Thiberge, *Fanfares et Tons de Chasse* (Paris: Auteur, 1848). This book is extremely rare. Only two libraries in the United States possess a copy: The University of Nebraska at Lincoln and the University of California at Berkeley. It is also owned by the Berlin State Library and the Danish National Library.

<sup>6</sup>Leonard Ratner, *Classic Music: Expression, Form, and Style*, (New York: Schirmer Books, 1980). Ratner defines topics as "[...] a thesaurus of characteristic figures, which formed a rich legacy for classic composers. Some of these figures were associated with various feelings and affections; others had a picturesque flavor. They are designated here as topics – subjects for musical discourse (5)." Ratner notes that hunting music was familiar throughout the 18th century, as the hunt was a favorite pastime of the nobility (18).

<sup>7</sup>Kristen S. Hansen, "Gregorian Chant in Two Pieces by Bozza and Busser," *The Horn Call* 31 No. 1 (November 2000): 65.

<sup>8</sup>Hansen, 65.

<sup>9</sup>Ottorino Respighi, *Concerto Gregoriano*, (Vienna: Universal Edition, 1922).

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# An Interview with David Amram

## by John Clark

I first met David Amram in the early 70's, at Max's Kansas City in New York City, having already read *Vibrations* (Amram's first book, published in 1968 and recently re-issued) and just wanting to meet anyone who was crazy enough to play jazz on the horn. I was blown away, not just by the horn playing but everything else. Dave was so kind and gracious; he invited me backstage where Sonny Rollins was visiting. I was totally in awe.

Then our paths just didn't cross too much, for quite a few years, until the Northeast Horn Workshop in Saratoga in 2008. I was re-blown away and started reading all Dave's books and started really learning more about him. I showed up at his house recently, and we chatted a while. He was recovering from a serious hospital stay that would have grounded many folks for a long time, or permanently, but he's getting ready to go back out on the road. Not many people can keep up with Dave, including me – and if I published this whole interview, it would take up several volumes of *The Horn Call*, so I'll skip around and share what I think are some valuable and surprising insights. Sadly, I can't put all the chuckling and laughing into print, but I hope you'll imagine all the laughter in between the lines!

John Clark (JC): Do you have any advice for young hornists?

David Amram (DA): First of all, don't forget the rudiments. I once heard an incredible *bonsri* player. He picked up my Irish double D whistle and played a perfect major scale without even checking out where those positions would be. So, looking for instant enlightenment and shortcuts, I asked, "How did you ever do that?" He said, "It's very simple, Mr. Amram. It's not a difficult secret at all. You practice!"

At the 1974 IHS workshop in Muncie IN for my first time, Barry Tuckwell was one of the featured artists. Like everyone else, I admired him so much for his phenomenal playing. He said, "You know, David, I'm doing the same thing today that I did when I was 12 years old. Long tones, arpeggios, scales, every day."

I went with my daughter to see the Yankees play; she wanted to get there early, so we watched what those athletes were doing for two hours before the game – stretching and calisthenics, and they didn't have any shortcuts either.



David Amram

So those fundamental things that we would like to avoid, really are worthwhile pursuing. Also, think about music when you're not practicing. That doesn't mean you can't think about other things, but to try to always keep focused and to listen to all kinds of music and see that every idiom has its own special flavor and its own special nuance and its own special way and its own character. Listen to jazz, blues, folk musicians from around the world – and also to great classical horn players from around the world.

Horn players, in order to play any music, should listen to the history of horn playing – which we have on the blessings of recordings. All the way from Anton Horner, whom you can just hear on the first Stokowski recordings way back – and some of the very early recordings – and his protégé, James Chambers, when he was a

young man, and then hear the great players like the legendary Bruno Jaenicke. Unbelievable! I asked John Barrows, "How did Jaenicke ever get that sound, that feel?" He said, "He just imagined it."

If you become an excellent horn player, that doesn't mean that you can't talk to violinists, violist, cellists, bassoon players, opera singers, folk singers, anybody, painters, poets, scientists, anybody. First of all, you have something to offer them, much more than society would tell us we have to offer as musicians, where we've been traditionally supposed to be illiterate, moronic, functionally and genetically incapable of understanding a sentence, much less articulating one, or writing. You can take notes, and write stories and poems just about your insane experiences as a musician. We have more crazy things happen in one day, better jokes, and better stories in one day than anybody, because we musicians are almost considered non-people. In the different roles that we're in, people are much more open in front of us, because they traditionally think we're so dumb, we're not even there. So we have the inside track that most investigative reporters would never have!

Our educational system has taken music programs almost out of the schools, and the music industry, which fortunately is dying as a result, like a dinosaur, that doesn't obey the basic rules of capitalism by bringing a good product to people – after 50 years of producing junk and trash and eliminating all the



## Interview with David Amram



musics that endure – jazz, folk, and classical music and quality Rock & Roll, rap, quality everything – is collapsing – but all the putrescence that's been dumped like an avalanche of swill – for two or three generations – makes people starving for anything that would seem to be halfway real.

So the beautiful experience that I have, and I'm sure you do, is that when you go anyplace in the country – there's a real interest – and an audience for what supposedly should be stone cold dead. In fact, what's dying is not quality music, it's the industrial dinosaur that's tried unsuccessfully to kill all musical quality. The reason that occurred, was because by definition, if you buy food that is never satisfying, you're always going to be hungry and buy more. Unfortunately, it has a carcinogenic effect – most fast foods create diabetes, heart conditions – and if you're buying music which is meant to be thrown in the garbage can the next week, you're never satisfied – you'll still be addicted to buying more.

The good thing about quality music is; it not only doesn't get stale after a week, you share it with other people, you give copies to other people, and you keep it for your children and grandchildren. Therefore, it's not "moving the units; the product" as they say in the music industry – quick enough, it's slowing up progress which means you buy it and then put it in the dumpster. We have dumpsters and landfills where there's not enough room to put our junk anymore.

All of us in the quality areas of music of every kind, are not contributing to the landfills, we're contributing to the upgrading and uplifting of society and life so being a musician is a terrific thing – and the godsend that we have, as we speak in 2010, is that with the internet – the cat is out of the bag! You can see symphony orchestras, jazz groups, folk groups, Laurence Olivier doing Hamlet, Caruso singing, Toscanini with Richard Tucker when he was a young man, Patsy Cline, Charlie Parker, Clifford Brown on the Soupy Sales show! All the great country musicians, and some 12-year-old genius reading their poem – all for free! On the internet.

Listen, not only to jazz but to everything. Once, when I was playing with Charles Mingus, the cash register went off, and I got flustered. He said, "Don't pay the cash register any mind, play off of the cash register – the cash register goes 'ba ba da ba ding,' answer it with the horn, make that part of the music – go 'de pa de be bong'; answer it!" So that you're constantly being creative by listening to everything around you at that moment.

JC: You have so much energy! I've never seen anyone, especially at your age – well, I've seen some four-year-olds that have a lot going on, but they can't really tell us much about where that energy comes from – so, I kind of want to know what's your secret? I think it has something to do with having a very positive outlook.

DA: In the 1930's I was living on a farm in Feasterville PA. I used to hear this train go by on its way to Philadelphia. I could hear that whistle and I always dreamed that some day maybe

I could go on that train and somehow visit New York, or be in a band, or see a band, or do something. It was a fantasy of mine. So when I finally got to do that, I'm still in recovery! I saw the Philadelphia Orchestra when I was about six – that blew me away, and then my uncle, who was a merchant seaman, took me to see Duke Ellington – he said, "Well, it's a different style of music, but it's the same thing; it's all great music." He had been overseas and he was always showing me things and talking about different places.

So I had a picture. And my other uncle, who was from New Mexico, he was brought up with Indian people – we would go into the woods and he'd tell me to listen to the birds and the crickets, look at the sky and the trees. This is all Indian country on this continent; we just came here recently, so check out everything! He played me American Indian music.

So even though I was just this little hick on a farm, I had this world view and kind of a fantasy of everything that I'm still doing in my life. And I'm so excited that I can do that, and be part of that, that I'm still blown away! And still grateful.

Whenever I get a chance to go play, whether it's conducting at Carnegie Hall, or playing at the Cornelia Street Café, I get psyched out. I think it's the fact that the music and the experience is so exciting, that I was blessed to come from an environment where I was told that I could never possibly do any of that, or do much of anything.

When I listen to my own stuff, I'm the nastiest, most vicious critic in the world, and I've learned to control myself so I don't bum everybody else out – when they say, "That was marvelous," I don't say, "that really sucked!" Because that's for me to deal with. I'm just being realistic. I know what's good, so if it ain't good, and I'm responsible for it not being good, I can't blame it on American foreign policy or the weather. I want to learn from my mistakes.

JC: In conclusion, is there any message you'd like to send to the readers of *The Horn Call*?

DA: Just keep playing, no matter what. Feel that you are ambassadors for music that's built to last, to always maintain the traditions – not to ever forget the traditions and that using the traditions as a basis, to feel free to go anywhere and everywhere, musically, personally, geographically that you and your horn can take you. Sometimes if you feel discouraged, unappreciated, and bummed out, that's just a natural reaction to reality! – but it's not terminal! If you do different things, it doesn't mean that you're a dilettante or a jack-of-all-trades. No one ever accused Leonardo da Vinci of having a multiple personality disorder!

*John Clark is a free-lance classical and jazz player, teacher, and composer in New York City. A full version of this interview is posted at his website [hmmusic.com](http://hmmusic.com) and on the IHS website.*

# A Journey

## by Irena Marie Rieband

This is a story of my journey to regaining confidence- from debilitating pain, investigating the causes of breakdowns in horn players and possible cures, and finding a way back to joyful and healthy horn playing.

### Background

I first heard a horn in church at age five and was captivated by its sound. I started playing on a school horn at age nine, lessons with Derek Taylor at the Royal Academy from age 14, a scholarship to the Purcell School two years later, studying at the University of London with Julian Baker, and a year's private tuition with Fergus McWilliam in Berlin. I did not worry about technique, about the instrument or mouthpiece, or about my embouchure. I could play whatever was put in front of me, and I could always rely on my sound.

During a rehearsal of Schumann's Symphony No. 3 on principal horn at age 23, and around the time when I was thinking about embarking on auditions, I was suddenly struck with pain in my coccyx. Trying to get on with my life in the hope that the pain would go away got me nowhere, and soon I could not sit down, let alone in an orchestra. First I turned to conventional medicine, but my spine was declared to be in perfect working order. Visits to orthopaedic doctors, radiologists, gynecologists, and osteopaths proved at best fruitless, and at worse degrading. Nothing helped. As for my horn playing, I thought I would never pick up the instrument again.

When I finally did, seven years later, after undergoing prolonged therapy and working as a university lecturer, in marketing, and in orchestra management, I found myself perplexed. Never before had I thought about the actual mechanics of playing, yet now I was being confronted with a whole array of issues with the instrument I had not even realized existed.

My body was wrought with ever-changing tensions. I could not rediscover my breathing method or hold onto my previously nurtured sound. I tried one technique after another, but each time came up against a barrier, reacting emotionally to teachers' advice and experiencing acute performance anxiety, which I had never encountered before. I was in a dilemma, because I was seeking help yet unable to follow any advice I was given. Above all, I could not understand why horn playing was suddenly so difficult when I already knew from experience that it was in fact easy. In short, I had lost all confidence.



*Irena Marie Rieband*

Looking at the bigger picture helped. Horn players and horn teachers all have their own techniques, ways of breathing, embouchures, even their own ways of holding the instrument. I began to realize that although many players appear to just stand on stage and do the job unscathed, they have their own personal thresholds for coping. While some never experience setbacks, others run into problems at some point, in one way or another, be it anxiety, bodily tension, or stage fright, which can even lead to total crisis and collapse.

We need to learn to fend for ourselves. I believe this to be the crux of the matter. Having experimented with a variety of techniques, breathing, mental and physical exercises, warm-ups, and breathing gadgets I was still searching. They all helped to some degree. But it was not until I fully understood the va-

lidity of my own subjective experience in finding what was right for me that the technical problems I had been fighting suddenly began to dissolve. I am now happy to be working professionally as principal horn, have started to enjoy playing again, and most importantly appreciate life itself.

### Research

I believe that the greatest problem for any horn player searching for solutions to lack of confidence or a playing crisis is that he does not know where to look. Statistics reveal that many musicians, be it professionals, students, or amateurs undergo varying degrees of performance-related ill-health during their careers. However, general information concerning the physical and mental demands of performance or the physical and psychological wellbeing of musicians was thin until the late twentieth century. Experts committed to the field admit that research is still in its infancy. Statistics referring specifically to horn players are virtually non-existent. Although some institutions of music education have begun to take the issue seriously, musicians surveyed said that they were not prepared for such health issues of the music profession during their studies. Nevertheless, the research to date combined with some horn players' personal testimonies below are valuable sources of information and a good place to start on our journey to recovery.

### Case Studies: Julian Baker

Julian is a professor at the Royal College of Music and former principal horn of the Royal Opera House Covent Garden





and The Hallé Orchestra. Julian admits to having been an anxious performer from an early age. He grew up in a musical family and speculates that the pressure and being encouraged to become a perfectionist was a major contributor to his anxiety. When he was 21, he made his concerto debut with a professional orchestra. Only four or five minutes before going on stage, he was vomiting – something not normally associated with Mozart.

Feelings of nausea before every performance became normal, until, without medical help, his confidence in his ability to deal with his problem led to a reduction in the physical symptoms. Whereas before he had always doubted the genuineness of others' praise and encouragement, he learned slowly to believe its beneficial use in enhancing his next performance. He also learned to cover up his "problem" and overcome performance anxiety using various techniques. He practices slow, deep breathing before a performance and is aware of his learned breathing skills while playing. He began to use beta-blockers to help control the physical symptoms.

Julian takes time before performances to psych himself up mentally, a process that can last up to anything from a short time to over an hour on occasion. He also plans down time, often with a book, to divert the mind from performing. The habit of arriving on stage at the very last minute remained throughout his career. The reasons behind this remained his secret, much to the perplexed and not always favorable reactions of his colleagues and some conductors.

Julian does not talk about anxiety much in lessons so as not to draw attention to it and give grounds for concern unnecessarily, as he believes that performance anxiety can be a self-perpetuating phenomenon. He maintains that it is far better to teach in such a way that the problem never arises. He tries to help students recognize that one is allowed to make mistakes. He hates the expression, "You are only as good as your last performance." "How about all the other performances going back years, that were very good?" he argues. Not having to be perfect was a fact he learned to accept only towards the end of his playing career.

In retrospect, Julian suspects that he developed a mild form of focal dystonia, due to embouchure overuse and a lack of sufficient holidays, which manifested itself in uncontrollable shaking and perpetual tiredness in the lip, even in the mornings, or after a day or more away from playing. He encourages anyone who needs help to put their faith in those who are trained to give it. And most important of all, he advises horn players to take holidays every now and then. He advises reminding oneself of the fundamentals of horn playing, which are style, sound, and stamina. Never practice too much or incorrectly, and find other hobbies in life that are a source of enjoyment and pleasure.

### **Katie Pryce**

Katie graduated from the Royal Academy of Music, is former principal horn of the KwaZulu-Natal Philharmonic Or-

chestra in Durban, South Africa, and currently free-lances in London.

Katie had no problems with confidence or performance anxiety in the early years. But when she went to the Royal Academy of Music, people had already heard her name, which surprised her, and she found herself "totally bowled over by the pressure." At age 17, Katie suddenly felt she had to live up to other people's expectations. She suffered from symptoms such as shaking, heart-racing, sweating, and what she calls "going through the motions," just getting through to the end of the piece. For the first time she was not enjoying playing, lacked motivation, and thus did increasingly less practice, becoming caught up in a vicious cycle.

Katie went to see a doctor because she could not understand what was happening and wondered if she was suffering from depression. The doctor diagnosed a case of performance anxiety and prescribed beta-blockers. Katie was not prepared to take tablets. "I started doing lots of breathing exercises and talking to people. It was all breathing and sorting my head out." In her third year at the Academy she began to regain her confidence.

When playing concertos now she focuses on holding a piece of paper on the wall with the breath, and advises that it is good to focus one's attention away from the nerves. "We get it into our heads that the world will come to an end if we mess it up, which isn't true." She practices Alexander Technique, started going to the gym a few years ago, and pays attention to nutrition. "Getting fit is very important," she maintains. Katie now perceives performance anxiety as "a very selfish act."

### **Michael Purton**

Mike is former principal horn in the Hallé Orchestra. He was diagnosed in 1989 with an unusual case of focal dystonia. Looking back on his career as a principal horn, he sees himself as a "sensitive person" who was faced with finding ways of getting around nerves. It was not until well into his career on first horn that he began to suffer from a balance disorder. His head started tipping backwards and the problem gradually worsened until he could not keep the mouthpiece in position. Mike saw the top specialist in London, who said the cause of his condition was unknown and that it can sometimes sort itself out. Having tried a variety of therapies, including homeopathy, hypnosis, and Alexander Technique, he could not find an immediate cure and decided to change careers.

In retrospect Mike puts his problem down to a weakness in the sense of balance, which was then exaggerated by additional factors such as occupational stress and bereavement. Mike also admits that he did not always take care of himself. He stresses the need for any horn player to "lead a healthy life-style" – to get enough sleep, keep fit, eat good food, learn to cope with the job climate such as stress and high pressure as well as "get rid of any nagging technical difficulties."



## A Journey

According to Mike, one has to think, "It doesn't matter if I cock it up – there are other things I can do in life." Mike takes a philosophical view and believes that sometimes our inner consciousness is telling us what is right for us. In his case, it was to start something new. Today he is principal of the Bromley Youth Music Trust and does not regret it. He jokes that there are two things in his life he is happy about – a) that he was principal horn of the Hallé Orchestra for thirteen years, and b) he isn't anymore!

### Georg Schreckenberger

Georg is second horn in the Berlin Philharmonic Orchestra. He took up the horn at the age of 14 and met Gerd Seifert at Bayreuth, where his father was principal trombone. He won a scholarship to study at the Mannheim conservatory, and soon afterwards began to study with Marie-Luise Neunecker in Frankfurt. He wanted to continue his studies, but his father encouraged him to audition, and he won a position with the Cologne Radio Symphony Orchestra at the age of 18. Six years later, he progressed to second horn in the Berlin Philharmonic Orchestra. He gained confidence and was doing well until he had a wisdom tooth out in 2001.

"When I returned to playing I felt a slight irritation in the bottom left lip and chin area, but thought it would just go away. After all, I hadn't played for a few days. But things didn't improve, I began having problems in the middle register and soon enough I was having anxiety issues." Georg was diagnosed to have a mild case of dystonia in 2002 and was off work for three months. He was prescribed tablets for anxiety and felt well enough to go back after the summer. But playing became increasingly difficult again, and by the next summer he could not get a note out of the instrument. "It felt like my tongue was tied and as if my lips clamped up from the inside and wouldn't allow the air through. It wasn't until I started concentrating on the air-flow that things began to improve."

Georg sought help from a teacher, experimented with various methods such as the Chicago techniques (*Song and Wind*) and Alexander Technique, and has found therapy helpful. "The most important thing is to reduce your own expectations and celebrate the small successes. Because the first thing that goes is your confidence in something you have learned, something you have been doing for years – successfully. So when you are at the point of zero and nothing is working and you want to get back on that stage, you have to completely turn your head around." His also advises: 1. Don't think about the old times and what you used to be able to play – those days are gone. 2. Don't think about the times when you suddenly couldn't play anymore. 3. Never compare yourself to others or your old self – it's irrelevant. 4. Don't think about the long way ahead of you until you become your old self because you will never be that person again. 5. Accept any help, however small. 6. Do not be angry with yourself or ask questions like "why me?" or "If only I had..." They are a waste of time.

His advice on how to help oneself are 1. Praise yourself however small the progress may be. It could be just one particular note which sounds nice today. 2. Allow fear to be present, fear of the future, of what the conductor might say, or your colleagues' reactions. 3. Be open. Talk to people and don't hide yourself. 4. But also find a place to practice where you are alone. At least there you don't have to feel watched.

Georg has been back at work since the 2004/2005 season but claims that, even if others do not notice, his horn playing "isn't like it used to be." Moreover, he is convinced that his lip problems were a mirror of other, deeper issues. Georg is an avid jogger and enjoys cycling. Sports are an essential part of his daily life. As is the philosophy that, "you have to let go of absolutely everything."

### Helmut Sprenger

Helmut was principal horn for four years in the Gießen Philharmonic Orchestra in Hessen, Germany, then played for 16 years with the Bremen Philharmonic Orchestra. He clearly remembers the sequence of events when things started going wrong. It began with a cracked solo fortissimo entry in a big piece with eight horns which planted the first seed of doubt in his mind. Then came a bout of trembling in the lip on second horn in Bruckner Symphony No. 8. He started thinking to himself, "What's going on?" He carried on in the hope that the problem would sort itself out. Soon afterwards, he had increasing back pain, which culminated in a slipped disc and a back operation. He says, "My backpack of self-confidence fell off. That great feeling of 'the world's my oyster' was gone. Too much self-observation."

Helmut recalls his first performance on returning to work after the operation. Third horn in *Die Fledermaus* was "a total embarrassment." Then fear of potential unemployment kicked in. His lip became numb and "as solid as a rock," and so he was off work again. With the help of teachers, including Marie-Luise Neunecker and Christoph Kohler in Lübeck and the Farkas method, he became well enough to go back. But Helmut says that it was too early. Unfortunately he was thinking too much by that stage and a kind of "duel" was going on in his head. His lip went for the second time and once more he could not get a note out. Again he sought the help of a teacher, this time the trumpet professor Klaus Schuhwerk in Aschaffenburg, Bavaria. By using unconventional methods such as lying on his back and playing long notes, he was able to get his first notes out of the instrument again.

According to Helmut, the key to recovery was re-programming his mind and thoughts. He claims that it is all in the mind and has to do with the ego; the only person blocking you from your dreams is yourself. If something starts to go wrong, do not wait for it to go away but seek help immediately. He stresses two things: first, realize that we are only humans and not machines, so we have to accept that there are good times and bad times, which can even last a few weeks. Be kind to yourself and just try to do it better next time with a patient at-





itude. Second, find a hobby to balance out the pressures of the job, and take time to do relaxation techniques to cope with the anxiety, be it Autogenes Training, Alexander Technique, anything at all. He also points out that it is the particularly ambitious students who are the most susceptible to crises.

Helmut is now able to play everything in his own home but has not yet returned to the orchestra. He pursues a career as a free-lance conductor and teacher of horn at all levels, including professional players undergoing crises. Helmut has great satisfaction from being able to successfully pass on his experience.

## Three Potential Health Threats

### Focal Dystonia

Focal dystonia is a neurological disorder characterized by sudden loss of movement or co-ordination, affecting any part of the body. In brass players, and particularly horn players, the part of the body generally affected is the embouchure and the muscles surrounding it. Typical early signs are shaking, sudden split notes, or technical problems in a particular register.

More often than not focal dystonia puts a musician's entire career in danger. Interestingly, musicians perceive the effects of dystonia only while playing and not while doing other everyday activities. What is more, the condition tends to creep in slowly and does not always cause pain, so it can go unnoticed for some time and then take a long time to be diagnosed.

The condition is still not fully understood, as a letter sent out by the *Deutsche Orchestervereinigung* testifies, and is therefore difficult to treat. Factors which seem to lead to dystonia are a change in technique or instrument, increased stress levels, or over-practicing. Evidence suggests that incorrect practice regimes are themselves a cause. In a survey of 58 musicians with dystonia, 17 had suddenly increased their practice or had embarked on sudden intense practice after a break.

Separating the symptoms from the cause is not easy. But improvements, for some players, have been made through the relearning of use-dependent cortical networks and muscular relaxation techniques.

### Occupational Stress

Orchestral musicians were asked to list the ten greatest stressors in their everyday lives. A conductor who saps confidence was ranked top of the list, followed by having problems with the instrument, playing an orchestral solo, medical problems that affect work, and making mistakes during performance. A survey in Britain puts the three types of career stress applying to musicians into the three categories of professional factors, situational or environmental stressors, and personal stressors. However, the greatest stressor was musicians feeling the need to reach high levels of musicianship. It seems that musicians are their own worst enemy.

The horn is an instrument where all these stressors apply, and players have to make allowances, both physically and

mentally. Placing a hand in a horn's bell and the lips on the mouthpiece are not "natural" to humans. The physical strains of holding and carrying the instrument can easily lead to injury, thus players need to learn to combat this from an early age. A number of horn players have taken measures to have their instruments tailor-made so as to reduce muscular aches and pains. Warm-ups, stretches, and exercises in-between playing are essential.

Making mistakes when performing orchestral solos and living up to the conductor's sometimes impossible expectations are issues with which any horn player must come to terms. We must learn not to allow any external pressure, opinion, or result to get the better of us. Playing the horn should not be a fearful gamble, as the German nickname *Glücksspirale* suggests, but handled with abandonment and courage. This calls for developing nerves of steel and a sound mind.

### Performance Anxiety

The majority of professional horn players will admit that they have, at some point in their careers, been confronted with one or more of the symptoms of performance anxiety, be it loss of breath, dry mouth, racing heartbeat, nausea, loss of memory and concentration, or even loss of hearing. Indeed, stage fright features prominently in all the musicians' studies and as many as 478 strategies have been reported on how to combat the problem. Some practical advice includes lying on the floor or reading a book directly before a performance so as to clear or occupy the mind, focusing attention on a spot on the wall, dissolving aspirin under the tongue, or even popping a beta-blocker. One remedy is to loosen up your general approach to playing, just "go and play the melody" – some days are better than others. Another approach says that "experience is the real key" and the only way to get over stage fright is to practice playing repeatedly in front of an audience. Alternatively, we can train our minds to put fears down to the mere biological reactions in our bodies. Whatever our approach, true positive thinking seems to be the key.

Statistics revealed that the bodily areas in which horn players are most likely to be affected health-wise are those related to posture. Pain in the neck and shoulders is common and so are back problems right down to the coccyx. A second area is problems related to technique, in particular the embouchure. Poor technique was rated consistently in surveys as the second most common cause of health problems among musicians. More interestingly, the correlation between these two areas appears to be strong, not least in cases of focal dystonia, occupational stress, and stage fright, the three most devilish hazards among the horn playing community.

So developing a sound technique is no peripheral issue. But what is it, exactly, which constitutes a sound technique? How can we combat unstable entities such as performance anxiety with something stable and reliable? This became one of the central questions in my own quest for confidence. Finding the answers amidst the wealth of possibilities proved not so easy.



## A Journey

### Technical Solutions

#### Posture

If working on embouchure and breathing does not produce the desired result, a player may turn to rectifying any defects in his physical alignment. Poor posture was rated the highest symptom of performance-related problems among musicians, and it is considered a major contributor to poor technique. Finding a sound technique is then highly dependent on a good posture and many teachers include posture in their training.

The majority of musicians are not aware of their own misalignment and do not possess a sense of internal sensory integration essential to making necessary adjustments. Better posture cannot come about if the musician has no confidence in his or her own sense of internal control. Focal dystonia patients were shown to respond to a fundamental relearning of the cortical networks in the brain. However, incorrect posture often stems from early childhood and become so ingrained in the person's organism that a reorganization of cortical networks is no easy task.

#### Breathing

Phrases like "it's all in the breathing" or "just take a big breath and blow" are commonly voiced words of wisdom in the world of brass playing. But what if players feel they do not know how to breathe in the first place? Or are looking for their own way of breathing? Players may be swamped with diverse opinions. While most agree that to play the horn we need to inhale as much air as possible and then blow it out again, the ways in which to do this are many.

One player may demonstrate that good breathing starts at the bottom and ends at the top, another may suggest inhaling as if through a garden hose. Others may say to expand the rib cage or imagine it being stuck to the lungs. Some may forbid their students to raise their shoulders while others encourage them to stick out the chest. While the old school says breathe from the stomach and do not raise your shoulders, more modern thinking dictates that a player who is of slight build will need to expand in all directions, including upwards.

Most players agree that one should not force in order to make a good sound quality, but the actual putting this into practice causes no end of problems. The concept of "support" is equally challenging – Europeans describe "pushing," but those in the US prefer a gentler approach. There is plenty of reading and video material as well as breathing devices the market, but for the searching horn player, it is precisely this abundance of tools, techniques, and advice which can make matters worse. My experience is that focusing too much on one aspect of playing can lead to a serious case of tunnel vision, thereby leaving the player blocked and all the more frustrated.

#### Embouchure

It is generally understood in the world of brass players that good breathing and accurate use of the lips are the two "musts" for good performance. Probably the most disputed issue is that of the embouchure.

Philip Farkas's book, for example, shows a vast number of different embouchures, which make it "one of the most difficult things in the world to describe." He contrasts the so-called smiling embouchure with that of the whistling type and concludes that somewhere between the two lies the correct setting, that of a "puckered smile." He believes that the majority of professionals place the mouthpiece more or less in the centre of the lips horizontally and cover two-thirds of the top lip and one third of the bottom lip vertically.

Yet when it comes to other questions such as whether the lower lip should be rolled in or not, the distribution of pressure between the two lips, the positioning of the teeth, the mouthpiece's angle to the face, the size of aperture, and the use of facial muscles inside the mouthpiece, opinions differ widely.

On closer inspection, focusing on embouchure seems only to add to the confusion. It is not without reason that some teachers give warnings against overemphasizing this aspect of playing the horn. So it is valuable to find a teacher who is not only an expert, but more importantly, one who is wise and open enough to treat each student as an individual or even an equal, in terms of both character, judgement, and skill. However, players who have experienced crises claim that such role-models are not always easy to find. While some rules can be followed and trusted, in some cases these may be best avoided or even left alone altogether. For each and every embouchure is – and this is one thing for certain – unique.

### Integrative solutions

#### Authenticity

Once we have wandered away from a solid foundation, it can be difficult to find our way back. Battling single-mindedly with any of the above playing aspects will likely lead to a dead end. We have to stop and rethink – in the end the only medicine for *Dis-ease* is *ease*. Having explored all aspects of playing the horn, walking down many avenues of promised solutions, but encountering brick walls in every case, I had to retrace my steps, find my roots, and go in search of something I had missed. The answers to regaining confidence and developing a reliable and stable technique all began to emerge the moment I began to regain a sense of authenticity, let go, and have faith. The concept of listening and sounds from my early childhood took on entirely new dimensions. Experts in the field of performance-related ill-health agree that all problems among musicians are preventable. I believe that once we learn or relearn to differentiate between what is true to our inner being and what is not, we are able to combat all the threats and hazards we may face and develop a sound technique. This is particularly important in the arena of teaching, where there is a need





for mutual respect. While we need to do the work, only when a technique or method of learning is in keeping with the make-up of the individual will it prove helpful. Any “technique” which is not accessed from instinct, imagination, and our life-force will fail. Good breathing must stem from reestablishing patterns of normalcy. Naturalness and intuition must be developed through our singing-voice, both internal and audible, and the way we listen. Joyful horn-playing calls for clarifying our inner motivations and goals.

### Support System

For a healthy approach to horn playing I believe it is our responsibility to develop an authentic self-support system which encompasses our time with and without the instrument. The personal experiences of the horn players in the case studies provide clues as to what to include. Enough sleep and healthy eating, fitness or Alexander Technique, a complete change of mindset, correct practicing, and practice hours within reasonable limits, as well as a hobby to take ones mind off the horn were all deemed helpful, if not essential.

An integrative approach goes further. Just as the body affects the mind, and the mind the body, horn playing is only one aspect of living – it is not just about playing the horn! Our music-making must be part of the bigger scheme of things. One construct I came across divides the needs of a musician into the four areas: physical elements, emotional elements, mental elements, and spiritual elements, all of which work together for the musician’s good.

Most importantly, we need to combat our fears. By applying, in the practice room, our own system of walking in confidence rather than fear, we are already on the right track. The way we practice is crucial. Learning to re-program our thoughts and develop a healthy attitude towards ourselves, our practice, and our performance is paramount to our well-being. Research shows that both relaxation techniques and fitness are beneficial for performance and help minimize performance anxiety. Part of our system should therefore be to find life-enhancing activities, activities that we enjoy, and which help us build confidence, reduce stress, and keep us open, both in the practice room and towards life itself. There are many options to choose from and preferences will differ according to the individual. Horn players are known to find a great variety of activities helpful, both in their playing and teaching.

In my case, Alexander Technique proved helpful, but my passion has always been dance. When I switched from ballroom dancing to Flamenco, my horn playing benefitted enormously. Flamenco is excellent for coordination, the stamping is particularly grounding and sharpens one’s sense of rhythm, it opens up the ribcage for breathing, is good for overall posture, and is great fun. I also swim and ski for general physical stamina and concentration, and rely on prayer. For me, beta-blockers did not improve symptoms of performance anxiety. My tension and concentration worsened, and feelings of being a fraud were magnified by relying on something not intrinsic to my being.

### Conclusion

Not all horn players lack confidence or face performance-related health problems but many do. Experts are in agreement that confidence can be learned and concerns about focal dystonia, stress-related tension, and performance anxiety are preventable. We can then set out on a journey back to good health knowing that problems need not arise if our technique is sound, we keep healthy in body, mind, and spirit, and we practice correctly.

While this sounds easy enough, the more those lacking in confidence search for advice, the more complicated the problem seems to become. First, there may be an underlying personality issue which triggers a lack of motivation. Second, one must truly listen to both those who are attempting to help us and to our inner self. Third, over-focusing on one aspect of horn playing can lead to mental blocks and incorrect practicing.

It is crucial that we learn to counteract stress by developing a self-support system which is ever-evolving. This in turn provides us with what we need to keep ourselves and our technique strong and healthy. In addition to a daily practice routine, we should include a daily personal routine that includes physical training, mental training, relaxation, and time off. With the help of these tools, plus will, courage, and the assistance of sensitive teachers, experienced therapists, and coaches, we can build our own personal system that honors our subjective experience, our ability to be guided by our internal sense of balance, and capacity to trust our inner judgment.

This integrative approach should apply to both our horn playing and our life. When we focus on just one thing – the horn, or a single aspect of playing the horn – we rob ourselves of our own breath. We need to relax, have faith, and enjoy ourselves! Healthy horn playing is about feeling comfortable in an artistic role and is rooted in the open-heartedness gain when we are in the right relationships with nature and other people.

To conclude, healthy horn playing is an evolution based on a sound technique, carefully nurtured through healthy musicianship and the right practice, and securely embedded in the nutritious soil of authenticity. To prevent performance-related ill-health from rearing its ugly head, we must carefully base everything we do on our authentic selves. Ultimately, we are our own best teachers – it is we who are responsible for giving ourselves nutrition. It is when we are not looking after ourselves, stray from our path, and adopt techniques which are alien to us that problems arise.

Having returned to professional horn playing after a journey of searching, I am confident that anyone who goes through crisis is fully equipped with the means to recover, or even experience something entirely new. Therefore, to anyone lacking confidence or who has lost it, I encourage you to pick up the horn and take heart!

*Irena Marie Rieband graduated from University of London and is principal horn of the Sudecka Philharmonic Orchestra in Poland. Her complete dissertation is on the IHS website.*

# Tributes to Jim London

by Daryl Ponder and Kurt Snyder

Jim London was a horn player, and to me, also a teacher, mentor, and friend. First and foremost, he had the highest integrity and the greatest love for the horn of anyone I have known.

When I met Jim at the First Annual Horn Workshop in Tallahassee FL in 1969, I had already heard about him and his style of playing while studying in Philadelphia. He was a consummate model of the traditional German sound, full, dark, and rich that Anton Horner had brought to Philadelphia. At that time, he, my then-teacher Ward Fearn, and the great Mason Jones, were the standard for all the horn students in Philadelphia and beyond.

I first came to know Jim London's style through his lyrical full-sound playing on the recording of the Brahms Serenade in D with the Chamber Orchestra of Philadelphia – it was the talk of the town. To paraphrase Doug Blackstone, one of my good friends from those idyllic days: "Trying to describe Jim's style of playing the horn is as difficult as trying to describe a Renoir painting." Yes, Jim was an artist. After I met Jim, while unexpectedly sitting across from him at the banquet honoring the birthdays of Anton Horner, Max Pottag, and Carl Geyer at the First Annual Horn Workshop, I knew I had to study with him. He was then teaching at the University of Kentucky in Lexington.

That summer of 1969, after the Workshop, I made my way to Lexington in a borrowed car, with no job and no money. I was somehow able to get a room in one of the dorms at the university for next to nothing, found a part-time job go-go dancing, and proceeded to search out Jim. Based on my enthusiasm, my lessons with Ward, and our mutual love of the horn, Jim accepted me as a student without reservation and pro bono – or, I should say, he told me that one day when I could afford it, I could pay him back – in fact, about 20 years later, I finally did. Those few summer weeks that I studied with Jim left indelible and distinctive affects on both my playing and who I am today as a teacher.

Indeed, when in the later months of 1970 I was a visitor in the "Horn Room" of Professor Josef Veleba (Vienna Philharmonic) at the Hochschule für Musik in Vienna, and was asked to play my Conn 8D for him, I was told later that it was the sound I produced that caused Professor Veleba to ask me to stay in Vienna and study with him. The Philadelphia style of playing a Conn 8D in those days was similar to the "spitting" (as Ward Fearn called it) technique of playing a Vienna Horn that continues today. There is also a great similarity between the style of legato and grand sound that both instruments can

produce. Jim could and did pull all this together with a purity and honesty that one could only hope to exemplify.

Jim and I never lost touch. We became good friends and I will always cherish that. The thing I want to stress most though is how strongly Jim felt about honoring the beautiful sound of the horn. This, and only this, was everything to Jim and he never lost sight of it. He was forever true to the Philadelphia tradition and to what makes the horn a truly unique instrument: its sound! – Daryl Ponder

*Daryl studied clarinet from age 10-21, then began horn lessons with Nolan Miller of the Philadelphia Orchestra. She continued her studies with Ward Fearn and Jim London and became a free-lanced hornist in Philadelphia. From 1971-73 she became the first female horn student at the Vienna Hochschule für Musik, studying with Professor Joseph Veleba. She was also the first female member of the Wiener Waldhorn Verein. She earned a BA and MA in German at Rutgers University and, since 2002, she has been an adjunct Professor in Reading and Education at Cumberland County College, and teaches privately and performs in the South New Jersey area.*



*Jim's first wife Janet Freeland, Daryl, and Jim*

I had just auditioned for the principal horn opening with the Dallas Symphony in the spring of 1973. Little did I realize what the competition would be. Jim London won the position and was hired at Southern Methodist University as the horn teacher. I decided to stay on in Dallas and complete my MM at SMU.

I was aware of Jim's reputation and had heard some of his recordings, particularly with the Philadelphia Chamber Orchestra, but I was unaware of his ability to teach. At my first



## Tributes to Jim London

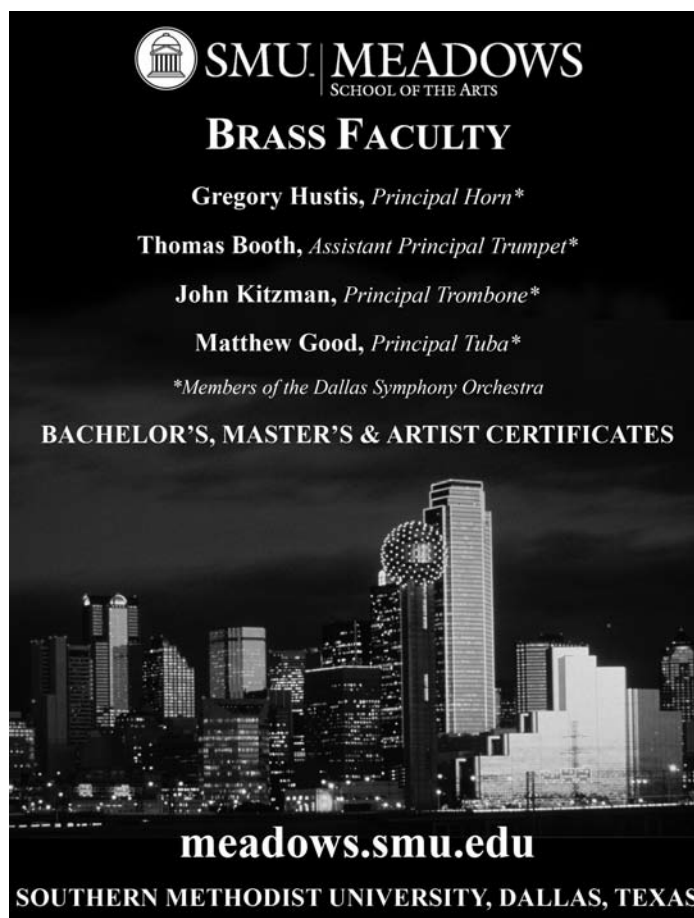
lesson, I knew it was going to be a great year. His musicality and sound were inspiring. What a fortunate set of circumstances this was for me! I had already studied with some of the best in the business, including Vincent DeRosa and Sinclair Lott in Los Angeles and James Chambers in New York. Jim's teaching was akin to DeRosa's. They both emphasized the importance of sound, relaxation, fluidity in phrasing, knowing the score, and listening to what your fellow musicians were doing around you. Like Vince, Jim had no reservations about demonstrating in his lessons what he wanted his students to achieve. That made for challenges that were quite daunting.

I played principal horn that year on Ravel's *Pavane for a Dead Princess*, Haydn's *Horn Signal Symphony*, and the Mahler 1st Symphony, and Jim taught me how to approach each style with confidence, musicality, appropriate phrasing, and sound. Jim's love and understanding of the music he played and taught were unsurpassed. I'm not sure I accomplished all that he tried to convey, but he certainly gave me the foundation and the confidence to do my best.

Jim was a nurturing teacher, an exceptional horn player, and a great friend. I will be forever grateful to him.

— Kurt Snyder

*Kurt Snyder is a Los Angeles studio and free-lance player.*



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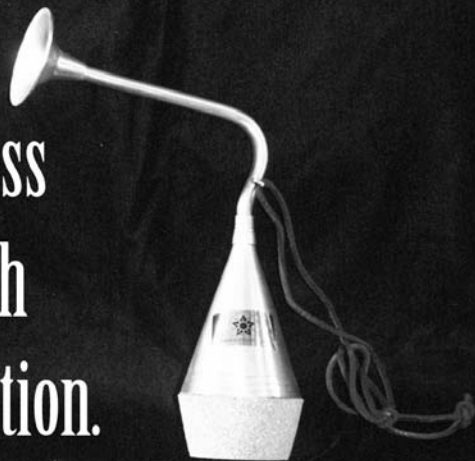
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# The Creative Hornist

Jeffrey Agrell, Series Editor  
**Improvising Cadenzas in Mozart**  
 by Leslie Hart

**L**earning to improvise cadenzas in Mozart's horn concertos helps horn players deepen understanding of this repertoire. I grew up playing the published cadenzas in the performance editions of the concertos and often avoided concertos K. 447 (No. 3) and K. 495 (No. 4) because I did not know how to approach a cadenza. I imagine that most students have a similar experience. Improvisation often invokes fear, but by learning to improvise, horn players have an ideal opportunity to approach Mozart's concertos creatively, and to internalize this rich musical vocabulary.

Improvisation is analogous to conversation in language.<sup>1</sup> Think about the words that you are currently reading. Are you paying attention to the individual letters in this sentence? Most likely, you are 1) grouping letters into words and words into phrases, 2) predicting what is next, and 3) comparing what is the same and what is different from what you have read before. These skills, which facilitate speaking, reading, and writing language with comprehension, are also important to the process of learning to improvise.<sup>2</sup>

The following musical examples and "Seven Skills" from Developing Musicianship through Improvisation<sup>3</sup> are designed to introduce you to improvising a cadenza for Mozart's Horn Concerto No. 3 in E<sup>b</sup>, K. 447, first movement. All musical examples are written for horn in E<sup>b</sup>. Transpositions in F and sound files can be found at [lesliehart.com](http://lesliehart.com).

## Mozart's Theme

Sing and play the melody, cello/bass part, and roots to examine the harmonic, melodic, and rhythmic content of the opening theme (Figure 1). Notice the reuse of melodic, rhythmic, and harmonic content. This musical material can be the inspiration for improvisation. For example, the harmony and the rhythm patterns in the opening theme provide a context for learning to improvise. This familiar harmonic and rhythmic content are common in Western music. The more repertoire you know that contains familiar harmonic functions in major and minor tonalities and rhythm patterns in duple and triple meters, the easier it will be to predict, group, and compare within Mozart's horn concertos.



Figure 1. Opening theme, harmony, and bass line to Mozart Concerto No. 3.4

## Dennis Brain's Cadenza

Dennis Brain's cadenza for this movement demonstrates a creative approach inspired by the harmony in the opening phrase of Figure 1. Sing and play through the melody and bass line and familiarize yourself with the reuse of rhythmic, melodic, and harmonic content of this cadenza.

Figure 2. Dennis Brain's cadenza<sup>5</sup>



## The Creative Hornist

### Seven Skills

We can utilize the “Seven Skills” to examine Brain’s cadenza and guide the creation of our own improvisation. Sing and play through each of these examples and then improvise your own version of each skill.

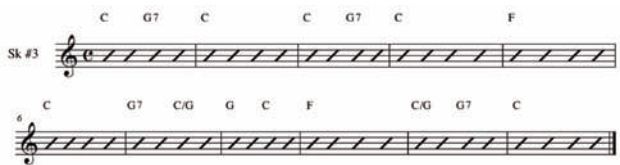
Skill 1: Improvise rhythm patterns over the bass line.



Skill 2: Voice leading principles.



Skill 3: Sing and play through Skill 2 over the progression of Brain’s cadenza.



Skill 4: Improvise rhythm patterns over the harmonic progression.



Skill 5: Improvise tonal patterns over the harmonic progression.



Skill 6: Improvise tonal patterns with added rhythm.



Skill 7: Improvise passing tones and embellishments.



### Guidelines

Modern day and classical musicians have established cadenza guidelines. Though not specifically for horn players, Robert Levin’s description of cadenzas for the Mozart piano concertos is relevant to this discussion.

#### Levin’s description of normative cadenzas:<sup>6</sup>

1. Introduction (optional): passage-work of a bar or more that provides a virtuoso springboard for what follows (missing in K453).

2. First section, often derived from the primary group. Care is taken to remove harmonic stability from quoted material. This is usually done by avoiding the root position tonic triad, whose presence would immediately destroy the tension on the initial 6-4 with fermata. Mozart often replaces root position tonic triads with a 6-4. Compare the quotation in the cadenza of the first theme of the first movement of K453 with its original form.

The first section leads to an arrival either on V7 or on the tonic 6-4; this is often underscored by a fermata, and an optional bridge of passage-work leads to the second section.

3. Second section, often derived from the secondary group. Again the stability of root position tonic is usually avoided, and non-modulating sequences are sometimes made chromatic (or more chromatic). Compare the second theme from K453 with its treatment in the cadenza.

Like the first section, the second culminates in a clear arrival, here on the tonic 6-4, elaborated by passage-work and a fermata. Sometimes the dominant note appears alone (with octave building), but it is clear that I 6-4, not dominant, is meant.

4. Conclusion: a flourish or running scale that prepares the trill, which ends the cadenza.

Levin’s description is based upon the cadenzas that Mozart wrote for his piano concertos. Comparing the piano concerto cadenzas with that of Horn Concertos No. 3 and 4, John Dressler provides a cadenza model for horn players. Dressler discusses form and balance as a means to understand Mozart’s content when learning to improvise and writes, “Mozart’s own cadenzas to his piano concerti serve as excellent examples by which to study this balance of form as he, himself [Mozart], intended.”<sup>7</sup> Another set of guidelines for cadenzas was described by D.G. Türk in the late 18th century. Türk’s rules for cadenzas:<sup>8</sup>

...the cadenza...should particularly reinforce the impression the composition has made in a most lively way and present the most important parts of the whole





composition in the form of a brief summary or in an extremely concise arrangement.

The cadenza, like every extempore embellishment, must consist not so much of intentionally added difficulties as of such thoughts which are most scrupulously suited to the main character of the composition.

Cadenzas should not be too long, especially in compositions of a melancholy character.

Modulations into other keys, particularly to those which are far removed, either do not take place at all – for example, in short cadenzas – or they must be used with much insight and, as it were, only in passing. In no case should one modulate to a key which the composer himself has not used in the composition. It seems to me that this rule is founded on the principle of unity, which, as is well known, must be followed in all works of the fine arts...

Just as unity is required for a well-ordered whole, so also is variety necessary if the attention of the listener is to be held. Therefore as much of the unexpected and the surprising as can possibly be added should be used in the cadenza.

No thought should be often repeated in the same key or in another, no matter how beautiful it may be.

Every dissonance which has been included, even in single-voiced cadenzas, must be properly resolved.

A cadenza does not have to be crude, but novelty, wit, an abundance of ideas and the like are so much more its indispensable requirements.

The same tempo and metre should not be maintained throughout the cadenza; its individual fragments (those parts which are incomplete in themselves) must be skillfully joined to one another. For the whole cadenza should be more like a fantasia which has been fashioned out of an abundance of feeling, rather than a methodically-constructed composition.

From what has been said it follows that a cadenza which perhaps has been learned by memory with great effort or has been written out before should be performed as if it were invented on the spur of the moment, consisting of a choice of ideas indiscriminately thrown together which has just occurred to the player.

It is interesting to note that in rule no. 6, Türk describes improvising music as the expression of a "thought." His other rules demonstrate the importance of predicting, grouping, and comparing.

## Improvisation and Composition

Figure 3 is a cadenza that I have composed for modern horn. If interested, the process for learning to improvise can also be applied to natural horn, the instrument available during Mozart's time. In addition to improvising your own ca-

denzas, transcribe cadenzas from other horn players. Practice your skills of grouping, predicting, and comparing by relating your transcriptions to that of Dennis Brain, as well as Levin and Türk's guidelines. Be patient with yourself, and be encouraged by the words of 18th-19th century musician Johann Nepomuk Hummel:

I close by recommending free improvisation in general and in every respectable form to all those for whom [music] is not merely a matter of entertainment and practical ability, but rather principally one of inspiration and meaning in their art. This recommendation, to be sure, has never been so urgent now, because the number of people whose interest belong to the former category and not to the latter has never been so great. Even if a person plays with inspiration, but always from a written score, he or she will be much less nourished, broadened, and educated than through the frequent offering of all of his or her powers in a free fantasy practiced in full awareness of certain guidelines and directions, even if this improvisation is only moderately successful.<sup>9</sup>

Figure 3. Cadenza by Leslie Hart



## Notes

<sup>1</sup>Christopher D. Azzara, "Improvisation and Choral Musicianship," in *The School Choral Program: Philosophy, Planning, Organizing, and Teaching*, ed. M. Holt and J. Jordan (Chicago: GIA Publications, 2008), 203.

<sup>2</sup>Ibid., 204.

<sup>3</sup>Christopher D. Azzara and Richard F. Grunow, *Developing Musicianship Through Improvisation*, Book 1/CDs (Chicago: GIA publications, 2006).

<sup>4</sup>W. A. Mozart, "Horn Concerto No. 3 in Eb, K. 447," *Neue Mozart Ausgabe*, Internationale Stiftung Mozarteum (Packard Humanities Institute), [dme.mozarteum.at/DME/nma/start.php?l=2](http://dme.mozarteum.at/DME/nma/start.php?l=2)

<sup>5</sup>Hans Pizka, *Mozart & the Horn*, Facsimile collection, (Munich: Schödtner, 1980).

<sup>6</sup>Robert D. Levin, "Instrumental Ornamentation, Improvisation and Cadenzas," in *Norton/Grove Handbooks in Music: Performance Practice: Music after 1600*, ed. Howard Mayer Brown and Stanley Sadie (Norton: New York, 1990), 283.

<sup>7</sup>John C. Dressler, "On the Cadenzas in Mozart's Horn Concerti," *The Horn Call* 15, 1 (October 1984): 47-51.

<sup>8</sup>D. G. Türk, "Clavierschule," in Levin, 280.

<sup>9</sup>Johann Nepomuk Hummel (1828/1829), in "Improvisation," Christopher D. Azzara, *The New Handbook of Research on Music Teaching and Learning* (Oxford University Press: 2002), 176.

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# Technique Tips

Jeffrey Agrell, Series Editor

## A Corporate Approach to Improving Technique

by William VerMeulen

**T**he task of improving one's skills as a hornist can be a frustrating exercise in futility, with the horn winning the battle and giving rise to further excuses made regarding the "difficulty" of our instrument. I have always taken exception with that, a view confirmed from polling literally thousands of young horn players over the past thirty years.

### Playing versus Working

Virtually no one tells me the horn was difficult when they started. The teacher or band director simply told them to hear in their ear the note they had to play, take a big breath, and buzz their lips while putting the right valve down. Pretty simple. Young students become captivated with the sound of the horn, and playing it is all about "fun."

That "fun" usually lasts through junior high and most of high school while the student is encouraged to "play," and is constantly validated by their teachers and parents. Somewhere along the way, the young mind gets poisoned by people who convince them that the horn is a horribly difficult instrument, and it takes a lot of hard "work."

This article is intended for those of you who miss the "fun" and want a work environment that is more like the "playing" days of your early years.

### Horn Player as Corporation

Just like a corporation, each of us has a product to sell. When we put sound out the bell of the horn, we are producing a product that is our horn playing, and our "buyers" are the listeners. It doesn't matter if we perform with a major orchestra or just play a prelude in church. In essence, each of us is President and CEO of a company that exists to produce fabulous, meaningful music using the sounds available on the horn. If we use my imaginary "company" as a template, I would be President and CEO of VerMeulen Horn Incorporated. I sit in my high-rise office in my leather swivel chair and just dream the big dream and come up with the amazing product that I want my company to produce. I know that the best companies have dynamic, imaginative leaders who are innovative as well as effective in their managerial positions, so I hire trusted people to help manage all of the different divisions in my company. Then I can continue to do the fun part and just dream the big dream.

The leader of my production team is a trusted old friend who has been with me as long as I can remember. His name is Mr. Air. Mr. Air manages the entire production line with a whole list of subordinates beneath him. Mr. Throat, Mr. Lungs,

Mr. Diaphragm, Mr. Intercostals, and many others work beneath him, although I have not actually met many of them personally. On the delivery truck floor is a particularly unsavory employee called Mr. Tongue. He is a rabble-rouser and often tries to impede the efficiency of our company, and I have had to threaten to fire him more than once.

Like any good company, we have division assessments, benchmarks, and maintenance schedules. I devised a plan that keeps the company running smoothly and the horn product improving. Then we fold into that any divisions that are lagging and give them extra focus.

### Nuts and Bolts

The following are basic areas that we make sure are covered daily so the company meets its minimum demands and explores growth. I call them the "Nuts and Bolts," as they hold our product together.

- **Quality Tone studies** – our job is to be able to securely enter on any note we see on the page regardless of length, dynamic, range, type of attack, and timbre.
- **Interval studies** – we need to develop and improve the ability to successfully navigate from one note to another. This has to be grooved into us both aurally and kinesthetically.
- **Flexibility Studies** – we need the buzz stream to be fully compliant and able to freely move from any part of the register to another with complete ease.
- **Pattern Work** – we need to recognize patterns in note groupings and make them automatic within our technique. These include all scale and modal patterns and the desire to embrace the infinite varieties that come from them.
- **Miscellaneous Drills** – these include the items that you don't see every day in your playing or performing. As such, they must be maintained to keep those areas refined and improving. They include but are not limited to: multiple tongues, stopped horn, echo horn, quarter tones, trills, shakes, and double stops.

Notice that specific etudes or exercises are not required daily. My employees work best when they feel creative and motivated, and I give them the freedom to create a growth regimen that satisfies the five areas of "Nuts and Bolts." In addition, we fold in specifics that arise through the assessments and devote time to explore new ideas for growth. The minute their routine becomes routine, we change the routine. We strive for the ultimate standard and joyously attempt to raise the bar by exceeding our limitations.



## Technique Tips

### Assessment

The assessments come in weekly from the division heads. As CEO I review the assessments and simply categorize them as either GOOD or NEEDS IMPROVEMENT.

#### Sample Assessment Chart

Good	Needs Improvement
Basic tone	Multiple tonguing
Musicianship	Low register solidity
Loud playing	High and soft response

We then find etudes and exercises that focus on the areas needing improvement and add them to the "Nuts and Bolts." For instance, on the above sample chart we might address the deficient areas as follows:

- Multiple tonguing – add Kopprasch #3 in all "K" tongues.
- Low register solidity – add Kopprasch #21 performed note by note, down one octave with swells from *pp*-*ff*-*pp* on every note.
- High and soft response – Singer *Embouchure Building* #38 done *pp*, with breath attacks on every note. Each note 10 times.

These are just sample solutions to fold into our overall routine. The routine is constantly in flux, as the company's needs change. It is always done with the spirit of positive challenge. We strive to be able to do more today than we could yesterday. Every day, in every way we are expanding the product, hoping to give it more value.

### Sales and Marketing

In addition to our production line, the company has a sales and marketing department that explores the best ways to pursue opportunity and present our product. A player can have an awesome product, but when they get out to make the sales pitch in performance or audition, they lose the sale due to ineffective sales techniques. Improving technique can be as simple as working on an effective sales pitch. My company is constantly striving to make the pitch more convincing so that even on the occasional "off day" we still have ways to be convincing to the listener (buyer).

### Research and Development

Perhaps my favorite part of the company is my Research and Development team. They are closely connected to the big dreams I come up with in my office. Within it is an elite group formally called Data Acquisition, but I call them Black Operatives. This sneaky bunch is entrusted to find our competition and steal anything they have that we can use in our product. I love this bunch because it is based in humility. We have to recognize that there are always players out there who have aspects of horn playing that are better than ours, and then we go out and find a way to steal it and assimilate it into our product. In *Star Trek* lingo, that makes us a Borg collective of horn playing.

All of this is done with the great desire to serve the music with the best possible product. My "dream" is the overriding mantra and my "employees" are all committed to it. I give them the freedom and the trust to do their jobs happily, and I carefully monitor the results.

### End Product

After all, this is a publicly held company and I have a responsibility to the shareholders. Those shareholders include: my parents, who paid for and drove me to lessons my whole youth; my family, who is my biggest cheering section; my teachers, who invested their expertise and effort training me; my friends, who had to listen to my dreams over and over; my students and fans, who expect me to live up to a standard they have come to enjoy; my colleagues, who count on me to add value to their ensembles; and the music, which is love in search of a word and the basis for all of this.

I wish you great success with each of your "companies". There is always room in the industry for great playing. Remember, the operative word is "playing". With the right attitude and organization, your playing will continue to grow, value will increase, and your "work" will pay off.

*Bill VerMeulen is principal horn of the Houston Symphony, Professor of Horn at Rice University, and a member of the IHS Advisory Council. See [vermeulenmusic.com](http://vermeulenmusic.com)*



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# Sydney Symphony Orchestra Horns

by Lee Bracegirdle

The Sydney Symphony Orchestra has had a number of prominent figures as members of its horn section over the years, including instrument designer Richard Merewether, soloist and conductor Barry Tuckwell, and soloist, professor, and composer Kazimierz Machala. The roster includes players who have trained in Australia, some of whom have left only to return sooner or later, others to leave forever, and still others who arrived from abroad to stay for a time or forever.

The SSO was formed in 1932, the same year as the founding of the Australian Broadcasting Commission, to which the orchestra belonged, wholly or in part, until 2007. Guido Gervasoni and Harold Woolfe were the most important names associated with the formative years of the SSO horn section.

Gervasoni arrived in Australia in 1900 with the orchestra of an Italian opera company, and decided to settle in Sydney. He taught many horn players during the first half of the 20th century and became second, then third horn with the SSO. In 1948 he left the orchestra to join a military band. He played his entire career on a single-F Cazzani horn, manufactured in Milan, and a mouthpiece that his colleagues described as having an extremely thin rim.

Horn players who taught and performed in Sydney before and during the time when the SSO was formed, included an Italian named Romeo Caletti; a German, August Strandberg; and an Englishman, Lawrence Toole. The horn section mentioned in a 1934 program was "Harold Woolfe (principal), E. Monk, A.C. Shaw, A. Strandberg."

Woolfe had studied with Strandberg and played on a King double horn with a piston thumb valve. His mouthpiece was of the "old-school" Viennese style with a deep, straight-funnel-shaped cup and a rim that was flat, sharp-edged, and rather thin. This rim was made from an old shilling coin that had the middle of it drilled out, and was welded onto its cup by the preferred brass instrument repairman in Sydney at the time, a man named York. Woolfe taught many players who became professionals, including Clarence Mellor. The horn section in 1938 was Harold Woolfe (first), Guido Gervasoni (second), Alan Mann (third), and Phillip Lego (fourth). Phillip Lego's successor on fourth horn was his son Jack.

Harold Woolfe retired in the early 1940s and was replaced by Alan Mann, a student of Gervasoni who had begun musical life as a bass trombonist. Mann was a radiographer and radiologist in the Australian army during World War II, and during his absence Alfred Hooper from the orchestra in Brisbane filled in for him.



*SSO horn section ca. 1943 with their instruments (l-r): Jack Lego (Bowen and Volks), Guido Gervasoni (Cazzani single-F), Richard Merewether (Alexander), Alfred Hooper (Alexander)*

In 1948 the section was Alan Mann (first), Richard Merewether (second), Charles Gregory (third, an Englishman who had been a member of Sir Thomas Beecham's Royal Philharmonic), and Clarence Mellor (fourth). In 1950 Merewether moved to England and eventually became the designer of Paxman horns.

Mann taught many horn players who became professionals and SSO members, including Mellor, Barry Tuckwell, Christopher Harrison (SSO fourth horn 1982-1994), Robert Johnson (first horn from 1986), and Geoff O'Reilly, presently third horn. At one time during the beginning of the 1950s, the entire section comprised Alan Mann and a collection of his students, and at one point they all played on Cazzani double horns. They were Mann (first), Mellor (second), Tuckwell (third), Claude Katz (fourth), and Doug Hanscombe. When Tuckwell joined the orchestra, he was playing on a Schmidt piston-thumb-valve horn, but changed to a Cazzani. Mellor, who retired in 1995, still owns his old Cazzani horn as well as the stopping mute that his first teacher, Harold Woolfe had bought in 1934. The price of his Cazzani in the 1940s was 94£. He later bought a Kruspe that cost him 147£, which he says was "5 or 6 weeks wages" at the time.



*SSO horns in 1950 (l-r): Doug Hanscombe, Clarence Mellor, Claude Katz, Alan Mann, Barry Tuckwell*

I met Alan Mann in the 1980s, long after he retired, and I used to visit him and his wife at their home at Lake Macquarie on the way to our SSO concerts in Newcastle. I once asked him if he still owned his horn, and his reply was, "I tied it to a flat-iron and threw it off the Harbour Bridge."

Tuckwell left for England in 1951 and eventually became first horn of the London Symphony Orchestra. He was replaced by Alfred Hooper. Douglas Trengove from Melbourne, a student of Roy White (who had been third horn to Dennis Brain in the RPO), joined as assistant, then became second and eventu-



ally third. Later in the 1950s, Katz left the orchestra and went to Vienna to study conducting. He died there in a flu epidemic.



*SSO horn section and their horns, 1954 (l-r): Claude Katz (Cazzani), Alfred Hooper (Alexander), Clarence Mellor (Cazzani), Alan Mann (Cazzani), Douglas Trengove (Alexander)*

During the late 1950s Reginald Bishop, who doubled on tenor horn and euphonium, joined as fourth horn and later played a pivotal role in Australia's brass band movement. He was followed in the early 1960s by American Irving Rosenthal, who subsequently left to join the Adelaide Symphony. Also in the 1960s a woman named Olwen Jones joined as second horn and eventually went to the Queensland Symphony Orchestra in Brisbane. Clarence Mellor became first. Stan Fry was assistant for a while before leaving for England to be third to Tuckwell in the London Symphony Orchestra, later returning to Australia as first in Adelaide.

Horn players who joined the SSO during the 1960s included Albert Landa (briefly fourth), who subsequently made a successful career as a concert pianist; Patrick Brislan (second), who later went to Adelaide as director of the conservatorium there; Campbell Barnes (fourth) who then joined the Sydney Opera Orchestra; and Englishman Edwin Lorentsen (second). Lorentsen had been first with the Bournemouth Symphony, a position he took up when Tuckwell vacated it to go to the LSO. Also joining the section during this era was South African Napier Dunn (fourth).

Napier Dunn was a remarkable cartoon artist, and his doodles on the empty pages of the SSO's fourth horn parts are legendary. During rehearsals he drew caricatures of his colleagues, administration members, conductors, and soloists (often with politically incorrect captions), and after retiring from horn playing he made a career of it. To this day, when SSO fourth horn players open up their parts, they are presented with these sketches, and the dignitaries as well as other characters they lampoon are immediately recognizable. Here are a few examples:



*Hungarian pianist Annie Fischer*



*Conductor Fritz Rieger*

## Sydney Symphony Horns



*Australian pianist  
Stephen McIntyre*



In the 1970s Bernard Hillman (student of Bishop and Mellor) joined on fourth, Victor Grieve (assistant), and Anthony Buddle (student of Bishop) as associate first. Later that decade Hillman became second and Buddle left to lecture at the Sydney Conservatorium.

*SSO horns in  
1972 (l-r):*

*Bernard Hillman, Doug Trengove, Ed Lorensten, Clarence Mellor, Anthony Buddle, Vic Grieve*



The next two to join the horn section both studied with James Chambers in New York. In 1979 Kazimierz Machala, a Pole who was trained in Czechoslovakia and New York, joined as first horn, and in 1980 Lee Bracegirdle, a Philadelphian who also trained in New York, joined as associate first. At that time free-lancer Richard Parkinson was on contract as fourth, and he remained until 1981 when Gregory Hill, a New Zealander and student of Bracegirdle, became fourth horn. Hill went to the Melbourne Symphony, and is now associate first in the New Zealand Symphony Orchestra. His position was filled by Christopher Harrison, who had studied with Mann and Bracegirdle, and had previously been third horn in the Opera Orchestra. Through most of the 1980s the section was Machala (first), Bracegirdle (associate first), Hillman (second), Trengove (third), Harrison (fourth), and Mellor (assistant). Machala left in 1987 to pursue a solo career in the US and Europe and eventually teach at the University of Illinois, and was replaced by Robert Johnson, who had studied with Mann.



*SSO horns (The Sydney Horn Quartet) during a recording of the Hindemith Sonata for Four Horns, 1984 (l-r): Christopher Harrison, fourth; Lee Bracegirdle, associate principal; Bernard Hillman second; Kazimierz Machala, principal.*



## Music and Book Reviews



*Prokofiev's Peter and the Wolf horns, 1992, (l-r): Doug Trengove, Bernard Hillman, Lee Bracegirdle*

The mid 1990s saw the retirement of Mellor and Trengove, and Harrison left to become personnel manager of the Opera Orchestra. During that time Geoff O'Reilly (chronologically Mann's last student) joined as fourth and Geoff Lierse from Melbourne joined as third. In 1998 Lierse went to the Melbourne Symphony and was replaced by Ben Jacks from Perth, who studied in Chicago with Dale Clevenger. In 2000 Hillman retired and Marnie Sebire (from Canberra) became second. After Jacks became co-principal in 2001, O'Reilly became third, and his previous position was filled in 2008 by Euan Harvey, a New Zealander who studied in New York with Erik Ralske.

*SSO horn section for a 2007 Rachmaninoff Festival, including guest "ring-ins" Back (l-r): Ben Jacks, Casey Rippon, Geoff O'Reilly, Marnie Sebire. Front: Vladimir Ashkenazy (with stopping mute), Barry Tuckwell, Robert Johnson, Lee Bracegirdle*



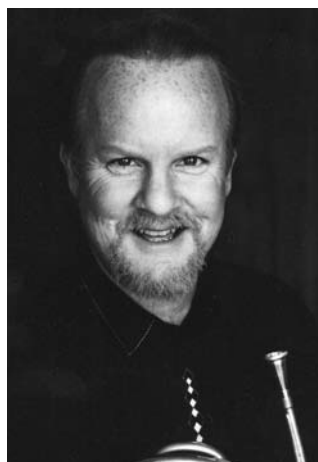
*SSO horns, 2010. back (l-r): Marnie Sebire, Geoff O'Reilly, Lee Bracegirdle. Front: Euan Harvey, Ben Jacks, Robert Johnson*

In my 3 decades in the SSO, I have worked well over 100 concerts per year with an array of conductors, and the soloists who performed with us have been of the highest calibre. The chief conductors who have come and gone during my tenure have each imprinted their own stamp of influence on the repertoire of the orchestra and on the breadth of styles that have been made a part of our ensembles' varied and virtuosic presentation. Many great conductors have remarked to me over the years that the SSO is "one of the most flexible in the world." This is a result of the multi-cultural profile of those who have spent much of their careers at the helm of our ship. This variety of influences is surely a result of the fact that Sydney sits as a major capitol in the antipodes, far away from the usual classical cultural centers of Europe and the US East Coast, ensuring that we select freely from the international cornucopia of available conductors with which to work.

My bosses have been Louis Fremaux, Sir Charles Mackerras, Zdenek Macal, Stuart Challender, Edo de Waart, Gianluigi Gelmetti, and now Vladimir Ashkenazy. Fremaux, a quintessential French gentleman, had the strengths of conducting everything from Beethoven to Elgar to the present by sticking to precisely what the composers printed in the score and without egotistic interference. "Charlie" Mackerras was in his prime when he was with us, and his innovations with respect to repertoire, clarity, and professionalism were invaluable. Macal was 100% musician – he worked harder at his conducting skills than anyone I have ever met, and presented our audiences with hair-raisingly exciting interpretations. If our beloved Aussie Stuart Challender had not had his life cut tragically short at age 45, I am sure he would have eventually ranked among the international greats. Before my tenure, the eminent chief conductors who are held in the highest esteem were Sir Eugene Goossens, Dean Dixon, and Willem van Otterloo. The original concept of the Sydney Opera House, where we now virtually live and where the majority of our performances take place, was the brainchild of Goossens, who was the orchestra's chief conductor for nearly two decades.

The Australian federal government in 2005 ordered that as of January 1, 2007 Australia's symphony orchestras be fully divested from the Australian Broadcasting Commission, in effect with one stroke of a pen removing 80 years of official government ownership of, and therefore responsibility for the permanent survival of these great artistic institutions. Instead, the government promised their independent financial support to be continued, but at an incremented gradual decline in real terms. This put all Australian orchestras in a position where they must continually look for a larger proportion of their budget to come from corporate and private sponsorship in order to make ends meet.

It took decades of hard work and lobbying on the part of our predecessors to ensure that our workload was handled by a horn section of six permanent members, up from the original four at the inception of the orchestra. As a result of the divestment from the ABC and the financial issues it presents, the horn sections not only of the SSO but of all Australian orchestras must be vigilant into the future to ensure that their present number of positions will not be put in jeopardy, as this would represent an unfortunate step backwards.



*Lee Bracegirdle is from Philadelphia and has been a member of the SSO since 1980.*



# Music and Book Reviews

Jeffrey Snedeker, Editor

**R**evue copies of books and sheet music should be sent to Dr. Jeffrey Snedeker, Book and Music Reviews Editor, Department of Music, Central Washington University, 400 East University Way, Ellensburg WA 98926 USA. The Horn Call does not guarantee a review for every publication received; reviews will be published at the discretion of the editorial staff. Only complete printed copies of publications will be reviewed; photocopies or partial copies will not be reviewed or returned. Publishers of musical works are also encouraged (but not required) to send pricing, composer biographical information, program notes, and/or representative recordings if available, live or computer-generated, on CD (preferred) or cassette tape. Generally, review copies and recordings will not be returned, though special arrangements may be made by contacting the Book and Music Reviews Editor. Also, copies of the texts of individual reviews may be requested by writing the Editor at the address above or via email at [snedeker@cwu.edu](mailto:snedeker@cwu.edu), but no reviews will be available in advance of journal publication.

***Carved in Stone: The Life and Musical Legacy of Vincent DeRosa* by Todd Miller.** Published by the author, Music Department, California State University-Fullerton, 800 North State College Blvd., Fullerton CA 92831; [vincentderosabook.com](http://vincentderosabook.com). ISBN: 978-0-615-30095-5. 2009, \$19.95 (paperback).

A legend in the horn world and the music industry, Vincent DeRosa has had a profound influence on horn playing. Through his countless movie and television scores, commercial recordings and jingles, and numerous other performance credits, he is certainly the hornist who has been heard by the most people in history. Todd Miller, one of his former students, has finally given us what many have been wondering about for so long – some idea of who the person is behind the sound, who Vincent DeRosa is and what made him the horn player of choice to so many. “Carved in Stone” happens to be an anagram of “Vincent DeRosa,” and seemed to be a fitting title for the book, a tribute to a person with the highest musical standards and who was an outstanding role model in professional demeanor and preparation over a performing and teaching career that lasted over 70 years.

Miller has compiled biographical information on DeRosa’s family life and upbringing, as well as a synopsis of his career and how it paralleled the growth of the recording industry. Also included is what many will be curious about, a summary of his playing and teaching techniques. The primary sources of information include numerous interviews and other correspondence with DeRosa, former students, and others in the recording industry. He learned to make a living with music at a young age, trying to help support his family, especially after his father died, and by the mid-1930s was working regularly. His career in radio gave him extensive experience with live per-

formance, which translated well into the recording studios where beautiful, consistent tone and accuracy are valued in financial terms. He played for all the greats from the 1940s to the 2000s, and eventually was so sought after that film composers, recording artists, and others would fit their recording schedules around his availability – unheard of nowadays. His career also paralleled the film industry, and he recorded literally thousands of movie scores, from *Spartacus* to *Star Wars*, *Dr. Zhivago* to *Robin Hood: Prince of Thieves*. Movie musicals, television movies and programs, both live and recorded, and advertising jingles were part of the daily fare for DeRosa. He also played an important role in standing up for players’ rights, which eventually led to the formation of the Recording Musicians Association.

As a teacher, DeRosa exemplified the work ethic of the great artist and instilled it in his students, many of whom have followed in his footsteps into the recording industry or as performers in other musical fields. Miller presents several aspects of DeRosa’s teaching approach, including embouchure, air, breath support, articulation and slurring, concept of sound, concentration/focus, musicianship, and practice/training. A series of appendices present a collection of axioms (DeRosa’s favorite or memorable sayings), recommended etudes, warm-up exercises, some photographs, and other miscellaneous information. A lot of the axioms and exercises resemble those of others, but when a legend promotes them, there is a heightened sense of legitimacy because of the end-result presented by that legend. Rather than recount or summarize everything, which would take more space than allowed here, I would prefer to say simply that a lot of important perspectives are here, and I am impressed at the depth and breadth of information, thought, and experience they represent. Again, when the results are so clearly fantastic, it is hard to argue.

I think it is pretty safe to say that most horn players want to be like Vincent DeRosa, just like most basketball players want to be like Michael Jordan. This book gives us valuable insight into the man and the musician, a fitting tribute to a legend. Bravo! JS

***The Savvy Musician: Building a Career, Earning a Living, and Making a Difference* by David Cutler.** Helius Press, 11632 Frankstown Road, #124, Pittsburgh PA 15235; [heliuspress.com](http://heliuspress.com). ISBN 978-0-9823075-0-2, 2009. \$19.99 (paperback).

*The Savvy Musician* is a must read for all musicians, young or old, who want their music to reach audiences in the 21st century. Cutler thoughtfully addresses every aspect of career building, from topics as global and abstract as the relevance of music to topics as specific and necessary as “how to write a press release.” This is the stuff all too often neglected in formal



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musical training: how to navigate through the mercurial waters of the information age to find an artistic niche. Cutler's book doesn't assume one correct path toward artistic success and relevance; rather, he opines that there are as many ways of defining success as there are people seeking it, and he offers a myriad of tools for creating that success. Furthermore, Cutler suggests that the survival of live performance in our rapidly transforming world will rely on our collective redefinition of the concert experience.

The book is well organized and can be read on many levels. Not only can it be read cover to cover for an overview of ideas and general inspiration, it can also be used as a reference. Sections detailing specific information about marketing, building websites, networking, etc., can be easily accessed, and information is easily found in an index. Additionally, *The Savvy Musician* website, mentioned frequently in the book (saavymusician.com) is a valuable companion resource to the book.

Cutler stresses creativity in career building, thinking outside the box, and developing artistic self-knowledge in order to guide oneself on a personalized career path toward success and legacy fulfillment. Inspirational vignettes from contemporary musical innovators bring life to many of the more confusing or abstracts ideas discussed in the book. *The Savvy Musician* is the single most valuable compendium of non-musical information for musicians this reviewer has ever come across, and I give it my highest recommendation. *Lydia van Dree, University of Oregon*

***Wind Talk for Brass: A Practical Guide to Understanding and Teaching Brass Instruments* by Mark Ely and Amy E. Van Deuren.** ISBN 978-0-19-532924-7. Oxford University Press, 198 Madison Avenue, New York NY 10016-4314; oup.com. 2009, \$35.00 (paperback).

This book is aimed at music educators, offering breadth and depth of pedagogical knowledge that goes beyond brass methods courses in teacher training programs. These courses often only have time for basic grounding, so Ely, professor of music education and saxophone at the University of Utah, and Van Deuren, a former high school and middle school instrumental music teacher, have compiled a resource of practical information to supplement this grounding. The book is divided into six chapters, addressing brass commonalities and then each brass instrument individually (trumpet, horn, trombone, euphonium/baritone, and tuba/sousaphone). Each chapter consists of terms, phrases, and subjects presented alphabetically, with definitions, explanations, tips, pictures, and illustrations to assist the instrumental teacher in understanding each topic.

The two pertinent chapters for readers of *The Horn Call*, Brass Commonalities and Horn, cover appropriate ranges of terms and subjects, and in general focus concisely on practical issues and the applications associated with them. A healthy dose of technical information will help when those sorts of questions arise; for example, the different names of brass fam-

ily members, some design basics, valve care, instrument parts and accessories, and tuning considerations for each. Information on playing technique is a nice balance of recommendations on breathing, posture, tone production, slurring, multiple-tonguing, building flexibility and stamina, and more.

Those with a bit more depth on individual brass instruments can quibble with some definitions and explanations (for example, the recommendations regarding right hand position in the bell are, for me, a bit out-dated and not as practical), but I found nothing that was truly incorrect. The balance of information presented will assist the instrumental music director well, especially those with less experience with brass. As one who has taught both brass methods (for teachers) and brass pedagogy (for brass players), I am not sure I would use this book as a textbook, but do recommend it as a solid, thorough resource for the band room or teaching studio for those who teach multiple brass instruments. *JS*



***Le Cor Méthode Universelle* in seven volumes by Daniel Bourgue.** Editions Musicales Alphonse Leduc, 175, Rue Saint-Honoré, 75040 Paris Cedex 01; alphonseleduc.com. Volumes 1 and 2; ISMN M-046-29471-6 and ISMN M-046-29472-3; AL 29 471 and AL 29 472, 2005, \$24.05 each.

It is not often that one gets to review Volume 3 of a multi-volume work before seeing the first two, but such was the case with Daniel Bourgue's *Le Cor Méthode Universelle* – a review of Volume 3 appeared in the February 2009 issue of *The Horn Call*. I am very pleased to see Volumes 1 and 2, which dovetail nicely with Volume 3. Bourgue's goal is to present a progressive set of exercises, drills, and songs that private teachers can use for beginning players. Volume 1 starts from "ground-zero" and works from the student's very first breath to the acquisition of a range of g-c", the ability to play louder and softer, to play long and short articulations, to understand accidentals, to play rhythms of whole, half, quarter, eighth, sixteenth, and dotted notes, and even a little transposing (to get them used to it early). Volume 2 picks up with more notation issues (e.g., how the natural symbol works), adds exercises in intervals, sixteenth notes and various patterns, more rhythms (e.g., triplets), and ending with slurred pairs of notes. Throughout both volumes are numerous insightful tips for players, warm-up exercises (with and without the mouthpiece), more transposing, many solos (primarily folk songs), and a healthy number of duets, trios, and quartets (often in canons) for practice. This method is progressive (i.e., moves from easy to more difficult) and is extremely well-paced. Bourgue has demonstrated the extensive teaching experience he has to construct this method. Also, the fact that text is presented in German, French, Spanish, and English could make its potential use quite widespread. I look forward to seeing the remaining four volumes to see how this story plays out. *JS*





***The New Elson's Pocket Music Dictionary* by Louis Elson, edited Matthew Herman.** ISBN 1-59806-220-4. Theodore Presser Company, 588 North Gulph Road, King of Prussia PA 19406-2800; presser.com. 417-41039, 2009, \$5.95.

I reach for my copy of *Elson's Pocket Music Dictionary* many times a week, whether to find a quick definition, clarify a tempo marking, or set a good example for my students (who always need more practice looking things up on their own...). Thus, I was quite happy to receive this updated version, appearing 100 years after the original. It is true that the old *Elson's* needed updating in several areas, and this new edition is just great. Dr. Herman has not only updated most of the entries but has added a considerable number that reflect the incredible evolution of music since 1909. Of particular interest to horn players is the entry on "Horn" (no longer "Horn, French"), which is short and to the point, and definitely reflects the evolution of the instrument and horn-playing over the past century – among other things, no longer are stopped notes considered "the most repulsive tone-color that can be produced in the orchestra." There is also an updated listing of 650 composers and other musical figures, which now includes people from the fields of jazz and pop music. In this area, however, I would not toss out my old copy – old editions have their own lists of famous composers who are often forgotten by later generations, and having old lists provides interesting snapshots of their times in history. *Elson's* remains one of the most useful and handy resources for music, and this new edition is indeed welcome and deserving to be on every shelf. JS

***Beginning Method for Horn* by David Hoover.** Theodore Front Musical Literature; tfront.com. Third edition, 2009, \$15.

David Hoover, horn teacher at California State University, Northridge, got his start as a teacher in the mid-1970s, teaching private lessons to young students. Since then, he has taught music at many levels, and shared the same frustrations that many teachers have – finding the right materials to match what students need when they need it. This frustration reached a peak when he became a university teacher and was faced with high school students who were severely lacking in several areas. Returning to school to complete a doctorate provided the perfect opportunity and necessary motivation to find out if his frustrations were common and what areas teachers felt needed attention. In 1994, he surveyed over 500 teachers (I was one of them) to ascertain and confirm what sorts of skills were lacking. He took this information and created the first edition of this book, first for himself and then later a second edition to share with others. This third edition is the first to be published.

The book is essentially progressive in its approach and brings new small challenges with each numbered exercise. The first section is especially "step-wise" in its approach – we spend some quality time on open harmonics, then gradually adding new notes, rhythms, meters, etc., such that we reach a C major scale and arpeggio by #30, G major by #53, F major by #95, and so forth. The mix of familiar folk songs, horn melodies, duets,

and simple exercises all demonstrate careful consideration for what should come next, and it is done well. Right hand position and manipulation is brought in to encourage some natural/stopped horn technique – this is well-received, but not because I favor the natural horn. The understanding of the right hand's role and capabilities is one of those areas in which younger players are lacking.

Part II of the book has supplementary natural horn exercises (in this case, open harmonics) for daily warm-up, some preliminary trill exercises, and then a few "real" hand horn exercises; i.e., with changing hand positions. Following some pages of scales, he introduces the idea of playing the same melody in different keys, in preparation for learning transposition. Then comes an introduction to the bass clef, some notes on transposition and the double horn. Part III is all duets, including some canons, with about 20 in a variety of styles.

Good private teachers will no doubt appreciate the thoughtful, progressive approach used here, and the exercises can easily be supplemented at various points to expand on specific challenges. I like this book for a variety of reasons. If used effectively, it would accomplish the author's goal of creating younger hornists with a solid foundation of technique and knowledge that will make for smoother transitions to university-level expectations. JS

***Twenty Difficult Etudes for the Horn's Middle Register* by Daniel Grabois.** Available from the author at danielgrabois.com. 2009, \$20.

I remember my first book of "contemporary" studies very well – I still use it with my own students, along with a few others that have come along since. It presented challenges to my ear, my brain, and my technique that took patience to conquer. In the end, I was much better off for persevering (or perhaps it was my teachers who persevered...). Daniel Grabois teaches horn at the Hartt School, chairs the Contemporary Performance area at the Manhattan School of Music, and performs with one of my favorite brass groups, the Meridian Arts Ensemble. With "street cred" like that, one can't help but be curious about what "difficult" etudes would look like. In short, these are finely crafted etudes for the middle and low registers, with an overall range of G to g". There are only a few tonal moments in the whole book, but that is part of the point. Regardless of the harmony, the musical gestures throughout are consistent with tonal music, so there is no reason one cannot play musically. Thus, as he says, these are for players "to solidify their tone and singing approach" in this range and in a contemporary vocabulary. The technical aspects are certainly challenging – the meter changes, the large skips and other tests of flexibility, the range of rhythms and tempos, the myriad written-in accidentals, and a few extended techniques thrown in – all confront the player with their capabilities (or lack thereof), and they are all good things to work on. The etudes do not progress in difficulty; you just jump in the deep end and start swimming. I really like the challenges presented here, particularly for this



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particular range, and will be adding it to my list of contemporary etude books for my students (and me) to use. These, too, will require patience and perseverance, but they are well worth it. *JS*

***Low Horn Etudes and Drills For the Intermediate Horn Player* by Patrick Miles.** Really Good Music, 1705 Wilson Street, Eau Claire WI 54701; reallygoodmusic.com. 2009, \$15.

In an effort to introduce intermediate (in this case, pre-college) horn students to new notation bass clef and the low register of the horn, Patrick Miles (University of Wisconsin-Stevens Point) has collected a series of exercises and etudes that address what he calls "the most neglected aspect for the incoming freshman horn player." In his forward, Miles identifies six "key components" to consider while beginning to explore the low range, including thoughts on the embouchure, jaw, focus, fingerings, articulation, and dynamics. He also provides a "Preferred Fingering Chart" from B<sup>b</sup> to g", which provides options on both sides of the double horn.

Five exercises are designed to familiarize the student with reading in bass clef and to gradually extend the student's range downwards, from c' to E. These exercises include long tones, triads, expanding scales, and a chromatic study (from Clarke's *Technical Studies for Cornet*), and another that focuses on the end of Till Eulenspiegel's call. Next are 22 etudes, gathered from Concone vocalises and Endresen etudes, and transposed into bass clef with a variety of key signatures (E major through A<sup>b</sup> major). Miles has included a variety of articulation markings while maintaining emphasis on legato playing.

Miles's method offers an excellent introduction to the low register for pre-college hornists. While the exercises allow the student to extend the low range, the etudes provide melodic opportunities to use this register. Perhaps the author will compile forthcoming volumes of more advanced exercises/etudes or suggest resources to continue to develop the low range. I look forward to sneaking these exercises and etudes into my middle- and high-school students' diet of Kopprasch! *Heather Suchodolski, University of North Texas*

***Concertino pour le Cor chromatique (with piano reduction)* by Johann Christoph Schunke.** Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, D-04105, Leipzig, Germany; hofmeister-musikverlag.com. FH3344, 2009, €14.80.

For those interested in the early valved horn, the name of Schunke is an important one. The Schunke family had several horn players who worked in various parts of Germany in the first half of the 19th century and were noted for their expertise on the "new" valved horn. Johann Christoph (1791-1856) worked at the ducal court in Karlsruhe beginning around 1820, and this Concertino comes from around 1830, the date of its premiere. The work is reminiscent of the Weber Concertino, with similar structure and technical demands. Composed for horn in F, there is no question that valves are needed, regardless if one wants to believe that the first valves were used as crooking devices or as a means to make all tones even. You

need them either way.

The tessitura of the solo horn part is generally pretty high and relatively chromatic over its full range (f# to c"), evidence that Schunke knew the valved horn well. In his very useful program notes, Peter Damm mentions that it is unclear whether hand stopping was used, but, after trying this piece on my early valved horn, I am convinced that a valved horn was intended to deal with the chromaticism and surprising modulations to remote keys. Harmonically, this work is the most adventurous I have seen from this era so far, and the style is both flashy in the fast parts and expressive in the slow ones. The piano reduction (by Manfred Schandert) was deemed acceptable, and the orchestra parts are available for rent from Hoffmeister (FH 8010). I am really looking forward to performing this piece – it will be fun from both a historical and a musical standpoint. I heartily recommend it. *JS*

***Incomplete Method für die Holzblasinstrumente* by Professor Willem von Schmutzig.** Wiltshire Music Company, 204 Toronto Avenue, Massapequa NY 11758; wiltshiremusic.com. S2, \$5.

Every horn player must have zees buch eef zey want to play in a gut wind qvintet! De Schmutzig name hass a long history mit wind instruments, und the depth of their know-how is demonstrated in dees buch, a fine companion to the *Complete Method für der Waldhorn oder der Ventilhorn* by Willem's teacher, Proffessor Eric Von Schmutzig (no admitted relation; see the October 2005 edition of *The Horn Call*). Buy zees buch for your gut health! *JS*

***Concert Suite for horn and piano* by Anthony Randall.** editions db, 7 Clarence Grove, Horsforth, Leeds LS18 4LA, UK; editiondb.com. edb 0702002, 2007, £9.

British hornist, composer, conductor, and teacher Anthony Randall has had a distinguished career that has led to several nice works for horn (see, for example, a review of his *Portrait for Ifor James* in the October 2007 issue of *The Horn Call*). Simply put, *Concert Suite* is an outstanding work for horn and piano. The three movements total about 18 minutes, and each is successful in its own right. The first movement, "Capriccio," has an ABA form, with lyrical outer sections and an "Energico" middle section that is forthright and spirited. The second movement, "Notturmo," is slow and very effective at generating interesting colors, not the least of which involves directing the horn sound into the piano to create interesting resonances. I found the mix of stopped, muted, and open colors is especially appealing in a "nocturnal" context. The last movement, "Introduction and Rondo," begins with a reminiscence of the first movement, and then launches into a rollicking *Vivace* rondo that Mozart would be proud of, filled with fire and humor. The meter changes alone provide enough excitement, but the pitch bending, fanfare/hunting figures, and other miscellaneous extended techniques will keep at least the horn player riveted.





Taken as a whole, the work is well-crafted and well-paced. The overall harmonic language is quite tonal, but colored in interesting and occasionally surprising ways. The work is clearly for more advanced players, but the end result should be quite satisfying and well worth the work. All we need now is a commercial recording of the piece, and I expect its popularity will take off. Anthony Randall has crafted what I think will become a major contribution to our recital repertoire, and I look forward to hearing how its performance life develops. JS

**Sonata No. 1 for Horn and Piano by Jeffrey W. Richmond.** Prairie Dawg Press, 514 N. Juliette Avenue, Manhattan KS 66502; prairiedawgpress.com. PDP 154, 2009, \$28.

This 13-minute sonata is an intriguing and unique new addition to our recital repertoire. Alan Mattingly premiered it in April 2007 and also performed it at the 41st International Horn Symposium in Macomb, Illinois.

This work appears to be somewhat representative of Jeffrey W. Richmond's very broad range of musical passions, tastes, interests, and experiences. Richmond performs as a jazz trumpet player, and Jazz Studies was his Secondary Area for his DMA degree in Composition from the University of Nebraska, but he also has a lot of experience writing for and working with marching bands and drum corps. While a large number of his original compositions and arrangements are for jazz ensembles, he has written an impressively rich variety of works ranging from chamber to symphonic, and even including an orchestral reduction of a full opera. I recommend perusing the C.V. on his website (jeffrichmondmusic.com) for a really good sense of the breadth of his *oeuvre*.

The fast movements of this sonata are characterized by some fairly minimalist grooves of syncopations and asymmetrical meters (e.g., a 9/8 is 2 + 3 + 2 + 2; a 13/8 is 2 + 2 + 3 + 2 + 2 + 2; a 5/4 is 3 + 3 + 2 + 2) that are occasionally punctuated by silences, percussive gestures, and striking texture changes. The middle movement, "With deep passion," is a relatively lyrical, poetic one with a fine climax. The demands in horn technique compare roughly to those of our old(!) Paris Conservatory etudes, and the piece ends dramatically with lots of loud (*ffff*: *fortis-is-ismo*?) high notes.

I think this particular new twenty-first century sonata will make an interesting contribution to recital programs, perhaps in somewhat the same way that Alec Wilder's sonatas did during the twentieth century. *Virginia Thompson, West Virginia University (VT)*

**Amor-Schall for horn and piano by Mark Jacobs.** Available from the composer at markjacobsmusic.com. 2008, \$3.95.

I received this piece from a friend and colleague of Mark Jacobs, who teaches composition at Southern Oregon State University. The title of the piece, translated as "Cupid's Horn," evokes flowing melodies and lush accompaniment. Jacobs' three-minute piece does exactly that, in a long, gradual build to a full, satisfying ending. The piece would be handled nicely by

the average college-level performer, and would fit well as a contrast to heavier, longer works. JS



*Recently received from Editions Fertile Plaine, 11 Rue de Rosny, 94120 Fontenay sous Bois, France; fertile-plaine.com.*

**Variations sérieuses for horn solo by Pascal Proust.** FP 678, 2008.

**Skadi for alphorn in F by Pascal Proust.** FP 826, 2009.

**Les blues des cimes for alphorn in F and piano by Pascal Proust.** FTP 827, 2009.

Pascal Proust is proving to be a very prolific composer for all levels of horn playing. The three pieces here reflect several levels. *Variations sérieuses* is designed for players at the end of their first year (or "cycle") and offers a theme with five variations that falls within a comfortable range (f-d") and an interesting range of technical and musical demands. The theme is quite short and unmeasured, already encouraging some choices in expression. As the variations unfold, the changes in meter, tempo, and rhythm are each appealing in turn, and the young player is asked to contend with pitch-bending with the hand, definite mood changes, and other expansions of technique. The music is good, too. At three minutes long, the piece is quite manageable for the intended age-group.

Since I do not own an alphorn, I played *Skadi* on my natural horn, and found it also to be quite appealing. *Skadi*, the program note tells us, is the Norse goddess of the hunt, the mountains, and winter, and the music fits the description. It should be noted that the piece also calls for improvised timpani and/or dancer, but these are not required for performance. The program note says that the timpani player and/or dancer may play at any point during the piece, with special encouragement to "intervene" during fermatas. A 30-second improvisation is set aside for timpani and/or dance, though I suppose the alphorn/horn player could join in, too. Musically, the piece forms an expressive arch, starting and ending slowly and quietly, with a loud, more urgent peak in the middle, culminating in the improvisation section. I think the piece could stand alone as a solo horn piece, and at 6-8 minutes (depending on the amount of improvisation at the fermatas), could be a very nice contrast to more standard works on a recital. The overall technique required is not difficult (range: c-g", with just one glissando up to a b"). I like the idea of playing alphorn music on the natural horn, but mostly because I don't have one of my own. Maybe someday...

In the same vein, I used natural horn on *Les blues des cimes* (translated roughly as "Mountaintop Blues"). This slow, sultry ballad actually works pretty well, especially considering the solo part is built only on the harmonic series. Lasting about four minutes, it has a range of c-" and enough push and pull to be interesting. I like it! JS



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**Etüden für Horn und Klavier by Jürgen Runge.** Friedrich Hofmeister Musikverlag, Büttnerstrasse 10, D-04105, Leipzig, Germany; hofmeister-musikverlag.com. FH 3219, 2007, €14.80.

Here is a very charming collection of short original pieces for beginning to intermediate students. Each piece lasts only a minute or two, and has a descriptive title. We have a short waltz, a "secret," a birthday song, a spring song, a minuet, a march of the garden gnomes, a lullaby, a Bulgarian dance, a "caravan," a "Mozart" dance (another minuet), a "joyous surprise," and a jazzy stroll on the beach. The overall range is f-c", but most of the tunes are narrower, making some playable by youngsters toward the end of their first year of study, and still able to save others for a bit later. The tunes are very pleasant, the variety is great, and each has a piano introduction, so there is no worry about counting off or coming in cold. The piano parts are equally playable. This is a great collection for this age group! JS

**Al sola for horn and piano by Pascal Proust.** Espace Robert Martin, 106, Grande Rue de la Coupée, 71850 Charnay-Les-Mâcon, France; edrmartin.com. R 4664 M, 2007.

Pascal Proust continues to provide new music for all levels of player, and *Al Sola* is intended for players in their second phase ("cycle") of development. In this piece, Proust presents some challenges that encourage more technique and musical experience, including an opening recitative-like section, passages of stopped and muted horn, and contrasts in tempo and character that will test players as they move into the intermediate stages of their development. The opening is a bit more dissonant than might be expected (another challenge), but gives way to a pleasant, lyrical theme. Players are then confronted with sections that have a variety of rhythms and dynamics designed to expand their expressive side, as well as their range (overall c-g"). All things considered, it might be a bit much for a middle schooler, but high school-age students should be able to manage this piece, especially at five-minutes long. I like this work for the challenges it presents to the younger player. JS

**Variations studieuses for horn and piano by Pascal Proust.** Editions Combre, 24, Boulevard Poissonnière, 75009 Paris, France. C06663, 2009.

Here is another nice work for intermediate players. A slow theme in half notes gives way to variations that ask the hornist to play a slow waltz, a faster *perpetuo moto*, a graceful but forceful *maestoso*, a cadenza, and a slow, quiet (muted) ending. The overall range is f#-g", and the opportunities to work on longer passages of notes, register changes, and contrasting tempos, meters, and characters, are very worthwhile. This is an enjoyable piece, lasting about four minutes, presenting useful technical and musical challenges for this level of player. JS

**Wedding Masterworks for horn solo and keyboard accompaniment, arranged by Frank J. Halferty.** Kendor Music, Inc., 21 Grove Street, PO Box 278, Delevan NY 14042-0278; kendormusic.com. Cat. No. 12245, 2008, \$17.95.

Here is another volume of useful solo pieces for weddings and other similar gigs. Famous works by Handel (Air and Hornpipe from *Water Music*, *La Rejouissance* from *Music for the Royal Fireworks*), J. S. Bach (*Jesu, Joy and Air on the G String*), Henry Purcell (*Trumpet Voluntary, Trumpet Tune*), Schubert (*Ave Maria*), Mouret (*Rondeau*), Mendelssohn (*Wedding March*), Pachelbel (Canon), and Wagner (Bridal Chorus from *Lohengrin*) are presented in horn-friendly keys (C, F, B<sup>b</sup>, and G) and constitute a lineup of hits that are extremely useful. The overall range is f#-a<sup>b</sup>", and the arrangements are not overly taxing, easily manageable by a decent high schooler, with plenty of repeated sections to allow for cuts or shortening on the fly. Some tunes ride a little low such that playing with organ might obscure the horn, but the accompaniment will work on piano or organ, and can be put together relatively easily. One added bonus is an accompanying CD containing play-along tracks with piano and organ accompaniments; Mr. Halferty has wisely included keyboard introductions so as to avoid click-tracks for starting together. Those with perfect pitch may be driven crazy by some of the key choices (e.g., Pachelbel's Canon is in B<sup>b</sup> here, not the original D), but this is a nice collection of practical music for the gigging soloist. JS



Recently received from Editions BIM, CH-1674 Vuarmarens, Switzerland; editions-bim.com.

**Cordano for horn and string quartet by Jost Meier.** CO78, 2007, 35 CHF.

Swiss composer Jost Meier wrote *Cordano for Horn in F and String Quartet* in 2007 with support from the Artephila Foundation. He dedicated it to Bruno Schneider, and in very brief program notes, he indicates that the first movement, "Parola e suono" (word and sound), was based on the letters of Schneider's name. Meier also explains that the third movement features eight motifs in five variations, and that the ternary form of the second movement, "Intermezzo," is a wordplay on the title: "Cor(da)no-Corda-Cor(da)no (horn as solo-strings-horn again dominant)."

Meier has enjoyed a rich musical career as a cellist, teacher, and prominent conductor, as well as a prize-winning composer who studied with Frank Martin. He has written six operas, and the Editions BIM catalogue lists eighty-two of his other compositions. Works with horn include: *Concerto* (2002), recorded by Schneider with the Chamber Orchestra of Neuchâtel on the *Musiques Suisses* label; a 1999 alphorn solo with chamber orchestra or brass band; *Transfigurations* (1997) for two oboes, two clarinets, two horns, two bassoons, and doublebass; and a 1967 wind quintet.

The most basic demands of the horn writing in *Cordano* are not overwhelming. Although there are a number of a's, most of the tessitura sits on the treble staff, but the line climbs to a b" near the end of the second movement, and the last movement





ends on a  $b^b$ ". Although there is one low  $c$ , there are seldom ledger lines below the treble staff. Extended techniques are quite minimal: one flutter-tongue, a pair of stopped notes, and a brief muted section. For the strings, there is a judicious and effective use of harmonics and tremolo. What is truly demanding in this work are the style and ensemble issues.

Writing about Meier's opera *Dreyfus*, *New York Times* reviewer Alex Ross said that Meier "writes in an accessible post-Expressionist style: some Berg, some Hindemith, some Zimmermann." Looking at the horn writing in *Cordano*, I am reminded more of Webern or Schoenberg. This music offers colors, textures, gestures, and listening challenges(!) rather than lyrical melodies. Because of the limited tessitura, some of the truly disjunct lines are still quite reasonable, and most of the enharmonic spellings of this intense chromaticism seem to make good sense to eyes accustomed to reading in keys. Although there are many meter changes and the aural ambiguity that results from ties and changing subdivisions, the subdivisions are not complicated ones (triplets and sixteenths, and in the strings, one septuplet in a measured trill, and one quintuplet), and they are very easy to read in the computer notation used, as in the rhythmic style and appearance of the Persichetti *Parable*, but always metered. Obviously these rhythms will provide some challenges for the ensemble, but the parts include very helpful rhythmic cues, which in the horn part are even transposed into F, but in their original alto or bass clefs.

I have always enjoyed this twentieth-century style of music because I think of it as being aesthetically similar to modern poetry, wherein one must bring a special depth and meaning to every little gesture (word) in a way that is different from interpreting a long flowing phrase (verse or prose). I believe this 16-minute work would be an interesting and provocative addition to a solo or chamber recital program. VT

**Dialogues III for horn and tuba by John Stevens.** ENS 177, 2007, 20 CHF.

While I was working on my doctorate at the University of Wisconsin-Madison, I got to know John Stevens and his music, and played in a brass quintet that performed his fantastic *Seasons*. I also heard a lot of his music for tuba ensemble, and decided his style is sort of a combination of Chuck Mangione (whose jazz band he played in as a student at Eastman) and Gustav Mahler, with driving and at times jazzy rhythms and thick lush harmonies. *Dialogues III* was composed in 1987 as part of a larger project where Stevens created a series of duets for tuba and other brass instruments. Set in five movements and lasting about twelve and a half minutes, the piece has numerous technical challenges for the individuals and the ensemble. Each movement has a descriptive title. The first, *Prologue and Dance*, begins with a slow dialogue introducing each instrument, and then they dance together in fast, mixed meter. Twice the tubaist is asked to glissando "to highest note"—it is hard to tell if this is playful or out of frustration (let's assume the former!). The second movement is a March with sev-

eral tricky alternating patterns (sometimes at the eighth note, others at the sixteenth) as well as some equally challenging simultaneous rhythms (e.g., five against four). It is still undeniably a march. The third movement is a breathless *scherzo*, very reminiscent of the Summer movement in *The Seasons*. The fourth is an expressive "Lament," where the two play together most of the time, with individual cadenzas in the middle. The finale, "Dance and Epilogue," is also reminiscent of other Stevens works, with jazzy licks and fun rhythmic quirks. The "Epilogue" is a restatement of the "Prologue," but the parts are switched at first. Eventually, the piece ends quietly and peacefully. This is a great piece for a solo, shared, or quintet recital that will provide a wonderful musical contrast. The rhythmic elements and the interesting harmonies make John Stevens' music very interesting, which contributes much to their popularity—deservedly so. There is much substance here, and I look forward to performing this myself as soon as possible. JS

**More Bipperies for two horns by Lowell Shaw.** The Hornists' Nest, PO Box 33, Buffalo NY 14231-0033. HN 95, 2009, \$10.

Just when you think Lowell Shaw couldn't possibly come up with more "hipper" ideas, he does it again, this time in a fresh set of *Bipperies*. Along with the four-part *Fripperies*, these little duets are some of the horn world's all-time favorites, and this collection is a welcome supplement to the first set from so long ago. We are presented with a march, some fast and slow swing-y tunes, a ballad, a little (more) soft shoe, and even a little Latin number, that have all the attitude we love about these works. There are 10 in this new set, and they are just as fun as the older ones. What more can I say? Get them while they are hot! JS

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

**Claire de Lune by Claude Debussy, arranged for four horns by Bill Holcombe, Jr.** HQ 126, 2009, \$12.

**On the Mall by Edwin Goldman, arranged for horn quartet by Bill Holcombe, Jr.** HQ 127, 2009, \$12.

**Washington Post Swing by John Philip Sousa, arranged by Bill Holcombe and Bill Holcombe, Jr.** HQ 128, 2009, \$15.

"Clair de Lune," from Debussy's *Suite Bergamasque* (1890), is one of the most beloved piano pieces he ever wrote, and has been arranged for numerous instrument combinations. This particular arrangement is very effective. It is in a good key (C major for horns) for the wide range called for in the original, and Holcombe Jr. has done a reasonable job with the necessary octave displacements in certain spots. The overall range is quite wide ( $d$  to  $c'''$ ), and this version will require not only a flexible fourth but also a strong first, since most of the high melody is assigned there. Still, the music is worth the work, even just for the ensemble work in duple versus triple rhythm situations and the potential for a lot of expressive push and pull in tempo.



## Music and Book Reviews

*On the Mall* (1924) is one of Edwin Franko Goldman's most famous band works, a popular encore that is fun for the band and audience (at least those who know the words). This nice arrangement is equally fun, at least for the players, with optional singing/whistling in the trio. If one knows or has the words for the last strain, the appropriate repeat can be added. The overall range is f to b<sup>'''</sup> (optional c<sup>'''</sup>), and a fourth horn with a strong low range will be desired. Its catchy tune will not fail to please.

*Washington Post Swing* is a take-off on Sousa's popular march from 1889. It is all here, and the "cheese" is poured on liberally (this version is not for the lactose-intolerant). The workload among the top three parts is pretty even and in a modest range (highest is f<sup>''</sup>), but a fourth with a strong and agile low range is what will make this arrangement fly. Fortunately, I like lots of cheese. JS

***Entrée de Hermann (Extrait de Tannhäuser)* by Richard Wagner, arranged for six horns by Pascal Proust.** Editions Fertile Plaine, 11 Rue de Rosny, 94120 Fontenay sous Bois, France; FP 651, 2008. fertile-plaine.com.

In Act I, just before Scene 4, when Hermann, Landgrave of Thuringia, returns from a hunt and meets Tannhäuser, his wayward knight, the result is a bit of horn-heaven: twelve hunting horns pitched in F, E<sup>b</sup>, and C, signal Hermann's arrival with majestic hunting calls. Pascal Proust has arranged this section for just six horns, adding a nice final cadence. A short introduction gives way to aggressive figures that provide a nice excuse to practice differentiating duple and triple rhythms, especially dotted rhythms in both. The top note is g<sup>''</sup> and the sixth horn gets to play a low C at the end, all easily managed by high school level or better. Whether for six horns or multiples of six, this short, one-minute fanfare will not fail to please. If only it were longer! JS

Here are two more arrangements from Arundel Music, 2355 W. Warwick Road, Muncie IN 47304; arundelmusic.com.

***Gaudent in celis* by Phillipe Verdelot, arranged for eight horns by Cynthia Carr.** 2009, \$16.

***Zelenaj Se, Zelenaj* by Antonin Dvorak, arranged for eight horns by Cynthia Carr.** 2009, \$20.

In a previous part of my musical life, I played and sang in a number of early music groups that used historical instruments (and even got paid for it!). As a result, I was exposed to a whole lot of Medieval and Renaissance literature that I would otherwise never have known. Much of the obvious repertoire (e.g., the brass music of Gabrieli) has been transcribed or just performed on modern instruments, but so many more gems from these earlier eras are still waiting to be re-discovered and placed into suitable arrangements. Since most of this music, even the vocal stuff, had flexible instrumentation, the possibilities are virtually endless. In this vein, Cynthia Carr's arrangement of Verdelot's *Gaudent in celis* (In Heaven, Rejoice) is a perfect example of a Renaissance masterpiece that can work in a modern setting, even with an ensemble of like instruments.

Set for two SATB choirs, the combination of tonal and modal harmonies, with sophisticated imitative textures, offers a fresh perspective for modern horn players.

Likewise, *Zelenaj Se, Zelenaj* by Dvorak is another good choice, although it was created in a different way. Originally number 10 in Dvorak's op. 32 Moravian Duets for soprano, contralto, and piano, this work was among several that were recast for four-voice chorus and piano by Leos Janáček, and that is the version that Carr used to create this eight-horn arrangement. The text of this piece "concerns a young man whose beloved will return to him when the trees leaf out in the spring. The music alternates between expressing youthful impetuosity and sorrowful longing." The impetuous sections are very horn-friendly with aggressive triplets from the piano accompaniment. The sections of longing are equally effective in their sentimental lyricism. Carr has set the horn parts such that Horns 1, 2, 5, and 6 carry the primary vocal lines, with effective sharing and doubling for effect and endurance. The remaining parts primarily cover the piano accompaniment, but plenty of sharing balances things out. Two relatively strong and agile low horns are desired for Horns 4 and 8, but the overall range (F to a<sup>'''</sup>) is conducive to solid performances by university-level players.

These are both great choices for horn ensemble, for reasons expressed in the February 2010 issue of *The Horn Call* regarding other arrangements she has published. In both cases, knowing the subject matter of the original texts helps with the respective characters for performance, but the pieces work well on instruments. Thankfully, the program notes provided give us virtually all we need. JS

***Arioso* by J. S. Bach, transcribed for brass quintet by Michael Stewart.** Wehr's Music House. WM #399, 2008, \$9.50.

Michael Stewart (see [stewmuse.com/StewBio.html](http://stewmuse.com/StewBio.html)) has composed and arranged numerous works for brass, and his wide range of experiences have led to some high quality works. This *Arioso* by Bach is a famous one – originally a solo for oboe and strings in Cantata 156 (I Stand with One Foot in the Grave), it has been transcribed for virtually every instrument and even voices (one of my favorites was heard live at a performance by the Swingle Singers). For this arrangement, Stewart has distributed the melody among all five members of the quintet, and added embellishments right from the start. As such, I can see this arrangement as a nice vehicle for demonstrating the quintet voices in a school setting, especially since the music is soothing and the piece itself is fairly short.

My only quibbles with this edition are familiar ones: 1) while I appreciate the desire to present parts in a readable form, the additional pages for the sake of one line of music seems a bit wasteful, and 2) while I appreciate the biographical info on both the composer and arranger, no useful information about the piece itself is included – what is listed above, I had to find on my own. Neither of these reduce the impact of the music, but they can certainly make a difference in how the edition is received. JS



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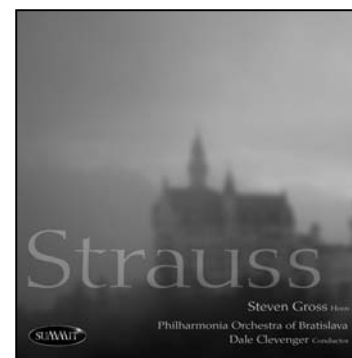
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# Recording Reviews

Calvin Smith, Editor

**S**end discs to be reviewed to Calvin Smith, School of Music, 1741 Volunteer Blvd., University of Tennessee, Knoxville TN 37996-2600 US. Readers interested in obtaining discs reviewed in this column are urged to place orders with dealers or record stores in their area. If local dealers are unable to assist, contact one of the several on-line or other reputable suppliers such as Tap Music Sales ([tapmusic.com](http://tapmusic.com)), MusicSource ([prms.org](http://prms.org)), [amazon.com](http://amazon.com), or the distributors or artist listed in the reviews below.

My apologies to George Hyde. Through carelessness I misspelled the title of his Christmas carol arrangements reviewed in the February Horn Call. They should have been spelled – “Anyone Four Carols?” CS

**Midsummer. Tim Thorpe, horn.** The Audio Concept, TAC002. Timing 47:16. Recorded January and February 2009 at Acapela Studios, Cardiff, Wales.

Contents: All works arranged by John Hutchinson. “Nocturne” from *Midsummer Night’s Dream*, Mendelssohn; *Palladio*, movement I, Karl Jenkins; *Gymnopodie*, Erik Satie; *Agnus Dei*, J. S. Bach; “Fear” from the *Five Tango Sensations*, Astor Piazzola; *The Mission*, Ennio Morricone; “Somewhere,” Leonard Bernstein; *Pavane*, Gabriel Fauré; “Dido’s Lament,” Henry Purcell.

Familiar music in new and interesting settings. That could have been the title of this CD. It could have been, but “Midsummer” is much better (even though my title gives a better hint of the treat to come). Hearing Tim Thorpe has been a pleasure. His CD is easy listening. By that I do not mean that it is inconsequential elevator music. It is music of beauty of depth played by a young horn master. Thorpe’s performance is excellent. His tone is clear and resonant with a perfect touch of brightness. It is very enjoyable to hear.

Movement I, from Karl Jenkins’ *Palladio* was one of those “mystery moments” for me. I was certain that I had heard this music before but I did not have the slightest idea where or when. It took a bit of internet searching to learn that a certain diamond jewelry commercial was my source. All of the arrangements by John Hutchinson are very well done. They employ strings, clarinet, flute, and harp, as well as horn, and are simple (this does not mean “easy” or simplistic), straightforward, idiomatic, and beautiful. This CD gives only a hint of what gems we may hear from Tim Thorpe in the future. I’m looking forward to that day.

**Carl Reinecke Trios Bruno Schneider, horn.** François Leleux, oboe; Paul Meyer, clarinet; Eric Le Sage, piano. Sony Music 88697 607212. Timing 68:21. Recorded September 20 – 29, 2006 at Radio Studio Zürich.

Contents: Carl Reinecke Trio for oboe, horn, and piano in A minor, op. 188; Trio for clarinet, viola, and piano in A Major, op. 264; Trio for clarinet, horn, and piano in B Major, op. 274.

Having heard several recorded performances by Bruno Schneider, I was expecting to hear some excellent horn playing on this CD. I was not disappointed in the least. In fact, my appreciation for Schneider’s mastery of the horn and his superb musicality has only grown. These trios have been chamber music favorites of mine for many years. Schneider’s tone is clear and full. His technical skill projects a sense of ease and lightness that is wonderfully suited to this music. The balance of the three instruments in all three four-movement works is perfect. The oboe trio dates from 1886 and the clarinet trio with horn was written in 1905. Each trio gives the hornist abundant opportunities for lyric expression and technical brilliance. Schneider is an exceptional artist. I highly recommend this CD and its repertoire. Music this good, played this well, and recorded with this level of clarity and purity will be very enjoyable to all.

**In Memoriam, A Tribute to Vincent Cichowicz. Jeremiah Frederick, Mary Jo Neher, Virginia G. Sandstrom, Jessica Valeri, horns.** The Millar Brass Ensemble, Stephen Squires, conductor. Self-produced. Timing 55:20. Recorded at Rockefeller Chapel, University of Chicago, Chicago, Illinois.

Contents: All arrangements are by Vincent Cichowicz unless stated otherwise. “Nimrod,” Elgar; *The Earl of Oxford’s March*, Byrd, arr. Howarth, trans. Cichowicz; *Pavane*, John Bull, arr. Howarth, trans. Cichowicz; *Galliard*, Bull, arr. Howarth, adapted by Cichowicz; *The King’s Hunting Jigg*, Bull, arr. Howarth, trans. Cichowicz; “El Jueves Santo a medianoche,” Joaquin Turina; *Deus, in Adjutorium*, Monteverdi, arr. Stephen Squires; *La Cathedrale Engloutie*, Debussy; *Pomp and Circumstance*, Elgar; Overture to the Third Act of *Kunihilde*, Cyril Kistler, arr. Squires; Prelude No. 14 in E<sup>b</sup> minor, Shostakovich; “Mars,” Holst; *Ave Maria*, Biebl, arr. Squires.

This CD is a special treat for brass ensemble fans. The arrangements are superb, the performances are stellar, the balance is excellent, the intonation is perfect, and the recorded sound is brilliant. Those features alone would guarantee a memorable listening experience, but this recording has one more attribute. It is dedicated to the memory of the Millar Brass Ensemble’s former Music Director, performer, teacher, conductor, arranger, clinician, and more, Vincent Cichowicz. Cichowicz’s musical contributions and influence on the lives he touched are immeasurable. This recording contains many Cichowicz arrangements and transcriptions.

Much of the music on this CD is familiar to most brass players and the arrangements call for varying instrumentation. The Millar Brass Ensemble is a virtuoso ensemble of stellar performers who blend beautifully when a full rich sound is required. They blaze through passages that need flash and fire. The horn playing is very fine, especially in the brilliant display



## Recording Reviews

of the *The Earl of Oxford's March*. This CD will be a favorite to anyone who is fortunate enough to hear it

**Gaudibert, Meier, Mieg Konzerte. Bruno Schneider, horn;** The Chamber Orchestra of Neuchâtel, Jan Schultsz, Director. Musiques Suisses, MGB CD 6234. Timing 62:40. Recorded April 2003 in the Salle de Musiques, La Chaux-de-Fonds, Switzerland.

Contents: Concerto for Horn and Orchestra, Jost Meier; *Album Leaves* for Flute and Chamber Orchestra, Eric Gaudibert; Concerto for Two Pianos and Orchestra, Peter Mieg.

A performance by Bruno Schneider will always be an enjoyable event, and this performance is no exception. It is, however, not an easy listening task – the music is complex and not necessarily easy to grasp on just a few hearings. Jost Meier has been the conductor of the Bienne Symphony Orchestra, director of the Bienne Opera, conductor of the Basle Theatre, and now works as a freelance conductor in Europe and China. His compositional output has been primarily opera but chamber music, symphonic works, and large choral works are part of his *oeuvre*. Meier uses an eleven-note tone row, a Lydian motive, and aleatoric elements to create violent outbursts contrasted with moments of tranquility.

The first movement is nearly as long and the second and third movements combined. Meier suggests that the first movement could be performed alone as a “fantasy for horn and orchestra.” The second and third movements also could stand alone as an *Andante* and *Allegro*. It is a well-crafted and generally enjoyable piece of music. The horn part is a virtuoso challenge that Bruno Schneider performs with flair and aplomb. His skills are abundant and Meier has written an interesting and challenging work for Schneider to display those skills. This is one of the finest new concerti for horn that I have heard. Listen to it numerous times – it is worth it. CS

**Just Follow Instructions. The music of Daniel Schnyder. Adam Unsworth, horn.** Mark Feldman, violin, Matt Herskowitz, piano, David Taylor, bass trombone, Wayne du Maine, trumpet, Block M Records \$14.99 (available on iTunes for \$9.99)

Contents: All works by Daniel Schnyder: Trio for Horn, Violin, and Piano, “Walden Trio”; Duo Concertante for Tenor Trombone and Bass Trombone (adapted for horn and bass trombone); Trio for Trumpet, Horn, and Bass Trombone; Trio for Soprano Saxophone, Bass Trombone, and Piano (adapted for horn and bass trombone); Sonata for Horn and Piano; *Romeo and Julia Variations* for Horn and Bass Trombone; Trombone Quartet (arranged for trumpet, horn, and bass trombone);

Adam Unsworth has recently produced his third CD, which amply reinforces the fact that this performer has a huge technical prowess, immense musical versatility, and some equally energetic and accomplished cohorts! *Just Follow Instructions* is a full (67+ minutes) compilation of truly dynamic chamber works and reworkings by the Swiss composer/saxophonist, Daniel Schnyder.

Only three of the seven compositions originally included the horn. The others are clever and effective adaptations for the horn from saxophone and trombone parts by Schnyder, largely for this recording. Composers, throughout history, often revisit their compositions and find new ways to expand upon the original ideas. Transcriptions are a normal segment of our repertoire; however, when they come directly from the composer, such adaptations take on a much greater validity.

On page 92 in this periodical Adam Unsworth gives a thorough description of the contents and motivations for this unique CD. It elaborates upon his infectious enthusiasm for this “highly technical, challenging, edgy, and rewarding as it is difficult” music.

David Taylor, bass trombonist extraordinaire, is the second most dominant voice on this recording and adds heartily to the general demeanor of extravagant technical displays. The CD also features violinist Mark Feldman, pianist Matt Herskowitz, and trumpet player Wayne du Maine. The collaborations are, for the most part, exceptionally compatible and mutually empathetic to the musical demands and rewards.

This reviewer was most intrigued by the Horn, Violin, and Piano Trio (“Walden Trio”), the Sonata for Horn and Piano, and the very clever *Romeo and Julia Variations* for Horn and Bass Trombone. The Trio immediately grabs the listener with a near physical force, which soon becomes balanced between moments of repose and driving rhythms. It gradually evolves into a serious jazz orientation with improvisational renderings from each performer eventually piling upon one another into a somewhat playful chaos, after which it returns to the original aggressive 16th-note behavior only to explode into a sudden dissolve.

The Sonata for Horn and Piano was originally for Bass Trombone, which helps to explain the extreme requirements in the low register as well as high. Extensive use of unison and octave action through complex rhythms move by so quickly they would best be felt rather than counted by the performers to reach an effective mutuality. Jazz is the stuff from which all three movements are made, again, requiring a true sense of instinctive interpretation between the performers. The second movement, “An American Ballad,” is a soulful piece entirely and quite effectively performed in a straight mute. Here is a wonderful example of a performer who truly understands how to modify his sound production to fully resonate a mute as well as a horn. The introspective qualities of this movement, as well as this new timbre, provide a much needed, poignant contrast. An abbreviated flurry of a third movement brings this sonata to a rambunctious and surprisingly sudden end.

*Romeo and Julia Variations* is a truly delightful and almost unfathomably successful duet for horn and bass trombone. Lasting only three minutes and twenty seconds, this three-part rendition of familiar themes from Prokofiev’s *Romeo and Juliet* requires violin like flexibility from the horn over the funk-like





bass line riffs from the trombone. The humor this little piece generates is incredibly enjoyable.

The other works are extraordinarily well performed by all involved and the CD is well recorded. It is wonderful to be introduced to so much composed music with a majority of it jazz, and which unapologetically includes the horn. We hornists can do this. (However, considering Adam Unsworth, some of us can do it a whole lot better than others, but that too is changing, and changing rapidly.)

When listening to this CD straight through, there is a sameness that sets in, but then that is to be expected considering its program. Thanks to Adam's article, we can know more about these pieces and this recording, but it would have been helpful to have more program notes included with the CD. This is not your ordinary recording, and to know more about this exciting composer and his work enhances the experience a great deal.

*Douglas Hill, University of Wisconsin*

**Anton Reicha: Woodwind Quintets, Volume 10: opus 100, Nos. 1 & 2. Westwood Wind Quintet (Charles Kavalovski, horn).** Crystal Records, CD 270. Timing: 73:06. Recorded September 2006.

Contents: Quintet in F Major, Opus 100, No.1, Quintet in d minor, Opus 100, No.2

The Westwood Quintet has been an important part of the chamber music scene for over 50 years and has performed more than 2,000 concerts and recorded more than 15 albums, in addition to this 12-CD Reicha series. It goes without saying that this recording is one of the finest offerings of Reicha's very important quintets ever produced. The ensemble offers stunningly beautiful interpretations of these two quintets, both of which are monumental in scope and duration. Indeed, their symphonic breadth is such that it was many years before composers successfully created compositions of equal, lengthy duration.

Reicha's quintets hold an enormously important position in the literature, and for good reason. They are well-crafted compositions that idiomatically feature every member of the ensemble as equal chamber musician partners. Charles Kavalovski's horn playing is truly a marvel to hear. His tone is pure gold, the technique outstanding, and phrasing inspirational. One could learn much from this venerable master of the instrument and long time principal horn of the Boston Symphony. All of the members of the quintet give superb performances and play as one organic being. This recording is bound to become a classic and every horn player should have this CD in his or her library. As a matter of fact, every musician needs to own this album for it offers up chamber music playing of the very highest order. Highly recommended. *Paul Basler, University of Florida (PB)*

**In a Lyrical Way: Music for Horn and Piano by Flemish Masters. Jeffrey Powers, horn, Vincent De Vries, piano.** MSR Classics; MS 1266. Timing: 50:36. Recorded December 2007.

Contents: All music for horn and piano: Arthur Muehlmanns, *Prelude*; Lodewijk Morteleman, *Lyrical Pastorale*; Marcel Poot, *Legend*; Prosper Van Eechaute: *Nachtpoëm*; Wilfred Westerlinck, *Maclou* (for horn solo); Paul Gilson, *Five Preludes*; Joseph Ryelandt, *Sonata for Horn and Piano, Op.18*.

Jeffrey Powers and Vincent De Vries have again come up with a fantastic CD filled with superb performances. This is a CD that should be a part of every horn player's library. Jeff's horn playing has always impressed me over the years as being beautifully nuanced in tone and masterfully commanding in regards to technique, intonation, range, and phrasing. Vincent De Vries is one of those outstanding chamber musicians that we all wish lived near us! The two of them make great music together.

The pieces presented on the CD are by a handful of 20th-century composers from Flanders and Belgium who capture the nationalistic style of the region in a meaningful way. This is music that conjures up green pastures, slowly moving streams, fruit orchards, and country life (and I mean this in the most positive way). Beauty and lyricism are convincingly prevalent in each composition (including the more modern sounding *Maclou* for horn solo). While a whole concert of such calm, pastoral music might not be the best programming decision, selecting one or two of the works for inclusion would brighten up any recital. This CD is an important contribution to the horn society and is a joy to behold. *PB*

**Kerry Turner: Karankawa. Sinfonia Inventus, Dariusz Wisniewski, conductor; the American Horn Quartet; Kyle Turner, tuba; Charles Putnam, horn.** Albany Records, Troy 1141. Timing: 59:47. Recorded January 2009.

Contents: All works by Kerry Turner: *Karankawa* (Tone Poem for Symphony Orchestra); *Introduction and Main Event* (Solo Horn Quartet and Orchestra); *Concerto for Tuba and Orchestra*; *Concerto for Low Horn and Chamber Orchestra*.

Kerry Turner's music has been such an important part of our repertoire for years. He is a masterful composer and writes music that rivals any composed for the instrument. The works presented on this CD have had few performances over the years and quite frankly, I cannot imagine why as they are simply put some of the finest works featuring brass instruments and the orchestra I have had the pleasure of hearing. This offering will no doubt inspire many performances of these stunningly crafted works.

*Karankawa* is a fantastic large-scale tone poem that had me coming back to listen to numerous times – actually, over 15 times! This is, simply put, one of the best orchestral tone poems I have ever heard. Turner's sense of drama is captivating and his orchestration glows with ingenious exuberance. This work alone is reason enough to purchase the CD as it presents not a



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“hornist/composer” but a true composer in the very best sense of that word.

The *Introduction and Main Event* is a great addition to the relatively small group of works for that instrumentation and the American Horn Quartet performs at their typical level of excellence. Kerry has also written what should become a staple of the tuba literature in his Concerto for Tuba and Orchestra. Especially intriguing are the featured duets between piccolo and tuba found in the work that have to be some of the wittiest and most successful in the repertoire – better than the famous duet in John William’s film score for *Close Encounters of the Third Kind*. Here Kyle Turner’s playing is first rate.

The Concerto for Low Horn and Chamber Orchestra is an important addition to the literature and showcases the amazing playing of Charles Putnam, the American Horn Quartet’s long-standing fourth hornist.

The Sinfonia Inventus and its conductor Dariusz Wisniewski play with accurate, youthful abandon. I can honestly say that this is the finest new CD of original compositions featuring the horn (and tuba) I have heard in many years. Bravo to Kerry Turner who is, in my estimation, the finest composer writing for the horn today. *PB*

**The Underside of Orange. Brett Miller, horn (composer);** Karin Firsow, piano; Chris Quade, tuba. Self-produced. Timing: 63:46. Recorded 2008-2009. Available at [brettmillermusic.com](http://brettmillermusic.com).

Contents: All works by Brett Miller: *Adagio* for Horn and Piano; Concerto for Horn; Strauss Concert Etude No. 1; *Andante* for Horn and Piano; *Blue*; Sonata for Horn and Piano; *America!* for Solo Horn; *Unseen Colors* for Horn, Tuba, and Piano.

It is always a pleasure getting to know and listen to another hornist/composer’s music. Brett Miller is a fine young musician with plenty of potential and talent. Currently a member of the Ceremonial Brass in the United State Air Force Band in Washington DC, Brett has offered up an excellent and interesting collection of his original compositions for solo horn, horn and piano, and horn, tuba, and piano. The sound engineering for the CD is of the highest order and the performances wonderful by Brett and his colleagues.

Brett’s horn playing, and indeed his horn writing, focuses primarily on the upper register of the instrument. With few exceptions the tessitura is quite high. Yet Brett easily manages this all with solid, centered playing that is a joy to hear. The most successful compositions on the CD are the Sonata for Horn and Piano and the *Unseen Colors* for Horn, Tuba, and Piano. Here we get a focused representation of Brett’s highly creative soul and can only imagine that future works by this talented young musician will be welcome additions to the horn literature. For those of you out there who have always wanted a patriotic solo horn encore/showpiece, well, Brett has more than delivered in his *America!* for solo horn. This over-the-top two minute, horn-jock extravaganza is sure to delight and impress any audience. *PB*

**Carl Czerny. Music for horn and fortepiano. Andrew Clarke, natural horn and valved horn, Geoffrey Govier, fortepiano.** Helios CDH55074, [hyperion-records.co.uk](http://hyperion-records.co.uk).

Contents: Works by Czerny for horn and piano: *Introduction et Variations concertante*, Op. 248; *Brillante Fantasia*, Op. 339, No. 1; *Brillante Fantasia*, Op. 339; No 2, *Brillante Fantasia*, Op. 339, No. 3; *Andante e Polacca*.

This recording is both fascinating and extraordinary. Readers who know the music of Carl Czerny are aware of the almost hilarious virtuosity of his piano writing. A virtuoso himself who retired from the stage at age fifteen to teach and compose, Czerny wrote over 900 published works, almost always including an unbelievably difficult piano part. Legend has it that he had two pianos in his studio with the keyboards facing each other – he composed at one keyboard then, while the ink dried, he would spin around and compose at the other.

We have five works for horn and fortepiano by Czerny that are technically astonishing for both instruments. Andrew Clarke, natural horn professor at London’s Royal Academy of Music and principal horn with the Orchestra of Age of Enlightenment and Amsterdam Baroque Orchestra, impeccably executes them on hand horn and valved horn. His colleague at the fortepiano, Geoffrey Govier, is equally impressive.

Czerny, well aware of the colors of the hand horn, used this expertise to great effect throughout. With the *Introduction et Variations concertante*, the only work written for valved horn, Clark uses the valves mostly as quick crook changes – maintaining the colors of the hand horn. The result is uniquely entertaining, especially for horn players who are aware of the decisions that needed to be made by the hornist then and now. The three 17-minute *Brillante Fantasies*, each based on at least six Schubert songs, are lots of fun! No, you might not want to listen to the entire eighty-minute disk in one sitting – a little Czerny goes a long way! However, you will not be disappointed and will likely get a chuckle or two out of Clarke’s virtuosity! *William Scharnberg, University of North Texas*

**The German Romantic Horn. Louis-Philippe Marsolais, horn, David Jalbert, piano.** Oehmsclassics 582, Recorded May 16-19 2006, [oehmsclassics.de](http://oehmsclassics.de).

Contents: Richard Strauss *Andante*, Franz Strauss *Theme and Variations*, Op. 13 and *Nocturno*, Op. 7, Franz Lachner *Variations on a Swiss Folksong*, Robert Schumann *Adagio and Allegro*, Karl Pilss *Tre Pezzi in Forma di Sonata*.

I was excited to see that Louis-Philippe Marsolais, the young Canadian hornist who performed a first-class Schoeck Concerto at the La Chaux-de-Fonds Symposium, had a CD on the market – and I was not disappointed. While the menu is mostly standard German Romantic music, and because of that one might quibble with minor aspects of Marsolais’ interpretations, the general musicianship and horn playing are exceptional – his security and virtuosity are brilliant. *Tre Pezzi* (Three Pieces in the Form of a Sonata), composed by Karl Pilss in 1969, is a very nice work that sounds more like a sonata by Richard



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Strauss. Jalbert is equally spectacular, although one can hear slight variations in the piano timbre, likely caused by changes in microphone placement from one recording session to another. Any hornist studying or performing this literature must hear this recording! If you enjoy top-notch horn playing, you should buy it soon! WS

**Vienna Horns: Director's Cut. Vienna Horns: Thomas Jöbstl, Josef Reif, Markus Obmann, Raphael Stöffelmayr, Gerhard Kulmer, Thomas Bieber, Walter Reitbauer, Albert Heitzinger, Thomas Fischer, Franz Obermüller, and Franz Pickl, with extra horn colleagues: Wolfgang Tomböck, Manuel Huber, Elisabeth Jöbstl, Helene Tomböck, Christoph Peham, Jonas Rudner, and Markus Hartner, plus percussionists Patrick Prammer, Margit Schoberleitner, Kevan Teherani, Lukas Schiske, Benedikt Schmiedinger, and Georg Hasibeder. Conductor: Alois Glaßner. Arranger: Alexander Wagendristel. ORF CD 490, Radio Österreich 1.**

Contents: *Independence Day* by David Arnold, *Jurassic Park* by John Williams, *Back to the Future* by Alan Silvestri, *Out of Africa* by John Barry, *Pirates of the Caribbean* by Klaus Badelt and Hans Zimmer, *King's Row* by Erich Wolfgang Korngold, *Dancer in the Dark* by Björk, *Torn Curtain* by Bernard Hermann, *Once Upon a Time in the West* by Ennio Morricone, *On Dangerous Ground* by Bernard Hermann, *Harry Potter and the Goblet of Fire* by Patrick Doyle, *Romeo and Juliet* by Nino Rota, *The Magnificent Seven* by Elmer Bernstein, and "One Day I'll Fly Away" from *Moulin Rouge* by Joe Sample and Will Jennings.

Since the Vienna Horns Youtube site has been visited at least 5000 times before this review, what is said here is likely old news for many hornists. The Vienna Horns first recording was nothing short of incredible – this recording is UNBELIEVABLE! I will state here that you will not hear a better horn ensemble recording in your lifetime – I know I won't – and on single-F Wiener Pumpenhorns!

The arrangements are for either eight or twelve horns, often in quartets, and a grid is offered in the liner notes to show who (of the eighteen hornists involved) was playing which part in each of the recordings. The "heros" of the high range are Thomas Jöbstl and Wolfgang Tomböck, both secure above c" and loud (yikes!), and both perform with a beautiful tone and impeccable legato. Franz Pickl is the star low hornist with depth charges here and big lyrical melodies there. The individual hor-

nists, the ensemble, and the recording quality is so fantastic one can clearly hear each voice amidst impeccable intonation and balance.

A huge bravo goes to the arranger, Alexander Wagendristel, a conductor, composer, and flautist, who clearly has an incredible ear for the capabilities of the Vienna horns. Don't ask – the liner notes state that the arrangements are not for sale. If you asked me to pick out a favorite selection from this CD, I could not do it. There is a general alternation between boisterous fast sound tracks and slow beautiful ones, and each one catches the listener by surprise in one way or another – it is one "wow" moment after another. That the CD ends with a beautiful slow arrangement further demonstrates the depth of the musical decisions that were made throughout the recording. Yes, the group could have hammered home the last piece but they had already done so over and over.

The sound tracks come from a huge diversity of composers with only two from one composer – Bernard Hermann. According to the liner notes, Wagendristel simply listened, without scores, to a huge list of sound tracks, many recommended by members of the Vienna Horns. I admit that I had not heard or remembered several of the sound tracks, but each is a monument to the idiom. The horn playing, the original sound tracks, and the arrangements are not going to be surpassed soon, maybe never. Buy the CD for yourself but play it for someone who doesn't play the horn – and gloat! WS



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# Daniel Schnyder: Just Follow Instructions

by Adam Unsworth

Daniel Schnyder is a saxophonist, improviser, and perhaps the most extraordinary composer writing brass music today unfamiliar to most horn players. His music is highly technical, challenging, edgy, and as rewarding as it difficult. He combines a variety of musical styles: contemporary, classical, jazz, latin, renaissance, and parlor music elements are all infused into Daniel's unique musical palette. The result, however, is always vintage 'Schnyder' – music of incredible depth and complexity that has tremendous audience appeal, but is very difficult to categorize. Daniel possesses a rare gift among modern composers – the ability to write contemporary music without compromise that effectively reaches an audience on first hearing. This quality is what first attracted me to Daniel's music in 1999, inspired me to continue researching and performing his compositions, and led to the making of my new CD *Just Follow Instructions*, released by Block M Records at the University of Michigan.

Schnyder's biography is as diverse and complex as his music. Born in Zurich, Switzerland in 1961, his early musical training was on the cello and strictly classical in nature. As a teenager he fell in love with legendary jazz saxophonist Coleman Hawkins' rendition of "Body and Soul." He had an epiphany when he went to the music store to buy the sheet music and was told that Hawkins version was unavailable, it had been improvised. Daniel immediately started exploring jazz, but found the cello cumbersome and unwanted in jazz ensembles, so soon switched to the saxophone. He began studying classical and jazz music with Edmund Cohaniel, a French saxophonist living in Switzerland who had worked closely with Stravinsky, Milhaud, and Ravel. "Cohaniel was a great influence at that time in my life," says Schnyder. "To the French, classical and jazz music are not separated as they are in many other countries. This can be heard clearly in the early acceptance of jazz into the music of Debussy, Ravel, and Milhaud." Daniel left Europe to attend the Berklee College of Music in Boston, where he studied jazz saxophone, flute, and composition. To add to this interesting mix and his diverse music palette, Daniel later pursued studies at the University of Zurich in Early and Renaissance music. "I was so involved in jazz music as a performer that when I came back to classical and symphonic music through composition, it was in the spirit of improvisation," says Schnyder.

His orchestral writing is extensive, having been commissioned by ensembles all over the world including the Orpheus Chamber Orchestra, Tonkünstler Orchestra in Vienna, the Radio Symphony in Berlin, the Tonhalle Orchestra, the NDR Orchestra in Hanover, and the Milwaukee Symphony. Daniel has four symphonies to his credit along with concertos for piano, violin, cello, trumpet, pipa, and yes, alphorn (written for

Arkady Shilkloper). He has been composer-in-residence with the Milwaukee Symphony, the Berlin Radio Symphony, the Bremen Muisckfest, the Orchestre Chambre de Lausanne, and the Absolute Ensemble of New York City. He has also written orchestral works on themes by non-classical composers such as Jimi Hendrix, Duke Ellington, and the Rolling Stones. On the jazz side, Daniel's affiliations have been a composer/arranger/producer for such world-class performers as Lee Konitz and Paquito D'Rivera.

Recently he collaborated on a project with the Berlin Philharmonic and conductor Kristjan Jarvi that featured an African drum ensemble from Mali in a solo role with the orchestra. "This was an incredible challenge for me as a composer, musically, culturally, and psychologically," says Daniel. "For the drum ensemble nothing is written down, and you get the idea that drumming is such a part of their beings that there is nothing between the soul and the music," says Schnyder. "Their musical experience is one that produces great happiness. It is fluid and always developing, not frozen and precise as classical music tends to be. Getting these two cultures on stage and comfortable making music together was difficult, but the result was one of amazing energy and musical appreciation. This is what I enjoy doing and think is a strength of mine – getting a feel for a musical tradition, culture, or an instrument, and adapting it effectively in a composition that becomes my own." Excerpts of this project as well as many other Schnyder works can be seen on YouTube.

Schnyder's chamber music catalog is extensive as well, with a sizeable amount written for brass instruments. Upon moving to New York in 1987, he formed a band with some of the city's top brass players, including Lew Soloff, Ray Anderson, Jim Pugh, and Robert Routh. "I had no connection with writing for brass instruments at the time," Daniel says, "but this band, with such great players to write for, got me doing it." In 1995 he formed a trio with pianist Kenny Drew Jr. and bass trombonist David Taylor, which continues to perform together to this day. His close association with Taylor has inspired a large quantity of music involving bass trombone in combination with other instruments.

My introduction to Schnyder's music, and to Daniel himself was with the unaccompanied work *Le Monde Minuscule*. Written for David Jolley in 1996 and included on his *Villanelle* CD, *Le Monde* was written in only three days as a last second replacement for Messien's *Appel Interstellaire*. Schnyder's remarkable five-movement work is deeply impressive for its technical ferocity and compositional effectiveness. Upon hearing Jolley's recording, I immediately ordered the music to *Le Monde* and found that, while difficult to grasp at first reading, the piece lies amazingly well for horn despite its technical challenges. The more time I spent with the piece, the more I was





struck by Schnyder's feel for the horn, his clever use of extended techniques, and how expertly he employs them to achieve his programmatic goals. The five movement titles - Dance of the Microbes, The Little American, The Insect and the Elephant, Email, and Sand Dust Across the Snowflakes - are remarkably described in musical detail, and entirely effective when played well by a thoughtful performer. Jolley, of course, more than fits these criteria and offers a stunning rendition on his recording, even more remarkable considering the few days he had to prepare for the recording session.

I first performed *Le Monde* at the 1998 Northeast Horn Workshop and then again in 2000 on the Mid-America Productions Concert Series at Weill Recital Hall at Carnegie Hall. Aware that Daniel resides in New York City, I called to invite him to the concert. After a bit of fumbling, mispronouncing his name, etc. (it's pronounced Schnee-duhr), we had a warm conversation and Daniel agreed to come to the performance. The concert was a horn/violin/piano chamber recital featuring the Harbison *Twilight Music* and the Brahms Trio along with some solo works. Afterwards Daniel fittingly handed me a copy of his self-published Trio for Horn, Violin and Piano. Once again I fell in love with the piece, as did the rest of the group, and we performed it the following year (2001) on the same series at Weill. To complete the Schnyder hat-trick I returned to Weill in 2002 for a solo recital and included Daniel's Sonata for Horn and Piano on the program. Obviously I was a big fan at this point and the seeds were planted for *Just Follow Instructions*.

My intent with this recording project was not only to gain exposure for this great music, but also to find musicians who excel in the classical/jazz cross-over genre in order to achieve the best stylistic representation possible. While one does not need to be able to improvise to play Schnyder's music, players well versed in jazz style who also possess the technical and reading prowess of classical musicians are ideal. Daniel was able to help me recruit a fantastic cast experienced with his music and to bring this goal to reality. David Taylor is a name known to all trombonists as a personality, an innovator, and a recording giant on the bass trombone. His close association with Schnyder over many years made him an obvious choice for this project. Wayne DuMaine, trumpet, is a New York based player who works consistently on Broadway and is a member of the Manhattan Brass Quintet. He has collaborated with Daniel on a number of original works. Matt Herskowitz, piano, is a graduate of both Julliard and Curtis who became interested in rock and jazz at an early age, and can fluently move between genres. He often performs with the Absolute Ensemble in NYC, where Schnyder has been composer-in-residence. Mark Feldman is perhaps the best-known jazz violinist performing today and has extensive recording and performance credentials. His vast jazz experience and background as a country and western violinist make him an incredibly interesting and creative musician.

*Just Follow Instructions* comprises three works originally written for horn and four that were adapted for horn for this recording. Schnyder enjoys adapting music to different styles and contexts, much as nineteenth century composers such as Liszt would present popular tunes in a variety of formats, or jazz musicians today will take a show tune from the 1940s and turn it into a vehicle for improvisation. In my case, adaptations were a great way to play some of my favorite Schnyder material, expand the repertoire for horn, and fill out the CD all at the same time. With the exception of the Trio for Trumpet, Horn, and Trombone, all of the works on this CD are being recorded for the first time with horn. Our brass Trio rendition is also unique, as it is the first recording using Schnyder's original instrumentation of trumpet, horn, and bass trombone. The Graham Ashton Brass Ensemble recording uses Jim Pugh on tenor trombone as the lowest voice.

The recording hits the ground running, sprinting actually, with Trio for Horn, Violin, and Piano (self-published by Danymu Music). A flutter tongue from the horn clashing with a dissonant violin chord set the wheels in motion for the whirlwind introduction of this work (see example 1). Rhythmically driving sections of intense, almost frenzied music, alternate with relaxed 5/8 tango interludes to make this one movement piece a tour-de-force in the horn/violin/piano genre. Written in 1995 for the Walden trio (Robert Routh, horn, Ida Kavafian, violin, Anne Marie McDermott, piano), this Trio provides plenty of technical and stylistic challenges for all three players. The second tango section contains an optional repeated section that can be opened up for improvisation. While not as difficult as Ligeti's Trio, this piece is a jazzy contemporary of *Twilight Music* by John Harbison, and is most certainly a welcome addition to the horn/violin/piano repertoire.

#### Example 1



Duo Concertante (pub. E. Williams Music) was originally written for tenor trombone and bass trombone and adapted by Schnyder for horn and bass trombone for this recording. It is a playful three-movement work that derives much of its fun and interest from the intricate interplay between the two voices. The first movement is fast paced with many elements of funk\* in both parts, especially in the bass line. A bass trombone cadenza leads into the second movement, and while there is no change of tempo indicated, I took the liberty of slowing this movement down a bit and trying to get an 'americana' a-la Bill Frisell feel here. Schnyder, who enjoys spontaneity in the performance of his music, seemed to approve. The horn gets a cadenza bridging the second to the third movement, which is a fugue in the style of Bach, only with contemporary edge and flavor.



## Just Follow Instructions

Next comes the Trio for Trumpet, Horn, and Bass Trombone (pub. Marc Reift Editions). Introduced at the 1996 International Trumpet Guild conference by David Jolley, Chris Gekker (trumpet), and Jim Pugh (trombone), it was selected as the winner of their annual composition contest. Similar to *Le Monde Minuscule*, this five-movement work stands out for the large variety of styles it contains. The first-movement has a very contemporary feel. Rapid sixteenth notes, terse outbursts of volume and sudden tempo changes create an industrial atmosphere and have the musical impact of machines at work. The second movement takes contemporary a bit further towards *avant garde*, with less apparent structure and many frenetic flourishes and inflections. A trumpet cadenza brings us to a funk third movement. The horn and bass trombone lay down an intricate bass line in octaves while the trumpet interjects in a seemingly random fashion in the extreme high tessitura. The music gets more unruly in the middle section as the bass line played by the horn and bass trombone becomes displaced by a beat, creating again an *avant garde* effect. The bass trombone gets the bridge cadenza this time, and while I'm not here to review my own record, I think David Taylor's version of these few bars is worth the price of the CD. He displays incredible passion, individualism, and an amazing array of colors in just these few seconds of solo music. An exquisite, floating melodic line played in thirds by the flugelhorn and horn over a funk bass trombone line highlights the fourth movement. The fifth movement is unmeasured and comprises a single modal melodic line played in octaves by all three musicians - certainly a unique way to end a piece containing so much rhythmic drive and harmonic complexity.

Perhaps the most eccentric of all the selections is the Trio for Soprano Sax, Bass Trombone, and Piano, which we adapted for horn and bass trombone duo. This piece, originally a track on Daniel's *Words Within Music* recording, has been a favorite of mine for many years. When David Taylor brought it to rehearsal and said that he and Daniel sometimes play it on tour as a tenor saxophone/bass trombone duo, the opportunity was too good to pass up. The thought of playing on the edge in a duo setting with Taylor was a musical masochist's dream come true, and was more than enough incentive for the months of practice this piece demanded. The original piano part is expendable, as it basically doubles the other voices, leaving two very difficult parts and a lot of trust hanging in the balance.

Low horn players looking for a technical challenge should love Daniel's Sonata for Horn and Piano (pub. Marc Reift Editions). Originally written for bass trombone, and then adapted for David Jolley, the Sonata demands unusual virtuosity in the middle and lower registers. Brilliant torrents of sixteenth notes spark fascinating interplay between the horn and piano throughout the first movement, culminating in an angular, ultramodern cadenza that will give even the most ardent Verne Reynolds etude enthusiasts extra incentive to practice. A slow tune, entitled "An American Ballad," follows. The horn plays

the entire soulful ballad with mute (see example 2), and Schnyder ingeniously writes a piano part that feels slightly askew from the horn melody, creating a loose, back bar-room atmosphere. The third movement, "Below Surface" is another quick surge of notes and energy, a low horn player's delight, and an incredibly exciting punctuation to this stellar work.

Example 2



Schnyder's humor and slightly sardonic wit are displayed in the next track, a funk adaptation of Prokofiev's first movement of the second act of *Romeo and Juliet* – *Montagues and the Capulets* (pub. Danyu Music). The horn plays intense, sharply rhythmic arpeggios (played by the violins in the orchestral version) while the bass trombone lays down a hip triplet-laden bass line. Any brass player wanting an instant lesson on how to play funk should listen to what David Taylor does here – a mind-blowing imaginative performance from an extraordinary musician. This entertaining duo has great audience familiarity and appeal and is highly recommended as a recital encore.

*Just Follow Instructions* concludes with an adaptation of Daniel Schnyder's Trombone Quartet (pub. E. Williams Music) for brass trio. An entertaining ride from beginning to end, this new trio is also very attractive for audiences, and is not as modern in tone as the Trio for Trumpet, Horn, and Bass Trombone. The last movement, "Flying Carpets" (Skill level 2, easy...just follow instructions), again shows Schnyder's wit (there is nothing easy about it), and is a marvelous closer for any concert.

It is common for horn players to be rather conservative when it comes to repertoire. We have so much great music written for us, it is possible to never stretch our musical boundaries when it comes to recital programming. While this music is a challenge for any level of player, its benefits are great. They include expanded listening and style skills, advanced technical proficiency and ear training, increased articulation variety, and widening one's comfortable solo range. The best part, however, is just having an ultra-cool piece by a living composer on your recital to complement the great standard repertoire we have the honor to play. Audiences will love the energy and drive of this music, and will appreciate the time you spent in order to bring them something a little different.



## Just Follow Instructions

*Just Follow Instructions* can be purchased on iTunes, CD Baby, and at adamunsworth.com. Samples of the music can also be heard on my website.

*Adam Unsworth is a former member of the Philadelphia Orchestra and the Detroit Symphony and now Associate Professor of Horn at the University of Michigan..*



Daniel Schnyder



Adam Unsworth

*\*Wikipedia: funk is described as a sub-genre of jazz music characterized by a strong back beat (groove), electrified sounds, and often, the presence of the first electronic analog synthesizers.*

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# Your Valeriy Polekh: Part VI

## translated by David Gladen

*Editor's note: this continues the autobiography of Valeriy Polekh, the hornist for whom Gliere composed his concerto. From the February 2009 Horn Call, the autobiography continues with more about Olga Ehrdeli, a harpist colleague.*

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

This wonderful, jolly, vivacious woman is a wonderful friend and a very kind person.

Olga has a daughter, Tatiana Shchepalina, who is also an artist. She has graduated from Central Musical School and Conservatory. At present, she is working as an instructor in the harp courses at Central Musical School and Conservatory.

When Tatiana's daughter was born, she was named in honor of her great-grandmother, Kseniya Ehrdeli. She also plays the harp, and has already graduated from the Conservatory and plays in an orchestra. This continues the tradition established by her great-grandmother, the great artist Kseniya Aleksandrovna Ehrdeli.

What a wonderful dynasty – a dynasty of artists, a dynasty of exceptional musicians. I have been fortunate to have known these people, who are dear to me.

### Reinhold Moritsevich Gliere

I have always been lucky with good people. One of the most wonderful is Reinhold Moritsevich Gliere. The way of life of Gliere is just as beautiful, simple, and unpretentious as his outer appearance. Look at the portrait of Gliere. The first thing it brings to your attention is his handsome appearance, which you combine with modest dress, the way he holds himself, an emphasis on accuracy, and hints of a sort of elegance. No carelessness, and nothing superfluous jumps out at you. Lively, hazel, expressive eyes are framed by thick eyebrows. The gaze is cordial and benevolent. The lips are ready to form a kind smile, and just on the verge of expressing gentle words. That is a incomplete portrait of the Great Maestro. I will give you a clear example of this intelligent man.

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



*Reinhold Moritsevich Gliere, [handwritten note] "To dear Valeriy Vladimirovich Polekh, in token of sincere affection and devotion. 21, May 1959 R. Gliere"*

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

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

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

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

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

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

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

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

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





nations. He said, "Who knows the instrument better than the performer? It behooves us to pay attention to the performers, and we must learn from them."

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

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

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

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

"You, obviously, brought music with you."

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

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

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

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

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

"Good."

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

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

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

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

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

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

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

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

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



## Your Valeriy Polekh

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

So, in the winter of 1951, in Reinhold Moritsevich's apartment, I played the just-completed concerto from a hand-written score. This wonderful composition conveyed a strong impression to me. I was in ecstasy from the music of the concerto. I had just a few observations and suggestions which Gliere accepted without argument. He commissioned me to do a finished edition of the concerto. After this, I went to Reinhold Moritsevich's home many times. We labored over the concerto quite a lot before we felt it was ready for a performance. In preparing for the premiere I played the concerto with piano accompaniment. I played the concerto at the Ippolitov-Ivanov Music College, on the stage at the Moscow Conservatory, and in the Beethoven Hall at the Bolshoi Theater.

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

"Alright, I will play Chopin's waltz for you."

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

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



Ludmilla  
Nikolaevna Polekh

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

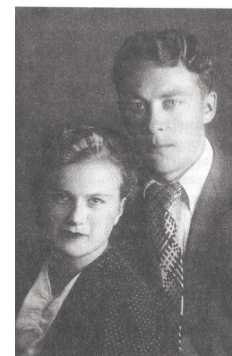
Giere was pleased with my performance. He hugged and kissed me. My wife and I went out on the streets of Leningrad. The city was lit up for the [May Day] holiday and everything was pretty. It was springtime, May, and people were out walk-

ing and jolly. It is a wonderful city, and we love it so.



Reinhold Gliere and Valeriy Polekh bow at  
the premiere of Gliere's Concerto

symphonic composition, filled with a rich emotional content. The main part of the concerto was noted for its willful character; its rhythm created the impression of a masculine marching step. The second theme, expressed by the soloing French horn, was notable for a bright lyrical-vocal character, responding in the best way possible to the specific tonal character of the instrument. In the concluding division of the section, heroic coloration became the predominant significance. The middle section of the concerto was written in a slow tempo. The poetic music of this section was closely reminiscent of a romance between the French horn and the orchestra. The opening was peaceful and placid, but the second division was written with an excited, agitated manner. The finale of the concerto is the embodiment of a picture of a people's gaiety. Here the theme of a daring dance has something in common with the themes of lyrical deep emotion and extreme soulfulness. The performance of this composition, written with such love and mastery by the composer, demanded excellent command of the instru-



Valeriy  
Vladimirovich  
Polekh with spouse  
[Ludmilla Nikolaevna Polekh] 1939

Reinhold Moritsevich's composition has had great success in the world. In the composition, Concerto for French Horn no. 91 in B<sup>b</sup> Major, Gliere strove to create an extended





ment and tonal and technical gifts in completion of the development of this wind apparatus.

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

Soon after the premiere, Gliere informed me, we would repeat the concerto, but in Moscow, in the Columned Hall of the House of Unions. We met a few times before the performance to correct and adjust something or other. It was going to be wonderful to play in Moscow, in our home city, and in the Columned Hall. The acoustics there were wonderful and the hall was so smartly decorated and festive. The day of the concert arrived and the hall was overflowing. Looking out from the wings at the audience, I saw familiar artists of the Moscow Orchestra. The conductors had come – there was Yu. F. Faier, K. P. Kondrashin, and Boris Aleksandrov. I don't think I caught sight of all of them. They were all interested in hearing a colleague. You know, that did not happen often. The concerto went successfully. I performed quite well and played freely and emotionally. We came out for bows several times. Gliere was satisfied. We were greeted by friends and listeners from the audience. The House of Unions is a wonderful hall!

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

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

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

### Alexander Shamilevich Melik-Pashayev

It was June 13, 1931. In the Bolshoi Theater, *Aida* was going on. The conductor was a young debutant – Alexander Shamilevich Melik-Pashayev. With excitement, the audience was waiting for the beginning of the show. Slowly, the lights went down. All eyes were straining toward the orchestra, and suddenly the first notes of the overture flowed out. This first performance of Alexander Shamilevich met with great success. The artists of the orchestra who were playing with him in this show put a high value on the gifts of this young maestro. His performance became a prominent musical event. The renowned conductor of the Bolshoi Theater, V. Suk, attended the performance and was ecstatic about what he heard that evening. This brilliant beginning of his career did not go to the head of the young musician, and did not cause him to "rest on his laurels." On the contrary, he very passionately plunged into serious and difficult work. What are characteristic features that differentiated the creativity of Melik-Pashayev, and in what is the reason for his creative success contained? First of all, Alexander Shamilevich was in love with the theater. He knew the theater really well and, surprisingly, clearly understood the performance possibilities of an orchestra, a choir, and soloists, and was able to utilize these possibilities for the creation of a highly artistic performance. He was distinguished by colorful artistry and fine artistic taste, great creative desire, and colossal ability to work. Uncompromising demands on himself and on others, and high professionalism created an atmosphere of genuine creativity. I am laden with recollections and call to mind isolated episodes from the artistic life of Alexander Shamilevich.



Alexander Shamilevich Melik-Pashayev

The lights went down and Alexander Shamilevich walked to the conductor's podium. I saw his welcoming and inspired expression. He stood at the podium, greeted the orchestra with slow nods, captured the gaze of all those with whom he was appearing that day to work, and, as though hypnotizing the



## Your Valeriy Polekh

artists of the orchestra, he gathered their attention to himself. Alexander Shamilevich took up the baton. His whole appearance was transformed – face serious and pleasant – everything about him was sharp. One more moment and his hands were raised. At this moment the orchestra was completely under the control of his hands. Alexander Shamilevich “created” the production. Everything came from him. He controlled everything. There was not a presentation of an orchestral soloist, instrumental group, singer, or choir that Alexander Shamilevich has not prepared beforehand. It is not that he did not have faith in the performers. No. The many performers themselves knew their parts satisfactorily well, but the director led everyone from the beginning to the very end as though he were tugging and slacking-off invisible threads, guiding these many instruments, and delving deeper into the music, to read the most concealed secrets hidden in the conductor’s music score.

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

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

Artists who passively participated in the creative process disturbed Alexander Shamilevich’s work, “displacing” him from the creative state. On several occasions, the inspector of the orchestra, designated for an Alexander Shamilevich production one performer or another, and praised the performer, alleging that he had mastered his instrument well. “Yes, he has

mastered the instrument well.” said Alexander Shamilevich, “Only, I very strongly ask that you do not designate him for the production. We have not found a common language.” A singer or musician, having mastered his vocal apparatus or instrument, but not sufficiently feeling the essence of the production, not understanding the style of the composer, remaining indifferent to the musical forms, and not knowing how to catch the listener with his performance, could not please such a director as Alexander Shamilevich.

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

In the opera *Aida*, at the very beginning of the Overture, there are two “empty” quarter notes and the conductor has two silent motions. (At this time, the orchestra does not play.) The attack does not come until a sixteenth note on the third beat when the first violin comes in. Usually, during this musical pause, the conductor makes inexpressive motions, just a schematic counting of these beats, completely unconcerned as to what effect these motions of his hands have on the further character of the orchestra’s performance.

For his part, Alexander Shamilevich has taken a completely different approach to this presentation. Having stood at the conductor’s podium, greeted the artists of the orchestra, and waited for complete quiet in the hall, he would pick up the baton and turn to the side toward the first violinist. The gaze of the musicians was directed toward his hands, toward the face of the conductor, and toward his eyes – in which, like a mirror, were reflected his thoughts, feelings, and his internal state. As a sorcerer could determine the future fate of a man with two gestures of his fingers, so Alexander Shamilevich, with two movements, could foreordain not only the tempo, but also the character and internal content of the musical performance. To do this is in the power of only a wonderful conductor.

Alexander Shamilevich wrote, “...My soul is in the operas with starkly expressive dramatic collisions, with stormy fireworks of passion, and waves of gentle lyricism – operas with Pompei-like form and dynamic saturation of the orchestral sound such as more closely correspond with the fulfillment of my individuality.” The authentic masterpieces created by Alexander Shamilevich set in the beauty of the Bolshoi Theater were *Othello*, *Aida*, *Carmen*, *Absalom and Eteri*, *The Queen of Spades*, *Boris Godunov*, *Cherevichki*, *William Tell*, *Francesca da Rimini*, *Falstaff*, and *Fidelio*. I had the good fortune to play *Fidelio* with Alexander Shamilevich. In this production the French horn players met extreme difficulty and our assignment, in general, could turn out for the most part to be the overcoming of these difficulties, in order to play everything “cleanly” and in unity with the conductor. But this was not to be. Alexander Shamilevich put before us such high artistic demands that we were forced to drop all other affairs and concerns and devote all our mastery, all our many years of experience, and all our free time to assimilation of the exceedingly complicated orchestral





parts. The results of this enormous pedagogical and artistic-creative work of Alexander Shamilevich were not slow to be talked about. The production received general recognition. After *Fidelio*, everyone usually felt a little lift and a holiday spirit. They did not disperse to their homes immediately, but discussed the production for a long time, and as though they had lived through what had just been completed – surprised and endlessly enraptured by the fresh inspiration and captivating, romantic talent of this great maestro.

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

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

On one of the hum-drum days in the Annex of the Bolshoi Theater, a no less hum-drum production went on. It was significantly shabby at times, and betrayed the indifferent relationship the lead director – gray-haired and bored – had toward the production. Ordinarily, such productions do not give pleasure to either the performers or the audience. Unexpectedly, arriving at one of these productions, we found that, due to the illness of the conductor directing this production, on this day the conductor would be Alexander Shamilevich. In the orchestra, everything was in motion now. A great preparatory work was going on. Artists of the orchestra were going to the orchestra's area where they diligently were beginning to study the difficult passages. Wind musicians were gathering in groups and "tuning up" the choral passages. The lights went down. The lights went down. To the conductor's podium strode Alexander Shamilevich.

It was not possible to recognize this production. The soloists were not only singing cleanly but demonstrating true mastery. The choir and orchestra were at an inaccessible height. The execution was striking and emotional with contrasts ranging from poetic *pianissimo* to heroic *fortissimo*. The soloists of

the orchestra were brilliant. A cascade of technical passages were played with extreme expression. All in all the production was a premiere, a holiday of operatic art. After the performance everyone was excitedly congratulating Alexander Shamilevich on the success. A little tired, but happy, he accepted the congratulations – and we were happy too.

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

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

This tradition had its beginning long ago. Even in the first days of the Soviet power, the Bolshoi Theater Orchestra, under the direction of Oscar Fried, performed symphonic programs. This tradition was birthed on the base of the prominent performance culture of the Bolshoi Theater Orchestra and the first-class conductors working in the theater at that time. I was a participant in the performance of Beethoven's Ninth Symphony under the direction of Alexander Shamilevich and recall this concert with great excitement. The symphonic orchestra was situated on an improvised stage and behind it was the praiseworthy choir of the Bolshoi Theater. The spectator's auditorium was freshened up to look its best, and the soloists of the opera were in front. Alexander Shamilevich Melik-Pashayev was at the conductor's podium. It was unforgettable...



## Your Valeriy Polekh

### Sergey Yakolevich Lemeshev

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



S. Ya. Lemeshev

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

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

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

Sergey Yakolevich laughed, "How about that! You have a whole list of honors. Bravo, Valeriy! Evidently, you are working with Professor Ehkkert. Yes, there's a wonderful musician. You know, he once was a soloist himself with the Bolshoi Imperial Theater. I have to tell you an interesting story, Valeriy. For the First of May and the Seventh of November celebrations, Professor Ehkkert arranged holiday concerts early in the morning

before the demonstrations. Wind musicians gathered – for the most part students, but mature, veteran musicians also. They all loved these traditional holiday concerts. A wonderful wind orchestra gathered. The conductor-inspirer, of course, always was Ferdinand Ferdinandovich. You know, I had the good fortune to get acquainted with the professor by accident. Once, I was going along a corridor in the conservatory and coming toward me was Ferdinand Ferdinandovich.

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

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

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

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

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

'Yes, I have heard this song.'

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

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

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

At that moment, it was reported that the car for Sergey Yakolevich was there. He gave me his hand, and we parted.

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

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





was not very upset by the events. He said, "The reporter made a very good advertisement for me."

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

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



*[No title. Probably in the yard at the Lemeshev dacha.]*

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

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

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



*[No title. Probably Sergey Yakolevich Lemeshev on the steps of his dacha.]*

When we were done building and our houses had begun to look pretty good, it seemed it was necessary to register them. We got together (S. Ya. Lemeshev, N. S. Khanaev, V. A. Gavryushev, and I) to travel to the town of Narofominsk to officially register our structures. I must say it was pleasant to be going for a drive in such company. We rode gaily along and there was no end to the anecdotes and stories. We drove up to the Area Council [Raisovet] building and began to go up the stairs. Some

likable young girls ran out toward us, but, when they caught sight of us, they stopped, and for some reason, ran back in. While we were looking for the reception room, these same young girls approached us, and after looking at Sergey Yakolevich, burst out, "Hello, Sergey Yakolevich!"

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

"You probably came to register your construction?"

"Imagine that! You guessed it."

"So, hand over your documents."

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

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

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

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

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

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

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

"I'm called Liza."

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

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

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



## Your Valeriy Polekh

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

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

Many times, I and my wife Ludmilla Nikolaevna attended Sergey Yakolevich's concerts. The auditorium was always overflowing. In the repertoire of Sergey Yakolevich were Russian folk songs and romantic songs. With excitement, the audience awaited the vocal and spiritual wonder. Sergey Yakolevich would go out on the stage, and a thunder of applause would



[untitled – Sergey Yakolevich Lemeshev on stage after a performance.]

greet the beloved singer. He would bow in greeting. The wonderful pianist Olga Tomina accompanied Sergey Yakolevich. When Sergey Yakolevich sang, he completely captured the auditorium. No one was disinterested or bored. The audience flowed with the singer in one spirit and one frame of mind. Everyone listened to him, charmed by the marvelous voice. It was impossible to describe this. One simply had to be there at the time in the auditorium and enjoy his singing. The strength of his artistry was the great strength of soul of a great singer. The stage always was converted into a glorious garden of lilacs, cyclamen, roses, and chrysanthemums.

After a concert, my wife and I went to congratulate the singer-magician on his success, but it was almost impossible to reach Sergey Yakolevich because so many were wanting to express their delight to the singer. All the same, with great difficulty, we reached Sergey Yakolevich and expressed our feelings to him. Sergey Yakolevich asked us not to leave and invited us to his home. People kept bringing more and more flowers back-stage. At last, little by little, the public began to depart, and we

drove over to Sergey Yakolevich's. My wife and I were with Olga Tomina in one car and Sergey Yakolevich and his wife Vera Nikolaevna were in the other. Approaching Sergey Yakolevich's place, we saw a crowd of fans – again with flowers. He got out of the car and young girls threw themselves at him. Sergey Yakolevich, with restraint, gave thanks and politely said good-bye. We were already expected. The table was set and from the table rose very tasty gastronomical odors. It must be said, that we loved the comfortable apartment of Sergey Yakolevich and Vera Nikolaevna. At the table the first toast, of course, was raised to the amazing talent of the singer. The concert had in no way tired Sergey Yakolevich and all the while at the table he told us stories about his rich life-experiences.

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

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

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

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

*to be continued...*



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# Out the Bell: Bill Robinson's 90th Birthday Party

by Stephanie Saunders



On December 27, 2009, nearly 120 students, colleagues, friends and family members gathered to celebrate the 90th birthday of William C. Robinson, the founder of the first International Horn Workshop at Florida State University in 1969. Robinson was the professor of horn at Florida State University from 1966-71 and at Baylor University from 1971-86. He now maintains a full-time studio in Orlando.

When Robinson entered the surprise party, he was greeted by a sea of smiling faces and a small horn choir of former private students who now attend Florida State University, joined by Benjamin Lieser and Florida State horn professor Michelle Stebleton. The group performed a rendition of Simon and Garfunkel's "Here's to You, Mrs. Robinson" and "Happy Birthday" arranged by Florida State student Daniel Orban.

As the guests settled down, different "generations" of Robinson's students and colleagues spoke about their experiences through the years starting with current college students and going back through many years. At the end of the speeches, one of Robinson's current middle school students brought the conversation back to the present by wishing the final happy birthday.

While there were many musicians, families and friends in attendance from all over the country and all different walks of life, the one thing all the guests had in common was their love and respect for the guest of honor.

"He always had the highest standards, but he always helped you reach them in a non-stressful sort of way," said Dwayne Dixon, who studied with Robinson in the early 1980s. "He always took everything so seriously so that you took it seriously, but at the same time, you always felt his love and enjoyment of it, and that, of course, was passed on to you as well."

While the party was going on, a slideshow looped with pictures of Robinson's life, his current and former students, and even notes from friends who couldn't make the actual party, including several heartfelt notes like this one:

"My dear Bill, how wonderful it was that you got the International Horn Society organized about 40 years ago! Just think how many young horn players have benefited by that, and us older ones too! I'm sorry I can't join you for your 90th birthday celebration but I want to wish you the very best for that and for the many years ahead. *Happy Birthday!* Warm wishes, Norman Schweikert"

Additionally, the celebration was kept lighthearted with notes such as part of this one from Ellen and Spike Shaw: "Our hearty best wishes to both of you...to Bill for reaching this milestone and Nimrie for her part in getting him there in such good condition. There was a time not long ago when I thought that

ninety years was a ripe old age, but you're changing my mind on that subject. When I grow up, I want to be just like you!"

Guests had the opportunity to sign keepsake items for Robinson during a light dinner. While he got a plate of food, he didn't get a chance to sit down and eat it as he was continually greeting guests who wanted a chance to see him in person. Not once during the party did he show his 90 years of age or sit down and relax!

"He's a great musician, a great pedagogue, but above all, he's a great man. He's the most positive individual I've ever met," said Mark Barton, currently on the faculty at the University of Houston.

Robinson closed the party by addressing his friends and family in a brief response. Although the party was a surprise and he had nothing prepared, he was easily able to offer heartfelt remarks. While he addressed his horn career and his students with both praise, nostalgia, and a bit of added humor, the most touching part was his humility and thankfulness for everyone in his life.

"I hear all these great things about my teaching and this and that, which are highly exaggerated," Robinson said, "but I still remember what Phil Farkas told me, and I must've told some of you this. He said, 'You know, it doesn't matter what concerts you play, what books you've written or what recordings you've made, the really important thing is the students you've gotten a chance to work with and the people you've gotten to know through the years,' and I think that's the most important thing of all."

The party was a chance to celebrate both someone important to the world of horn playing and someone who has impacted the lives of countless musicians across the country.

"I think this is a great occasion – it's more than a party, it's an occasion," said Central Florida conductor and composer, Joseph Kreines. "It's great to see how many people have been influenced, both directly and indirectly, by this man and there are countless other students out there who are not even here today."

With the help of Robinson's family and three dedicated students, Jordan Drayer, Tim Johnson, and Adrienne Teffner, over 100 students, family, and friends of Bill Robinson were able to celebrate his 90 years of achievements in the horn world and the lasting friendships that have extended beyond the boundary of music. Who knows what future the will bring – we all plan to celebrate many more birthdays with you!

*Stephanie Saunders will graduate from Florida State University in the Spring of 2010 with a BM in Brass Performance. She is a former student of Bill Robinson.*