







Journal of the
國際圓号協会
I'Association internationale du cor
Internationale Horngesellschaft
La società internazionale del Corno
国際ホルン協会
국제호른협회
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October 2010 Vol. XLI, No. 1

























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Journal of the International Horn Society

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William Scharnberg, Editor

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On the cover: In its series featuring musical instruments, Spain released a Trompa stamp on July 1, 2010.

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### From the Editor

### Bill Scharnberg

Dear Readers,

Because the October *Horn Call* traditionally includes the annual business of the IHS and many new ads, space for articles is limited. In addition to the articles you will find in this journal, another dozen very fine articles have been postponed to the February or May issue.

I am very sorry to report that Heather Johnson has resigned as *The Horn Call* News editor. In this important role, Heather has gathered information and edited the News column for 12 years! Of course, we wish her the best of luck and hope to see her – with a horn instead of a camera – at many future Symposia.

Here is the journal's News editor job description and application procedure (also posted on hornsociety.org):

The Horn Call is searching for a journal News editor. While this position is internationally visible in the horn community, it is currently unfunded. Contact Bill Scharnberg (editor@hornsociety.org) if you have questions concerning this position or the application procedure.

The responsibilities of *The Horn Call* News editor include:

- gathering news-worthy information and photos from around the world for publication in *The Horn Call*, including (but not limited to) member news, obituaries, reports of past events, and announcements of coming events and graduate assistantships.
  - updating and expanding the current contact list of horn players, teachers, and designers/makers
  - organizing the gathered material within an established template
- editing the News column for publication following the guidelines specified in the style manuals listed on page 4 of The Horn Call
- meeting the three annual deadlines for submission: August 1 for the October journal, December 1 for the February journal, and March 1 for the May journal

Interested persons should attach the following to an email to editor@hornsociety.org:

- · a current resume
- a brief statement concerning your qualifications for this position
- an original one-page essay on a topic of your choice

Screening for this position will begin immediately and continue until the position is filled. *The Horn Call* editor Bill Scharnberg, assistant editor Marilyn Bone Kloss, and proofreading assistant Ed Glick will screen the applications.



#### **Guidelines for Contributors**

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

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

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

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 Frank Lloyd

### Welcome to the Fall issue of The Horn Call

As your new old IHS President, I would first like to thank the Advisory Council for their confidence and support in electing me for this second term. It is an honour for me to serve the IHS in this way once again.

I need to say a very big thank you to our outgoing President, Jeff Snedeker. He has worked tirelessly and enthusiastically to push forward the interests of the Society, and is now taking a well-earned rest. I am sure he will remain very active somewhere in the background!

As we drift into fall and I think back to the summer, it already seems an eternity ago that we were in Brisbane, Australia for the 42nd IHS Symposium. It was "only" the end of July. Peter Luff hosted a great workshop – although I was a bit disappointed that we didn't see more participants, this did not dampen the spirits of those who were there. They all reported having a great time, taking part in the many activities throughout the week and attending the many concerts.

For me, the highlight was the final concert with the Queensland Symphony Orchestra, featuring soloists Valentin Eschmann, Hector McDonald, and the American Horn Quartet, who did a great job. At the end of a concert – indeed a whole week – of great horn playing it was refreshing to be inspired by the final work – an exhilarating performance of the Concerto for Orchestra by Béla Bartók.

It was a special treat to have Barry Tuckwell there with us in Brisbane for the week. He's a true icon to all horn players; his presence as both a national hero and arguably the finest horn player of his generation inspired young and old alike.

Many people attending the symposium took advantage of being in such a unique part of the world to take off on tour afterwards to visit places like Cairns and the Great Barrier Reef, Ayres Rock, Sydney, and the many other wonderful sights, sounds, cultures, flora, and fauna that Australia has to offer. If you didn't go – why not?!

Coming home, I was very sad to hear of the passing of William (Bill) Capps in August. He was a great friend to many of us, hosted an excellent workshop, and will be sorely missed by all who knew him. Of behalf of the IHS as a whole, I would like to send sincere commiserations to all his family. An obituary will follow in *The Horn Call [on page 35]*.

As we all (in the northern hemisphere at least) begin another academic year, now is a good time for the teachers amongst us to remind our students of the benefits of IHS membership. There are many! And, as always, membership forms and all relevant information can be found at hornsociety.org.

A new project of interest to both horn students and teachers alike is our new database of assistantships, fellowships, and scholarships available to graduate level horn students. If your institution offers opportunities of this kind, please send information about them to manager@hornsociety.org. Please include contact information, a description of the position(s) available, qualifications required, and application deadline. If you have students interested in these opportunities, please direct them

to the same website, where they can search by assistance type, location, and institution.

Now is also the time for many of us to request travel funding for ourselves and our students to attend workshops. A listing of regional workshops may be found on our website at About—>Symposiums—>Locations.

And, in case you haven't heard – the next International Horn Symposium will be held June 20-25, 2011 at San Francisco State University. Look out for more information about the symposium on our website {and on page 16 of this journal}. It promises to be a spectacular symposium. I can't wait – and I look forward to seeing you there!

All the very best for a successful fall – let it be as vibrant and as colourful as your horn playing activities!

-Frank

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### Correspondence

Dear Sir:

With regard to Daryl Ponder's fine tribute to Jim London, I would like to add a few other facts that would be of interest to horn players, especially those who remember the great Ward O. Fearn.

To my knowledge, the Chamber Symphony of Philadelphia, in its short lifespan, released five recordings. The most famous and well known of these is the Brahms Serenade No. 1, of which Daryl speaks in her article. This recording is, sadly, no longer available, but there are many copies around. I myself own two.

Why I mention this is that Ward Fearn had only recently retired from his long tenure as 2nd horn in the Philadelphia Orchestra when he joined the Chamber Symphony of Philadelphia as 2nd horn to Jim London. But, as we all know, the Brahms first serenade has four horns. For no particular reason that I know of, for the performances and for the recording, Ward Fearn played third horn. Those of us who know this work also know that the third horn part, particularly in the 1st movement, is tricky, high, and exposed. Ward Fearn played it without batting an eye. In addition to Jim's marvelous playing, it's worth listening to the recording again with an ear to hearing Ward play third.

But wait! There's more. I mentioned five recordings. Beyond the Brahms, there is a lovely recording of Strauss's *Bourgeois Gentilhomme* Suite. Here again, fantastic playing by Jim. The third is a collection that includes Ravel's *Le Tombeau de Couperin*. Again, for no particular reason other than to give Jim a break, Ward Fearn plays first in this recording. (Jim played 2nd). The best news is that the Ravel is available in a collection of works featuring James Caldwell, the Chamber Symphony's remarkable principal oboe. The recording is on Boston Records, No. 1069, entitled *Building Castles in the Sky*, available at Arkiv-Music.com and well worth owning.

The 4th recording was of a Haydn and Cherubini Symphony and the 5th was a collection that includes Tchaikovsky's Orchestra Suite, *Mozartiana*. I have never seen or heard these recordings. Does anyone out there have one?

Douglas Blackstone

Hi Bill:

I just received my IHS Horn Call and delighted to see the article [From the Forest to the Concert Hall: Demystifying the Trompe] A couple of corrections are in order. At the end of the article I am mentioned as "the former secretary of the AHHS"— Jack Massarie is the AHHS secretary now. I certainly don't want to step on anyone's feet here.

Also, the on first page of the article, the FITF website is FITF.org (not fitif.org).

I guess I missed a real opportunity here because, as I mentioned in the bio I sent to you, I am currently responsible for the US region of the FITF (frankly, I'm not certain the AHHS even exists now – if they do they are hibernating). In 2008, I petitioned the FITF to allow US to join them as a region. This is very big deal in France as many feel the US would not be able to be good citizens of the *trompe*. So we are now in our infancy as a region and I really hope enthusiasts will come forward and take up the challenge of learning this noble instrument. Anyway – again thanks for running the article – hope to see you in November in Miami at the *Trompe Fest*.

John Gerber

Dear Mr. Scharnberg,

I was disappointed by the typographic errors in the article on the *Trompe* (*Horn Call XL*:3, pp. 41-46). Little regard was paid to French accents. The acute and grave accents were used indiscriminately on the first "e" in the word "vènerie" There are "nine" not "none" regions in France.

More careful attention to proofreading is needed for out otherwise outstanding publication.

Richard Sohn

Errata for the May Horn Call: It has 14 regions – France is divided into none [nine] regions... (p. 44). Understanding the Vénerie [Vènerie] style of playing is imperative to passing the BSC examination (p. 42). In order to accomplish this, I needed lessons, but before that I needed to listen and understand the Vénerie [Vènerie] style of playing (p. 42).

Dear Editor.

There is one thing about the interview with Julie Landsman that I think needs to be clarified: on page 31, Julie talks about how the horn section has become "the jewel of the orchestra" during her 25-year tenure. Then John-Morgan Bush responds to her about how impressed he was with the horn section's playing during a recent *Hänsel und Gretel* performance, presumably from the 2009-10 season. It would be logical for the reader to assume, from the context of what was written, that Julie played those performances. That is however not the case. Joe Anderer and his section played all the performances of *Hänsel* this past year.

Sincerely yours,

Tony Cecere

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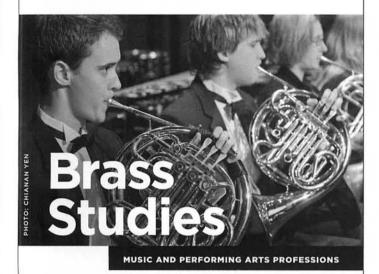
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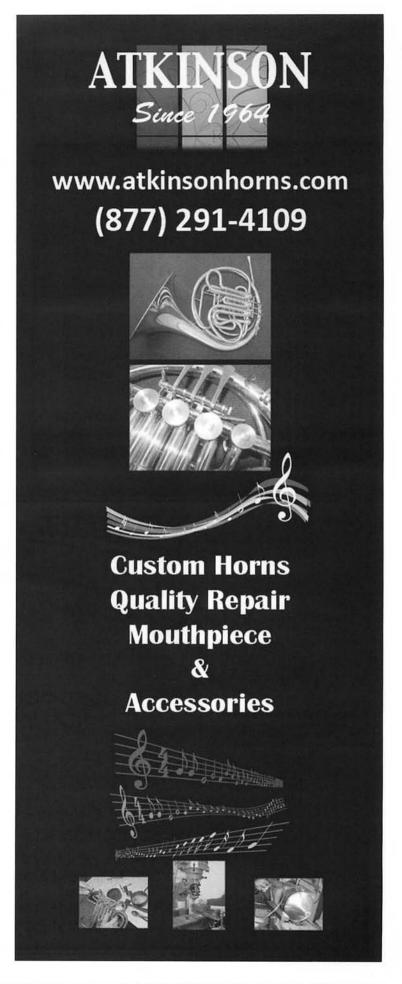
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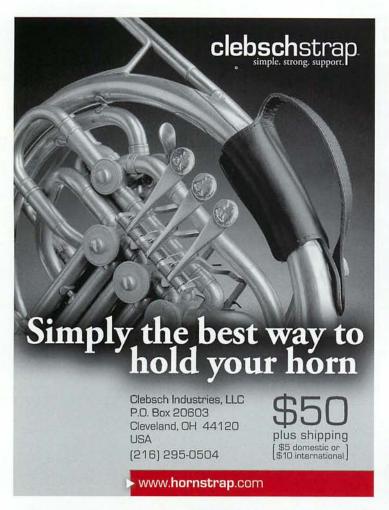
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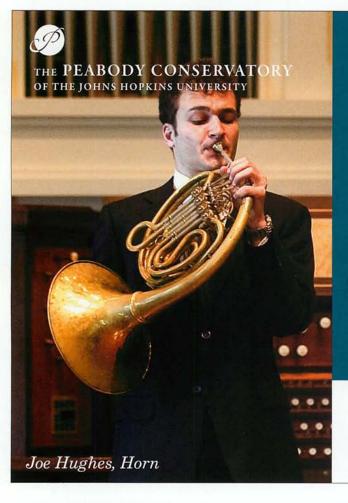
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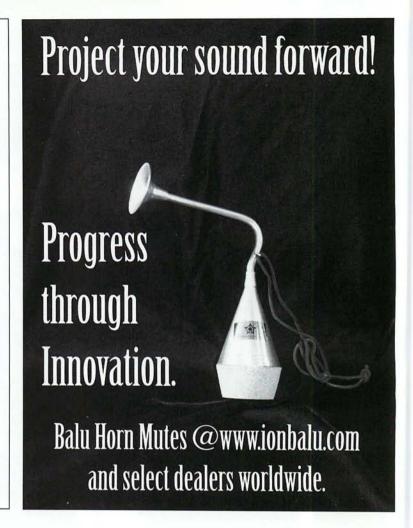
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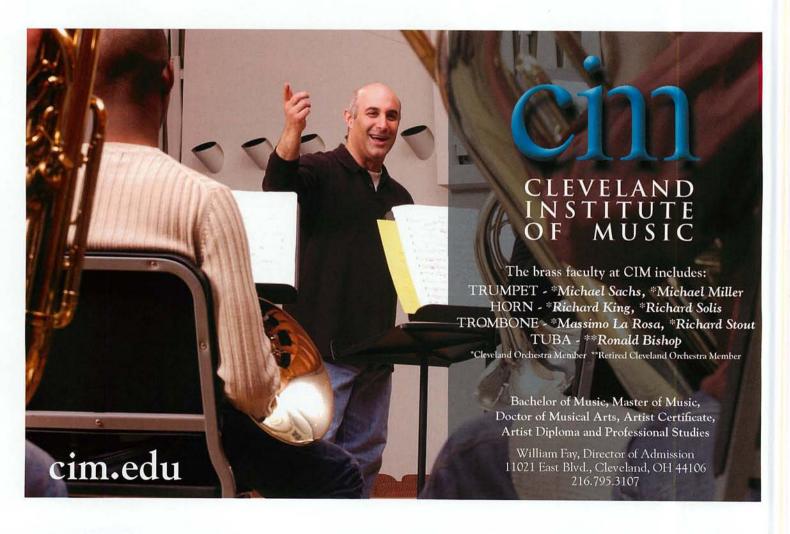
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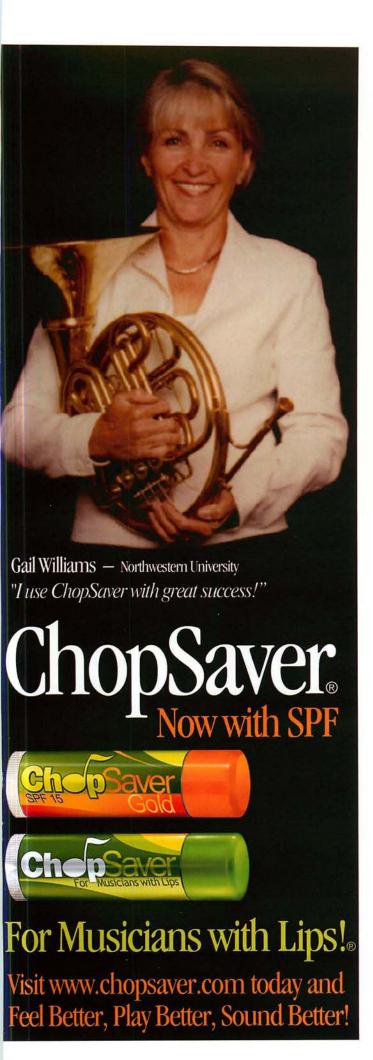


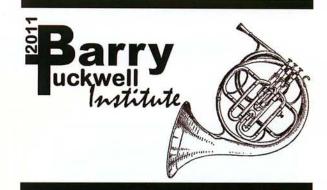
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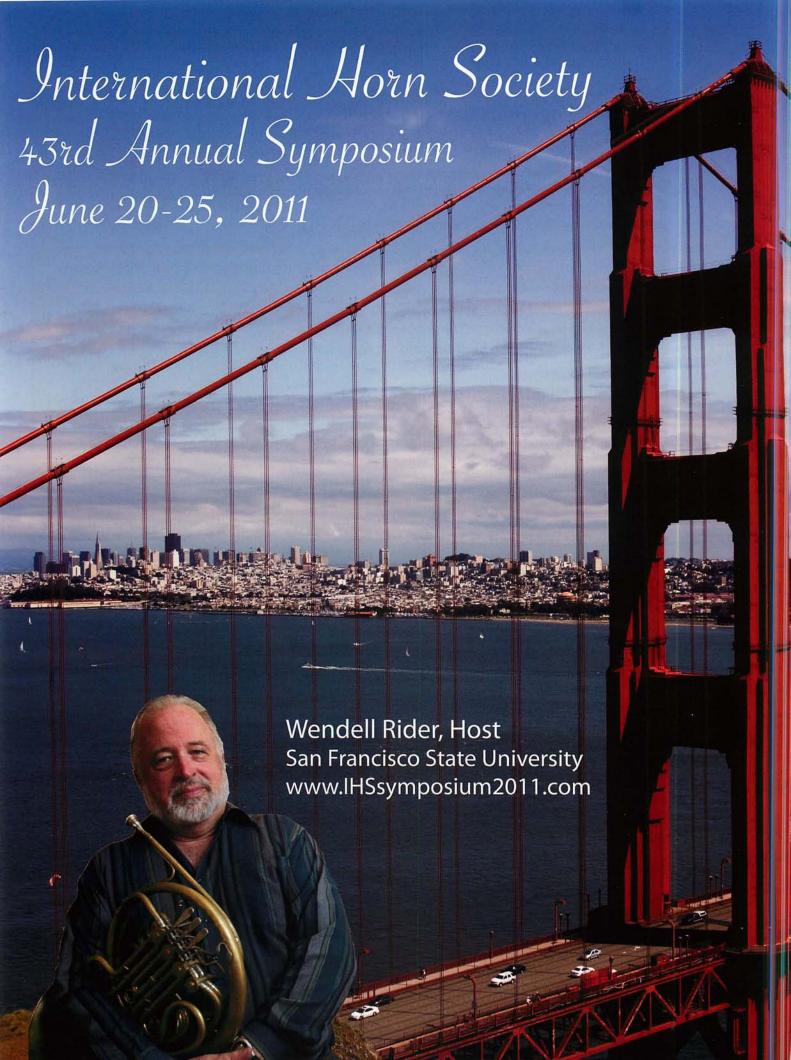






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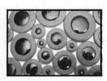
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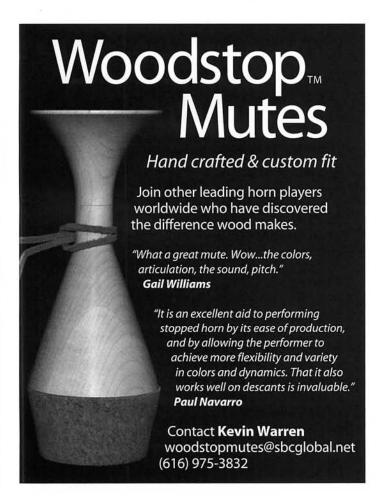


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Heather Johnson, Editor

### Call for Nominations to the IHS Advisory Council

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

Nominations for election to the Advisory Council threeyear term of office, beginning after the 2011 Symposium, must be received by Executive Secretary **Heidi Voge**l before December 1, 2010. Nominees must be members of the IHS and willing to accept the responsibilities of the position. Nominations must include the nominee's name, address, telephone number, email address, written consent, and a biographical sketch of not more than 150 words. Nominations by fax and email are acceptable; consent must originate from the nominee.

Terms of the following AC members expire in July 2011: David Thompson, Pasi Pihlaja, and Jonathan Stoneman are completing their second terms and are therefore ineligible for reelection this year. Susan McCullough and William VermMeulen are completing their first terms and are eligible for nomination.

### **Address Corrections and Lost Sheep**

Send address corrections directly to IHS Executive Secretary Heidi Vogel. Mailing lists are updated from the Executive Secretary's records approximately one month before each mailing. The following people are "lost sheep" (current IHS members who have not submitted address corrections or updates, and are no longer receiving IHS mailings): Kenji Aiba, Corbin Castro, Jose Roman Guillen Perez, Andrea Harry, Patrick Jankowski, Eric Thomas Johnson, Hervé Joulain, Furuno Jun, Vincent Koh, Edward Leferink, Cathy Miller, Evan Mino, Didac Monjo, Kozo Moriyama, Michiyo Okamoto, 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 December 1, 2010. If using email, send the text of your message in the body of the email. Send exactly what should appear, not a link to a website or publicity document. If you choose to send a photo (only one), include a caption in the email and attach the photo as a downloadable JPG file; photos are not guaranteed for publication. Until a new News editor has been named, send submissions to editor@hornsociety.or



### The IHS Friendship Project

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

### **Composition Commissioning Opportunities**

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

Request application forms and information from Dr. John Ericson, School of Music, Arizona State University, Tempe AZ 85287-0405, Phone: 480-965-4152, Fax: 480-965-2659, john.ericson@asu.edu.

### **IHS** Website

The IHS website (hornsociety.org) has many useful features. Recent additions:

- A listing of graduate assistantships, fellowships, and scholarships. From the main menu, go to Network->Assistantships. Faculty members wishing to advertise should send relevant details to manager@hornsociety.org.
- New honorees. To read about this year's Honorary Members and Punto Award Recipients, from the main menu, go to People->Honorary Members or Punto Recipients.
- Recital listings. To add your listing, go to the IHS Forum at hornsociety.org/en/network/ihs-forum/20-recital-programs.
   You must be logged in as an IHS member to post in the forum.
- Index of *Horn Call* articles. Biographical, Author, and Subject indexes of all articles from 1970 through the latest issue are searchable. The index is updated after every issue. From the main menu, go to The Horn Call->Index of Articles.
- Podcasts. Thanks to Craig Pratt, Kristine Coreil, and the School of Music of Northwestern State University in Natchitoches LA, we have recordings from early and pre-IHS symposiums, parts of which appear as podcasts. The 100th installment of the IHS podcast will be published on December



31st. To listen or to subscribe, or to get the latest issue hot off the press, from the main menu, go to Multimedia->Podcasts.

#### **Job Information Site**

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

#### Area Representative News

The Advisory Council has recently approved five new Area Representatives for the US: John David Smith, Delaware; Gene Berger, Indiana; Terissa Ziek, Kansas; Leland Bartholomew, North Carolina; and Jennifer Sholtis, Texas.

Three Area Representatives have developed websites for their states: Maria Herrold, Florida; Gene Berger, Indiana; and James Boldin, Louisiana. From the IHS website main menu, go to People->Area Representative – US and look for the link under the state.

A handbook to aid new representatives is available to all representatives. While the addition of five representatives is good news, twelve areas are either without representation or wanting a change. If you are interested in helping the Society in this way, contact **Elaine Braun** at usa-coordinator@hornsociety.org.

#### Member News

Heather Pettit-Johnson is turning over the reins as News Editor – this is her last issue as editor. She has greatly enjoyed producing the newsletter and serving the IHS in this capacity. *Note: The Horn Call* editorial staff is extremely grateful for Heather's years of service. This position requires a great deal of volunteer time. Thanks, Heather, and best wishes for all your future endeavors!

The American Horn Quartet (Kerry Turner, Kristina Mascher, Geoffrey Winter, and Charles Putnam) toured the US in February, to Oregon State University in Corvallis (Larry Johnson, horn professor), with three concerts, including a performance of the Schumann Konzertstück with the OSU-Corvallis Symphony Orchestra; the University of Colorado-Boulder (Mike Thornton); and a recital at the Grand County Concert Series in Tabernash. The AHQ was also a featured artist at the IHS Symposium in Brisbane, where performances included a world premier of Kerry Turner's new Waltzing Matilda based on the Australian folksong, a shared recital with Frank Lloyd, and the 1849 version of the Schumann Konzertstück with the Queensland Symphony. The quartet is represented by new management. For bookings, contact Petra Roepenack-Schaefer at kuenstlermanagement@gmx.net.

The Virtuoso Horn Duo (Kerry Turner and Kristina Mascher) presented a recital at the Top Brass Shop in Singapore, organized by Jamie Hersch of the Singapore Symphony, prior to performing as featured artists at the IHS Symposium.

Afterwards, with their pianist, Lauretta Bloomer, they continued on to Port Hornsby where they gave a recital and master class at Barker College, organized by Tina Brain. Finally was a master class at the Sydney Conservatorium (Ben Jacks, horn professor). A planned US tour, which was to include the Northwest Horn Symposium and the University of Illinois at Champaign-Urbana, was thwarted by the infamous Icelandic volcano eruption, which prevented them from flying anywhere.



Kerry Turner, Tina Brain, Kristina Mascher, and Lauretta Bloomer at Barker College, Port Hornsby, Australia.

Kerry Turner, in addition to activities with the AHQ and VHD, per-

formed and taught alongside Karl Pituch, Gene Berger, and Mary Beth Orr, at the Interlochen Summer Horn Institute in Michigan in June, and at the 6th Annual Festival Balades Musicales in Relanges, France. He also was guest first horn with the Royal Concertgebouw Orchestra of Amsterdam.

James Sommerville, principal horn of the Boston Symphony Orchestra, performed the Mozart Concert No. 2 with the symphony at the last minute in April, filling in for a soloist who was stuck in Europe due to the Icelandic volcano.

Trompas Lusas, Horns from Portugal, is a new horn quartet formed by J. Bernardo Silva, Bruno Rafael, Nuno Costa, and Hugo Sousa. The group performed their debut concert in May, playing Schumann's *Konzertstück* in Pontevedra, Spain. The quartet is organizing the First Trompas Lusas Festival (see Coming Events) and has several more concerts along with another Konzertstück performance scheduled.

Cara Sawyer was awarded the Goldberg Prize during the inaugural year of the American Bach Soloists' Academy, which took place in San Francisco in July. Sawyer was featured on two of the Academy's concerts, performing the first movement of Forster's Horn Concerto No. 1 and Telemann's Concerto in F Major for Horn, Violin, Violone, and Basso Continuo (TWV 43:F6). She also performed Handel's *Giulio Cesare* and the *Quoniam* from Bach's Mass in B minor with small chamber ensembles in Academy master classes.

Virginia Thompson performed Eric Ewazen's Ballade,

Pastorale and Dance with West Virginia University colleagues Francesca Arnone (flute) and James Miltenberger (piano) at the first convention of the Spanish Flute Association (Asociación de Flautistas de España – AFE) in April in Madrid

Jeffrey Lang recently performed as soloist with the Philadelphia Orchestra, the



Virginia Thompson with WVU colleagues in Spain

Newark Symphony Orchestra, and the Greater Shore Concert



Band. He was a guest artist at the Lieksa Brass Week and gave masterclasses in Korea and Finland. He will also be performing with the Altoona Symphony in 2011.

Jim Rattigan's jazz horn album SHUZZED is available at jimrattigan.com (see his ad on p 8).

David Johnson participated in the First Singapore Brass



David Johnson

Explosion in May. He presented master classes, coached hornists entered in the solo competition, and performed on a recital. A few weeks later he was in Brno, Czech Republic for an Erasmus teacher exchange, coaching students at the Janáček Academy, and later traveled to Ro-

mania to initiate a new Erasmus program in Cluj.

Gene Berger is the new professor of horn at Ball State University. Previously, he was the horn instructor at Interlochen Arts Academy. This past spring Gene performed James Beckel's Glass Bead Game with the Interlochen Academy Band and Mozart's Concerto No. 2 with the Southwest Florida Symphony. This summer he taught at Interlochen Summer Arts Camp and the Horn Institute.

Gustavo Camacho is the new horn instructor at the Interlochen Arts Academy. He was formerly principal horn of Phoenix Opera and often performed with the Phoenix Symphony. Gustavo was also solo horn of the Salt River Brass Band, where he made music with brass legends Sam Pilafian and Pat Sheridan. He has been the brass instructor at the Arizona School for the Arts and is looking forward to teaching at Interlochen.

Valentin Eschmann won both the Barry Tuckwell and Jon Hawkins scholarships, which provided him with the financial support to travel from Switzerland, where he studies at the Conservatorio della Svizzera Italiana with David Johnson, to attend the IHS symposium in Brisbane, Australia. During the symposium Valentin performed Bach's Toc-



Barry Tuckwell and Valentin Eschmann

cata and Fugue in d minor on an artist's recital and Mozart Horn Concerto K. 497 with the Queensland Symphony on the Gala Concert.

Mark Taylor, New York City-based hornist, mellophonist, and composer, rallied a group of horn players to participate in the Make Music New York (MMNY) Festival in June. MMNY is an offshoot of the *international Fête de la Musique*, which celebrates the longest day of the year by bringing live music of all genres to streets, parks, museums, and other public venues. The Horn Nation was brought together to participate in the Mass Appeal venture of MMNY, where large groups of a single instrument perform together. Although a few hornists short of achieving the designated mass status, they had a great day of horn fellowship, and were able to get busy New Yorkers to stop what they were doing for a few minutes to listen to live music on a sweltering summer day.



Make Music New York Festival (l-r): (kneeling) Mark Taylor, Linda Blacken, Joe Stoebenau; (standing) Evan James Young, Junvenal Santiago, Al Perkins, Alex Mastrando, Clifton Hyde, Melissa Danas, Patricia Schmitt, Mary Ziegler, Lis Rubard, Jim Babcock, Barbara Oldham, Peter Hirsch; (not pictured): Sandra Distasio, Ruth Axelrod, Steven Petrucelli, and Rachel Strum

Horn Pure, the horn ensemble based at Thailand's Mahidol University College of Music, performed three times at the IHS Symposium in Brisbane, earning first place in the Horn Ensemble Competition. They will appear as finalists at the Osaka Chamber Music Competition in Osaka, Japan. The ensemble, coached by **Daren Robbins**, continues to hold performances and clinics at universities throughout Thailand and is making plans to appear at universities internationally. Horn Pure members are Thanapak Poonpol, Patcharin Sae-Heng, Thakul Termsiritiparat, Nattapon Khasak, Sikared Pongpol, Chattawut Eaumkeb, Nawaporn Kungsapiwatana, Chatwut Supradit.



Horn Pure

Jeff Nelsen has released a recording, Brahms: Horn Trio in E<sup>b</sup> major, Op. 40, in September; complimenting the title piece is a new adaptation of Mozart's Quintet for Horn and Strings, K.407 for trio. The Canadian Brass toured to China, the Netherlands, Luxembourg, and Italy, ending in Austin TX at the International Trombone Association's annual symposium. In New Zealand, Jeff performed the Mozart Horn Concerto #4 with Dunedin's Southern Sinfonia. At the IHS Symposium, Jeff's performed two world premiers: Mark Oliveiro's *Thunor's* 





The Canadian Brass in China

Gate for solo horn and live electronics, and a song cycle, Remembering the Future for horn, mezzo-soprano, and piano. Nelsen commissioned his Indiana University student Ryan O'Connell to compose this Broadway-style piece for him and



Jeff and Nina Yoshida Nelsen performing at the Brisbane Symposium

soprano Nina Nelsen, Yoshida using text by Brian Andreas. ryanomusic.com for details. After symposium, Jeff taught at the Hamamatsu Wind Academy in Japan, held then the fourth annual

Fearless Performance for Musicians seminar at IU Blooming-

Mezzo-soprano Nina Yoshida Nelsen made her New York City Opera debut Friday night singing Suzuki in Puccini's Madama Butterfly. On Sunday, her husband, Jeff Nelsen, took his seat in the audience. After being recognized by one of the orchestra's hornists at 1:26 pm, he was approached by orchestra management. The NYCO horn section was one horn player short for the 1:30 p.m. performance. By 1:27 p.m., he was backstage where he ran into Nina. Understandably alarmed, she asked him if everything was alright. He fearlessly smiled, and said, "Oh yeah! I'm just going sit in! Have a good show!" Nina yelled back, "Ummmm, okay...you too!" Jeff went downstairs where the orchestra manager tied a tie around Jeff's neck, handed him an extra horn, "threw" him into the pit, and closed the door. Jeff and Nina performed Sunday afternoon's performance together - a story they can tell their grandchildren one day!

The second annual Audition Mode Horn Seminar was held in July at the Boyer College of Music at Temple University in Philadelphia. It included recitals, master classes, lectures,

and mock auditions. Everyone involved had a great time playing, learning, and meeting new people.

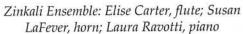


Audition Mode Horn Seminar. (1-r) back row: Karl Pituch, Neil Godwin, Alex Henton, Seth Hanes, Denise Tryon; front row: Rebecca Olason, Alexis Morris, Katy Ambrose, Kristina Gannon; not pictured: Tiffany Damicone, Tom Frauenshuh, Christopher Griffin.

Randy Gardner and CCM horn students Cecilia Kozlowski, Rachel Hockenberry, and Pamela Kiesling performed Anthony Plog's recent Horn Quartet No. 1 at CCM Spoleto 2010 in July. Randy was a member of the commissioning consortium that supported this significant addition to our horn quartet repertoire. CCM Spoleto (Italy) is a multi-faceted five week summer program at the University of Cincinnati College-Conservatory of Music that dovetails with the Spoleto Festival of the Two Worlds.

Zinkali (a flute, horn, and piano ensemble) gave a performance/lecture in June at the International Women's Brass Conference in Toronto. On the bill was Eric Ewazen's Ballade,

Pastorale & Dance with time afterwards to answer questions about balance, repertoire, rehearsing, and the horn.





Jim Thatcher in LA played principal on the movies Avatar, A Team, Karate Kid, Last Airbender, Predators, Sorcerer's Apprentice, SALT, and Toy Story III. On the teaching front, Jim is instructing students at USC and also coordinating an advanced program for students (brass and woodwinds) at nearby Azusa Pacific University; emphasis is on performance and winning auditions. Contact Jim at thatchmo@sbcglobal.net regarding the Azusa program.

Erik Ralske, faced with competing offers, has decided to stay in New York as principal horn of the Metropolitan Opera. Erik was formerly the NY Philharmonic's third horn player.

Donald Krause welcomed the US Marine Band from Quantico VA as it performed a concert at Legion Field in Appleton WI this past Flag Day.



US Marine Band horn section (lr): Sergeant Andrew Haig, Sergeant Mike Anderson, Don Krause, Gunnery Sergeant Michael Stanley, and Corporal Nick Woods.



Douglas Hill has premiered three new composition projects: Civil War Relics and Recollections Revisited, both commissioned by Michael Ozment and available for horn octet or double brass quintet. Hill has also completed two new text books aimed at younger students and their teachers: French Horn Basics, Questions Answered: A Compact Guide for Teachers and Young Players, and French Horn Fundamentals, Performance/Practice Materials for Music Education Students. His Extended Techniques for the Horn: A Practical Handbook for Students, Performers and Composers has been revised and republished. Hill's Melodies, Book 1 will be available as charts or lead sheets in the fall of 2010. All of the above publications are or will be available from reallygoodmusic.com. Horizons for Tenor, Clarinet, Horn, Cello, and Piano, based on the texts of Sigurd F. Olson, was commissioned by the Gaylord Nelson Institute for Environmental Studies, and will be available through Pelican Music Publications in the fall of 2010.

The Los Angeles Opera staged the complete Ring cycle by Richard Wagner this past June, the first time it has been performed in its entirety in Southern California.



Los Angeles Opera horn section (l-r); front row: Justin Hageman, Kristy Morrell, Stephanie Stetson, principal horn Steven Becknell, and Martin Rhees; back row: Jenny Kim, Daniel Kelley, Nathan Campbell, and Jim Atkinson

William Barnewitz, the Milwaukee Symphony Orchestra's principal horn since 1995, retired after a final exhilarating performance of Mahler's Symphony No. 3.

The students in **Phil Hooks**' horn studio presented their spring recital in May at the Westminster (NY) Baptist Church.



Phil Hooks and students, (l-r); front: Caitlynn Buckalew, Scott Taylor, Phil Hooks, Peggy Brengle (accompanist); middle: David Pape, Caroline McNary, Kristin Marciszewski; back: Alex Wedekind, Garrett Stair, Jarred Schultz, and Scott Joachim.

Sherry Linnerooth and the 17-member Montana State University Horns! Ensemble presented their 8th Annual Horns! Concert in April. Sherry Linnerooth performed *Alphorn* by Richard Strauss with soprano Kim Eggemeyer and pianist Detelinka Dimitrova. The program by ensemble members and guests included works by Britten, Franz Strauss, Grieg, Lowell Shaw, and Brahms.



Montana State University Horns! Ensemble

### **Coming Events**

The International Federation of Trompe of France (FITF) hosts a trompe symposium at the Sofitel Hotel in Miami FL on November 12-14, 2010 in conjunction with a week-long celebration of French Culture. Learn to play the trompe (tutorial materials are available in English) or bring your own group. The symposium includes concerts by International Champion players and tours of the Viscaya Palace and Botanical Gardens. See trompe.us. Contact John Gerber, FITF Delegate in the US, at john@trompe.us.

The First **Trompas Lusas Festival** regional workshop will be held in Espinho, Portugal, October 16-18, 2010. **J. Bernardo Silva** is the festival host. Events offered will include master classes, concerts, workshops, and exhibits. **Hermann Baumann** and **Ab Koster** are the special guests with participating artists including **Abel Pereira**, J. Bernardo Silva, Sérgio Carolino (tuba) and **Trompas Lusas Horn Quartet**. See festival-trompaslusas.wordpress.com.

Mid-South 2011 will be held April 1-3, 2011 at the University of Kansas, Lawrence KS. Hosted by Paul Stevens and the KU School of Music, guest artists will include Gail Williams, James Thatcher, and the Kansas City Symphony Horn Section. Features include a mock film scoring session with Thatcher and master classes with the guest artists. Early Registration is available before March 1st, and a group rate applies for six or more from the same school. The workshop website should be up shortly.

The annual **Kendall Betts Horn Camp** will be held June 3-26, 2011 at Camp Ogontz in Lyman NH under the auspices of Cormont Music, a New Hampshire non-profit corporation. For the 17th consecutive year, Kendall is hosting his unique semi-



nar and retreat for hornists age 14 and above, of all abilities and accomplishments to study, perform, and have fun in the beautiful White Mountains under the guidance of a world class faculty. Enrollment is limited. Scholarships are available. See horncamp.org or contact Kendall Betts, PO Box 613, Sugar Hill NH 03586, 603-823-7482, horncamp@aol.com.

Horncamps! 9th Lugano Horn Workshop, featuring guest artist Frøydis Ree Wekre, will be held at the Conservatorio della Svizzera Italiana in Lugano, Switzerland, July 3-9, 2011. Participants will cover solo and orchestral repertoire and horn ensemble playing. The workshop is open to all hornists, and ensembles will be formed based on experience and individual abilities. Instructors include David Johnson, Frøydis Ree Wekre, Sandro Ceccarelli, and Andreas Kamber. See horncamps.com or email Heather Johnson at hephorn@yahoo.com.

Horncamps! 5th Horn Ensemble Workshop at Daytona Beach will be held at Daytona State College, July 31-August 6, 2011. Participants will cover solo and ensemble playing in master classes, lessons, and horn ensembles (including the IVASI system). The workshop is open to all hornists – ensembles will be formed based on experience and individual ability. Faculty include Horncamps! founder David Johnson, professor at the Conservatorio della Svizzera Italiana and founding member of the American Horn Quartet, Dan Phillips, professor at the University of Memphis, Michelle Stebleton, professor at Florida State University, and Bill Warnick, instructor at Daytona State College. Visit the workshop website horncamps.com or email Heather Johnson at hephorn@yahoo.com.

### Reports

### 2010 Southeast Horn Workshop reported by Heidi Lucas

The University of Southern Mississippi hosted the 2010 Southeast Horn Workshop in March. Nearly 300 horn players gathered at the Hattiesburg campus to attend lectures, concerts, exhibits, and master classes. Featured guest artists included Barry Tuckwell, John Clark, and The Meridian Arts Ensemble. Heidi Lucas and the University of Southern Mississippi Horn Studio enjoyed the experience of hosting this workshop and are glad to have welcomed so many new friends and fellow horn players to the campus. Many of the workshop participants were overheard raving about the chance to meet Mr. Tuckwell, and all enjoyed this once-in a lifetime opportunity.



Southeast Horn Workshop faculty (l-r): Barry Tuckwell, John Clark, Heidi Lucas, Dan Grabois

### Horncamps! From Florida and Switzerland reported by Heather Johnson

Horn players from around the world came to Switzerland and Florida for lessons, master classes, concerts, and fun at Horncamps! Those who chose Lugano, Switzerland had the opportunity to study with **David Johnson**, Horncamps! host and founder of the American Horn Quartet, Russian jazz hornist **Arkady Shilkloper**, and **Danilo Stagni**, principal horn of the LaScala Opera. In Daytona Beach FL, participants spent the week with David Johnson, **Dan Phillips**, Professor of Horn at the University of Memphis, and **Michelle Stebleton**, Professor of Horn at Florida State University. Recitals are an important part of the Horncamps! program – they include both small and large groups performing in a variety of venues. This year, in addition to our regular programs in and around both communities, Arkady treated the Lugano participants to a fabulous

evening of jazz and improvisation, and those in Daytona Beach performed the national anthem for a Daytona Cubs baseball game. For 2011, see horncamps.com.

Daytona Horncamps! participants at a minorleague Cubs game



### 2010 Barry Tuckwell Institute reported by Mary Bisson

The Barry Tuckwell Institute was held at Mesa State College in Grand Junction CO for the fourth year, and participants, ranging in age from 14-78, came from all over the country. Everyone got a chance to play in an ensemble or a recital, and were joined by our pianist, Tomoko Kanamaru. This summer, we welcomed Greg Hustis to our faculty. Some of this year's highlights were playing an arrangement for solo horn choir and band of Danny Boy with Grand Junction's Centennial Band and playing for the Grand Junction Regional Center, a residential home for the developmentally disabled. Other "non-horn" moments included an early morning hike up Serpent's Trail in the Colorado National Monument and a wine tasting at a local vineyard. The week was filled with faculty sessions led by Greg Hustis, Mary Bisson, and Jean Rife. Jean began each day leading yoga sessions. Barry, the man, was in full form, conducting the large ensembles and treating us to a special "Listen with Barry" session, where he played some of his favorite recordings. Special thanks to our hosts, Sean Flanigan and Diana Musselman.

The following week, at The College of New Jersey, started with a Faculty and Friends recital, where the BTI Faculty (Barry Tuckwell, Jean Rife, Mary Bisson, Bob Lauver, Kathy Mehrtens, and Tomoko Kanamaru) were joined by Gabrielle Fink (associate principal horn, Baltimore Symphony) and John Laughton (clarinetist and Dean of the School of the Arts and Communication at The College of New Jersey). Participants were involved in small ensemble playing, massed horn choir, a



master class with Barry Tuckwell, and teaching sessions by the faculty. We ended the week with a special tribute to Jean Rife, who is retiring and will not be joining us next year. The faculty sang a specially prepared madrigal, *Oh How She Makes Us Smileth*, with words written for the occasion by Mary Bisson. The BTI will return next to Mesa State College on June 21-26, 2011. See BarryTuckwellInstitute.com.

### Natural Horn Workshop reported by Brad Tatum

Richard Seraphinoff held his 18th consecutive natural horn workshop at Indiana University. Eleven Hornists from across the nation came together to practice their hand technique, perform with IU's fortepiano, play together in large ensembles, and attend daily lectures. This year's workshop included solo performances of music by Mozart, Krufft, Michael Haydn, and Danzi, and even included some performances on baroque horns of music by Bach and Förster. Lilin Chin was our fortepianist, and she did a fantastic job of playing the music with skill and finesse. In addition to Richard, John Manganaro and Celeste Holler were on hand to give lessons and play in ensembles. The week culminated in a concert featuring three ensembles performing trios by Reicha and Duvernoy, a Quartet for horns in different keys by Gallay, and finally Dauprat's Sextet for horns in different keys. The week was full of information and opportunities to play. The workshop is highly recommended for any hornist looking to explore the natural horn.



Natural Horn Workshop (l-r). top row: Cara Sawyer, Lilin Chin, Sarah Reno, Lucy Jenner, Sadie Cisler, Richard Seraphinoff, John Manganaro; bottom row: Chris Caudill, Rachael Niketopoulos, Angela DeBoer, Paul Hopkins, Brad Tatum, and Peter Loeffler.

### 2010 Saarburg International Chamber Music Festival reported by Heidi Lucas

Five students from the University of Southern Mississippi participated in the first annual Saarburg International Chamber Music Festival in Saarburg, Germany in July. Dr. Heidi Lucas, assistant professor of horn at the University of Southern Mississippi, was a member of the artist faculty at the festival. The students met fellow musicians from all over the globe and enjoyed lessons and daily rehearsals as a horn quintet. The USM quintet performed at the opening ceremonies for all of the festival participants, faculty, and the mayor and other officials of Saarburg and the Saar region. Each student was also assigned

to other chamber groups and prepared such works as the Reinecke Trio for Oboe, Horn, and Piano, Barber's *Summer Music*, the Brahms Trio, the Poulenc Sextet, and Ewazen's *Ballade*, *Pastorale*, and *Dance*. **Patrick Richards**, a DMA student at USM, was a soloist on one of the 11 concerts presented during the two-week festival. He performed Mozart's Concerto No. 1 and the Franz Strauss *Nocturne*. The students all enjoyed the opportunity to work on such wonderful and challenging music and make new friends.



USM students at Saarburg International Chamber Music Festival (l-r): Truett Beasley, Amanda Ray, Patrick Richards, Lauren Casey, Nathanael Minor

### Western Illinois Horn Festival April 2010 reported by Randall Faust

Dale Clevenger, principal hornist of the Chicago Symphony Orchestra since 1966, was the featured guest artist at the Western Illinois Horn Festival in April. Participants had an opportunity to perform both in a master class with Dale and in the Festival Horn Choir conducted by him. Dale's biographer and Chicago hornist Margaret Tung led a panel discussion on his life, work with Chicago Symphony, recordings, and teaching. Other guests at the Festival included Tina Su, horn professor at the University of Northern Iowa, who performed the world premiere or a work by Peter Askim; Thomas Jöstlein, horn professor at the University of Illinois, performed Faust's Call and Response for Solo Horn; Lee Kessinger, horn professor at Augustana College, performed several works on the alphorn with Jöstlein and Amber Dean; and John Schreckengost, horn professor at Valparaiso University, performed Ryan Nowlin's Elegy. Horn ensembles from the University of Northern Iowa and Western Illinois University and soloists from the region also performed. The Festival's morning session included online lessons on orchestral excerpts with Dale via the website orchestralconservatory.com, and the final concert included a special performance and presentation by Dale Clevenger.



Dale Clevenger and a Western Illinois Horn Festival Ensemble



The next Western Illinois Horn Festival will be on February 20, 2011 with David Griffin of the Chicago Symphony. Contact Randall Faust at RE-Faust@wiu.edu.

#### Horn Institute at Interlochen Center for the Arts reported by Gene Berger

The annual Interlochen Horn Institute was held in June, with aspiring high school and college hornists who interacted with a faculty that included **Gene Berger**, **MaryBeth Orr**, **Karl Pituch**, and **Kerry Turner**. Each student was engaged in private lessons, small ensembles, horn choir, master classes, recitals, mock auditions, and a final concert. Highlights of faculty recitals included Kerry Turner performing his *La Entrada de los Caballeros* for solo horn and Pituch and Orr performing *Time and Space* by Bissill. Giggles could be heard during Mark Schultz's *Voices of Spoon River* performed by Berger and Orr. The faculty performed a quartet recital that included Schumann's *Konzertstück*.

The campers were coached and performed in numerous events. Turner conducted his *Farewell to Red Castle*, while Pituch sat in on fourth with a group working on Turner's Horn Quartet No. 1. Another group worked on the first movement of the *Konzertstück*, coached by Kerry, in a master class with accompaniment. Congratulations to **Philip Brindise**, who was the mock audition winner and **Shelby Nugent**, who was runner up. The camp ended in a concert at the Bowl ending with the *Legend of the Sleeping Bear* by Eric Ewazen.



The 2010 Interlochen Horn Institute

### **Graduate Assistantships**

The University of Cincinnati College-Conservatory of Music (CCM) anticipates a horn graduate teaching assistant-ship opening for the 2011-2012 academic year. Contact Randy Gardner at randy.gardner@uc.edu. Information about the CCM horn studio can be found at ccm.uc.edu/horn/horn, and at CCM Horn Studio on Facebook. General information about CCM can be found at ccm.uc.edu.

Florida State University College of Music anticipates two graduate assistantships in horn available for fall 2011. Contact Michelle Stebleton at mstebleton@fsu.edu.

Ball State University School of Music announces undergraduate scholarships and graduate teaching assistantships for the 2011-2012 academic year. Full assistantships require 20 hours per week with hands-on experience playing, teaching, and various other duties as assigned. See bsu.edu/music or contact Gene P. Berger at GPBerger@bsu.edu.

Wichita State University School of Music announces a two-year assistantship to begin August 2011 with duties to include playing in school ensembles and in the faculty Wichita Brass Quintet. The concurrent position with the Wichita Symphony includes the third and associate principal horn position. Applicants must have a completed Bachelors degree in performance or education with a 3.0 GPA, and finalists will perform an audition. Résumé and CD with 1st movement of a Mozart or Strauss Horn Concerto followed by six standard high horn excerpts should be sent to Nicholas Smith, Professor of Horn, Wichita State University, School of Music, Wichita KS 67260-0053. Deadline is January 15, 2011.

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 upon qualifications and interests. Admission qualifications include a BM in music or the equivalent with a minimum GPA of 3.0 and a successful audition into the Master's degree program. Contact Dr. Lin Foulk at 269-387-4692 or lin.foulk @wmich.edu. See homepages.wmich.edu/~lfoulk/index.html. Additional information about the graduate program at Western Michigan University is available at wmich.edu/music.

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### Reports from Brisbane: The 42nd IHS Symposium

#### From the Patron



Barry Tuckwell with his portrait by Brisbane artist Lance Bressow, on loan to the Queensland Conservatorium

This was one of the best of the IHS symposiums, with such compact and convenient facilities, a perfect climate at the best time of year, and well-coordinated, excellent events. I have been to many symposiums, especially at the beginning when I was involved with starting the society. I haven't been to one for a while. It was delightful to meet friends I hadn't seen in donkey's years.

I live in Melbourne, and we've had a brass festival there for a number of years, in which the American Horn Quartet and Jeff Nelson have participated.

But it has been special to have the horn symposium, with its larger contingent of horn players, in Australia.

In addition to all the marvelous performances by established artists, hearing new talent is exciting – one wonders what direction these young players will be going.

- Barry Tuckwell, First President of the IHS, IHS Honorary Member, and Patron of the 2010 Symposium

#### An Adventure in Australia

From the moment I clicked "go" on qantas.com.au, whenever Australia came up in conversation, I couldn't suppress a sudden rush of joy and excitement. I had never been outside of the United States before, save for Canada, but that doesn't count! This would be my second International Horn Symposium, and I could hardly wait!

I arrived at LAX, alone and confused. But then I saw a person, like me, lugging a horn case. In the crowded terminal, I followed her for five minutes, James Bond-style, to the Qantas gate. One 12-hour flight later, we touched down on another continent.

During the cab ride into Brisbane, I was overwhelmed by the energy and liveliness of the city. A couple hours after checking into the hotel, it was time for the IHS opening ceremonies. So I headed on over to the Griffith University Queensland Conservatorium, where a massive crowd of horn players had gathered. I immediately recognized one of my long-time horn playing friends, Lizzy, in a group of people; and as I headed in their direction, I passed by an elderly, yet curiously familiar gentleman in a burnt orange T-shirt. On the double take, I realized that it was none other than Australia's own Horn Guru Barry Tuckwell!

After my fanatic episode and inner debate on when to ask for his autograph, it was time for the ceremonies to begin. All of us hurried inside the beautiful auditorium to be welcomed by a romantic pattern of light across the stage curtains resembling "a giant brain," as put so well by Kerry Turner.

With a word of welcome from Peter Luff, a massive horn ensemble rushed the stage to perform an intense piece, commissioned just for the occasion. IHS President Jeff Snedeker then gave us some encouraging words and pertinent advice. He said to not try and do everything, but by trying to see as many of your favorite things, artists, and exhibits, you couldn't help but have a spectacular time! And after all of my overwhelming thoughts from the hectic airline adventure and the sheer size of the city and the convention, Jeff reminded me that it was important to have as much fun as possible.

The week progressed with concert after mind-blowing concert and presentation after inspiring presentation. My absolute favorite part of the week was that I was surrounded by the best people: horn players. Oh, and the exhibits were totally metal. I met some amazing people that week and I was so sad to leave Australia.

On the plane ride back, I sat next to Dr. Rose French, and I couldn't stop thinking over and over that I wouldn't trade my experience at the 42nd International Horn Symposium for anything!

- John Thurman, starting at Rice University in Houston TX

#### **Behind the Scenes**

It's hard to believe that it's been nearly a month since the Horn Symposium started. I think I'm still recovering from the long days and the copious amounts of driving to and from the airport.

I was asked late last year by host Peter Luff to help in the preparations for the Symposium and managing the volunteers. Of course I jumped at the chance, completely unaware of what I was getting myself into. Don't get me wrong, this was one of the hardest things I've ever had to do, but it was worth every second.

For me personally the highlight was collecting artists from the airport and hearing their stories of travel and the horn. I might not have had the opportunity to attend lectures and workshops; however, I think I had the best experience of all.

This was a humbling and life-changing experience, and if anyone has a passion or a liking of music management, I would absolutely recommend an experience like this. I am forever grateful to Peter and Armin for this experience, and to Jeff Snedeker and the rest of the IHS Advisory Council for being so patient and supportive of the volunteers. And particularly to Nancy Joy for being a great support.

Next year I look forward to enjoying the symposium as a musician and seeing all the wonderful people I got to meet this year.

- Laura Nicole Gibson, Brisbane free-lancer and teacher

#### A Dream Come True

A whole week of horn events is like a dream come true. This is the first time that my friends and I from Singapore have attended the horn symposium, and we loved it. True that it could be overwhelming with the never ending flow of lectures, recitals, and master classes, but we were warned on the first

### Reports from Brisbane



day that we should plan our time well and not simply go to everything. Everyone was so friendly and nice to each other, and the IHS helpers were great! I met a mom-volunteer and she was there to help out as her son was there for the symposium. Seeing her caring so much for her son really warmed the cold weather in Brisbane.

This symposium helped us learned a lot of things and opened our ears to new music. One notable piece would be Kentaro Kobayashi's Emaki (Picture Scroll) for horn and piano, performed by Yashiko Isobe. It is a nice change of music for the horn repertoire as we've always been listening to music composed by people in the West and seldom in the East. Another piece of music that caught my attention was Paul Basler's Majaliwa for two horns and piano. A simple but yet captivating piece performed by Alan Mattingly and Nicholas Kenney, the two of them brought out the emotions of this piece. However, I would like to hear more compositions for horn and symphonic wind ensemble. I feel that this has been neglected, but the horn is versatile and would work great with any ensemble. This year's IHS solo competition allowed us to hear fantastic young players from Australia and the US. I was amazed by how well these teenagers performed, especially 13-year-old James Bakirtzis, who won third in the solo competition. Amazing tone for a young kid. The horn choir competition and performance was also one of the best programs that week. Horn Pure from Thailand is simply amazing, putting up some great performances.

I had a great time listening to many world renowned horn players play in recitals and master classes, but Nicole Cash is my favorite of them all this year. She has such an amazing tone and musicality that she actually captivated all of us from Singapore (and I'm sure everyone else in the audience) with every single piece that she played. Lucky for me, I had a lesson with her and I must say I am really grateful for that one lesson as it helped me think about my playing much more and I'm working towards improving myself even more.

The downside for me would be the lack of exhibitors. I was expecting many more exhibits and more things to try out. But nonetheless I had a great time trying out some of the horns and bought some CDs and sheet music.

I participated in the mass horn choir, and playing with so many horn players with different playing capabilities was really tough. The weather was great for an outdoor performance - if it had been in Singapore, many of us would have been drenched by the time we start playing the first piece! We did a number of pieces, and my favorite would have to be Campbell's Fanfare. It would be a great piece to start a horn ensemble concert anywhere!

All in all, this year's symposium was a remarkable one and I hope to attend more in the future!

- Lewis Poh, wind ensemble hornist from Singapore

### **Rekindled Inspiration**

What an event for Brisbane and the horn players at the Queensland Conservatorium! Peter Luff and his staff organized an efficient and varied week of outstanding performances, workshops, lectures, and networking opportunities, creating a world class event that is rarely seen or experienced in Australia.

I am an American immigrant who teaches secondary instrumental music in Brisbane and viewed this event as something not to be missed – I was not disappointed. My serious horn playing days are unfortunately a thing of the past, but the symposium rekindled the old fire, passion, and enjoyment inspired by good horn playing. For me, the symposium was an opportunity to totally immerse myself in recitals and master classes given by the best players from around the world. I enjoyed lecture sessions by eminent performance educators that covered areas such as breathing, healthy approaches to horn playing, musical interpretation of horn literature, performance practice (Jeff Nelson's session was tremendous fun), and embouchure development. Without doubt, however, it was the performances of such high caliber that moved me the most.

The delegates were treated to incredible playing by featured artists of international class as well as tremendous artists from the land down under. The performing artists list was huge but surprisingly dominated by American players (some based in Europe). Hector McDonald, Frank Lloyd, Hiroshi Matsuzaki, Jeff Nelson of the Canadian Brass, Valentin Eschmann, and Kostas Siskos were the only non-US players in the top tier contingent that I had the opportunity to hear. As President Jeffrey Snedeker mentioned in his opening address, this symposium would provide opportunities to hear players one wouldn't have necessarily heard of before – this was very true for me. Australian and American players dominated this category of my unknowns - weren't they fantastic!

Socially, the symposium was a success in that people willingly mingled and were encouraged to do so in the way only Australians can. Of special note was the jazz night, featuring Stephen Morley on horn and an accompanying quartet, which provided suitable music for the atmospheric evening. The Brisbane skyline was a delicious backdrop while delegates enjoyed drinks overlooking the Brisbane River. I was honored to have the opportunity to discuss the Vienna Horn with Hector McDonald that evening, as well as catch up on old American connections from my past.

The sponsor and exhibitor rooms also generated great discussion. I don't recall seeing and hearing so many horn players demonstrate their proficiency in the opening bars of Strauss #1 on an endless supply of world renowned, professional model horns. A diverse selection of sheet music, recordings, and accessories was readily available to the discerning eye.

The supporting musicians, whether chamber artists, accompanists, singers (the soprano in Laurence Lowe's Sonata #2 was stunning), were of the highest quality and added greatly to the event. The support volunteers were exceedingly helpful and friendly even after the longest of days.

The symposium also featured competitions for aspiring soloists and horn ensembles, which were adjudicated by the prominent players on hand. I was fortunate to attend the performances by the competitors of the horn ensemble category and thoroughly enjoyed all ensembles but especially the ultimate winners, Horn Pure from Thailand. The pinnacle experience for me, when more than one horn performed, was every performance of the American Horn Quartet. They were absolutely astounding in their musicianship, technique, ensemble, and artistry. The culmination of the entire week saw this wonderful ensemble perform Schumann's Konzertstück with

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### Reports from Brisbane

the Queensland Symphony Orchestra. What a way to finish the week!

- James Noble, secondary school brass teacher in Brisbane

#### A Week to Remember

For an older horn player with merely a few years experience, the thought of being part of this one-off event in Australia was without doubt extremely exciting yet also tinged with uncertainty as I contemplated the reality of sharing a week of my enthusiasm for the horn with many great players (including the greats) from around the world. Would we actually get to play too? - Of course! Would I be too much of a "greenhorn" to fit in? - Not at all!

Early morning warm-ups ensured that we were all able to be actively involved as we kept our embouchures alive and learnt useful tips from our idols. What an opportunity! Already my warm-ups, breathing, and overall sound production have improved greatly.

I joined the horn choir under the enthusiastic and ever so patient baton of Randall Faust to share one of life's greatest joys – making music with my fellow musicians (and for once, all horn players!). My life as a horn player has been illuminated and enthused by this multidimensional experience.

Who would have imagined that in just five days my early morning embouchure warm-ups would be guided by leading professional horn experts and that I would attend 10 recitals, 3 master classes, and 10 horn technique lessons with some of the world's greatest players and teachers, as well as have a personal lesson with Shirley Hopkins-Civil. To top it all off I even enjoyed a chat with our icon, the warmly affable and witty Barry Tuckwell! What a feast!

A mouth-watering range of horns and horn accessories was on exhibit (I got to test play many of the leading makes of horns!) and the IHS even managed some extra gems to fill in our spare moments (as if there could possibly be any!) such as a musically revealing interview with Mr. Tuckwell, a Banquet lunch and - the icing on an already well decorated cake – the Gala Symphony Concert! What a Cornucopia!

Congratulations and grateful thanks to the IHS executives and committee and to Australia's Peter Luff and his assistants for a remarkably well organized and efficiently conducted Symposium and for ensuring that we were all made to feel so welcome.

- Lesley Saddington, amateur from Sydney

### **New IHS Honorary Members**

see hornsociety.org for more complete biographies of these Honorary Members



Dale Clevenger has been principal horn of the Chicago Symphony Orchestra since 1966, a soloist with orchestras worldwide, including six recordings as a soloist, a participant in festivals and symposiums, and a conductor. He received an honorary DMA degre from Elmhurst College, taught at Roosevelt University, and is currently

teaching at Indiana University. He has served on the IHS Advisory Council (1974–1981) and received the Punto Award.



Anthony Halstead has been a leader in the period instrument movement as horn player, harpsichordist, scholar, teacher, advisor, and conductor. He was principal horn in the BBC Scottish Symphony (1966), later a member of the London Symphony Orchestra. and first horn in the English Chamber Orchestra (1973-1986). It was during his tenure with the ECO that he became interested in the natural horn. He has since been

associated with the Academy of Ancient Music, the Orchestra of the Age of Enlightenment, and especially the Hanover Band, has taught at the Guildhall School of Music, and is active as a private teacher and in the British Horn Society. He has three solo natural horn recordings and others as a chamber musician. On the modern horn he has recorded the Britten Serenade. Halstead is also an Honorary Member of the British Horn Society.



Lowell ("Spike") Shaw is best know among horn players for his *Fripperies*, *Quipperies*, *Tripperies*, etc., made available, along with other arrangements and compositions, through his publishing company, The Hornists' Nest. Shaw can be found at an exhibit table at most international and regional symposia.

Shaw earned a bachelor's degree from Northwestern University in 1951, studying with Max Pottag. After graduation, he played in the US Air Force Band. In 1956, he won the position of second horn in the Buffalo Philharmonic, where he stayed until 1994. He started teaching at the University of Buffalo in 1957 and founded The Hornists' Nest in 1964. Shaw received the Punto award at the 1990 Symposium at Eastern Illinois University.

#### **Punto Award Winners**

see hornsociety.org for more complete biographies of these Punto Award Winners



Geoff Collinson was principal horn of the Australian Opera and Ballet Orchestra (1990-2000), a member of the Canberra Horn Consort (1983-1988), and head of the brass department at the University of Melbourne (2000-2010). He is founder and co-director of the Melbourne International Brass Festival, and is

founder and Managing Director of The Music Page. His dedication to music and music education make him an important influence in Australia's music world. He has also been guest principal horn of the Sydney Symphony, Queensland Symphony, and Australian Chamber Orchestra. He has served as brass tutor at the Australian Nation Music Camp and was resident at the Banff Centre for Performing Arts in 2003.



Peter Luff hosted the 2010 IHS Symposium in Brisbane, Australia, at the Griffith University Queensland Conservatorium where he is on the faculty. He is also associate principal horn with the Queensland Symphony Orchestra. Luff has performed with the Adelaide Symphony, West Australian Symphony, State

## Opera Orchestra of South Australia, Queensland Philharmonic, Queensland Wind Soloists, and Southern Cross Soloists. He has conducted brass ensembles, wind ensembles, youth orchestras, and the Queensland Orchestra. He has tutored horn students at institutions and camps in Australia, Korea, Japan, and the US and has adjudicated competitions at the Australian Academy of Music and Education Queensland's Fanfare competition



Hector McDonald has been principal horn with the Vienna Symphony Orchestra and Concentus Musicus Wien since 1989, performing and recording on the Vienna, Baroque, Classical, natural, and modern horn. McDonald was born in Queensland and played in the RAAF Band and the ABC Training Orchestra before becoming a member of the Berlin Philharmonic in 1976. He returned to Canberra in

1980 to teach at the School of Music. McDonald performs as soloist with leading orchestras in Europe, the US, South-East Asia, and Australia. He is professor of horn at the University for Music and the Performing Arts in Graz, Austria and appears regularly at workshops and seminars around the world.

### **Symposium Photos**



IHS Advisory Council completing a meeting (l-r): John Ericson, David Thompson, Pasi Pihlaja, Joe Ognibene, Susan McCullough, Marion Hesse, Bill VerMeulen, Jeff Snedeker, Michelle Stebleton, Heather Johnson, Ken Pope, Jonathan Stoneman, and Nozumo Segawa (Geoff Winter was in rehearsal)



Massed Horn Choir rehearsing in an outdoor arena



Brisbane natives between horn events

### Reports from Brisbane





Frank Lloyd with AHQ after their joint recital: Frank Lloyd, Kerry Turner, Kristina Mascher, Geoffrey Winter, Charles Putnam



Guided 8 am warm-up



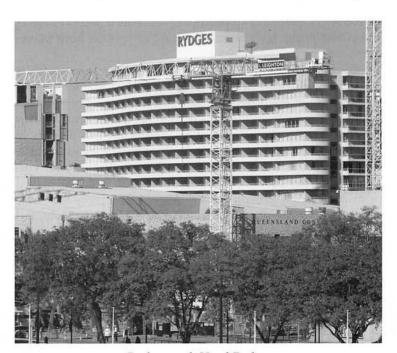
Host Peter Luff outside the Queensland Conservatorium



Two members of the Horn Choir



Kaz Machala and Stan Light



Background: Hotel Rydges Foreground: Queensland Conservatorium and construction

### **Obituaries**

### Jay Wadenpfuhl (1950-2010)

Jay Wadenpfuhl, third horn in the Boston Symphony Orchestra for nearly 30 years, was a versatile musician with interests in many genres, and beloved by those who knew him.

Jay grew up in a musical family in Kirbyville TX, performing with professional ensembles by age 15. He studied horn at the University of Wisconsin-Madison with John Bar-



rows, earning bachelor and master's degrees, then completed a year toward a doctorate at North Texas State University. He played in the US Army Band, the Florida Philharmonic, the Fort Worth Symphony, and the National Symphony before joining the BSO in 1981.

Jay and three BSO colleagues performed Schumann's Konzertstück with the Boston Civic Symphony to critical acclaim. Recordings with the NFB Horn Quartet (with Riccardo Almeida, William Hoyt, and David Kappy) included his compositions Tectonica and Textures and Gunther Schuller's Five Pieces for Five Horns with Barry Tuckwell. The quartet performed at the IHS Symposium in Eugene OR in 1996. Jay also composed popular and jazz songs and toured with the Michel LeGrand Jazz Orchestra and Chuck Mangione.

Composer William Thomas McKinley wrote his "Huntington" Horn Concerto for Jay, who gave its premiere is 1989 with the Boston Pops under John Williams. "He was just fantastic," said McKinley. "He was one of the great horn players, in Boston and worldwide."

Jay taught at the New England Conservatory and Boston University. One of his students at NEC was a second cousin, Lee Wadenpfuhl. Jay's wife, Michelle Perry, is the horn player of the Empire Brass.

BSO associate principal horn Gus Sebring was especially close to Jay, visiting often as Jay lay in the hospital for 70 days fighting Acute Respiratory Distress Syndrome. Jay was surrounded by family and friends during his last hours. "He was a brilliant horn player," said Gus. "He knew no bounds in heroic passages, while playing with exquisite beauty in the softer lyrical solos, exposing his sensitive, delicate soul." Gus also recalled Jay's last concert with the BSO, in which he played principal horn in Rossini's *Stabat Mater*. "The piece has some beautiful horn solos that he played in his classic lyric style, and I'm sure everyone who was there remembered that."

Frank Epstein, a longtime BSO colleague and chair of Brass and Percussion at NEC, said this about Wadenpfuhl: "Jay was a one of a kind personality, emotionally charged yet highly committed to all things musical. An unusual talent, he was a composer of brass music and loved to conduct pieces in the brass repertoire. His playing was elegant, stylistically fluent, and secure, his tone beautifully centered at all times, while his playing was always musical with an extraordinary sense of good taste. He was also a committed teacher."

Jay's life was celebrated in July with spoken and musical tributes at Seranak, near the BSO's summer home in Tanglewood. Condolences may be sent to Michelle Perry, 26 Rockwood Terrace, Jamaica Plain MA 02130.

Material for this article came from an obituary by Jeremy Eichler in the Boston Globe and The New England Conservatory.

### Nona Gainsforth (1950-2010)



"Nona was one in a million," said Pat Hollenbeck, president of the Boston Musicians' Association. "For the Boston Pops Esplanade Orchestra, she was not just a French horn player; she was part of the heart and soul of the ensemble for nearly three decades, a limitless source of inspiration with her courageous attitude marinated with a terrific sense of humor."

Nona grew up in the small town of Ogallala NB. Her father

was the town dentist, piloted his daughter around the country in an airplane, and rode horses with her at the family ranch on the outskirts of town. Nona returned to the ranch as often as possible over the years. She had many skills, including horseback riding, shooting, mechanics, cooking, and gardening.

Nona studied with Philip Farkas at Indiana University. She was principal horn of the State Orchestra of Mexico, the Regina Saskatchewan Symphony, the McGill Chamber Orchestra, the CBC Orchestra, and the Montreal Symphony before moving to Boston in 1981. She played the July 4th concerts on the Esplanade for 28 years and was principal horn of the Boston Classical Orchestra. She taught at McGill University, Wellesley College, and Brandeis University. Farkas asked her to be Visiting Instructor at IU when he was on sabbatical.

Nona was married twice, both marriages ending in divorce. Her son, Hartford Livingston Haffenreffer, is a student-athlete and musician. Her daughter, Anne Gainsforth Haffenreffer, has Rett syndrome, a developmental disorder that requires constant care. Nona cared for Anne until about a month before her death. Nona was diagnosed with breast cancer in 2005 and died at home in June. When a friend asked how she was faring in the later stages, she replied, "Ah, chocolate and morphine, what a great combination."

Her son related what Nona said about a week before she died, "After going through this whole thing, I realize that people don't fear death; they fear having to get there." He said that she found the pain of treatment difficult to endure and feared watching her loved ones lose hope more than she feared death itself.

"I noticed what an amazing close circle of friends she had, people who would walk a hundred miles for her," her sister-in-law, Sandra Gainsforth, said after a memorial service. "In the end, you measure people by what they leave behind, and people were changed by knowing her. She just made me a better person because she brought grace and beauty and humor into my life."

#### **Obituaries**



Nona's family held a service for her in June. Remembrances may be sent to the International Rett Syndrome Foundation (IRSF), PO Box 706143, Cincinnati OH 45270.

Material for this article came from an obituary by Bryan Marquard in the Boston Globe.

#### Bill Capps (1941-2010)

William Marvin Capps, retired Professor of Horn and Professor Emeritus at the Florida State University College of Music, died in August from complications of pancreatic cancer. Regarded by many as a one of the premier master teachers of the horn and classical music, his life and passionate career extended his talents across many corners of the globe.



Bill was born in 1941 in St. Louis MO and raised in Opelika AL. He learned to play the horn in the high school band and during these years traveled to Florida State University to study with Joe White. He earned his bachelor's degree (1963) from the Curtis Institute of Music in Philadelphia, studying under Mason Jones and playing with the Philadelphia Lyric Opera Company and the Philadelphia Orchestra under Eugene Ormandy.

After graduating, Bill went to Germany on a Fulbright Scholarship to study horn and perform with the Berlin Chamber Orchestra and the Berlin Radio Orchestra. He also played first horn in the Spoleto Festival Orchestra in Spoleto, Italy. In 1965 he returned to the States, married Marilyn Roberts, and moved to Japan to be Professor of Horn and Chamber Music at Tokyo Conservatory of Music and perform with the Tokyo Symphony.

During the Vietnam War, Bill was a member of the United States Marine Corp Band and the White House Orchestra in Washington DC. While in Washington, he earned his Masters and Doctorate from Catholic University of America.

He took his first formal teaching position in 1969 as Assistant Professor of Music at Kansas State University and was a member of the Kansas State Chamber Orchestra. In 1971 he took a position at Florida State University College of Music, where he would remain until his retirement in 2004 and where his intense passion for teaching music and the horn flourished. He taught undergraduate, graduate, and doctorate level students and was regarded by his students as strict, fair, and a passionate perfectionist who demanded only excellence that he thought his students capable of. Consequently, throughout the years he has placed hundreds of students in major symphonies and orchestras across the globe and is regarded worldwide as a master teacher of the horn.

Bill was also a member of the Florida State University Chamber Orchestra, the Florida State Woodwind Quintet and Brass Trio as well as Principal Horn in the Tallahassee Symphony Orchestra. He also performed with the Atlanta Symphony, the Florida Philharmonic, the Beethoven Halle Orchestra in Bonn, Germany, the Düsseldorf State Opera Orchestra, the Köln State Opera Orchestra, the Salzburg Festival, and Chamber concerts in Avignon, France and Vienna, Austria.

Bill gave master classes at music schools around the globe and served as jurist for competitions. He was host for Southeast Horn Workshops and the 25th IHS Symposium in 1993. He received the Punto Award in 2005.

Bill enjoyed art, culture, and good food and wine. He loved traveling, gardening, and fly fishing. A memorial concert is being planned for early fall. Flowers or condolences can be sent to the Capps family at 2011 Seminole Drive, Tallahassee FL 32301. Memorial contributions can be made to The Moffitt Cancer Center in Tampa FL or Big Bend Hospice.

Material for this article came from an obituary in the Tallahassee Democrat and hornsociety.org.

#### Frederick Schmitt (1922-2009) reported by Gene Berger



Frederick Schmitt had a long life filled with many musical accomplishments. He left high school early to enter the US Army in April 1946, after winning an audition to the West Point Band. During his tenure in the army, Fred continued to take trips to New York City to study with Arthur Berv and Robert Schulze. The summer of 1946, he played principal with the National Symphony Orchestra and in September of that year, he was

appointed as principal horn of the Indianapolis Symphony Orchestra, a position he held for seven years. During that time he taught at Ball State University and performed with other local orchestras.

Fred headed back to New York City in 1953 to finish his Bachelor of Music degree at the Manhattan School of Music. Upon his return, Robert Nagel, an acquaintance from the West Point Band, contacted him to play in the New York Brass Ensemble. The following year, Robert Nagel, John Glasel, Erwin Price, Harvey Phillips, and Schmitt formed the New York Brass Quintet. He stayed with the group until 1959 with the release of *The New York Brass Quintet in Concert* on (Golden Crest 4023). The time leading to the recording was filled with personal strife. In 1958 his wife contracted polio, and as Fred put it, "that put a monkey wrench in my playing plans."

Fred started teaching in the New York public school system in 1959. He started out as a middle school band director, which then led into administration, all while still freelancing in the city and teaching horn privately. He eventually retired to West Palm Beach in 1979, but continued his passion for performing and teaching. He performed in the Boca Pops, Palm Beach Symphony and taught horn locally until 2002. Former students include David Kappy, Anthony Cecere, and Gene Borger

The enthusiasm Fred had for music and his passion for humanity was always present in our conversations, which have given me great guidance in my life. As Fred said, "I would do it all over again." He is survived by his wife and four children. If anyone has any additional information about Frederick's career, please contact Gene Berger at GPBerger@bsu.edu.

Bach and Einstein were seen eating lunch together.
No one thought it was weird.

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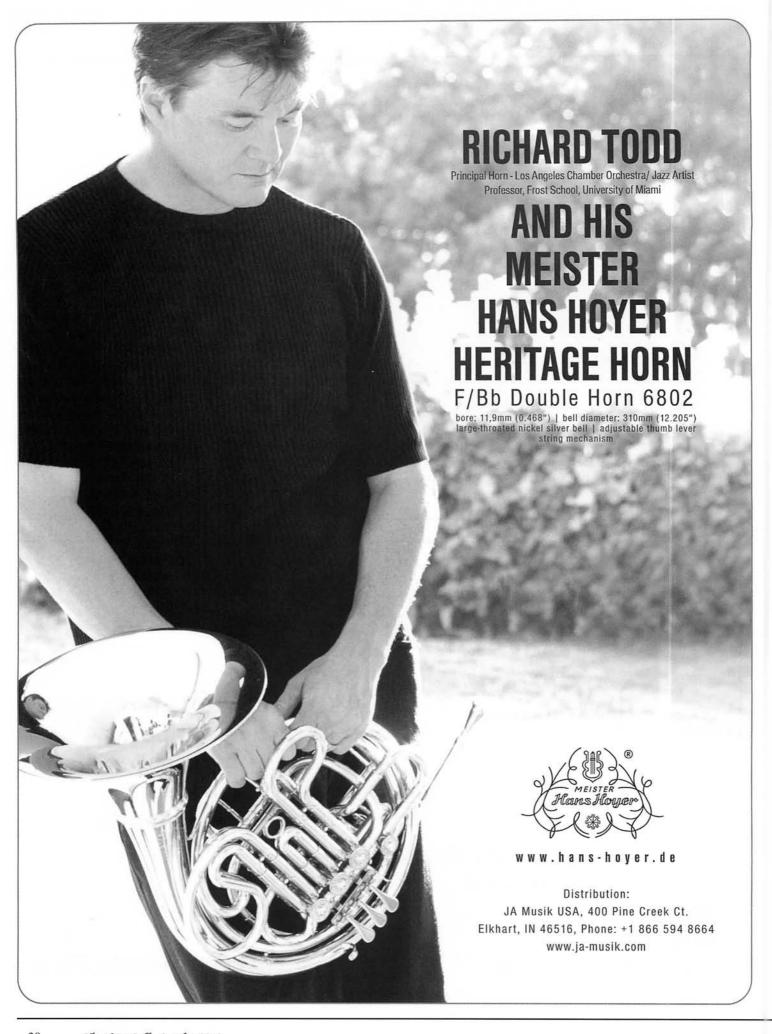
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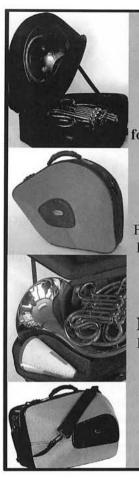
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## **Orchestral Notes:**

### Performing on Natural Horn for Valve Horn Players An Interview with Paul Austin by Richard Chenoweth, Series Editor

In this period of economic uncertainty, musicians are increasingly seeking new ways to create income and performance opportunities. Although a traditional education as an orchestral or ensemble performer likely includes a review of the relevant orchestral literature written in the time of natural horn use, few players are given the opportunity to actually perform this literature on natural horn. Indeed, unless it is part of the curriculum of a university graduate program, the modern hornist has little opportunity to learn about the resources available to anyone wishing to increase their proficiency and knowledge about playing the natural horn. Proficiency in performing the natural horn can increase performance options as well as insight and depth to a player's knowledge about the horn.

Having the ability to play the natural horn proficiently not only broadens the possibilities for employment through playing in authentic instrument ensembles, but also gives modern hornists a historical perspective that increases their insight into the phrasing, articulation, and tonal variety that composers such as Mozart, Haydn, and Beethoven must have considered when writing their works for horn. In addition, by concentrating on the production of sound without the use of valves, modern hornists are able to return to the basics; the generation of sound with an emphasis on an efficient use of the air stream, development of the subtleties of tone production, and an increased recognition of the importance of right hand position. Other practical uses of natural horn technique include a deeper understanding of orchestral transpositions and increased strength and flexibility.

Fortunately, numerous outstanding natural horn players have recorded solo, chamber, and orchestral repertoire and teach the instrument as well. Recently, I had the opportunity to discuss the practical advantages of learning more about the natural horn with Dr. Paul Austin, hornist with the Grand Rapids Symphony and author of the highly-regarded text, A Modern Valve Horn Players Guide to the Natural Horn. In this book, Dr. Austin includes discussion about the history, playing techniques, literature, and other topics that are relevant for the modern hornist in acquiring an understanding and insight into natural horn playing.

Richard Chenoweth (RC): What reasons might a valve horn player have for playing and learning more about the natural horn?

Paul Austin (PA): When my book first came out in 1994, a section horn player in an American orchestra said to me that they did not see the need to buy a natural horn book because it did not relate to his job. Today I can report that all of the horn players in at least one major US orchestra own a copy. The mind set of orchestral horn players seems to have shifted in the past fif-

teen years in that the value of exposure to the natural horn is viewed in a more positive way.

As an example, the knowledge of the harmonic series, especially in relation to playing horn fifths, is critical for performing symphonies of 18th and 19th century symphonies, including those by Mozart, Haydn, Beethoven, and Schubert. The notes that modern players adjust for intonation and blend on these chords are already "naturally" in tune on the natural horn, due to their placement within the harmonic series. That is, the printed E, which is the major third of the major chord, is already low (5th and 10th partials), and the printed C is pure (2nd, 4th, 8th, and 16th partials). Performing these chords on the valve horn with the natural horn fingering will demonstrate this: for example, with a colleague, play horn fifths using only the 1st valve, which will create a horn in E-flat (see example 4 below.)

In the period in which the natural horn was used, the choice of key and crook was an important consideration for the composer – the tone quality of the composition was greatly affected by the choice of crook even within the same composition. For example, the outer movements of Beethoven's Seventh Symphony (horn in A) sound more brilliant than the outer movements of Beethoven's Second Symphony (horn in D). Knowledge of this will influence the sound concept needed to perform these great pieces so that not all compositions have the same tone color; this has relevancy even today for the modern valve horn player.

By playing the natural horn, the use of the right hand in the bell as an active part of performing is explored, and the player focuses more on the importance of right hand position and its effect on tone color and intonation perhaps more than when playing the valve horn.

Phrase nuances are discovered, especially in the symphonies of Brahms. Notes that are bright, versus those that are shaded, can bring a fresh approach to phrasing, even in music written in the early twentieth century.

The muscle flexibility used in natural horn playing translates to embouchure strength on the valve horn. As a case in point, a few weeks after I performed the Haydn Second Horn Concerto with Ars Antigua (a Chicago-based period instrument group), I had emergency back surgery. As a result, I was away from my symphony job for two months and was told after surgery not to lift anything heavier than five pounds. That gave me the idea to play the natural horn when I was ready to get back in shape. Not only was it a lighter instrument to hold, but I could address the fundamentals of playing on this instrument as I prepared to return to work.

Finally, the knowledge of natural horn idioms on orchestral excerpts translates to confidence on the valve horn, which leads to successful performances and auditions.

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#### **Orchestral Notes: Hand Horn**

RC: You mentioned the use of the right hand. What is the best way to learn the various hand positions to produce the different pitches that do not naturally occur in the overtone series? PA: Natural horn players should spend a few minutes at every practice session on their right hand technique. Addressing the altered notes can be challenging, since the hand positions vary from crook to crook. For example, the top line F will be shaded differently on the E crook than on the D crook. As these notes tend to be quite unstable, it is best to focus one's attention on the center of the pitch while using an electronic sounding device or in-tune piano as a reference guide. I recall working with my horn-playing friends, trading instruments (that is, one would play valve horn and the other would play natural horn) to work on these altered notes.

A wise natural horn instructor once advised me that there are only two right hand positions in the fast sixteenth-note passages of Mozart horn concerti: open or closed. While we work toward centering the altered pitches in slow passages, they can be treated as merely an open or closed pitch during fast passages.

Finally, I treat this challenging aspect of natural horn playing in a positive way in order to achieve a quicker result.

**RC**: In addition to your book, what other resources can a valve horn player use for learning the techniques of playing a natural horn?

**PA**: In terms of introducing the natural horn, I use the Barry Tuckwell *Fifty First Exercises for Horn* with my young valve horn students. It is a very good book to explore the 3rd, 4th, 5th, 6th, 8th, 9th, 10th, and 12th harmonics on the F horn, using open, 2, 1, 1+2, and 2+3 valve combinations.

Serious natural horn students should own the Louis-Francois Dauprat *Method for Cor Alto and Cor Basse* (c.1824), which many natural horn players refer to as the "Holy Book." It has been translated into English by Viola Roth of Birdalone Music, and the music is reproduced in facsimile. Perhaps a university library or horn studio could purchase the book if funds are limited, which is the case for many college students, but it is an essential text for the aspiring natural hornist, nonetheless.

The original method books of the 19th century Paris Conservatory masters are also useful to examine, including Domnich (1808), Duvernoy (1803), and Gallay (1845). I believe reprints of these books are still available from Birdalone Music.

For cadenza-writing skills, refer to *The Classical Woodwind Cadenza* by David Lasocki and Betty Bang Mather (New York, McGinnis and Marx, 1978).

Horn players interested in furthering their natural horn skills should be sure to own good published editions of the Mozart and Haydn Concerti, as well as the Beethoven and Danzi Sonatas. By this I mean that these should be editions in which parts that have not been edited either in terms of added articulations or transposed for valve horn in F. Another good source is the publication by Hanz Pizka, *Das Horn bei Mozart*, which includes manuscript facsimiles of the Mozart Horn Concerti.

Two early valve horn method books that remain classics today are good for horn players to have for their natural horn training too: Oscar Franz Complete Method for the French Horn and Henri Kling Horn-Schule.

**RC**: Should a valve horn player switch mouthpieces when performing on the natural horn, and if so, are there any particular models that work better than others.

PA: When I first learned the natural horn, I used my valve horn mouthpiece. I was concerned about keeping at least one aspect of playing as consistent as possible, since everything seemed new to me for some reason. However, when I finally bought a natural horn mouthpiece, I wished that I had used it all along. First of all, the natural horn mouthpiece fits properly into the lead pipe of an authentically-constructed instrument. Modern valve horn mouthpieces do not go in far enough, since natural horn lead pipes are smaller, thus, that all-important connection point was missing. Also, I found that it was easier to make the adjustments required for the altered notes on a natural horn mouthpiece. As another option, I convinced a mouthpiece builder to make a natural horn screw-rim mouthpiece for me so that I could use my modern valve horn rim. This gives me some security when I perform both the natural and valve horns on a recital, for example. It is always good to have choices!

**RC**: What manufacturers are making natural horns? Is this something that one can rent? And, what issues might one encounter when switching back and forth between a valve horn and a natural horn?

**PA**: I want to be careful not to recommend or ignore any specific manufacturer, especially since many of them advertise in this publication and, in addition to my other activities, I am the Advertising Agent for *The Horn Call*.

When I was a doctoral student at CCM, I ordered a copy of a Raoux orchestra natural horn with a complete set of crooks from Richard Seraphinoff, and just a few years ago, I acquired an original Raoux (built around 1805).

While my book provides instrument makers and their addresses, this list was generated from Richard Seraphinoff's article in the Historic Brass Society newsletter from 1991. By now, I am sure this list is out of date. However, I am sure that a search on the internet, as well as a perusal of the ads in this journal, will reveal a number of outstanding natural horn makers to the interested hornist.

Indeed, one change since my book came out in 1993 is the use of the computer in buying and selling instruments. From that, I discovered and purchased a hunting horn that was made in Paris in 1874. I frequently see natural horns advertised at these sites as well.

Early on, I learned that one thing to watch when switching back and forth between a valve horn and a natural horn is that if the natural horn is in a low crook (C Basso or B<sup>b</sup> Basso, for example), be careful that you don't hit yourself in the mouth when picking up the instrument. The mouthpiece will be much closer to your lips than the mouthpiece on a valve horn!

RC: Where can one go to get instruction on natural horns? PA: Many colleges and universities in the USA own natural horns, and their horn professors have the knowledge to start an interested valve horn student on the natural horn. It also seems to me that there is quite a bit of interest in natural hornplaying in Europe. For example, I studied natural horn with Anthony Halstead in London, who is one of the better-known artists who has recorded extensively on natural horn. I know

#### **Orchestral Notes: Hand Horn**



that many studios in other countries in Europe teach their students to perform on the natural horn as well.

At some point, training with an expert should occur. Be aware of the opportunity to attend natural horn workshops or clinics and seek out a natural horn artist for advice and some lessons. I was lucky to receive a Gilmore Emerging Artist grant from an area Arts Council to study with Anthony Halstead in London, which allowed me to practice, study with him, and attend rehearsals and concerts. Grant applications through your school, local arts organizations, or even such sources as Fulbright Awards can assist in this type of venture.

Schools in the USA, such as Indiana University, The Longy School of Music, New England Conservatory, and Eastman School of Music to name just a few, have faculty members with expertise in natural horn. Many other institutions offer this in their curriculum as well.

Indiana University has an annual summer Natural Horn Workshop, led by Richard Seraphinoff. As a graduate student, I attended the very first one thanks to funds from my school, and I found the experience to be extremely valuable.

I am fortunate in that Eastman School of Music has now used my method book to instruct their natural horn class for over ten years. I believe that their performance degree requires a secondary instrument, and the natural horn is one of their choices.

Since Toronto is within driving distance for me, I occasionally attend a concert by the authentic instrument orchestra there, Tafelmusik. It is easy to check for concert schedules by similar orchestras in various cities, and most large metropolitan areas in the US such as New York, Boston, Chicago, San Francisco, and Cleveland have concerts by authentic instrument orchestras. If you have the opportunity to travel to London, many concert choices feature outstanding musicians on period instruments, as well as in most European countries.

RC: Are there any particular recordings that one can use as a reference?

PA: Of course, recordings are also an excellent way to build a concept of the way the instrument sounds and can be played. With so many great natural horn artists, I do not want to offend anyone by making a list and forgetting a name or two. To hear our solo, chamber, and orchestral literature played on these instruments should be part of everyone's education, via either recordings or live concerts.

When I studied a Mozart Horn Concerto with Richard Seraphinoff, he frequently referred me to Dennis Brain's valve horn recording. His clear articulation and clean playing set a fine example for me as a beginning natural horn student.

I just checked my collection and realized that I have nearly twenty CDs of Mozart's solo and chamber music on the natural horn. I like them all, each for their own reasons. It is important to collect as many recordings as possible, so that you can become aware of the variety of approaches to the natural horn, which will assist in finding your own voice on the instrument. The same holds true of orchestral recordings. For example, I have many CDs of the Haydn symphonies. I find this literature be more colorful and entertaining on period instruments. When I have an opportunity to perform this literature on valve horn, I am quite influenced by the tone colors that I have heard on

natural horn recordings. This brings a fresh approach to literature that had been dismissed in the past by many valve horn players as uninspiring.

On that note, I have to say that the Danzi Sonata in E<sup>b</sup>, Opus 28, really comes to life when played on a natural horn. Written only five years after the Beethoven Sonata, Op. 17, the colors and phrase shadings found in Danzi's natural horn writing are amazing. I have to admit that this Sonata holds my interest as a natural horn composition much more than it does as a valve horn composition.

RC: What are the first considerations when playing a natural horn for the first time? Should you practice scales, arpeggios, solos, orchestral excerpts?

PA: It is always a good idea to get your bearings on the various crooks by playing the open arpeggio. I use a sounding device, such as a keyboard or tuner, to locate and then play the printed C to help ground myself in that crook. Once you get this center established, interval work above and below that printed third space C is a good idea.

Scales can be challenging without valves. Many of us have witnessed really young valve horn players attempt to play a C major scale on the valve horn without changing valves, instead using their right hand, only to get stuck on the second note and becoming discouraged. On the natural horn, starting on the printed G major scale might be a better option as the first scale to practice rather than the printed C major scale, since the written lower D and F require more advanced hand technique.

Moving on to passages in solos and excerpts that use the arpeggios or scales that you have just explored can be fun, such as the ending of the Beethoven Sonata first movement, or the trio from the third movement of Beethoven's Eroica Symphony. Valve horn players may discover that they get tired more quickly on the natural horn, since their facial muscles really receive a workout. The practice periods on natural horn may be shorter, so balance the fundamentals with the pieces you want to discover.

**RC**: Can you make up a "Top 10" list of excerpts that a player should study?

**PA**: Obviously, a knowledge and understanding of the overtone series is essential and basic: the aspiring hornist should practice the overtone series in various crooks to become familiar with the "feel" of those pitches.

Example 1: The Overtone Series



The first two excerpts that are fun to explore, due to the fact that they use the open notes of the natural horn (the printed C, E, and G), are from Beethoven's Third Symphony and Wagner's Overture to *Das Rheingold*. Play these passages without any hand adjustments to observe that the third (or printed E) is naturally in tune on the natural horn.



#### **Orchestral Notes: Hand Horn**

Example 2. Beethoven Symphony No. 3 in E<sup>b</sup> major, "Eroica," 3rd movement, Trio, meas. 171-205, Horn 2 in E<sup>b</sup>



Valve horn players can really free themselves by trying this passage on the natural horn, to capture the fanfare style as well as focusing on rhythm and articulation; this also takes the right hand out of the equation, so that they are not concerned with manipulating the notes.

Example 3. Wagner Overture to *Das Rheingold*, meas. 35-58, Horn 2 in E<sup>b\*</sup>



As the opening of Wagner's epic Ring Cycle, this 128 measure E<sup>b</sup> major chord depicts the Rhine River. Eight horns playing this passage smoothly in canon will create the effect of the waves. Gather seven of your horn playing friends and try playing all of the parts of this to get the full experience!

Example 4: The "Horn Fifth" harmony, an idiom found in the majority of Baroque and Classical works, as well as in Romantic era orchestral pieces.



Now we are adding the printed pitch d" (4th line), which can be high. Slightly shade this note with your right hand. The amount will vary, depending upon the crook that you are using. That is the beauty of the natural horn: there is no fingering chart, so your listening skills become honed. Try this example in many crooks or keys. If you can play these chords in tune with your horn playing colleague, you will have much success in the majority of our orchestral literature. As in our first example, you may discover that these notes fall naturally in tune on the natural horn, creating the proper just intonation (or unequal temperament) so that the chords sound right to our ears.

Example 5: Beethoven Piano Concerto No. 5 in E<sup>b</sup> major, "Emperor," Movement 1 meas. 45-53, Horns 1 and 2 in E<sup>b</sup>



Adding the pitch f' (top line) opens up the number of natural horn excerpts that you can discover. Notice how your knowledge of horn fifths will assist your performance of this beautiful duet. Just shade the f'', as it is a covered note and not stopped. Try pulling out the tuning slide and playing the other notes more open if the f'' cannot be pulled down enough by using your hand and embouchure. Again, the printed f'' should not sound like a valve horn stopped pitch, but a natural horn shaded pitch.

Example 6: Handel *Water Music*, Suite in F Major, HWV 348, Movement 4, Menuet, Horns 1 and 2 in F



This duet has the same pitches used in the Beethoven "Emperor" Concerto duet, but with a different style. Lift off of the third beat and put a bit of emphasis on the downbeat to get the spirit of the dance for this piece. Try this excerpt at A=415, which is not as complicated as it sounds. From a modern valve horn player's perspective, the distance from A=440 to A=415 is one half step. To experience playing this duet at the Baroque or low pitch, simply use the E crook instead of the F crook.

Example 7: Rossini, Overture to *The Barber of Seville*, meas. 9-11, Horn 1 in E



Many valve horn players find lip trills easier on the natural horn because it is a lighter instrument. When slurring between the g"-f"-e", natural horn players should use a legato tongue to avoid sliding between notes. It is helpful to think of the right hand of the natural horn more like a trombone player's slide, rather than the left hand of the valve horn. If trombone players do not lightly tongue during legato passages, a *Lassus Trombone* effect will occur!

#### **Orchestral Notes: Hand Horn**



Example 8: Brahms Symphony No. 4 in E Minor, Movement 2, meas. 13-15, Horns 1 and 2 in E.



Composers writing as late as Johannes Brahms still had an affinity for the natural horn. Even though he knew that his horn parts would be executed on the valve horn, Brahms always wrote with the sound of the natural horn in mind. The open and covered notes correspond to the light and dark shadings of the melodic line.

Example 9. Beethoven Symphony No. 7 in A Major, Movement 1, meas. 89-101, Horns 1 and 2 in A



The brilliant timbre of the A crook really brings this fanfare to life. As discovered earlier, players may notice that the intonation might fall into place more easily on this duet on the natural horn than on the valve horn.

Example 10: Mozart Symphony No 40 in G Minor, Movement 3, meas. 68-78, Horns 1 and 2 in G



As the horn fifths are explored once more in this piece, players might notice that the printed f" and d" behave quite differently in this crook or key. Aural skills are definitely developed while playing the natural horn. Don't be surprised if the d" requires no adjustment, and that the printed e" (top space) needs to be raised instead.

Example 11: Ravel Pavane for a Dead Princess, meas.1-11, Horn 1 (Cor Simple) in G



Valve horn players may be surprised to see this listed in the natural horn repertoire. Note that the part calls for *Cor Sim*- ple (natural horn) instead of *Cor Chromatique* (valve horn). This is perhaps one of the last known orchestral pieces written specifically for the natural horn, which Ravel orchestrated in 1910. As a matter of fact, the valve horn was banned from the Paris Conservatory from 1863 to 1897, and it was not until 1903 that permission was granted to teach the valve horn as a principal instrument there. To play this excerpt, you need to discover the best right hand position for the printed pitches a' and b' (in the staff). Notice the tone color achieved on the natural horn, at the end of this solo, by the use of covered pitches.

Obviously, there are more notes to explore and many more excerpts that one can practice and learn. However, these excerpts represent a sampling of significant excerpts originally scored for the natural horn, and mastering them on the instrument for which they were originally written will give the modern valve hornist a keener insight of the musical options when performing them.

RC: How would you sums up your thoughts on the value of including natural horn study and techniques in the routine of the modern valve horn player?

PA: I recall that Robert Schumann referred to the horn as "the soul of the orchestra." While Schumann was one of the first composers to really explore the possibilities of the valve horn, he obviously heard many fine natural horn players during his lifetime. Today's valve horn player should explore the natural horn to see what led this important composer to make such an important statement about our instrument.

Another famous saying that I constantly think of is that "knowledge is power." A vast amount of solo, chamber, and orchestral horn music was written for the natural horn, yet performed today on the valve horn. To understand the natural horn and its idioms allows valve horn players the ability to understand our literature.

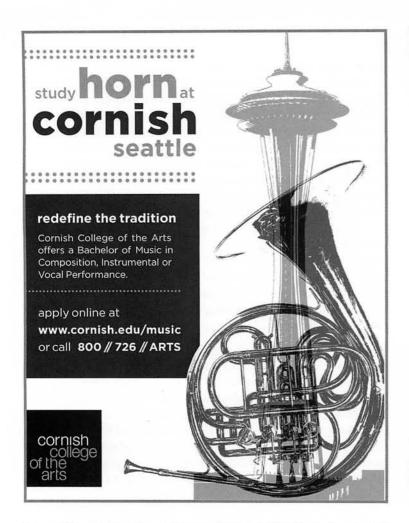
Since the embouchure really gets a workout on the natural horn, those newly-developed facial muscles will hopefully translate to iron chops on the valve horn. Aural skills are enhanced too, since many notes on the natural horn require adjustment.

Hopefully, the information in this article will inspire players to be interested in learning more about the natural horn and the insights that it can give to us as modern valve horn players. Finally, I feel that it would be a mistake for modern valve horn players to ignore our roots. This might sound odd, but I feel that in order for horn players to advance, they need to recognize and embrace our past.

Paul Austin became interested in the natural horn during graduate studies at the Cincinnati Conservatory of Music. His doctoral thesis was "Contemporary Natural Horn Compositions: A Survey of Literature Composed Between 1982-1992." In 1992, he received a Research Grant from CCM, allowing him to write the natural horn method book A Modern Valve Horn Player's Guide to the Natural Horn, (Birdalone Music). Paul studied natural horn with Richard Seraphinoff and Anthony Halstead, and now incorporates the natural horn in solo horn recitals and private horn teaching.

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

University of Dayton horn student Mitchell McCrady realized the excerpts in Finale.



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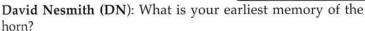
## Nick Perrini's 51 Years at Capital University

by David Nesmith

hen I asked my first horn teacher, Nick Perrini, if I could interview him for a tribute article celebrating his 51 years of teaching horn at Capital University Conservatory of Music in Columbus, Ohio, he answered in measured tones, yet with a smile, "Sure, as long as we can find enough things to talk about that don't make me seem too eccentric!"

Who's to say what's eccentric or not! What I know for certain is that Professor Nicholas J. Perrini is a devoted lover of the horn and a committed pedagogue. Add a colorful personality to the mix and you have a unique, engaging man.

In January 2010, we sat down for our chat.



Nick Perrini (NP): My parents, both Italian, loved music, especially Italian opera. I grew up listening to scratchy old Caruso records on a windup Victrola. I was also studying the piano. One day my older brother, who played piano with a local dance band, came home with a four-record set of Beethoven's Seventh Symphony with Arturo Toscanini conducting the New York Philharmonic. I was fascinated by the exciting sounds produced by the instrument my brother called the French horn. After that, I searched through every recording we had and every piece I heard on the radio for the sound of the mysterious horn.

I bought my first recording during my first year in high school. It was of Dennis Brain performing Mozart's Fourth Concerto with the Hallé Orchestra with an unnamed conductor. The sound that Dennis got out the horn was incredibly beautiful and inspiring. Even my parents enjoyed it!

It was at this time I decided to abandon the piano in favor of the horn. Needless to say, my parents, after paying for nine years of piano lessons, were none too happy. Incidentally, many years later Joe Singer<sup>1</sup> told me who was playing horn on that New York Philharmonic recording. It was the legendary Bruno Jaenicke.<sup>2</sup>

DN: Who were your earliest musical influences?

NP: The most influential was my terrific piano teacher, Edith Pedrick. She demanded absolute perfection all the time, technically and musically. She also taught me theory. My piano experience positively affected my entire musical career.

DN: When and how did you know that playing and teaching the horn would be your life's work?

NP: Like many young instrumentalists, my first choice was to play in a symphony orchestra. I managed to win a position in



the Columbus Symphony while I was still in college, but fate intervened and when I graduated I was immediately drafted into the army. I served two years in a tank corps in Germany.

When I returned from Germany in 1958, I was offered the horn teaching position at Capital University Conservatory of Music. I enjoyed teaching so much that I've been at Capital ever since. At this time I was offered my old job as third horn with the Columbus Symphony.

Before the experience with Dennis Brain and the recordings my parents had, I was prepared to go into what my parents expected, a career playing the piano. Of course, all parents wants their children to be concert pianists. I was too young to understand what that meant and I more or less thought along those lines until my

brush with the horn. My attraction to the horn was so dominant, so strong, that it immediately replaced the piano in my musical future. My first notes on the horn were late in the tenth grade. A late start – that was where the significance of the piano came in.

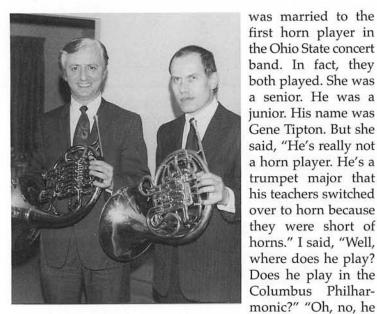
**DN**: Who were your most influential horn teachers, and what contributions did they make to your playing and teaching career?

NP: My first horn teacher in high school was Gene Tipton, a jazz trumpet player who taught at the Lyon & Healy music store in downtown Columbus. Even though he spoke a musical jargon I wasn't familiar with, I learned much about basic brass technique from him.

Let me explain why I took lessons from the jazz trumpet player. When my mother reluctantly accepted my switch to the horn, she began to search for a qualified horn teacher. The old Columbus Philharmonic was still in town. The orchestra was on shaky financial grounds. I used to go down to the concerts on Saturday night with Ron Starbuck and Dan Spivey and listen to the horns, naturally. The first horn was Abe Kniaz.<sup>3</sup> I threw that name out to my mother and she called the symphony office and got a hold of Abe Kniaz. Abe said he'd be very, very happy to teach me, but things were kind of up in the air with the symphony. He thought that was all going to get straightened out and he would call back in a couple weeks. Well, he never called back. The symphony went under.

When I went to school in the fall, I was in the eleventh grade. In those days you could start an instrument in high school provided you started in the tenth grade. Bob Rocky, the band director, made an exception in my case and let me start in the eleventh grade because he thought that with all the piano experience, I was going to pick it up fast. Then a new student teacher from Ohio State came in. She took a shine to me. She





Perrini with Abe Kniaz ca. 1972

pet? Ha!! But he's a good horn teacher.

So I told my mom about it. She was a little reluctant about the jazz trumpet, but he also had a job behind the counter at Lyon & Healy's music store downtown. So I went down there and took lessons from Gene Tipton. He was my first teacher. When I tell people he was a jazz trumpet player, they howl with laughter. They stop laughing when I tell them one day I showed up for a lesson and there, sitting in the studio, was Johnny Graas, 4 Stan Kenton's horn player. Stan Kenton was in town that weekend for some concerts and John Graas was there. Tipton was a former student of Graas. So, there was John Graas sitting in the studio, totally expressionless. "This is Johnny Graas and he's going to listen to your lesson." I knew who he was because I had the old Stan Kenton recordings. So, I played through Alphonse and Mozart Second. Silence ... he made no comment! So, I met Johnny Graas. He muttered goodbye, that's all. He just sort of stared at me the whole time!

plays jazz trumpet."

He plays jazz trum-

I had several fine horn teachers in college at Ohio State – Harold Rutan, Andrew May, and William Kearns. It was an interesting period in my career pedagogically with four teachers in five years. My subsequent work with Philip Farkas had a tremendous influence on me. It seemed that every lesson brought about great revelations. We developed a close relationship that lasted for decades.

I enjoyed my lessons with Dr. Donald Reinhardt<sup>5</sup>, the originator of the "Pivot System." Despite the controversial nature of his concepts, I found him helpful in embouchure and breathing development. His information regarding "timed breathing" and the "sensation theory" (playing by feel) were quite sophisticated and valuable to me.

**DN**: Did your horn teaching evolve over 51 years and, if so, how? Did you experiment with different pedagogical approaches, different courses of method books?

NP: I've never made drastic changes in my horn teaching concepts, but I did strive to develop a comprehensive practice and lesson routine that covered the basic techniques and musical aspects of playing. Much old and new horn literature was avail-

able: Kopprasch, Schantl, Maxime-Alphonse, plus the more modernistic Reynolds, Neuling, and the new method book and etudes by Lucien Thévet. Today's students can be exposed to a whole new world of instructional literature and solos. I use my piano playing experience to accompany students preparing for contest appearances. This gives the student an opportunity to play a finished performance several times before the actual contest.

**DN**: You told me once during a lesson that a benefit of teaching over many years was the opportunity to experiment with different collections of method books, or tracks, as you called them. I recall that you concluded it didn't really matter what course of method books a student was given. What mattered most regarding a student's success was the individual capacities and interest of the student. Can you comment on this?

Although it's a fascinating premise, after a while I realized the students were going to progress regardless of the etude material. Yes, Alphonse has more rhythmic and tonal interest than Kopprasch, but some of the best horn players have done nothing but Kopprasch their entire careers and it's worked out pretty well. It's a very personal thing. That's why I let go of that, although I had several tracks including one that was a kind of low class jazz track with Bugs Bower rhythms and things like that. I eventually stopped doing that because I didn't feel it had a specifically different final product.

One track was conservative, going from Kopprasch to the Blue Book, followed by the Red Book.<sup>6</sup> One was Alphonse and some Lucien Thévet and George Barboteu, and one was Alphonse with the more rhythmic upbeat etudes that a lot of the trumpet students were using. The solo literature had to remain approximately the same from track to track: the Mozart and Strauss concertos. I used many contemporary books, some of the trumpet books, too.

There was a jazzy track. That's the last one, with the rhythms book by Bower and *Streamline Etudes* by Harry Huffnagle. They all had a kind of swing nature to them. I eventually got away from that because it became increasingly difficult to get those books.<sup>7</sup>

**DN**: In your 27 years as principal horn (36 years total) with the Columbus Symphony Orchestra, what were your favorite or especially challenging or surprising performances?

NP: Yes, there are many memories ... the power and grandeur of Mahler and Bruckner, the expressive solos of Tchaikovsky and Borodin, the awesome responsibility of the Shostakovich Fifth Symphony and the challenge to play the extravagant horn phrases in Anton Webern's Passacaglia, Opus 1. It was an honor to play *The Firebird* under Igor Stravinsky and the Howard Hanson "Romantic" Symphony under the composer. It was most interesting indeed to work with Aaron Copland on an entire concert of his works. I was soloist with the orchestra on two occasions, playing concertos by Mozart and Vivaldi. I am very pleased with the performance of the horn section in our recording of the Roger Sessions symphonies.

That being said, the most challenging experience I ever had was at a rehearsal! We were rehearsing the Ravel G Major Piano Concerto with its very difficult high, soft horn solo. The harpist was having difficulty plucking her strings in the right place in the accompaniment and I had to play the solo five times before

#### Nick Perrini

1

the plucks were correct. The guest conductor, who shall remain nameless, didn't have a clue about the difficulty of the horn solo in the background!"

DN: Having attended many of the International Horn Society events, what trends have you noticed over the years?

NP: The quality of playing has skyrocketed. Players are more accurate and



At 1974 International Horn Workshop with Rebecca George

musical. They are branching out into other areas of style, sound, and technique such as avant-garde and jazz improvisation. During the early years of the workshops, most of the players played sitting down with the horn on the leg, Barry Tuckwell and Alan Civil notwithstanding. Now more players are playing off the leg. The significant thing is the American horn sound, which was traditionally dark, has become brighter and more flexible. I think the level of playing is much better overall, more sensitive and more accurate.

In the early days, there was a very marked difference between a soloist, an Alan Civil or a Barry Tuckwell, and a purely orchestral player. That's all changed. Now they lift that horn up off their leg and play some of the most exquisite, soft, high passages. That kind of delicate playing is more expected now. They're playing with great control, they can play loud, they can do it all.

DN: Is there was any aspect of your career that you would have approached differently?

NP: You're not going to like this, but I'm going to give it to you straight ... yes! I would have been more receptive to opportunities to move to new teaching and playing situations. During the early years of my career, open auditions were not mandatory to fill positions. Incredible as it seems, the conductors simply "went after" the player they wanted. One guest conductor offered me a position in another orchestra in another state.

That would have meant leaving the job at Capital University, and I didn't want to do that because I had just gotten started there. So I turned him down and he wasn't too happy. But that's how jobs were filled in those days. I've often wondered what would have happened if I had accepted that position. I wouldn't be sitting here now. I might not be alive. I don't know. He wanted me to drop Columbus and play full time in his orchestra. I never really thought it through. I wonder, being a homebody, whether I was thinking too provincially at the time. He guest conducted the Columbus Symphony about ten years later. I played well for him. Never spoke to him. He never spoke to me.

**DN**: With such a wealth of experience accumulated over 51 years of playing and teaching, I couldn't help but wonder what kind of letter Professor Perrini might write today to a young Nick just starting out.

NP: Well ... let me just give you some fragments. You are obviously very talented. I think you should go with your gut feel-

ings and your musical goals. Make music in a more catholic, all encompassing way. Always follow your own dreams and always aim for the highest possible goals. I would say I must have been talented. I think the piano experience helped out considerably.

DN: What suggestions would you give young hornists of today?

**NP**: Farkas said to me, if I were an isolated musical youth, I probably would have come to many of the same goals on my own. I could have probably diagnosed my own problems. But you can't really say for sure, but I've had that feeling. I had a burning desire to play the horn. I've always tried climbing that tree to sound like Dennis Brain on that old scratchy 78 rpm recording of Mozart 4.

I would strongly encourage today's students to seek as complete a musical education as possible, one that would include piano experience. Listen to as much music as possible, especially symphonic music featuring your own instrument. Listen to good singers and string players – they have the secrets of good phrasing.

Find an experienced teacher who can give you a balance of etudes, solos, excerpts, and avant-garde techniques. Keep an open mind regarding all schools of horn instruction. Learn from all teachers.

Be intelligent. Play with an open mind, and listen to the other horn players around you in the ensemble and make that sound. Intonation and blend are very important. You have to be part of a team. Whether you like it or not, and hopefully you do, that's your home and you're going to have to live in it. Playing in a section can be very challenging. Just the social aspects of it and the tradition of how to act and what you do and who you defer to and things like that just simply cannot be learned going from etude to etude in a private practice room. Meet and get along with the horn community. Be as sensitive as you possibly can be. Play an Alphonse exercise and miss one note out of three, well, you'll never get into an orchestra. Concentrate on accuracy. You've got to play all of the notes all of the time. Remember, this is an exciting time to be a horn player. We are living in a renaissance of interest in the natural horn, not to mention the new descant and triple horns. Strive to become a total musician.

#### Conclusion

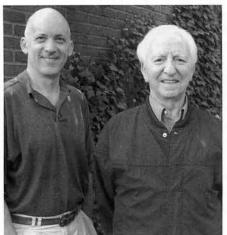
Though retiring in 2010, Professor Perrini will continue as Music Director and Conductor of the Capital University-Bexley Community Orchestra, an ensemble he founded in 1979. From his earliest days at Capital, conducting has been a passion. Year after year, the conservatory horn choir was a force to be reckoned with, performing a large repertoire of standard works and colossal arrangements of his own. In horn choir we had ample opportunity to practice a wide range of extended techniques on the horn!

Over the years, Perrini has been an active composer. His *Three Miniatures* for horn choir was performed at the 1978 IHS Workshop and has received numerous performances both in the US and internationally. His *Festival Fanfare* for six horns, published by The Hornist's Nest, was recorded on Axel Rot Records by the Vienna Horn Ensemble. Perrini has published *Legend*, a solo for horn and piano, and several etude books for horn and trumpet (Southern Music Co. and New Sounds in



Modern Music), including *Develop Accuracy Through Sight-Reading* (Charles Colin Publications). Professor Perrini has recorded the four Mozart concerti for Coronet Records. His new CD, *Favorite Horn Encores*, was reviewed in *The Horn Call* (May 2007).

During his 51 years of teaching, Nick Perrini has touched the lives of many musicians in the orchestral and academic worlds. Hardly a day goes by when I'm not circling back to some aspect of what he taught me about horn playing and teaching. It would take much longer than this interview to sum-



David Nesmith and Nick Perrini

marize all the practical advice and wisdom I gained over those five years of lessons at the beginning of my horn playing life. His burning desire to play the horn and passion for teaching was infectious. Thanks, Nick!

David Nesmith holds degrees from Capital University and Indiana University, studying with Nick Perrini and Philip Farkas. Formerly principal horn of the Cleveland Chamber Symphony, David is a member of the music faculty at Denison University and performs in the West Virginia Symphony. He has been a teacher of the Alexander Technique for ten years, specializing in performance enhancement and injury prevention.

#### Notes

<sup>1</sup>Joseph Singer, for many years principal horn of the New York Philharmonic and a busy studio player.

<sup>2</sup>German-American hornist Bruno Jaenicke (1887-1946) who was principal horn of the New York Philharmonic for many years. From John Q. Ericson, "The Double Horn and it's Invention in 1897." The Horn Call, Vol. 28, no. 2 (Feb 1998): 31-3

<sup>3</sup>Abe Kniaz, (1923-2007) principal horn of the Columbus Symphony in the 1940s. When the orchestra went under, Abe left for NYC. See *The Horn Call*, October 2007.

<sup>4</sup> John Graas (1917-1962), considered to be the first jazz horn player, was with the Stan Kenton Orchestra in the early 1950s. Graas was also an innovative composer and arranger.

<sup>5</sup>Dr. Donald S. Reinhardt (1908-1989), author of *The Encyclopedia of the Pivot System* (1973), a method that helps players discover and utilize their physical factors to the utmost advantage.

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# The Creative Hornist Off the Beaten Path: Tales of Creative Hornists, Part I

by Jeffrey Agrell, Series Editor

s horn players, most of us have very similar "upbringings" in what we study, how we study it, and what we end up doing with the horn: e.g. Standard of Excellence, band, marching band, Farkas, Kopprasch, Maxime-Alphonse, transposition, orchestra, Fripperies, and so on. We are all privileged to have a life-long wrestle with this glorious and notorious instrument. As a group, we have a lot of common culture and common experiences. After we leave school, some find horn jobs in orchestras or in education, some go into other professions, but continue playing horn on the side, usually in a local band or orchestra.

What this column is about, however, is not the common experiences most horn players have, but in the uncommon experiences that some horn players have outside of usual. Sometimes we take a closer look at bigger names in this area, but right now we would like to feature some remarkable horn players who have all achieved regional fame both in the horn tradition and parallel to it in their creative pursuits. We would like more people to know about these special musicians and what they have to offer, and to let them inspire us all with their examples of exploring the instrument, music, and life off the beaten path.

What do you do when you suddenly need a horn player to step in and improvise on stage with dancers? And they have to also repeat the show, this time playing tuba? Whom do you call?

What do when you locate someone who can actually play horn, and tuba – not to mention Wagner tuba, trumpet, flugelhorn, didgeridoo, and assorted percussion instruments? And has her own English country dance band? What do you do? You call her up right away.

Tubist John Manning and I improvised on stage in a choreographed dance with four dancers that was performed at the University of Iowa last year. It was more fun than is probably legal in Iowa. The dance professor was staging the piece again in Iowa City and in Los Angeles in June. But I had a conflict and needed a substitute for me for the show to go on. And John couldn't be there at one of the performances so we needed a substitute for him. Impossible situation.

#### Erin Vang to the rescue

I knew about Erin and the amazing stuff she does, but I had never met her. Would she jump into a crazy thing like this?

Her history is a story of two talents: music and technology. She grew up in the Midwest, got an undergrad degree at St. Olaf College (my alma mater) in horn performance, music history, and mathematics, with work on the side in a computer center and in a radio station. The parallel tracks continued in

grad school. While getting a masters in horn at Northwestern University, she was an assistant to the chief systems engineer of the Northwestern Computer Music Studio. Near the end of her studies, three possible employment opportunities come up: technical writing with a statistical software company called SY-STAT, working in NU's administrative computer center, or working at a major Chicago FM radio station.

What would you do? Erin chose SYSTAT, which was her day job while she was a freelance hornist at night. Both careers flourished over the next seven years (she won the New Orleans Philharmonic job, but the financial troubles of the orchestra led her to turn it down). In 1994 she moved to the San Francisco area, which promised to be a great place to further both careers. Just as both were taking off in the new location, Erin was bitten in the face by a Rottweiler, with significant scar tissue and nerve damage. Faced with this doubt about her playing possibilities, she became a product manager for a product called StatView that competed with SYSTAT. And gave up horn playing.

Four years later she faced another career cross-roads: StatView was being acquired by another software company, and they offered her a position. Her lip had finally healed, but she hadn't played in four years. But she did miss playing. She wanted to get back to freelance playing. So she hunkered down with some Kopprasch and worked her chops back up. "This is when I realized for the first time that performance is an addictive adrenalin sport," she says, "and suddenly I understood why I'd needed to take up motorcycling during my four year 'sabbatical' from horn playing."

Back on the other parallel track, she spent eleven years at the software company, and finally made the plunge to open her own consulting firm, offering, "custom statistical tools development and facilitative leadership services, globalpragmatica.com." I have no idea what any of that means, but Erin's Dr. Jekyll geek is as impressive as her horn-playing Mr. Hyde.

I asked her about her adventures off the beaten horn path. "We can blame either genetics or a fear of dancing. My grandfather was a talented amateur saxophonist who played in a dance band (think 1950s-60s steakhouse on the prairie). He had very little training, but to give you an idea of his talent, one day the drummer quit, so he picked up some sticks, sat down at the set for that night's gig, and became the drummer. So perhaps it was genetic inevitability that I would one day become a dance musician."

A folk dancer talked her into playing for her clog dance band. What seemed to be missing in that band was a bass line, so after a few weeks of playing oom-pah on the horn and Wagner Tuba, she said whatthehell and bought a cheap/bad E tuba

#### The Creative Hornist



on Craig's List. And in short order she learned how to "comp" - figuring out the chords of fiddle tunes during practice and gradually moving beyond playing chord roots on downbeats. The folk dancer also dragged her to English country dances (think Jane Austen movies). "At my third evening of frustrated klutziness, I noticed that I knew the pianist in the band, so I fled the dance floor and walked over to him. He remarked that he wished I had my horn along so I could sit in. But I did — I'd come straight from a gig! So before anyone else could ask me to dance, I got out my horn and started playing. English country dances are done to 32-bar tunes dating from Purcell to the present, printed "fake book" style with just the tune and chords. The tunes repeat a dozen times or more for a dance, so if you don't start improvising after a few trips through, you'll be bored out of your mind. I did what I could, and nobody threw rotten produce."

Because of that felicitous bit of serendipity, she was hired as a staff musician for a weeklong dance camp. She was hooked. She had a bit of improv experience from high school jazz band, so at first she relied on "classical music tricks": diminutions, passing tones, neighbor tones, augmentations, etc. She started inventing counter melodies, then bringing in jazz, rock, and other styles and stealing ideas from the other soloists.

"Since hornists can't play incessantly for hours (we NEED the bars of rests we get so tired of counting in the orchestra!), I started bringing along other instruments just so I had an excuse to get the horn off my face." She had brought her cheap tuba and percussion toys like shaker eggs to start, but now she also brought a trumpet, flügelhorn, didgeridoo, and a whole bag of percussion doodads, including a guiro, castanets, claves, and snare sticks. "I've upgraded a few times and now I have a lovely Miraphone five-valve F tuba, and some days I like it better than either of my gorgeous Lawson horns!"

Her English country dance band, Midnight Smørgåsbord, has since branched into contra dances under the name "contraPtion," and the ever-versatile Erin has learned to rock out on tuba and to impersonate a fiddler on trumpet.

"When my face hurts or I can't come up with an interesting bass line, my inner drummer comes out to play. I still love playing the great symphonic literature, but my dance work feels like destiny. Improvising as a multi-instrumentalist taxes all of the abilities and training I've ever had. On top of all the usual chamber ensemble skills, I have to (get to!) improvise from fake books, learn tunes by ear, write tunes, watch dancers, and react to what I see, and juggle instruments. I think Grandpa would be proud."

As it turned out, John Manning could play both of the dance concerts, so Erin only had to step in and replace me. But she could have done both tuba and horn – walking around the stage improvising - and there are not many who could have done that. The performances were a great success, thanks to Erin.

What is she up to post-rescue? "Back in the classical world, I'm still doing all the orchestra, opera, and chamber work I can get, and I particularly love playing Wagner Tuba. I don't ride my motorcycle much these days, but I'm still an adrenalin junkie!"

Any advice to the rest of us based on your unusual experiences? "I'm all about breaking down the barriers people put

around what they can do musically. Never improvised? Start. Dare to sound like crap for a few minutes and you'll be surprised what you can do. Afraid to play another brass instrument and 'ruin your embouchure'? Get over it - it's cross-training, and not only is it good for your chops and wind, it's good for your brain. Not sure what to work on today? Grab a book and work on the etude that matches today's date. Bored at a symphony gig? Make yourself use the thumb backwards: reverse your usual habits about which notes to play on F horn versus B-flat horn. Falling asleep during long rests? Count them in another language — backwards. Playing in a reduced-orchestration in an opera pit and get a crazy trumpet line that's too ridiculous on horn? Bring a trumpet. Afraid to dance? Hide in the band!

"I'm a big believer in a liberal arts education. If I hadn't learned a bunch of math and worked in the computer center while I was in college, I have no idea how I would have survived the Rottweiler's impact on my career. I also think that having and pursuing interests outside music make me both a better musician and a saner person. When I'm having a bad day at work, I remind myself that I'm a pretty good programmer for a musician. When I'm holding a clambake on horn, I remind myself that I'm a pretty good musician for a geek."

#### **Dani Reynolds**

Dani Reynolds just might the most creative person I've ever met. He was a student of mine for four years. Or maybe I was a student of his. It's hard to tell. Here's how a typical "lesson" with him went: Me: "Dani, what have you been up to this week?" Dani (deadpan, as usual): "Well, I'm up to thirty-seven." Thirty-seven what? "Thirty-seven new extended techniques. I call this one my flutterphonic. I fluttertongue and sing multiphonics at the same time. Oh, yes. I also learned three ways to do Tuvan Throat Singing. My roommate is ready to kill me"

Dani has always been a self-starter. Give him a suggestion and sit back and watch. At my request, he turned his study of multiphonics into an article for the Horn Call that was published several years ago. I asked him to learn Haydn's First Horn Concerto – but he was not allowed to view the sheet music. He had to listen to recordings and learn it aurally. He didn't bat an eye, merely nodded and went ahead and did it, and later performed it by memory at his senior recital. Once, at the end of first semester I suggested that he return from break with an arrangement for horn choir of Duke Ellington's Caravan. He nodded, and said nothing. After break he handed me an arrangement of Caravan for eight horns, percussion, and solo soprano recorder - which he soloed on when we performed it a few weeks later. He is one of two people in eight years of my Improvisation for Classical Musicians class to have gotten an A+. I wish I had been able to give him a higher grade

I was delighted when he went to get his masters in horn performance at Western Michigan University with Lin Foulk, one of my favorite horn players, teachers, and human beings. Dani continued his creative explorations in all kinds of ways. You can see/hear one of them: at WMU he made a YouTube video demonstrating all kinds of extended techniques, probably some that even Doug Hill never thought of (including his



unique narration technique – extended narration technique?): go to youtube.com and do a search for "extended techniques for horn." I'll bet a dollar to a doughnut that you have never heard/seen anything like this.

Dani is literally a guy who could do anything he sets his mind to. He just finished his masters and is staying on in Kalamazoo, but a new direction seems to be taking place. He says, "I feel prepared and qualified to be a private teacher, and I feel that I am armed with enough musical interest and insight to last me well into my 90's. On the other hand, I want to do too many other things to dedicate myself to practicing anymore, my tolerance for sitting in rehearsals is next to nil, and teaching music full time was never really that appealing to me - it was just something I figured I could do to get a return on my investment. In fall I'm going back to Kalamazoo. I'm looking for work there wherever I can (Taco Bell is not off the table), and I will continue my private recording business at Western for the next year as well. Hopefully some students and maybe gigs too. At the moment I plan to apply to the Audiology department for fall 2011, which I found out about last year. It seems to blend my long lost interest in objective science stuff with the stability of the health care field and at least a tangential connection to music through acoustics. It's a four-year doctoral program actually, and there's a fairly good chance I'll only need an anatomy course to get in. So, these are exciting times, to be sure! I don't even pretend to know what I'm doing anymore. I tell each person who asks something different just to stay sharp... audiology, gourmet guacamole maker, skydiving jew's harp ensemble, pvc water gun manufacturing, loan shark... OK, I'm kidding, but you got as straight a dope as anyone. I did write a Lady Gaga Fantasy for two horns and piano for my music camp... that's off the beaten path, right?"

I can't wait to see what this supremely talented and creative guy is going to do next. Earlier, to test his limits and with a straight face, I asked him to please knit me a Volkswagen out of steel wool. He now tells me it's almost ready. I believe him.

#### Pam Marshall

Many creative horn players seem to have parallel interests that complement, supplement, and generally inspire each other. This certainly describes Pam Marshall of Lexington, Massachusetts. She studied both horn and composition at Eastman and Yale in the 1970s. Her composition teachers included Samuel Adler, Warren Benson, and Joseph Schwantner at Eastman and Jacob Druckman and Betsy Jolas at Yale. Her horn teachers were Verne Reynolds at Eastman and Paul Ingraham at Yale; later (2003) she did another year of study with Jean Rife. They say that improvisation is just very quick composition, and Pam uses improvisation as a composing tool to help her "discover" the thematic material of her music and then work from there. One possible drawback of this method is that the improvisation can quickly melt away from short term memory and be lost, so early on Pam took advantage of the advances in technology where computers could capture a performance at the keyboard through MIDI.

She says, "As a result, my music evolved away from my fragmented 70's style to longer, more lyrical phrases. Occasionally a composition would come out 'whole' as an improv,

with only the most minor editing. Those pieces always seemed to me to be special gems. My piano piece *Daydream* and my 9/11 memorial piece *Wordless Prayer* were like that. More recently, several solos in my *Poetry-Inspired Solos* series were created as improvisations, followed by revising to tighten things up."

Improvisation has played an increasingly important role for Pam in her composition, performing, and teaching. She started making "improv designs" when there wasn't time to compose something for a concert program, often setting familiar tunes in ways that could be played by amateurs with little or no improvisation experience. Some of her pieces involve improvisation; for instance, a horn ensemble piece called *From the Rainforest*, in which she captured some of her favorite sounds after a trip to Costa Rica, with some elements written out over improvised background textures.

I first met Pam Marshall when she participated in the Improv Horn Workshop hosted by John Clark and me in Heath MA in 2007. She was not new to improvisation – we (a horn ensemble) performed one of her pieces that involved some improv – but she is constantly enriching herself with new challenges and experiences. At the workshop she had a chance to work on jazz improv with John, Soundpainting (a gestural system of improvisation in groups) with Evan Mazunik, and nonjazz improv with me. This experience apparently provided some kind of catalyst for her to begin something new: teaching improvisation.

At Eastman, my friends, composers and other performers, enjoyed gathering in a darkened rehearsal hall and improvising. In the past few years, I've wanted to get back to that musical experience, but I needed some willing partners. So to develop more improvisers among my musician friends, in 2007 I started teaching workshops and now offer an improv class at a local music school. I've also given workshops for young music students, to give them confidence and tools to create their own music, both written and improvised. Improv is thriving around Boston.

I love getting people to improvise. It's a special treat when they step beyond their personal 'formula' and surprise me with a fresh bit of musical creation.

I've been improvising more and more on horn, especially after the inspiring workshop in Heath. I practice improvising regularly and look for new sounds and patterns to keep it fresh. I've also sought out and created opportunities to improvise with others. I spent a great, immersive weekend at a Music for People workshop.

Improvising is also an antidote to uptight performing and expectations that get dashed by performance anxiety. I always need to look for ways to relax while playing. Jean Rife introduced me to yoga for musicians, which is a great tool, but improvisation is my magic bullet. With no specific performance expectation, I play and perform with much greater relaxation, focus, and enjoyment while improvising.

#### The Creative Hornist

1

Pam Marshall's versatility has continued in other directions as well. She has her own publishing company (spindrift.com), and she has written music software for Kurzweill synthesizers and technical writing for computer programmers. She's also a photographer; you can see some of her work at honeycreeper.com. We watch eagerly to see what her creative mind and talents will do next!

A lot of terrific creative work is happening out there. Our featured artists here are just the tip of the iceberg. If you are a horn player who is also doing some interesting things off the beaten path, don't hesitate to drop us a line. We are interested in letting a wider audience know what you're doing and possibly connecting you with other kindred spirits.

The next issue will feature three more creative hornists: Lydia Busler-Blais, Josh Johnson, and Wayne Lu.

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. In the summer he teaches at Kendall Betts Horn Camp. Blog: horninsights.wordpress.com. Contact: jeffrey-agrell@uiowa.edu

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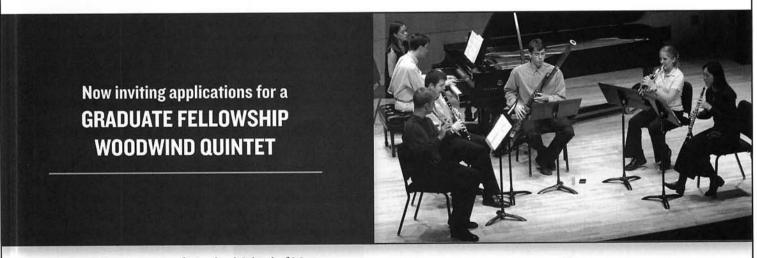
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Photo by Stan Barouh

# Lott's Angeles The Life and Times of Sinclair Rogers Lott Part 2: The 1950s

by William Melton

[Editor's note: Part I appeared in the February 2010 *Horn Call*. Part III will appear in the February 2011 journal]

Let's of Los Angeles in 1912, in an extended family full of talent and celebrity. This gave him great advantages, but great things were also expected of him. After racking up athletic honors in track and football, he parlayed his well rounded musicianship into a horn career that encompassed work in films, symphony concerts and Jazz and Popular music in the recording studios. In 1949 he became principal horn of the Los Angeles Philharmonic, and his first solo appearance was of Benjamin Britten's still fresh Serenade with Peter Pears singing tenor and Britten himself on the podium. It was then that Lott's friend and mentor Alfred Brain warned him that the really tough challenges were just beginning.

Sinclair Lott weathered his debut season on first chair in fine form, earning departing co-principal Joseph Eger's praise as "an excellent, strong player and a good colleague." The night of January 18, 1951, Lott was again soloist, this time in Mozart's Sinfonia Concertante for winds. *LA Times* chief critic

Albert Goldberg was impressed with the results.

It is a taxing piece for the soloists, and it was performed with the unobtrusive virtuosity one has come to take for granted in the orchestra's first desk men. One scarcely knows whether to admire more the exquisitely phrased oboe playing of Bert Gassman, the suave clarinet of Kalman Bloch, the extraordinary facility of Frederick Moritz on the bassoon, or the golden tone of Sinclair Lott's horn.<sup>2</sup>

Lott's orchestral contributions were also noticed: "exceptionally fine solo playing, such as Sinclair Lott's horn"3 in a Music Director Alfred Wallenstein-led Brahms 2nd Symphony. and the slow movement of Tchaikovsky's 5th "with the horn solo played with ravishingly beautiful tone by Sinclair Lott."4 His wind colleagues were led by Frederick (Friedrich Wilhelm, "Fritz") Moritz, born 1897 in a village in lower Franconia, who at the age of twenty-two had been solo bassoon of the Berlin Philharmonic under Artur Nikisch, and was a veteran of performances with Richard Strauss and Arturo Toscanini. Rounding out the solo winds were George Drexler, flute, Robert DiVall, trumpet, Robert Marsteller, trombone, and Herbert Jenkel, tuba.5 Horn section members included Sune Johnson, Gale Robinson, and Lott's former teacher Odolindo Perissi on fourth. Hyman Markowitz arrived as assistant in 1950 at Joseph Eger's departure, and George Price and Ralph Pyle joined the group in 1952 at the exit of Robinson and retirement of Perissi.

In this formation it would be a remarkably stable section, whose core members would make music together for the next two decades. The conditions under which they labored through the early years of their tenure were less than ideal. Philhar-



LA Philharmonic horn section, c. 1953. l-r George Price, Ralph Pyle, Sune Johnson, Hyman Markowitz and Sinclair Lott [Collection of Norman Schweikert]

The soloists were hardly less stellar, and recordings were made with resident virtu o s i Vladimir Horowitz

and Arthur Rubinstein.<sup>7</sup> On October 1, 1953 Lott returned to Stage 9 at his former

employer Republic Studios, where the Philharmonic recorded Korngold's Violin Concerto under Wallenstein with the artist who had premiered the work, Jascha Heifetz. The recording remains a classic, "truly one of the great discs of the gramophone."<sup>8</sup>



monic Hall boasted a good acoustic,

but offered few amenities for the per-

formers, who had no locker rooms to

store clothes or instruments and dur-

ing breaks had a choice between loi-

tering outside the building or in the

basement. But morale was high, as

guest conductors in the early fifties

included Sergei Koussevitsky, Dim-

itri Mitropoulos, Pierre Monteux, Eu-

gene Ormandy, Artur Rodzinski,

Victor de Sabata, Leopold Stokowski,

Igor Stravinsky, and Bruno Walter.6

Pierre Monteux [Collection of Jeanice Lott]

Philharmonic programs during the Wallenstein years may have been comfortably conservative, but Los Angeles had an alternative music scene headed by "Evenings on the Roof" and their successor, the "Monday Evening Concerts," which produced pioneering performances of Krenek, Stockhausen, Nono, Boulez and many others. Lott, together with James Decker,



Heitor Villa-Lobos [Collection of Jeanice Lott]

George Hyde, Wendell Hoss, and Odolindo Perissi's son Richard, played the local premiere of Gunther Schuller's Horn Quintet on a Monday Evening Concert later that decade. Werner Janssen's namesake Janssen Symphony devoted a large part of its programs 1940-1952 to contemporary music. A recording of Villa-Lobos' Chôros No. 4 was a happy by-product, with hornists Alfred Brain, Sinclair Lott, and Richard Perissi, and trombonist Harold Diner. Lott played second horn, contributing the saucy solo opening of the concluding Animé sec-



tion (pickups to rehearsal No. 15),<sup>11</sup> and the Gramophone critic observed, "The brass playing is flawless." Franz Waxman's Festival Orchestra invariably featured modern works in concerts 1947-1966, most of which were given at UCLA's Royce Hall. Though the amalgam of studio and Philharmonic musicians was of high quality in general, bassoonist Don Christlieb noted of Lott, "I particularly enjoyed his work with Franz Waxman's Festival Orchestra, where I sat directly in front of him." <sup>13</sup>

Thirteen world premieres of Stravinsky works were given in Los Angeles between 1953 and 1966, including the challenging Four Russian Peasant Songs for equal voices and four horns in 1954,14 which Decker, Lott, Hyde, and Hyman Markowitz recorded under Stravinsky's direction on July 28, 1955 with Marni Nixon and a young Marilyn Horne as soloists. 15 With the Fine Arts Wind Players (Haakon Bergh [flute], Alexandre Duvoir and later Bert Gassman [oboe], Mitchell Lurie [clarinet], Jack Marsh [bassoon] and Leona Lurie [piano]), Lott performed the standard literature for wind quintet as well as piano and winds. Leading with perennials like Beethoven's Op. 16 (and Op. 17!),16 they managed to slip in 20th-century works like Francaix' Quintet, Copland's Twelve Poems of Emily Dickinson (again with Marni Nixon), Ibert's Trois pieces breve, Hindemith's Kleine Kammermusik, Op. 24, No. 2 and Poulenc's Sextet (the group issued a recording of the latter two works).17 Larger modern compositions were realized when the Fine Arts winds combined with string players under the direction of Robert Craft and Ingolf Dahl.

Los Angeles made the jump to fourth largest US city with the 1950 census (and ten years later would move to third place, displacing Philadelphia). The Second World War had been the catalyst for breakneck growth.

Los Angeles went into war production on an unprecedented scale. It had the facilities to produce aircraft, ships, and thousands of needed items. War contracts ran into billions. Thousands came from throughout the nation to work in defense plants. Many more thousands of men in uniform from throughout the United States were in training at various bases and camps in southern California. With the end of hostilities in 1945, many of these veterans returned to southern California to make their homes. Many more who had journeyed west to aid in defense work decided to remain.<sup>18</sup>

Providing housing for these new arrivals "started one of the most exceptional periods of expansion ever recorded by a section of the United States." Groves of citrus and walnut trees on the city's fringes were bulldozed in favor of vast new housing developments. Gordon Jenkins' "San Fernando Valley" sung by Bing Crosby put out the welcome mat over radio waves nationwide:

Oh! I'm packin' my grip And I'm leavin' today 'Cause I'm takin' a trip California way. I'll forget my sins, yes, yes, I'll be makin' new friends Where the West begins And the sunset ends.<sup>20</sup>

The dependable light rail street car services were displaced by buses, and air pollution first became a noticeable concern as freeways were built to connect new, far-flung communities by automobile. The very first to be constructed was the Arroyo Seco Parkway, which linked Pasadena with eastern Los Angeles. In Pasadena, a well-heeled community rich in cultural tradition,<sup>21</sup> Lott and his wife Jeanice bought a house in a spanking new 1948 development on the Arroyo Seco. The neighborhood was new – its families all starting up and growing apace – but the Arroyo is old. On one side it connects to the vast (655,387 acres) Angeles National Forest in the San Gabriel Mountains that border the city to the northeast, on the other it penetrates deep into urban LA, finally emptying into the Los Angeles River just north of downtown. This makes the Arroyo a special place, where coyotes and raccoons range through suburban backyards at night, and mountain lion warnings are still routinely posted by the city of Pasadena.<sup>22</sup>

December 1, 1951, saw a unique event as thirty-six professional hornists were invited by Arthur Frantz to an evening at Hollywood's Nickodell Restaurant hosted by Alfred Brain. The outcome of the dinner was the establishment of the Horn Club of Los Angeles, whose first president, Wendell Hoss, was succeeded by Sinclair Lott two years later. "Sinc was certainly well-liked," George Hyde remembered, "and when we first organized the Los Angeles Horn Club in the early fifties, he was, along with Wendell Hoss and Jim Decker, very active in getting it going."23 Hornists from eight different studio orchestras and the Philharmonic now had a venue to perform and socialize together. Uncommon entertainment was featured at the club's annual banquets, including performances of works like George Hyde's arrangements of "The Way You Look Tonight" and "That Old Black Magic" for soprano, horns, harp, piano, bass and percussion or Paul Nelson's Three Songs for soprano and eight horns (sung by the busy Marni Nixon). Touring horn sections including the New York Philharmonic, Detroit Symphony, Royal Philharmonic, Concertgebouw, Maggio Musicale of Florence, and the entire brass section of the Moscow State Symphony were welcomed into member's homes and treated to the best their LA hosts could offer: James Decker's castle of a house on Tryon Road in the Hollywood Hills, bartender Wendell Hoss mixing his fabled Zombies, or "President Sinclair Lott demonstrat[ing] exceptional hidden talent...That man can cook!"24



Roughly half the membership of the Horn Club of Los Angeles photographed in 1951. Standing (l-r): Willard Culley, Charles Peel, Fred Fox, James Decker, Huntington Burdick, Eugene Ober, Leon Donfray, Erik Christensen (?), Harry Schmidt, Arthur Frantz, Hyman Markowitz, Vincent DeRosa, Sinclair Lott, Eugene Sherry, and Bert Downey. Sitting (l-r): Gale Robinson, James McGee, Max Pottag (honorary member), Wendell Hoss and Richard Perissi. Photo by Colin J. Creitz [Collection of James Decker. Identifications by Norman Schweikert]



As an antidote to their high pressure careers, the LA players also invested a considerable amount of energy spoofing their profession. According to George Hyde, "Humor was one of Sinc's strong points. Whenever the Horn Club would celebrate an "anniversary" each year, he insisted on putting some very humorous "stunts" together, and we all enjoyed taking part." 25 Bob Kohler described Lott's approach to comedy:

He loved humor and because of his athletic background, often included physical humor. At one point during a skit, he would retire behind a screen and pretend to 'fix' his horn (the sound effects would be his shaking a box with old horn pipes and parts). Then, on cue, I would throw the horn into the air and he would dive and belly flop in front of me and catch the horn before it hit the stage. It always drew great gasps and then a big laugh.

Another sketch involved Rossini's *Rendezvous de chasse* – played on garden hoses. This alone would have elicited a laugh, but Lott added an extra wrinkle: three players were furnished with twelve feet of hose apiece, but a fourth was given twelve feet plus one inch. Tuning went well until the fourth player sounded his note. Lott then produced a briefcase (ostentatiously labeled "Tuning Kit") that revealed only one item: a pair of shears. These were applied to the problem, and the performance was saved.

James Decker recalled that Lott's most memorable comedic turn "was always the Prof. Schmutzig at the annual parties." Wendell Hoss described one year's rendition of "The traditional Schmutzig dramatic skit, produced by Sinclair Lott, who also took the part of Prof. Schmutzig's wife, a large woman with lofty ambitions for an operatic career. Mme. Schmutzig delivered the aria, Abscheulicher, wo eilst Du hin? from Fidelio, in the original German (with some modifications in the text) piecing out some of the more exalted passages with the aide of a slide whistle." The soloist was accompanied tactfully by Roland Moritz conducting David Duke (piano) and three volunteers drafted from the membership on horn. Hoss concluded:

Without Sinclair Lott (as author, director and leading man) there could be no Schmutzig act; and without Schmutzig, very possibly, no banquet...Prof. Schmutzig has come to be such an integral part of the annual Horn Club celebration as to constitute almost the raison d'etre for having the banquet at all.<sup>28</sup>



A Schmutzig comedy sketch from the fourth annual Horn Club banquet (Hollywood Athletic Club, Dec. 11, 1954), with representatives of different national schools vigorously contesting what constitutes "true horn tone."

(l-r): Charles Peel (violin) Gene Ober, Sinclair Lott, George Hyde (standing, rear), unknown (perhaps a bassoonist friend of Lott's), and Art Frantz (or Art Fleming) [Collection of James Decker]

The Horn Club's collective achievement was a dramatic raising of the horn's profile in an era when it was not well known. With devotion, hard work, and their rare assemblage of horn talent, they played demonstrations at educational clinics and logged many concerts. One such occurred on April 13, 1953, when the tiny central valley city of Bakersfield was visited by sixteen Horn Club members who presented Ernest Gold's Suite for Eight Horns, a world premiere, and a rare airing of Schumann's Konzertstück accompanied by full orchestra. The Club also sponsored competitions for new works in the multiple horn genre, donating cash prizes. The conduit the Hollywood-Philharmonic hornists enjoyed with eminent names in the composing world was unparalleled - acting as judges on the 1953 Horn Club composition competition were Miklos Rozsa, Mario Castelnuovo-Tedesco, and George Antheil. The year before, the Club had casually reported that "[Carlos] Chavez said that he may arrange [his as yet unpublished Sonata for four horns] for thirty-two. There is also a rumor that Bernard Hermann will soon have something for us."29 60 Selected Duets for French Horn<sup>30</sup> was published under the Club's auspices, and "fine progress"31 was made on a "Horn Club Elementary Method" for horn. The groundbreaking LPs the group released in 1960 and 196932 would remain unique for decades, and may be the chief reason that their reputation burns so brightly today. Still, considering the scope of the group's accomplishments, those recordings were just the tip of the Horn Club of Los Angeles iceberg.

Horn Club concert in 1954 held at the 1915-vintage Little Bridges



Hall, Pomona College. l-r: Arthur Frantz, Waldemar Linder, Willard Culley, James Decker, Sinclair Lott, Arthur Briegleb, Wendell Hoss, George Hyde, Richard Perissi, and Fred Fox [Collection of James Decker. Identifications by Norman Schweikert]

"Sinclair did, on rare occasions, have time off to do a studio date," and for a symphonic hornist, Lott recorded quite a few well-regarded films and albums. He is heard on the 1961 film version of West Side Story (and WSS conductor Johnny Green employed him for Academy Awards broadcasts, as well). Other films included two Jazz-influenced scores, 1957's The Sweet Smell of Success (starring Burt Lancaster and Tony Curtis, with a score by Elmer Bernstein) and 1958's I Want to Live! (a Best Actress Oscar for Susan Hayward, but no nomination for Johnny Mandel, whose "driving jazz score was probably too daring for Academy voters"). Lott also played Jazz recording sessions with Stan Kenton, Gerry Mulligan, Art Pepper, Shorty Rogers, and Pete Rugulo, alongside legendary musicians like Art Farmer, Pete Candoli, Maynard Ferguson, Laurindo Almeida, Ray Brown, Red Mitchell, and Shelley Manne.



But it was the phenomenal mid-century success of Popular music that had turned the music business into the music industry. Here Lott's horn was heard on a remarkable number of albums made by Frank Sinatra, Peggy Lee, Nat King Cole, Diana Ross, Henry Mancini, Sarah Vaughan, Dean Martin, and Barbra Streisand.<sup>38</sup> Two sessions for Peggy Lee, both at Capitol Tower on 1750 North Vine in Hollywood and exactly five years apart, stand out from many. The first, on April 2, 1957, saw the return of Miss Lee to the Capitol label with The Man I Love, an album of Nelson Riddle arrangements. On music stands that night were four songs: "He's My Guy," "Something Wonderful," "Please Be Kind," and "The Man I Love." The thirty-one piece orchestra included hornists Lott and James Decker. The conductor was a neighbor of Miss Lee's who was leading a session orchestra for only the second time – Frank Sinatra. April 2, 1962 saw an unusual ensemble accompany Peggy Lee in another four songs: Alec Wilder's "I'll Be Around" arranged by session conductor Benny Carter, and "Teach Me Tonight," "When the Sun Comes Out," and "Amazing" arranged by Billy May. The nine piece group included guitar, bass, tuba, piano, and drums, but was led by four horns: Lott, Vincent DeRosa, John Cave, and Willard Culley. The horn quartet is more than just prominent - the parts, a blend of delicate high melodies, autonomous contrapuntal lines and rich middle register chords, are as expertly hornistic as anything in the repertoire.

Sessions with the enigmatic Sinatra, mostly at Capitol Tower, tended to be scheduled late.<sup>39</sup> Lott played in the singer's horn section over the years with James Decker, Vincent DeRosa, David Duke, William Hinshaw, James McGee, Arthur Maebe, Richard Perissi, George Price, and Gale Robinson. The era began on Tuesday, June 24, 1958 for Lott, Decker and a fortyfive piece orchestra when Nelson Riddle gave the downbeat at 8:30 p.m. for Sinatra to record "Blues in the Night," "What's New," and "Gone with the Wind." Some sessions were special, like July 29, 1963 when Sinatra, Bing Crosby, and Dean Martin teamed up to record "Fugue for Tinhorns" and "The Oldest Established." And on the evening of July 25, 1966 Sinatra simply didn't show up. The forty-piece orchestra recorded the track to "That's Life" without him, and the track of "She Believes in Me" for later use by Buddy Greco, and then packed up. Of what it was like to work with Sinatra, David Duke wrote "I was in awe of him,"

however, for the most part he would show up about an hour after the session would start and after the orchestra rehearsed the music, make one or two takes and then leave. Strangers in the Night was one of those, he came in, made a take, [and messed] around at the end singing, 'Scooby Dooby Doo.' The producer said to Frank, 'Okay, let's do it right.' Frank said, 'That's it,' and left – the song is what you hear. 'Scooby Dooby Doo' was strictly ad lib..'<sup>40</sup>

The LA Philharmonic, not to be forgotten, was making history with a 1956 tour of the Orient under Wallenstein. Such orchestral tours have since become commonplace, but at the time they were a rarity, and the orchestra was aware of its luck. Pianist Shibley Boyes observed, "No more fantastic trip could have been dropped into the laps of 102 people than the nine

weeks' goodwill journey through the free countries of Asia assigned by the US State Department to the Los Angeles Philharmonic Orchestra at the conclusion of its winter concert season in April, 1956."41 Civic pride was high, and at a sendoff given the orchestra by leading local citizens they were serenaded by Jack Benny, Jane Powell, Arthur Rubinstein, and Gregor Piatigorsky. Their two chartered prop planes lifted off on April 25, refueled in Honolulu and again on Wake Island, and landed in Tokyo two days later. The orchestra then transferred to a succession of two-engine CATs and military aircraft (crowded onto benches with unsecured seating), for their puddle jumping trips through the Philippines, Thailand, Singapore, Malaysia, Hong Kong, Taiwan, Okinawa, Korea, and finally back for a ten city tour of Japan. 42 Along the way they bunked in military barracks, serenaded troops in Korea at the demilitarized zone on the 38th Parallel, and performed fifty-eight concerts for an estimated 250,000 people.

It is telling that despite all of the accomplishments that preceded it, the highpoint of Lott's career was working with Eduard van Beinum, who became the Philharmonic's Music Director in 1956.

Beinum, born in 1901, began his musical career as a orchestra violinist. 1927 saw him the conductor of the Haarlem Orchestra, and in 1931 he was appointed as second conductor at the Concertgebouw, behind the eminent Willem Mengelberg. At Mengelberg's dismissal with the liberation of the Netherlands (he was suspected of collaboration with the invaders), Beinum was elevated to the top job and from 1947-1950 also served the same function with the London Philharmonic Orchestra. He was a democrat by disposition, and treated orchestra members as valued colleagues, rather than inferiors. He approached great music with modesty, avoiding the self-promoting "interpretations" of many of his famous peers. The Concertgebouw's longtime first hornist, Adriaan van Woudenberg, described his former chief conductor: "Making music together, in the true sense of the phrase, was his motto. He knew how to give people freedom, whilst at the same time, convincing them of his vision."43 1954 saw Beinum's US debut in Philadelphia, "and the 53-year-old Dutchman got bravos and raves from critics, audience and the musicians themselves. Beamed one orchestra member: 'The boys are daffy about him.""44 Less than two years later he was appointed Music Director of the LA Philharmonic. There he found "the winds were all masters of their instruments...but subtleties of balance and color had been neglected during Wallenstein's thirteen years at the helm of the orchestra."45 For a veteran orchestral trainer like Beinum, such corrections were easy to make. Principal violist Irving Geller remembered, "The sound he got out of the orchestra was unbelievable. The musicians played their hearts out for him."46 Wallenstein's perennial assistant conductor John Barnett told the Dutchman, "You have opened the musical heart of this orchestra after years in a deep freeze."47

It is easy to see why Lott would later describe the era as his personal artistic summit – in Eduard van Beinum he had a Music Director of both skill and humanity, the Philharmonic's regular guest conductors were distinguished, and the repertory was such to warm a hornist's heart. The 1957/58 season typified those years, with guest conductors Eugene Ormandy, Karl Böhm, and Josef Krips, Bruckner's 4th Symphony under Bruno



Walter, and selected movements from Mahler's 7th (not yet mainstream fare) with Erich Leinsdorf. Beinum's own readings included Bruckner's 7th, Tchaikovsky's 5th ("The soloists were given full leeway, as in Sinclair Lott's beautiful phrasing of the horn solo in the slow movement")<sup>48</sup> and Brahms 2nd (the *Times* cited "the suave horn solo of Sinclair Lott" at the end of the first movement),<sup>49</sup> and there was further Brahms, Wagner, and Richard Strauss conducted by all of the above. 1958 was rung out with Lott's solo contribution to the *Quoniam* of Bach's B minor Mass under Beinum. "Sometimes more audible than visible, hidden back in the orchestra's ranks," wrote Albert Goldberg at midseason, "is Sinclair Lott, the brilliant French horn soloist," 50 and the caption of Lott's photo on the facing page read, "His playing is always stellar." 51



The Solo Hornist [Collection of [eanice Lott]

There was one further work of interest scheduled that season: Dennis Brain had been slated to play the Strauss 1st Concerto in February of 1958, but it was not to be. "I was sad about Dennis Brain's death," wrote Lott. "I thought he was #1, as did 90% of all hornists." Lott now stepped into the solo, but only on the condition that "the concerto was designated as a

memorial to Brain. This was done and some fine horn artistry was displayed by Mr. Lott."53 Conducted by Strauss acquaintance Karl Böhm, the concerto was encored throughout the region - the Horn Club Newsletter joked that "Past President Sinclair Lott puts himself 'on the block' when...he is booked on the Southern California Circuit later in no less than seven more appearances. Let's give him a rousing send-off at the meeting [at James Decker's home on Sunday, February 2] bring your favorite lip salves and remedies!"54 In Pasadena, though some soloists might have preferred a private warm-up, Lott spent the moments before the concert being honored at a dinner given by the president of the Pasadena Philharmonic Committee (fortunately, he always preferred to play after a full meal).55 The Strauss concerto tour continued with performances in Long Beach, Redlands, San Diego, and Santa Barbara. Walter Arlen of the LA Times noted that Lott delivered "the concerto's many hazardous passages with fine bravura. In the slow sections Mr. Lott's tone was exceptionally warm and rich."56 Lott's reaction to praise was to mention that he really should have performed the composer's 2nd Concerto, which would have presented more of a challenge.

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KARL BODM, Gener Evolutions

SINCLARR LOTT, Franch Bour

MOZART

Symphony No. 54 in O uniper, K. 330, with Minuset, K. 409

1. Allegre vision

II. Andante di molto
Minuset, K. 409

JII. Allegre vision

STRAUSS

Concerto in E Bist uniper, Op. 11, low Horn and Orchestra

1. Allegro

II. Andante

III. Rombot Allegro

Mr. Lett

(Performance dedicated to the memory of Dennis Brain)
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Program of Strauss Concerto No. 1 with Karl Böhm [Collection of Norman Schweikert]

As Alfred Brain had warned, the job also brought its trials. The Philharmonic's artistic idyll

ended shockingly on April 13, 1959 when the fifty-eight year

old Eduard van Beinum suffered a fatal heart attack in Amsterdam while rehearsing the Concertgebouw in Brahms' 1st. He would never be displaced as Lott's favorite Music Director. "One of the world's great conductors," Lott wrote to Norman Schweikert. "We feel happy that we had the experience of playing under him for a short time. He has made all the other possible conductors who would succeed him look very poor indeed."<sup>57</sup> About this time Lott experienced severe difficulties with his embouchure – a working horn player's nightmare – and was forced to make major changes. With hard work, he emerged from this valley of the shadow successfully: "Sinclair had a very even, untroubled embouchure," Thomas Greer would observe years afterwards, "everything looked easy and strain-free."<sup>58</sup>

Another sort of challenge came in the form of the president of the American Federation of Musicians, the pugnacious James "Little Caesar" Petrillo, of whom has been written, "His professional life was the stuff from which legends are born - not all of them good."59 Petrillo started out as a performer, but later admitted, "If I was a good trumpet player, I wouldn't be here. I got desperate. I hadda look for a job. I went in the union business."60 He became president of his Local 10 in 1922, and was national president by 1940. Petrillo saw recording as the deathknell for live music, and he battled the recording industry for decades to shut this Pandora's box. But the brawler from Chicago, survivor of battles with hometown mobsters (bullets)61 and the US Congress (legislation),62 here made his biggest miscalculation. He forced recording musicians to give up most of their potential profits (reuse or residual payments) for redistribution among live musicians across the country. The Music Performance Trust Fund was a noble goal in theory, but it had the practical effect of sending many television producers overseas to make their recordings to avoid its extra costs. It was also blatantly unfair to those who did the work: "Although performances by the 15,000 Hollywood musicians provide the Trust Funds with more than 50% of their revenues, only 4% of the revenues ever gets back to Local 47."63

Opposition grew throughout the 1950s, and under Cecil Read (Petrillo's polar opposite – an unassuming, scholarly man, and an excellent trumpet player who Vincent DeRosa termed "one of the finest men I've ever met in my life"),64 they eventually formed a rival union, the Musicians Guild of America. Lott was appointed to the film studio advisory committee of Local 47 on August 5, 1957.55 He, DeRosa and several others were initially elected to the board of directors of the Musician's Club (the corporation that controlled Local 47's headquarters at 817 North Vine Street as well as its bank accounts and other assets) over a slate of Petrillo loyalists. "Little Caesar" publicly ridiculed the Guild, which "bothers us about as much as a fly bothers an elephant. They got 250 members. We got 260,000. What do you think they're going to do?"56

This was disingenuous – the AFM elephant proceeded to throw its considerable weight at the fly. Those Guild members fairly elected to the board were summarily suspended from the union and thus prevented from taking office. This might be overruled by another vote, but the dissidents would have to muster a two-thirds majority. The result: "A heavy majority of the 1,000 voted the ouster action taken by the board of directors, but was shy of the two-thirds margin necessary." The dissi-



dents were not entirely without friends. "When we had the strike and started a guild," James Decker remembered, "I was doing a session with Sinatra at Capitol. We were passing an envelope around to put in donations to help in the financing of the guild, he saw it and asked 'What's this?' We told him and he stuck a \$100 bill in it."68 The courts stepped in on November 13, 1958, ruling that Petrillo loyalists "illegally have usurped positions as directors of the local's Musician's Club,"69 and the following year that the AFM had treated the recording musicians "with hostility, bad faith and disloyalty." Tines were drawn - when existing contracts expired in 1958, Guild members were confined to recording sessions and AFM members did all live performances. Lott, a highly visible exponent of both types of jobs, was now singled out. His response to AFM expulsion was to appear at every Philharmonic rehearsal and concert to show that he would not be cowed. The LA Times headline on April 6, 1958 was "Horn Player in Union Row Stops Music."

A rehearsal of the Philharmonic orchestra was delayed 45 minutes yesterday while a French horn player, suspended by Local 47 of the American Federation of Musicians, refused to leave the stand. Conductor Dr. Bruno Walter waited in a room outside the rehearsal hall while Sinclair Lott, of 1425 Lida St., Pasadena, asserted he was under contract with the Southern California Symphony Association and should be allowed to play. A spokesman for the union said all contracts with the association require that only members of the AFM perform. Lott said he finally left out of consideration for the 81-year-old Dr. Walter.<sup>71</sup>

But Petrillo had picked the wrong people to demonize, and the episode ended with him losing considerable power over unionized musicians when the Guild won the right to negotiate directly with the film studios. The "Labor Czar," long the face of American unionism, who twice made the cover of Time magazine and played a piano duet with President Harry Truman at the 1948 AFM convention, was undone by the revolt in LA: "They broke Petrillo - he simply could not understand their point of view."73 Petrillo gave up the presidency of the union in 1958, still grousing about those "\$800-a-week Communist fiddle-players in Hollywood."74 Then tensions began to cool. Lott, DeRosa, and five others served out their terms as directors, but did not seek reelection in 1959. After a decent interval new AFM president Herman D. Kenin negotiated a compromise with Guild members in September, 1961. "The Federation will as soon as possible seek to negotiate a change in the existing phonograph record agreements," Kenin wrote the Guild Board of Directors, "so that 50% of the monies now payable to the Music Performance Trust Fund will be paid to the musicians who contribute to the making of the records."75 The Musicians Guild had served its purpose, was dissolved, "and its members, who had been expelled from the AFM, were reinstated with full rights."76

Even as this drama of live vs. recorded music was unfolding, a unique fusion of symphony and studio was in the making: the Indian summer recordings of Bruno Walter and the Columbia Symphony Orchestra. Walter was simply of a differ-

ent time and place. He had been born eight decades previously in Berlin in 1876, and had enrolled at the Stern Conservatory in piano at the tender age of eight. Exposure to the Bayreuth Festival and to the concerts of Hans von Bülow convinced him to turn to conducting. He made his debut in Cologne before he turned twenty, soon found a position in Hamburg, and there first met the major influence in his life, Gustav Mahler. After several Kapellmeister posts Walter settled in Vienna as Mahler's lieutenant (where he would conduct the world premieres of both Das Lied von der Erde and the 9th Symphony after Mahler's death). Then came successive Music Director positions, in Munich, New York, Berlin, and Leipzig. The latter ended prematurely in 1933, when the National Socialists took power and Walter was forced to leave for Austria. Regular guestings in Amsterdam, Paris, and New York helped prepare his departure from Vienna at the Anschluss in 1938. At war's end Walter decided to "settle definitively in California, where the climate does me such good."77 He was a frequent guest conductor with the LAPO as well as juggling commitments in New York, where he was artistic advisor to the NY Philharmonic. After 1946 he also returned to guest in Vienna, Salzburg, and London. On March 7, 1957 this hectic international schedule caught up with the octogenarian in the form of a heart attack. All conducting duties were put on hold.

John McClure, a producer at Columbia records, visited Walter recuperating in the heat of Palm Springs and explained the recent advances in the stereo process that threatened to drive the conductor's earlier mono recordings off the shelves. McClure and Columbia helped Walter "put together his own orchestra of the highest quality: the Columbia Symphony Orchestra."78 To the eternal credit of Columbia, Walter was handled like the cultural treasure he was, recording only in the winter months. On three alternating days a week he was collected at his home on North Bedford Drive in Beverly Hills for a twenty-minute ride to the American Legion Hall on Highland Avenue in Hollywood for sessions that lasted no longer than three hours. This arrangement continued for a serendipitous four years, at the end of which Columbia possessed a remarkable catalogue of Walter's valedictory readings: the complete symphonies of Beethoven and Brahms, six late symphonies by Mozart, Bruckner's 4th, 7th and 9th, Mahler's 1st, 9th, and Lieder eines fahrenden Gesellen, Dvorák's 8th and 9th, Schubert's 5th and 9th, Haydn's 88th and 100th, Wagner excerpts, concerti, overtures, and further shorter works.

Walter felt that a conductor had an obligation to cultivate "an intense empathy with the mind of the players that will teach him to put life into the orchestra, raise its tension towards his own, fire the musicians with his own fire, and kindle their activity by his." His advanced age and extensive, often painful experience (paralleled by a spiritual journey which had encompassed Judaism, Anthroposophy, and Catholicism) had created in him a great tolerance for his fellow humans. It certainly put him far beyond the egotism of many famous conductors. "No, my friend,' he says gently to a man who has played a phrase incorrectly, and the man is flattered to be Bruno Walter's friend. 'No, my good friend,' he says when the error is repeated, and the man will strain his guts to do whatever is wanted by so venerable yet patient a leader." Naturally, there was a long waiting list of willing musicians, and those who



were chosen, a mixture of Philharmonic and studio players, "often gave up more lucrative television or film jobs in order to play for Dr. Walter."81 McClure described the reaction of the lucky few:

The men came to the sessions as if to a master class...Even the more calloused and blasé among them were touched with awe, crowding into our control room to hear the playbacks and to observe the Maestro's every reaction...They realized that once this spring ceased its flow, a whole world of tradition would vanish with it.82

Principals engaged by contractor Philip Kahgan included strings Israel Baker, Harold Dicterow, Sanford Schonbach, George Neikrug, and Anton Torello, winds Arthur Gleghorn, Bert Gassman, Kalman Bloch, and Frederick Moritz, and brass Sinclair Lott, Robert DiVall, and Robert Marsteller.83 With Lott typically playing principal, James Decker did yeoman's service in Walter's horn section, covering second horn, third horn, assistant, and for certain sessions also first.84 Lott was already well known to Walter from Philharmonic guestings, as evidenced by rehearsal tapes that have seen commercial release. During Siegfried *Idyll* Walter stops the musicians at 31:18 on the recording (Lebhaft, bar 259 of the score):85 "Just a minute. Could I have it a little more piano? Try it, Mr. Lott. Once more." Walter gets his piano. In the Ländler movement of Mahler's 9th Walter halts the orchestra at 12:39 (four bars after score No. 18):86 "forte, Mr. Lott, the solo. Very audacious! [Walter sings the solo] May I have it once more?"87 On Lott's next try his forte lip trill is very audacious. In another instance,

Walter stopped the rehearsal during the first movement of Bruckner 7, walked to the back of the orchestra, and leaned over to quietly ask if it would be possible to play the passage that starts on A4 (sounding) and go up to D5 on the second note rather than repeat the A so that it matched the shape of the other motivic lines in the movement. Sinclair said that, unlike the other typically tyrannical conductors of the period, Walter was legitimately posing it as a personal question rather than a public demand from the podium. Of course, Sinclair changed the note, and he said he got a big smile from Walter...88

In 1961, an optimistic Walter sent John McClure a wish list of future recordings that reads like a roll call of highlights from horn excerpt books: Mahler's 5th Symphony, Schumann's "Rhenish," the Nocturne from A Midsummer Night's Dream, excerpts from Götterdämmerung including Siegfried's Rhine Journey, the overtures to Der Freischütz and Oberon...even a complete studio Fidelio.89 The conductor's death on February 17, 1962 left them all undone. But though it is hard not to miss the ones that got away, Walter's many recordings with the Columbia Symphony offer a trove of Lott solo horn moments, reflected in critical reaction to Bruckner's 4th ("the hunting horns trumpeting in the Scherzo have superb exuberance, and the horn solo at the work's opening is hardly less evocative in a quite different way")90 and Beethoven's 6th ("Lott's rendition of



...to be continued

the treacherous little horn solo at the beginning of the fifth movement of the Pastorale is flawlessly beautiful").91 As John Culshaw wrote about the Columbia Symphony series, "This is a proper legacy. The last will and testament of a musical giant. We are proud to have witnessed it."92

> Bruno Walter [Collection of Jeanice Lott]

#### Notes

<sup>1</sup>Private communication from Joseph Eger to the author, July 2, 2009.

<sup>2</sup>Albert Goldberg, "Orchestra Brilliant in Mozart and Strauss," Los Angeles Times, January 19, 1951: 19. <sup>3</sup>Albert Goldberg, "Concertgoers Enjoy Musical Fireworks," Los Angeles Times, February 22, 1952: B6.

<sup>4</sup>Albert Goldberg, "Fine Concert Rewards Auditorium Audience," Los Angeles Times, January 18,

 $^5$ Lott's principal horn career began with tubists Robert Ingram and Clarence O. Karella in quick succession, but Herbert Jenkel arrived in 1951 and remained until 1964

<sup>6</sup>A number of live recordings of the Los Angeles Philharmonic under Bruno Walter were made during Lott's early years, including 1949/1950 performances of Weber's Oberon and Der Freischütz overtures and excerpts from The Dannation of Faust by Berlioz (collected on Eklipse EKR CD 1402) as well as Till Eulenspiegel (Nuova Era CD 2234).

7. Sergei Rachmaninoff: Piano Concerto No. 3 in D minor, Op. 30. Vladimir Horowitz, Piano. Los Angeles Philharmonic Orchestra conducted by Serge Koussevitzky" (Urania CD 4253); "Frederic Chopin: Piano Concerto No. 1 in E minor, Op. 11. Arthur Rubinstein, Piano. Los Angeles Philharmonic conducied by Alfred Wallenstein" (first issued as RCA Victor LM-1810, and currently available as Naxos

Nick Barnard, review of "Erich Wolfgang Korngold: Violin Concerto in D Major, Op. 35. Jascha Heifetz, Violin. Los Angeles Philharmonic conducted by Alfred Wallenstein" ("The Heifetz Collection," Vol. 21, BMG/RCA Victor Gold Seal CD 09026 61752 2) (musicweb-international.com/classrev/2009/Dec09/Rozsa\_Korngold\_orc100005).

<sup>9</sup>Henry Cowell had launched the avant garde scene in Los Angeles with a bang at a memorable October 22, 1925 Biltmore Hotel concert with music by Ruggles, Schoenberg, Milhaud, Varese, Ornstein, and Rudhyar.

10."Concert to Feature New Music," Los Angeles Times, February 1, 1959: E7.

<sup>11</sup>Heitor Villa-Lobos, Chôros No. 4 pour trois cors et un trombone (Paris: Editions Max Eschig, 1928), 6 <sup>12</sup>L. S., "Villa-Lobos: Bachianas Brasileiras No. 1, Chôros No. 4 and No. 7. Instrumental ensembles di-

rected by Werner Janssen," Gramophone, January 1952: 22. The LP was issued as Capitol Classics P-8147 in the US, and Capitol CTL7014 in the UK. The author is indebted to Peter Hirsch for making a digital transfer of this recording.

<sup>13</sup>Don Christlieb, Recollections of a First Chair Bassoonist: 52 Years in the Hollywood Studio Orchestras (Sherman Oaks, CA: Christlieb Products, 1996), 78.

14 Dorothy Lamb Crawford, Evenings on and off the Roof: Pioneering Concerts in Los Angeles, 1939-1973

(Berkeley: University of California Press, 1995), 254-255.

<sup>15</sup>Igor Stravinsky, Four Russian Peasant Songs. James Decker, Sinclair Lott, George Hyde, and Hyman Markowitz (Horns) with Female Choir (Marni Nixon and Marilyn Horne, Soloists), conducted by Igor Stravinsky. Issued on LP as Columbia Masterworks M 31124 "Stravinsky Conducts Stravinsky: Choral Music," it is currently available in the compilation "Igor Stravinsky Edition: The Recorded Legacy," Vol. VIII, "Opera and Songs" Sony SM2K 46298 (2 CDs).

16A mid-fifties Sunday KFAC broadcast from the LA County Museum at Exposition Park featured

Lott playing the Beethoven Sonata for piano and horn, Op. 17.

17"Poulenc: Sextette for Piano & Winds. Hindemith: Quintet for Winds (Kleine Kammermusik), Op. 24.

No. 2. Fine Arts Wind Players; Leona Lurie, piano" (Capitol FDS P8258). The author is obliged to Howard Sanner for making a digital transfer of the original LP.

<sup>18</sup>Bill Murphy, Los Angeles and Southern California (Garden City, NY: Doubleday & Company, 1962), 52. <sup>19</sup>Ibid., 121.

<sup>20</sup>Bing Crosby's huge success with "San Fernando Valley" inspired renditions by Johnny Mercer. Gene Autry, Martha Tilton, Frank Sinatra, Kay Kyser, Bob Crosby, Tommy Tucker, Guy Lombardo, Geraldo and his orchestra, and the Skyrockets - all of which were recorded in 1944.

<sup>21</sup>Alice Coleman, a friend of Blanche Lott and also a champion of chamber music, lived near the Arroyo Seco. Another of Pasadena's cultural heroines was Julia Carolyn McWilliams, born there on Augus 15, 1912, just eight days after Sinclair Lott's birth in Los Angeles. After marriage to Paul Cushing Child she published her first cookbook; notoriety followed.

The city of Pasadena's currently posted Mountain Lion Notice advises those confronted with the creatures to "not take your eyes off the lion's eyes," "don't look like prey," and "If the lion behaves aggressively, throw stones'

<sup>23</sup>Private communication from George Hyde to the author, July 2, 2009.

<sup>24</sup>Gene Sherry, "Horn Club," Overture, March 1955: 14.

<sup>25</sup>Private communication from George Hyde to the author, July 2, 2009.

<sup>26</sup>Private communication from James Decker to the author, July 2, 2009.

<sup>27</sup>Wendell Hoss, "The Horn Club of Los Angeles," Overture, April 1964 (unpaginated; Collection of Norman Schweikert).

<sup>28</sup>Wendell Hoss, "The Horn Club of Los Angeles," Overture, Vol. 45, No. 12, March 1966: 15.

<sup>29</sup>"Proceedings Los Angeles Horn Club," Overture, Vol. 32, No. 2, May 1952 (unpaginated; Collection of Norman Schweikert).



<sup>30</sup>The Los Angeles Horn Club, 60 Selected Duets for French Horn (San Antonio: Southern Music Co., 1966).

<sup>31</sup>Gene Sherry, "Horn Club," Overture, Vol. 35, No. 8, November 1955: 13.

\*\*Capital P-8525/Seraphim S-600

32"Color Contrasts"/"Music for Horns" (Capitol P-8525/Seraphim S-60095) and "New Music for Horns" (Angel S-36036). A compilation of the two albums is available on CD as "Horns! The Horn Club of Los Angeles" (EMI CDM-7 63764 2).

33Christlieb, 78.

<sup>34</sup>Currently available on MGM DVD and Sony audio CD.

<sup>35</sup>Elmer Bernstein and the Chico Hamilton Quintet, The Sweet Smell of Success (originally issued on LP as Decca DL-8610, currently on CD from Él Records ACMEM132CD).

<sup>36</sup>Jon Burlingame, Sound and Vision: Sixty Years of Motion Picture Soundtracks (New York: Billboard Books, 2000), 123. The original MGM soundtrack is available on CD as Johnny Mandel, I Want to Live!

(Rykodisc RCD10743).

37 Individual albums included Stan Kenton (Innovations Orchestra), Gerry Mulligan (I Want to Live!), Art Pepper (Young Art Pepper; Chili Pepper; Those Kenton Days), Shorty Rogers (Volume 1: 1946-1954 West Coast) and Pete Rugulo (Rugolovations; Adventures in Rhythm).

<sup>38</sup>Popular albums and collections on which Lott can be heard include Frank Sinatra (New York, New York; The Very Best of Frank Sinatra; Sinatra Reprise: The Very Good Years; Classic Sinatra; Collection; Super Now; My Way: The Best of Frank Sinatra), Peggy Lee (Sugar 'n' Spice; Blues Cross Country; Peggy Nee; Miss Wonderful; The Man I Love; Peggy Lee Story), Nat King Cole (Unforgettable; Twin Best Now; Nat King Cole; Nat King Cole Special; Nat King Cole Vol. 1; Collection; Complete Capitol Recordings; Stardust: The Complete Capitol Recordings 1955-1959), Diana Ross (Diana & Marvin; Diana Ross Anthology; All the Greatest Hits), Henry Mancini (Blues and the Beat [which featured the young pianist Johnny Williams, since better known for his film scores]; Martinis with Mancini; Greatest Hits), Sarah Vaughan (Sarah Vaughan with Michel Legrand; Send in the Clowns: The Very Best Of Sarah Vaughan), Barbra Streisand (Funny Girl) and Dean Martin (Everybody Loves Somebody: The Reprise Years 1962-

Aside from these classic vocalists, Lott recorded in diverse genres that included albums for crooner Bobby Darin, R & B singer D. J. Rogers, western balladeer Roy Rogers, Sérgio Mendes, and the Mystic Moods Orchestra ("AFM & AFRTA Intellectual Property Fund; Japanese Rental Royalties," undated, Col-

lection of Jeanice Lott).

<sup>39</sup>All of the above information about Frank Sinatra sessions is taken from Luiz Carlos do Nascimento Silva, Put Your Dreams Away: a Frank Sinatra Discography (Westport, CN: Greenwood Press, 2000).

<sup>40</sup>Private communication from David Duke to the author, June 23, 1010.

<sup>41</sup>Shibley Boyes, Where There's Goodwill, There's a Way (Los Angeles: Los Angeles Mirror-News, 1956), 1.

 $^{42}$ The LAPO appeared in Tokyo, Yokohama, Shizuoka, Osaka, Hiroshima, Kokura, Fukuoka, Kyoto, Otsu, and Nagoya ("Philharmonic Orchestra Off on Nine-Week Tour of Asia," Los Angeles Times, April 26, 1956: A3).

43dutchdivas.net/conductors/eduard\_van\_beinum01.

+4"Music: Dutchman's Debut," Time, January 18, 1954 (time.com/time/magazine/article/ 0,9171,819438,00).

<sup>45</sup>Bart van Beinum, Eduard van Beinum: Over zijn leven en Werk (Bussum: Uitgeverij Thoth, 2000), 307.

<sup>46</sup>Gail Eichenthal, "Disney Hall's (Almost) Unfinished Symphony," The Los Angeles Times Magazine, August 31, 2003: 12.

47Beinum, 309.

<sup>48</sup>Albert Goldberg, "Van Beinum Conducts Great Tchaikowsky," Los Angeles Times, December 13, 1957: B17.

<sup>49</sup>Albert Goldberg, "Van Beinum Again Brings Satisfying Music to L.A.," *Los Angeles Times*, November 15, 1957: B2.

50 Albert Goldberg, "Music: Youth Makes Itself Heard," Los Angeles Times, January 2, 1958: 47.

The Talant "Los Angeles Times, January 2, 1958: 46.

51"Within the Southland, a 'Reservoir of Fresh Talent,'" Los Angeles Times, January 2, 1958: 46.

<sup>52</sup>Letter from Sinclair Lott to the author, April 10, 1994.

<sup>53</sup>Gordon Schonberg, "Sinclair Lott is Horn Soloist in D. Brain Memorial Concert," Woodwind World, Vol. II, No. 2, March 1958: 4.

<sup>54</sup>Gene Sherry, "The Horn Club of Los Angeles Newsletter," postmarked January 27, 1958 (Collection of Norman Schweikert).

<sup>55</sup>Joan Burnham, "Pasadena Guild Will Greet New Members at Luncheon," Los Angeles Times, February 9, 1958: SG, A15.

56Walter Arlen, "Karl Boehm Conducts Colorful Music Event," Los Angeles Times, February 7, 1958: A6.

<sup>57</sup>Letter from Sinclair Lott to Norman Schweikert, December 7, 1959 (Collection of Norman Schweikert).

<sup>58</sup>Private communication from Thomas Greer to the author, July 4, 2009. <sup>59</sup>George Seltzer, Music Matters: The Performer and the American Federation of Musicians (Metuchen,

NJ: The Scarecrow Press, 1989), 28.

<sup>60</sup>lbid..

<sup>61</sup>"When [Petrillo] traveled at night he had a half-dozen men with him. For a time he rode in a bulletproof car and had bulletproof windows in his office. Reporters found bullet marks on the rear window of his car when he traded it in for a new one in 1936" (Robert Leiter, The Musicians and Petrillo [New York: Bookman Associates, 1953l, 47).

 $^{62}$ President Franklin D. Roosevelt made a personal appeal to Petrillo's wartime patriotism to end a union ban on record companies in 1944. Petrillo refused – and the uncooperative record companies came around. Congress was less patient: the Lea Act (or "Anti-Petrillo Law"), passed by Congress in 1946 weakened Petrillo's power over radio station programming (previously used to force stations to use more musicians, or to block broadcasting of [unpaid] youth orchestras). Thus, the AFM became the first union

to have legislation passed to control its behavior, precursing the Taft-Hartley Act of 1947 which challenged the power of unions across the board.

"Sour Note for A.F.M.," Time, July 21, 1958 time.com/time/magazine/article/0,9171,868677,00).

<sup>64</sup>Jon Burlingame, For the Record: the Struggle and Ultimate Political Rise of American Recording Musicians Within Their Labor Movement (Hollywood: Recording Musicians Association, 1997), 29.

65"Musicians Local Names Last of Advisory Group," Los Angeles Times, August 6, 1957: A10.

<sup>66</sup>Seltzer, Music Matters, 66.

67" AFM Ouster Nearly Upset by Local 47," Boxoffice, May 5, 1958: W-2.

<sup>68</sup>Private communication from James Decker to the author, June 23, 2010.

<sup>69</sup>Howard Kennedy, "Court Ruling on Musicians Scores Daniel," Los Angeles Times, November 14, 1958: B9.

70 Musicians Guild of America, "Fact Sheet No. 1," December 2, 1959: 1.

71"Horn Player in Union Row Stops Music," Los Angeles Times, April 6, 1958: 23.

<sup>72</sup>Eric Arnesen, "Petrillo, James Caesar," Encyclopedia of U. S. Labor and Working-Class History (New York: Routledge, 2007), 1079.

<sup>73</sup>bid..

<sup>74</sup>Burlingame, For the Record, 7.

<sup>75</sup>Letter from Herman D. Kenin to the Board of Directors of the Musicians Guild of America, September 5, 1961, reproduced in: ibid., 30-32.

76Russell Sanjek, American Popular Music and its Business. The First Four Hundred Years. Vol. III, From 1900 to 1984 (New York: Oxford University Press, 1988), 351.

<sup>77</sup>Letter from Bruno Walter to Leo and Emma Schlesinger, August 20, 1945, in: Bruno Walter, Briefe 1894-1962, ed. Lotte Walter Lindt (Frankfurt: Fischer Verlag, 1969), 279.

78 Heiko Bockstiegel, "Meine Herren, kennen Sie das Stück?" Erinnerungen an deutschsprachige Diri-

genten des 20. Jahrhunderts (Wolfratshausen: J. L. G. Grimm, 1996), 254.

<sup>79</sup>Bruno Walter, Of Music and Music-Making (New York: W. W. Norton & Company, 1961), 112.

<sup>80</sup>Martin Mayer, "Bruno Walter: The Working Musician of Beverly Hills," Harper's Magazine, February 1961: 73-74.

81 Thomas Frost, "Bruno Walter's Last Recording Sessions, HiFi/Stereo Review, Vol. 7, December 1963: 54.

<sup>82</sup>John McClure, "An Education and a Joy," *High Fidelity*, Vol. 14, January 1964: 42-43. <sup>83</sup>John McClure, "The 'Who' of the Columbia Symphony, Bruno Walter Conducting," Overture, No. 1, 1982: 4. Arthur Gleghorn had been principal flute with the Philharmonia from its inception before leaving for the Los Angeles film studios in 1949 (he was succeeded in the Philharmonia by Dennis Brain's friend Gareth Morris). In Los Angeles Gleghorn played perhaps more classical repertoire than he had anticipated, making important recordings of Stravinsky, Webern, Ibert and Ravel as well as many Columbia Symphony sessions.

84 Paul Neuffler, "A Tribute to James Decker," The Horn Call, Vol. XXXVIII, No. 3, May 2008: 67.

184 Paul Neuffler, "A Tribute to James Decker," The Horn Call, Vol. XXXVIII, No. 3, May 2008: 67.

85 Richard Wagner, Siegfried Idyll, WWV 103 (Leipzig: Breitkopf & Härtel, 1910), 13.

<sup>86</sup>Gustav Mahler, Symphonie Nr. 9 D-Dur (Vienna: Universal-Edition, 1912), 62.

87"A Working Portrait: Recording The Mahler Ninth Symphony," "Bruno Walter Rehearses The Siegfried Idyll" ("Bruno Walter: The Original Jacket Collection." Sony Classical 92460 [13 CDs]).

<sup>38</sup>Private communication from David E. Hoover to the author, July 14, 2009.

<sup>89</sup>Letter from Bruno Walter to John McClure, April 28, 1961, in: Erik Ryding and Rebecca Pechefsky, Bruno Walter: A World Elsewhere (Lincoln: University of Nebraska Press, 2006), 388, 474.

Olvan March, "Bruno Walter on CBS Maestro," Gramophone, June 1990: 134.

<sup>91</sup>Christopher Broderson (audioasylum.com/audio/music/messages/15/152470).

92 John Culshaw, "The Making of a Legacy," Gramophone, April 1962: 33. The Columbia series with Bruno Walter has fared well in critical appreciation, but one quibble has been raised consistently - the thinness of the upper strings. David Duke attributed this to the company pinching pennies ("Bruno Walter got only 10 first violins for the Columbia Symphony Mahler recordings!" [Interview with David Duke, September 5, 2003]), while Columbia claimed that the American Legion Hall stage was simply too small to hold more players.

Lott and the LAPO continued to make classical recordings for other conductors throughout Walter's Columbia Symphony period, including Rachmaninoff's 2nd with Alfred Wallenstein and Dvorák's 9th with Erich Leinsdorf (EMI Classics 2-CD 67247) as well as Ravel, Debussy and Strauss (Tod und Verklärung; EMI Classics 65425) and Wagner's Tristan Prelude and Liebestod (EMI Classics 65208) with Leinsdorf, all made at Stage 7 of Goldwyn Studios in Hollywood. In addition, a mixture of studio and Philharmonic players recorded further Wagner excerpts with Leinsdorf under the moniker "Concert Arts Symphony Orchestra" (CD: EMI 7243 5 65613 2 8). This featured Lott leading the Wagner tuba section (Huntington Burdick, Waldemar Linder and Arthur Briegleb) playing his matched set of Viennese instruments by the Erste Wiener Produktiv-Genossenschaft der Musikinstrumentenmacher. "'Eric' was quite pleased with the intonation and tone," Lott wrote three days after the recording session, "especially in the Siegfried funeral march opening, the long sustained passage. DeRosa, Cave, Decker, and Perissi played horn and they sounded great. The whole orchestra was virtuoso quality and was quite impressive" (Letter from Sinclair Lott to Norman Schweikert, November 6, 1957. Collection of Norman Schweik-

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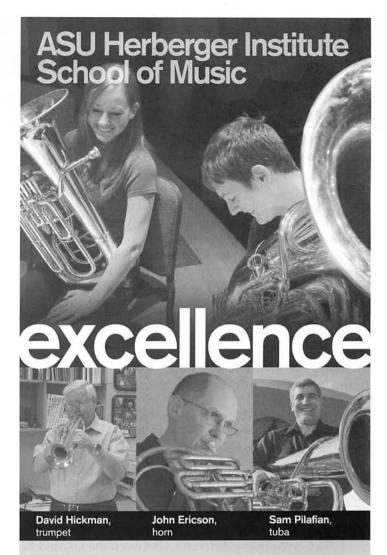
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## An Interview with Greg Cass: Life after Horn Playing

by Frank Lloyd

Frank Lloyd (FL): You "retired" from horn playing at the age of 51 [in 2003] when you were still principal horn with the Swiss Romande Orchestra in Geneva. This seems an early age to quit, especially as you were at the top of the profession. What were the reasons for making this decision?

Greg Cass (GC): You always know you are going to have to retire for one of many possible reasons, from simple contractual terms to having an accident, and some more likely than others. In my case, and unexpectedly, it was a work-related "injury" that manifested itself in a gradual but quite noticeable loss of hearing.

I had begun playing with the Swiss Romande Orchestra (SRO) as principal horn at the age of 20. I thought at the time that this wasn't so young; a couple of years earlier I had tried for the BBC Scottish Orchestra, but Mike Thompson beat me to it, and he thus became one of the youngest principal horns in Europe!

Settling down in Geneva was not easy, and I said to myself that I would be back in the good old UK after a couple of years, once I had a bit of professional experience. But it didn't work out like that!

Ifor James had described the life I was to expect as a horn player: living next to the telephone (no mobile phones in those days!), waiting for a fixer's call and working all hours and so on. Life in Geneva, to my surprise, was not like that at all.

I discovered many differences between the UK and European lifestyles. Tim Jones remarked that my job in the SRO was only a part-time job compared to the Dickensian workload of most UK professional orchestral musicians. We probably have a more organized existence and different repertoire as well. Although I considered myself very lucky to do both symphonic and operatic work (which is rare for most orchestras), I also, over those 30 years of my "part-time" job, as Tim put it, played all the Mahler symphonies and the major Strauss operas without a bumper [assistant], with a very old and very good Alexander 103.

Time off did also mean a very strict practice routine between shows, something much less necessary in England, where it is probably more a question of giving your chops a rest, if you are lucky enough to have a day off.

Twenty-two years into the job, in 1995, the onset of deafness was already becoming a serious problem for me. When I began to notice it really making a difference, I consulted specialists. One said I should stop orchestral playing (the cause of the problem) immediately. A second opinion was that I could carry on playing as long as the damage didn't get any worse. The psychological trauma of the diagnosis was such that I promptly got the psychosomatic symptoms of acute appendicitis. To top it all off, playing the premiere of Berg's *Wozzeck* that night was enough to start some serious consideration of my future!

From that time on, I knew I wasn't going to play professionally until the age of 65, and I began to plan for life after horn playing.

FL: What sort of planning did you do in preparation for leaving the orchestra?

**GC**: I decided I would try and achieve 30 years of principal horn playing with the same orchestra, leaving in 2003.

I certainly discovered at that time that, to have any chance of a good life after horn playing, there has to be life during horn playing.

In the UK, it would have been difficult to organize. Work there makes having hobbies a considerable challenge. With my situation in Switzerland, however, the scheduled free time allowed me to organize my practice routine around hobbies.

Early on, I bought a typical French ruin near Geneva that took me ten years to renovate. The necessary DIY skills were thanks to the woodworking tradition on my father's side of the family. I began gardening (a typical Anglo-Saxon passion, inherited from my mother) and discovered the great mountain walks all around Geneva lake and Mont Blanc. These hobbies meant that the diagnosis in 1995 was not a death sentence exactly, and I gave myself eight years to prepare the exit. Others are not so lucky; in a tragic case in Zurich Opera, for example, special pyrotechnics went wrong during a show and one or two musicians became stone deaf immediately, something very much more difficult to deal with.

FL: What were the biggest changes you experienced at the beginning of your retirement – what did you miss the most – and the least – and do you have any regrets?

GC: It went in phases really. The changeover from principal horn went to 33 days of teaching per year and then to full-time olive farming, and this was over a period of four years, so there were no big sudden changes. I can definitely say that there are no things I miss as far as orchestral playing is concerned, and I certainly have no regrets at all. Every cloud has a silver lining, and this particular cloud carried a blessing of my being spared the fifth and last principal conductor of my career, who was allegedly even more arrogant than most I had experienced. Had I have begun orchestral playing with such a conductor, I would have probably changed orchestras...or job in any case!

Concerning my last year, which was said conductor's first season, even the simple solos became difficult. I had never found performing easy in any case, but I never resorted to using beta blockers to overcome nerves. Instead I worked on the psycho-physical side of playing under stress using Alexander Technique, which helped me enormously.

FL: You eventually chose to stop teaching as well as playing. As this could be a continued source of income for many an ex-player, what was your rationale in cutting off this life-line; i.e., did you find it necessary to cut the ties with the music pro-

#### **Interview with Greg Cass**



fession completely, or did you find it difficult to change from a full-time player to a full-time teacher?

GC: To begin with the end of the question, I changed from a full-time player to a part-time teacher. It is true that when I left the orchestra in 2003, I was convinced I would carry on teaching for many years. However, the life I had chosen — residing in the South of France, looking after 150 olive trees, practicing daily to keep the chops in for the students, as well as journeying 800 kilometers every week — all began to take its toll.

Most of my students graduated in 2006, leaving me with another important decision. Encouraging new students to come to Geneva and study with me for three or four years would have been a big responsibility, and I wasn't sure that I had sufficient motivation. After arduous reflection, I decided to take the plunge and become a full-time agricultural laborer! I wouldn't say that I found it necessary to cut the ties with the music profession, but I can say that listening to music at the present time is very difficult for me as it probably revives too many conflicting memories.

FL: During the years away from England, you have become disillusioned with your home country, and even became a Swiss citizen a few years ago. What created these negative feelings to your homeland, and why did you choose to settle in the Provence region of France rather than Switzerland?

GC: I left England when I was 20. I flew over on a typical January fog-bound Heathrow Sunday morning, did a seemingly endless audition, which I won because I just happened to play better than the others on that particular day, and flew back the same evening. Those several hours changed my life. I had never had any intention of leaving England, but you don't turn down a principal horn job at 20 wherever it is!

I can say I have been a foreigner from that time on, either in Geneva or here in the South of France, but nevertheless I feel totally at home; it is only when I go back to the UK that I feel out of touch. Without wanting to be branded as a nostalgic old fogy caught in a time warp, there are many aspects of modern UK society that do indeed disillusion me. In particular, the wariness concerning all that is European and non-British, fuelled by the crass ignorance of the tabloid press, is insular and disappointing. I have no doubt that British musicians (and orchestras), thanks to their unique music colleges, are amongst the best and most versatile in the world. It is a pity that this marvelous talent is rarely exploited on the continent. To give an example, in 1973 we were four Brits and no Americans in the SRO. Thirty years later, I was the last remaining subject of Her Gracious Majesty and meanwhile 15% of the orchestra were Americans.

The reason I decided to move to Provence, leaving beautiful Switzerland, was because of the climate. Astrologically I am a fire-sign, and the older I get, the more sunshine I need. Weather in Switzerland wasn't bad by English standards, but the winters are too long and the summers too short. In Provence we can eat outside all the year round!

FL: Many readers would be concerned about the potential drop of income that would result from stopping playing at such an early age. What advice would you give to people considering such a move, and what pitfalls would they be advised to look out for?

GC: Firstly, considering my advanced state of deafness and the fact that I carried on another eight years after the original diagnosis, I had no choice. The one thing I wanted to avoid at all costs was tinnitus (constant buzzing in the ears). Towards the end of my career, the big blockbuster works were leaving me with tinnitus several hours after the end of the performances, which is a bad sign. In May 2000 after several *Walkyries* (five hours in the pit), Mahler 5's, Bruckner 9's, and a recording of Respighi's *Festa Romana*, I lost a further five decibels in both ears in just one month. The half-time job could be pretty heavy at times!

It may, on reflection, seem very cynical, but the fact that I never got to a point where I married or had children enabled me to take financial risks that would have been impossible for others with family responsibilities. I was pretty sure my imagining that parenthood was not so compatible with principal horn playing (although I know several prominent wind soloists in the orchestra who managed admirably) was not wrong.

The pitfalls of early retirement are considerable. The first thing I would advise is to try and set up at an early age a suitable insurance against various problems, including health. The social system in the SRO was pretty good, or at least I thought it was, while I was in good health and paying the premiums.

Since my case of deafness was the first in the orchestra, a very long legal battle ensued, which took five years to find a settlement. Normally, after leaving the orchestra, the insurance company would be obliged to carry on paying part of my salary while it was decided who was responsible for what, which can take years. Without going into too much detail, I would suggest very strongly never to accept the first pay-out offer from an insurance company. Even with the help of two lawyers (absolutely indispensable) paid very kindly by the Swiss Musician's Union, it was a very hard struggle to obtain my rights.

FL: Several players around the world above retirement age still insist on playing, as if playing the horn is all they have in their lives. What can you suggest to these players, who should really be considering now to "hang the instrument on the wall," with respect to finding interests other than horn playing, especially away from the solo stage?

GC: This question applies of course to most artists and particularly to the horn, which is undoubtedly the most treacherous and unforgiving of instruments. I always remember how impressed I was to know that the mime Marcel Marceau did his last world tour at the age of 83. Then I also think about Maria Callas, who died in her early 50's, and who had already given up singing and was very depressed.

The attitude to retirement and giving up playing is different for all of us. Our dearly missed Ifor James had a morning rehearsal with his German brass quintet when he had moved to Freiburg, disagreed with them about certain things, came back to the house at midday, put the instrument in its case, phoned his agent to cancel all remaining concerts, and stopped playing immediately. Several months later he developed cancer, which he fought with great courage, but eventually lost the battle. My point really is that retirement, (probably rather like marriage!) cannot be decided in five minutes, but has to be very meticulously prepared.



#### Interview with Greg Cass

Someone who prepared his "retirement" differently was Myron Bloom, who left the principal horn seat in Cleveland when he was in his 50's and went to play principal in Paris for his remaining years. It might have been a difficult change for him, but I think it inspired the French school of playing, which at the time sounded a bit sorry for itself. I used to hear and make jokes about a combination of Edith Piaf and an old second hand saxophone with leaks! (However, with much respect, I don't forget that the very first courageous recording of the Konzertstück was made by French players. It may be difficult for young players to appreciate nowadays, but at the time the work was considered unplayable and it was really never performed. Their recording was an inspiration for all of us.)

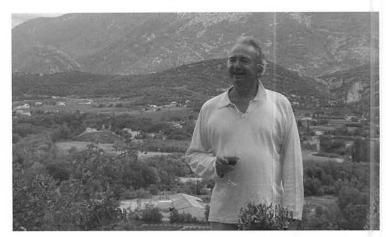
In my opinion, solo stage performance, to parody the Cohen Brothers's film is "No job for old men" and it is something we all have to be aware of early on in our careers. I am not sure it is necessary to really "hang the instrument on the wall" though. I haven't played for several years now, but I may yet get the alphorn out to play overlooking Mont Ventoux, our local mountain rendered famous by the Tour de France as a regular mountain stage. It all depends on each and every one of us and our personal interests. Great players can still be a real inspiration for the younger generation and are necessary for sharing their professional experience as far as teaching is concerned. Public performances of the older generation, in my opinion, should remain - how can I put it? - discreet and private!

FL: Your love of French wines is now accompanied by a love of your olive grove and the care they require. Was this new direction of your energies necessary in filling the "work-vacuum" after having left the orchestra?

GC: I always was a hard worker. On top of the SRO job in Geneva, during the 1980's, I was guest principal horn in Bordeaux, taught in two music schools in Geneva and also twice monthly in Northern Italy. Looking after the rejuvenation of a 250 year old olive grove certainly fills the "work-vacuum." It is hard work but I am now my own boss. This winter we collected 450 kilograms over a period of 10 days in freezing conditions, giving 120 liters of olive oil. I calculated 17 minutes of Strauss 1 is better paid than one year's labor in the olive grove, but it is all very much worth it!

FL: Many people would envy your present life-style – a beautiful house in the south of France with swimming pool and olive grove, with stunning views across the county-side to the spectacular Mont Ventoux. No doubt you have achieved this idyllic life-style through hard work, determination, and thirty years' commitment to playing the horn at the highest possible level. What have been your best memories playing in the orchestra and some of the low points?

GC: I am glad to say that the low points were few and far between. Despite my well-known UK xenophobia-bashing, one of my best memories was doing a tour as guest principal horn with the Philharmonia in Switzerland (by a strange coincidence). It was motivating to think that I was in the same chair where Dennis Brain had played 40 years earlier. Another was a Ring cycle with the SRO over four years which was perhaps the culmination of my professional playing and teaching, as half the horn section was my former students. Marvelous music, magnificent exciting horn-writing.



Greg Cass in his orchard with a view toward Mont Ventoux.

A low point was a particularly duff Tchaikovsky's 5th in 1999. I'd been grappling with a new 103 for several years, but I never really managed to get accustomed to it. The upper register was fine, but what I call well-written middle register repertoire (Brahms, Tchaikovsky, Bruckner – the basic Romantic horn repertoire) was always a problem. After that particular episode, I went back to my old friend the 103 that I had been playing for the majority of my professional life. I never regretted it.

Another alert, a few years later, was that treacherous miserable solo in the opening of the last movement of Beethoven's 6th. When I was 24, enthusiastic and impetuous, I had played that symphony 16 times on tour in Japan, never missing a single one of those octave G leaps. For amusement I once calculated that there must have been 160 of them! Never having had any problems with either of those pieces before, I began to wonder about the future. One duff concert a year wasn't a bad average, but my obsession with perfection always meant I thought I could do better. Nevertheless, the one piece where I finished on top was the last time I played the Ligeti Trio. The performance was by far the best I'd ever done. I might have got 90% of the notes in the Scherzo. A pretty good average in the sport's world, but not always acceptable in music! It is not an exaggeration to say that it took me ten years to learn that work, particularly the difficult rhythms and awkward out-of-tune harmonics in the Scherzo.



Greg Cass with friends enjoying a meal outside his house in Provence.

#### **Hearing Protection for Hornists**



To conclude, retirement from the hot seat of principal horn is never going to be easy, considering the Mount Everest-like super egos of most principal horns. On the Continent, with the superannuated system, you either play principal till you are dead, or you move down the line if you are fortunate enough to have an older colleague who retires. This was not appropriate in our section in Geneva. In any case, moving down the line would create other frustrations after thirty years of driving in the fast lane. Now, being in contact with Nature also makes me realize that being principal horn was rather insignificant in comparison with Mother Earth. Despite my 60% of hearing loss in both ears, I consider myself privileged to have made my exit whilst the going was good, and to have left the frantic music world for the bucolic life of an olive grove.

Frank Lloyd is an international soloist, horn professor at the Folkwang Hochschule in Essen, Germany, and an IHS Honorary Member.

## Hearing Protection for Hornists by Charles Lamb

One only need look at close-up photographs of rock musicians to see that many of them wear custom-fitted earplugs to protect their hearing. Of course, their music is electronically amplified to high sound intensity levels. But does the hornist produce sounds that are loud enough to damage hearing over time? That was the question that I asked myself and led to my purchase of a sound level meter to try to answer this question.

I also checked the website of the National Institute on Deafness and Other Communication Disorders (NIDCD), part of the US National Institutes of Health, to understand how loud a sound must be to cause permanent hearing loss. They state that any sound having an intensity of 85 decibels (dB) or greater, when heard over an extended period of time or repeatedly, can cause permanent hearing loss. Table I gives the NIDCD recommendations.

Table I - NIDCD Sound Level Recommendations

dB	Comments
85	Prolonged exposure can cause gradual hearing loss
100	No more than 15 minutes of unprotected exposure
110	Regular exposure of more than 1 minute risks permanent hearing loss

It should also be noted that just because two hornists experience noise levels of 100 dB daily does not mean that they will have the same amount of permanent hearing loss. This is because hearing loss is also related to the noise environment when not playing the horn, and this can vary greatly (Turkington & Sussman, p. 77). If, for example, one of the musicians who experiences high noise levels in the practice room also listens to recordings of music at high sound levels and, in addition, uses a power mower to mow several lawns a week without using hearing protection, we could assume that the person would experience greater hearing loss than the musician who doesn't mow lawns or listen to loud recorded music. Finally, one does not become "used" to the loud sounds cre-

ated by the horn or ensembles. If, after some months, the loudness becomes less noticeable, it means that hearing loss has already taken place (Turkington & Sussman, p. 73).

## Preliminary experiments with a sound level meter

I purchased a sound level meter to find out if my playing in the practice room, and in our community band and orchestra, caused sound levels greater than 85 dB to reach my ears. I bought a Radio Shack #33-4050 Sound Level Meter that reads from 50 to 126 dB. It has two settings, one for noise and one for musical sounds.

For my first experiment, I had an assistant hold my sound level intensity meter near my right ear as I played my horn in my living room as loud as I might if I were performing in an orchestra or band. I recorded sound levels of about 100-102 dB at my ear. With the sound level meter placed on the music stand I got identical readings – this meant that an assistant was not needed to hold the meter near the ear. All subsequent tests were performed with the sound level meter on the music stand.

I next took my sound level meter to a rehearsal of our local concert band and recorded sound levels of 104 dB when sitting in front of trumpets and trombones that were warming up at the time. During an orchestra rehearsal with a horn to my right and left I recorded sound levels that briefly spiked to 105-106 dB with trumpets and trombones some distance away. With the meter held in front of a trumpeter (next to the musician in front), and when the trumpeter played loudly, the sound level reached 115-116 dB. At a community orchestra performance with trumpets, trombones, and horns sitting side by side in the back row, the sound level reached 114 dB at my music stand during loud passages.

These initial tests showed me that a hornist can produce sound levels in the practice room that can permanently damage his or her hearing. They also show that the hornist in a concert band or orchestra has an even greater chance of hearing damage.

Because of NIDCD recommendations, I chose to find ways to prevent sound levels greater than 85 dB at the ears. For the hornist, there are several possible ways to protect hearing – playing quietly, muting the horn, or using hearing protection. Using my sound level meter, I looked into all three.

#### Playing quietly

In the practice room, it may be possible to play more softly and thus avoid the use of hearing protection or mutes. Unfortunately, I found that I couldn't play some notes quietly enough to record sound level to be less than 85 dB. For some notes, the note either didn't speak or, when it did, its sound level was above 85 dB. Because quiet playing didn't work for me, I looked into mutes and hearing protection to prevent hearing loss.

#### Investigation of mutes to prevent hearing loss

While it is impractical for musicians to use mutes while performing, the use of a mute in the practice room may allow playing without the use of earmuffs or earplugs. Manufacturers recommend the use of their practice mutes when loud playing



#### **Hearing Protection for Hornists**

would disturb others. Interestingly, no manufacturer to my knowledge suggests they be used to prevent hearing loss.

The ability of mutes to attenuate sounds was studied by testing all of the mutes that I own:

- Humes and Berg practice mute
- Yamaha Silent Brass practice mute with electronics not activated
  - Humes and Berg non-transposing mute
  - Transposing mute

Hand stopping

For this experiment, I played as loudly as I might to give a "full bodied" sound with the mute installed. The results are shown in Table II.

Table II – Ability of mutes to attenuate sound

Mute	Sound intensity (dB)
Humes & Berg practice mute	90
Yamaha Silent Brass practice mute	85
Humes & Berg non-transposing mute	95
Transposing mute	90
Hand stopping	95

These experiments show that, of the mutes tested, only the Yamaha Silent Brass mute attenuated sound enough to keep sound levels at or below 85 dB at the music stand. A difficulty in testing the Silent Brass mute with its electronics activated is that, depending on the type of earphones used, the ears may hear the sound both through the earphones and also directly through the air, so it is not clear what sound intensity reaches the ears if the electronics are turned on. Since performing these tests, I have used my Silent Brass Practice Mute (without the electronics operating) for all of my practice sessions.

#### Investigating hearing protection

Having verified that some mutes can attenuate sound enough to prevent hearing loss, I looked at the effectiveness of hearing protection. I was encouraged by the NIDCD's statement that hearing loss is 100% preventable by using hearing protection when in the vicinity of loud noises.

If we assume that sound levels of 100 dB are possible in the practice room and 105-115 decibels can be experienced in a band or orchestra setting, then hearing protection that attenuates sound by 15 dB is needed when playing the horn in the practice room and 20-30 dB attenuation is needed when playing in a band or orchestra.

Visiting music stores, sporting goods stores, and drugstores, I found five types of hearing protection:

- Foam earplugs that are inserted into the ear canal (32 dB attenuation).
  - Earmuffs that cover the entire ear (30 dB attenuation).
- Soft plastic earplugs with a soft plastic stalk used to insert them into the ear canal (24 dB attenuation).
- Wax earplugs that press onto the outside of the ear but don't actually enter the ear canal (22 dB attenuation).
- Soft plastic earplugs with a hard plastic stalk used to insert them into the ear canal (12 dB attenuation).

Criteria for choosing hearing protection include:

- Attenuation.
- Distortion (inability to attenuate equally across the frequency spectrum).
  - Speed of placement and removal.
- Ability to hear a conductor or section members speaking when installed.
  - Visibility by an audience.

Foam-type earplugs offer a 32 dB attenuation - mine are the "Silencio" brand. To insert, one twists them between the thumb and forefinger to crush them into a thinner shape. One hand then pulls up on the tip of the ear while the other quickly inserts the earplug into the ear canal. Then the tip of the finger is used to hold the earplug in place while it slowly expands to fill the ear canal. They can only be installed one ear at a time and, when both earplugs have been installed, the palm of the hand is placed over each ear separately to assure that they both attenuate sound about equally. If ambient sound is louder in one ear, that earplug has probably not been installed correctly and must be taken out and the process repeated. Once in, a quick pull removes them. They offer good attenuation and cannot be seen by the audience during a performance. Because the conductor cannot be understood at these attenuations, I find them not to be practical during rehearsals because they must be removed quickly to hear the conductor speak and then cannot inserted quickly when playing resumes.

Earmuff-type hearing protectors give 30 dB attenuation of sound – mine are the "Winchester" brand. I found that with these earmuffs, it is difficult to hear others speaking, and this means that during a rehearsal they must be removed to hear the conductor or converse with the musicians to the right or left. Fortunately, they can be quickly put on and taken off. While useful in a practice or rehearsal setting, their visibility make them a less-than-ideal choice for a performance in front of an audience.

A type of plastic earplug having a soft rubber-like flutes with a plastic stalk made of the same soft material gives 24 dB attenuation. I purchased the "Nexcare" brand from a local drugstore. I found that I could remove and replace them quickly and they were invisible to an audience. Of all of the hearing protection, these seemed to give more distortion of the sound.

Wax earplugs give a 22 dB attenuation (mine are the "Mack's Pillow Soft" brand) and are not actually placed inside the ear canal. Instead, they are flattened out and cover the opening of the ear. They are somewhat slow to install because one must press repeatedly with the fingers to assure that there are no openings where sound can enter. They can, however, be quickly removed – a quick upward push under the ear with the thumbs to loosen them followed by an equally quick downward movement of the fingers to pull them off of the ears and into the palm of the hand. I found that the ability to hear the conductor during a rehearsal when these earplugs are installed depends upon how loudly the conductor speaks.

Last, I tried two types of plastic earplugs that are sold by music stores for hearing protection when playing. Mine are the "Hero" and "Etymotic" brands. They have a short hard plastic stalk to hold when inserting with one hand while pulling up on the tip of the ear with the other hand. A little saliva placed

#### **Hearing Protection for Hornists**



on each earplug helps. They are advertised to give a 12 dB attenuation and one can hear the conductor speaking without removing them. They seemed to offer the least distortion of all.

On a cautionary note, the American Speech-Language-Hearing Association website states that the use of cotton as an earplug doesn't give appropriate hearing protection because it can't effectively block the ear canal and only attenuates sound by 5-7 dB.

Another concern for recitalists is that a type of hearing protection that works well during an orchestra or concert band performance may not work when playing with a pianist. For example, I found that, when wearing the soft plastic earplugs having a soft plastic stalk when playing with a pianist, I could clearly hear the piano when I was not playing but when I played, I was unable to hear the piano.

The results of my hearing protection investigations are summarized in Table III.

Table III –	Hearing Protection	n Comparison	Conc	ert Band.	
Type of hearing protection	Attenuation (dB)	Distortion	Installation and removal	Ability to understand conductor	Visibility by audience
Foam earplugs	32	Mild	Very slow	No	No
Earmuffs	30	Mild	Fast	No	Yes
Plastic earplugs (soft stalk)	24	Moderate	Fast	Sometimes	No
Wax earplugs	22	Mild	Slow	Sometimes	No
Plastic earplugs	12	Minimal	Slow	Yes	No

I found that all hearing protection devices, except the earplugs made of plastic with a hard stalk, will protect hearing in the practice room, rehearsals and performances. Notice that these earplugs that cannot adequately protect hearing are the very ones advertised for use by musicians.

(hard stalk)

#### Topics for future research

I asked members of a professional brass quartet who came to our town to perform if they used hearing protection when they met in the practice room to prepare for concerts. They stated that they did not because they felt that the use of hearing protection would degrade the "artistry" of their playing. This was also the response of both a speaker at the 2008 International Horn Society symposium and also a professor at a major university when asked the same question.

This brings up an interesting area for research. Would audience members sense a deterioration of the artistry of a hornist if he or she were wearing hearing protection? A simple test with a sample audience should tell us. One might also wonder if the artistry of a musician would be adversely affected if they had permanent hearing loss.

Another question concerns the use of a mute for all practice times. Will the tone without the mute be improved or degraded when a mute is used for all practicing? Also, will the added backpressure when using a mute improve or degrade ones abilities when playing with the mute removed?

#### Conclusions

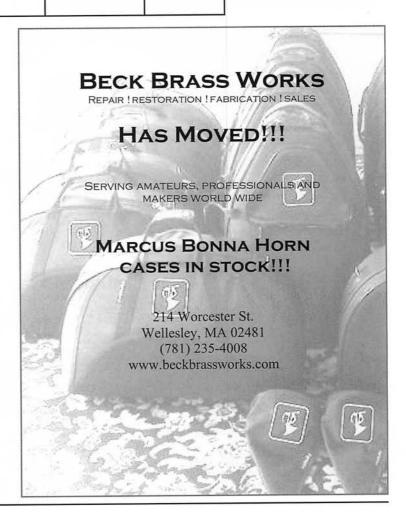
My experiments with a sound level meter show that the horn can indeed produce sounds that have the potential to cause hearing loss. Of the ways to prevent hearing loss, playing quietly was found not be effective. Careful selection of practice mutes can protect hearing and there are a variety of earplugs and earmuffs that offer hearing protection.

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Charles Lomas is a retired teacher of Mechanical Engineering Technology at Oregon Institute of Technology and is also retired as a mental health counselor. He is presently an amateur hornist living in Klamath Falls OR. He is a member of the Klamath Symphony, Southern Oregon Concert Ban,d and the New Horizons Valley of the Rogue



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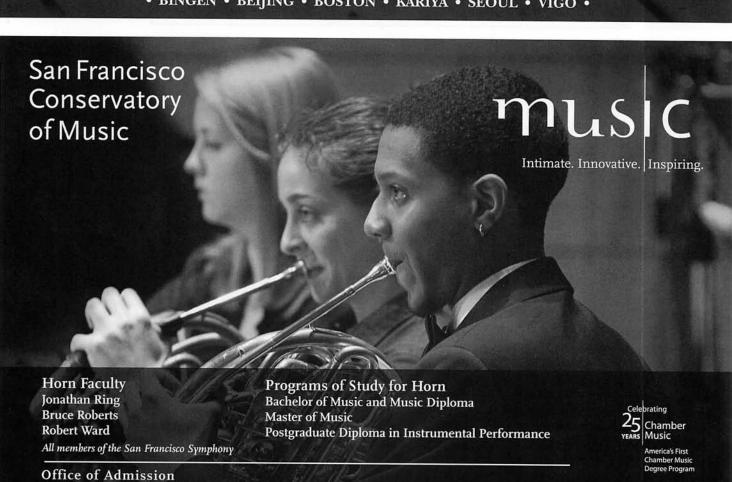
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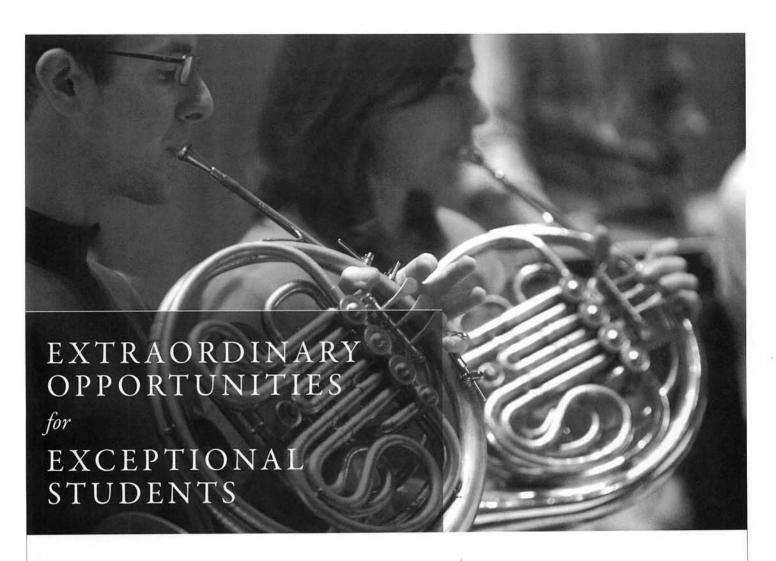




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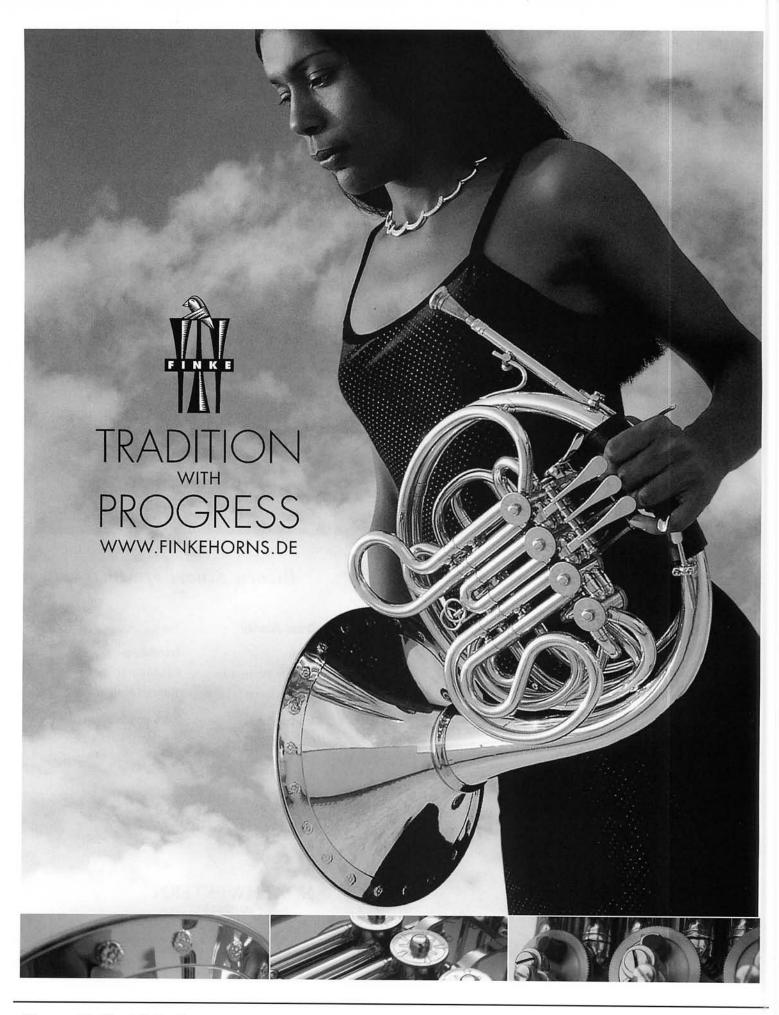
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Accuracy. It lifts you to the highest heights, and then dashes you on the stones far below. It's the great equalizer, the brass ring, the ticket to paradise, the disease that kills. It's the reason we all want to quit, and yet the challenge that keeps us trying. (Feel free to continue with pithy, philosophical sayings until you reach a catharsis...)

Nicholas Smith has drawn on 40 years of successful teaching and playing to provide a comprehensive look at accuracy, the first volume of this size I am aware of that is dedicated to this subject. The book is divided into three parts: Basic Precepts for Better Accuracy on the Horn, Accuracy Improvement for the Intermediate Student, and Advanced Techniques for Accurate Playing. Smith is quite honest about his book – old and new concepts are combined in hopes that his wording of these concepts will help those in need. In some cases, older concepts may be generally known but have not been written down before, so they might appear somewhat radical, if only in how they are expressed. Still, anything that can help us with our number one distraction in playing deserves a close look.

The first section, Basic Precepts, covers issues that relate to general playing as much as to accuracy, and that is the point: accuracy begins with good fundamentals. Topics including holding the horn, embouchure, articulation, equipment, and warm-up approach(es) are discussed thoroughly in the context of their contributions to accurate playing. I found the section on pitch centering or "slots" most relevant and encouraging in terms of accurate playing. The only quibble I have here is the use of drawings to illustrate hand position, playing position, and other issues that benefit from visuals. The drawings themselves are well done, but I would be surprised if students (and teachers) got as much from these as they would from photos. The information presented, however, is clearly articulated and

easy to understand. I also appreciated the personal observations on choral training as a benefit and on "The Right Student for the Horn" – it will be hard for anyone to disagree that patience, good problem-solving abilities, and solid family support are important, especially for the first steps with the horn.

The second section, directed at intermediate playing, emphasizes first note accuracy, with recommendations and trouble-shooting tips. "Chewing," finger coordination, and development of the high register are brought into the mix. The author also addresses equipment options and their potential or likely impacts on playing. The point here is clear: have equipment that fits you and actually helps you in your quest for accuracy. This section also includes some useful exercises (inspired by Farkas's accuracy exercises) and poignant excerpts to demonstrate his points. It also provided me with my next "saying" which is attributed (in the last section) to Eugene Wade of the Detroit Symphony: "2% louder is equal to 20% more confidence." I used to say, "When in doubt, play louder," but I think I like this one better.

The last section, Advanced Techniques, is first and foremost about concentration and achieving a positive mental state for performance. Learning how to sustain efforts without losing focus, preparing well for both rehearsals and performances, suggestions of things to do on the day of a performance, and finally some comparisons with athletic performance all cover significant ground in dealing with factors that certainly influence concentration and, as a result, accuracy. Next, he offers advice on general problems players encounter, such as how to deal with bad days or excessive anxiety, and then on those that specifically hurt accuracy, for example, hesitation and breath management. He advocates breath attacks as a means of resolving these problems, and he spends considerable time on explaining how they work, how they should be done, and provides exercises and excerpts for practice. As one who uses breath attacks in my own playing and teaching, I can vouch for his opinion that this technique is quite helpful. His collection of ideas and reminders for improving accuracy are great - most are basic and/or familiar, but having them all in one place is really inspiring. Smith finishes this chapter with some comments on descant and triple horns.

The edition as a whole is laid out pretty well for a self-published book, though my copy had a noticeable number of typos and other formatting issues that I expect will be ironed out. All in all, as a first comprehensive look at accuracy, this book seems to cover all the bases. The "paralysis by analysis" crowd may not like it too much, but for those who are not afraid to think about what they do, and need conscious strategies to teach themselves as well as others, I recommend this book as a valuable resource in providing tangible suggestions for improving accuracy. *JS* 





*Maestro: A surprising story about leading by listening* by Roger Nierenberg. ISBN 978-1-59184-288-0. Portfolio/The Penguin Group, 375 Hudson Street, New York NY 10014; Maestrobook.com. 2009.

Roger Nierenberg is former music director of the Jacksonville (Florida) and Stamford (Connecticut) symphony orchestras, and has been a guest conductor throughout the US and Europe. He is also the creator of the Music Paradigm, "an experiential learning event. It uses a symphony orchestra as a metaphor for any dynamic organization, particularly one dealing with a period of challenge or change: a merger, restructuring, new leadership, change initiatives, stretch performance goals, and many more."

Built on the constructs of the Music Paradigm, Maestro is a fictional story, written in the style of a parable and told in first person by a division head of an unnamed company. This executive is having trouble reversing some negative trends he was hired to fix, and has made a various unsuccessful attempts to lead his division out of financial difficulties. His vision of leadership is one of being in control and telling people what to do, and it is not working. He comes in contact with the conductor of a local orchestra via his daughter's violin teacher, whom he overhears telling her how great a leader the conductor is. His curiosity leads to meetings and then sitting in on rehearsals to see how the conductor leads the orchestra to excellent results. All the right questions are asked and mulled over, and eventually the businessman gets it: one needs to listen in order get the best out of his workers and thus allow the business to become a stronger whole. The reality of this revelation is more difficult than expected, but in the end the executive succeeds in becoming the leader he aspires to be, and his company experiences a positive turnaround.

It is easy to see that this book is built on seminars and presentations Nierenberg has given to companies, and there is a ring of truth through all of it. I was inspired to look again at my own leadership style, and question my commitment to listening as a part of it - like everyone, I always have something to work on. The commonalities between leading an orchestra and running a business have been explored by others in the past, and I believe this book does what it sets out to do: to provide a bridge between musical and business settings for those in leadership positions, especially those who are not able to attend Music Paradigm workshops or need reminders of what was presented and/or learned. This book provoked considerable self-reflection, and musicians will appreciate the validation of their work as a part of a whole that depends on teamwork and engagement to produce desired results. This book is a quick read, provocative, and worthwhile. JS

*Performing in the Zone* by Jon Gorrie. ISBN 978-1442110996. thezonebook.com. 2009, \$23.95 (Amazon.com).

Most if not all musicians experience moments when everything seems easy. We are totally immersed in the music, unaware of anything else. Our instrument is a part of us. We can't miss. We are totally in control. We feel connected to the crowd or something larger. This is "the Zone."

Jon Gorrie is a trumpet player, composer, teacher, and mental trainer originally from New Zealand. Like many of us, he had early experiences where playing was easy, unencumbered, and, more frequently than not, in the Zone. Then, something changed, and what was once easy became difficult. The Zone became more elusive, and eventually the search began to find a way back to that easier time. This book is the result of that search, and is applicable, the author says, for musicians, actors, public speakers, dancers, models, sports-people, and entertainers.

The book is presented in four sections: The Theory, The Techniques, The Programme, and Digging Deeper. The Theory section describes his premise, an Alternate Performance Equation that addresses "performance arousal," his term for the combination of excitement and anxiety that can influence performance positively or negatively. Building on Inner Game principles, his Resulting Level of Performance equals one's Cognitive abilities plus Physical attributes minus External interference, all effected either positively or negatively by performance Arousal. Positive performance arousal is achieved by finding the right balance of excitement and anxiety for optimum performance. Negative performance arousal occurs when this balance is not achieved, resulting in arousal that is not appropriate to the performance, either too little (e.g., complacent) or too much (e.g., too anxious or agitated). Once defined, Gorrie briefly explores reasons for performance arousal and how positive arousal is assessed.

The Techniques section contains 25 ways of effecting one's performance arousal. The techniques themselves embrace a wide range of possibilities, including breathing techniques, using pre-performance rituals and mantras, diet, yoga, qi gong, posture, practicing performing, mental strength, role models and role play, self-talk, visualization, journaling, and more. The intent is to give individuals tools to choose from, depending on circumstances and personalities.

The Programme is a 12-week plan for performance success. The intent is to provide a point of departure and a means of organizing and using techniques, all directed at preparing a successful performance. Practicing the instrument (or whatever needs preparation) is a given, so the techniques described are more about behavior and thought patterns, not practicing warm-ups, pieces, etc. All energy and activity is directed at success.

The final section, Digging Deeper, offers more specific information about areas such as traditional Chinese medicine, Alexander Technique, Neuro-Linguistic Programming, diet and exercise, and using a personal coach. The intent is to provide further opportunities for success, especially for individuals who still need more encouragement or specific direction.

So, that's the summary. It would be unfair to evaluate all techniques and the Programme without trying them fully. What I can say at this point is that I really appreciate the breadth of resources Gorrie calls upon and encourages for people to find their way to the "Zone." In the past, I've had that feeling and consequently searched for it when it wasn't present, and tried many of the techniques suggested. Gorrie's systematic and integrated approach, open to the use of any and all, is noteworthy, and I believe it is worthy of exploration by those who want tangible means of finding and managing appropriate performance arousal(s). Of particular value, and what makes this book unique, are the consistent opportunities for self-assessment and reflection, where readers can simply write



their responses to specific questions in the book itself. On the whole, though, I think what I appreciate most is the overall tone that is positive but not sugar-coated. I also support the pervasive idea that learning to perform well is about taking successive steps of "learning by doing," preparing the whole self in ways that might influence positives beyond just music-making. In the end, this book is not about playing the horn or any other instrument, it is about being a performer and a human being, and using the best of both for successful performance. JS

Making Music and Having a Blast: A Guide for All Music Students by Bonnie Blanchard with Cynthia Blanchard Acree. ISBN 978-0-253-22135-3. Indiana University Press, 601 N. Morton Street, Bloomington IN 47404; iupress.indiana.edu. 2009, \$24.95 (paperback).

This is a great book that has already received lots of rave reviews, and was selected as one of the top twenty "Best of the Best" 2010 university press books by public and secondary school librarians of the American Library Association. It is a unique and ambitious effort to provide the most practical advice and motivation to anyone who has ever been or known a music student, and it succeeds on every level, because of Bonnie Blanchard's honest and energetic writing style, the wonderful organization of the material, and the inclusion of many personal contributions from musicians and music-lovers of all ages. One can read this 450-page book straight through, or read just a few pages at a time, or "look up" something, or re-read and re-read just for fun. The back cover accurately delineates the topics covered in ten sections: "In this inspiring book you'll learn how to: practice smarter; get along with your parents and competing students; understand the basics of music history and theory; sight read, memorize, and play musically; conquer stage fright; decide if a music career is right for you; choose and get into the school of your dreams; keep going even when you feel like quitting; and make becoming a musician easier and more fun."

The first thing I saw when I flipped the pages for the very first time was, "Life's not fair; get over it." (page 412 in chapter 50: "Lessons about Life You Can Learn from Professional Musicians" – I told you the advice was practical!). I puzzled a little bit over part 4: "Solving the Mystery of Music Theory" until I read the preface, wherein Blanchard described how far she had gone as a young music student without learning or understanding some of the most basic fundamentals. As I reflected on this, I realized how easy it is to forget that passionate, dedicated, and gifted music students have always come from a great variety of educational backgrounds, and it is not impossible for truly motivated students to "catch up" from a lack of proper teaching when the specific gaps are quickly and efficiently detected. Some readers may not need this section, but others will, and it serves as a good reminder to teachers who may assume that students' fundamentals are as solid as they should be. It is also a very simply and clearly stated summary of basics described perhaps differently than elsewhere. Blanchard's ability to enthusiastically address what may sometimes seem to be the most obvious issues is one of the greatest strengths of this entire book. I plan to encourage its use as a reference text that students will read and re-read at different points in the development of their professional careers.

Blanchard's website, musicforlifebooks.com, is also delightful. I'm going to seek out her first book, *Making Music and Enriching Lives: A Guide for All Music Teachers*, and carefully examine her list of references, which is one of the most comprehensive I have seen, and includes some of the oldest, most "tried and true" sources of inspiration as well as many new titles. *Virginia Thompson, West Virginia University (VT)* 

*Improv Games for One Player* by Jeffrey Agrell. ISBN 978-1-57999-792-2. GIA Publications, 7404 S. Mason Avenue, Chicago IL 60638; giamusic.com. G-7747, 2010, \$13.95.

This volume is an offshoot of Jeff Agrell's successful *Improvisation Games for Classical Musicians*: 500+ Non-jazz Games for Performers, Educators, and Everyone Else (2008) which was reviewed in the May 2008 issue of *The Horn Call*. Advertised as "A Very Concise Collection of Musical Games for One Classical Musician," Agrell, horn professor at the University of Iowa, has created this version for individual use that, at 50 pages and spiral bound (vs. 350+ pages in the original), can fit much more comfortably in the average musician's bookbag or case. It is more than a simple extraction of all the one-player games from the big volume, however. About half of the games in this smaller volume came from the original, and the other half are new, making this a useful supplement and definitely worth having, whether or not one has the original.

The May 2008 review of the larger book was very positive and those positive aspects are echoed here. Since this volume is for one player, however, I believe it addresses the needs of classical musicians more directly, giving them virtually an infinite number of ideas to play with in practice (i.e., in private) – well, infinity will be possible if his encouragement is followed: "1. Open Book; 2. Get idea; 3. Close book; 4. Play. And play. And play." While the big 2008 version is especially recommended for teachers, this volume is recommended for every individual. I've used his ideas on my own, in classes (my studio did a 10week study of the big book), and in lessons. Once "buy-in" is achieved, the results are remarkable - more freedom in playing, more willingness in risk-taking, and a more highly developed sense of humor (we've even performed improv games in public!). These are all things we need to keep music alive in ourselves and in the world. Play. And play. And play. JS

*Development Exercises and Etudes for Horn* by John Barrows. Wind Music Publications, 974 Berkshire Road NE, Atlanta GA 30324; WindMusicPublications.com. 2008, \$5.00.

John Barrows (1913-1974) "was known for his elegant playing, his impeccable musicianship, his dedicated teaching, and his friendship with composer Alec Wilder, who once said that when his music was played by John Barrows it somehow came back sounding better than he had thought it could" (hornsociety.org). Barrows was born in California but made a name for himself in the eastern US as an orchestral and chamber musician, including as a founding member of the New York Woodwind Quintet and numerous other collaborations in concerts and on recordings. He eventually finished his career in teaching at the University of Wisconsin-Madison from 1961 until his death. His recordings reveal playing that is always assured and



musically convincing. As a result, exercises and etudes created by such a musician receive special attention because they have the potential of revealing secrets to success.

This volume was originally a collection of ten handwritten exercises that Barrows used to distribute to his students for practice. The purposes of each are clearly indicated: to develop and connect all registers of the horn; lip building; scale technique; legato and breath control; legato with staccato problems; legato with register changes; high register building; finger and lip trills; and two etudes, one as a follow-up to the high register exercise, and a second for deep breathing. Clearly, the contents and sequence do not suggest a systematic practice routine, but the likely intent of this collection is as a group of exercises used selectively at specific junctures in a player's development; e.g., when they are having problems or ready for a next step. This is certainly not an exhaustive collection, but any perceived lacks can be addressed by transposing exercises into higher or lower keys. The two etudes he composed are quite appealing musically. I especially like the lip- and range-building exercises. The modest price is partly due to the publisher's desire to reproduce the exercises in Barrows' own hand. It is fitting that this edition is published by Wind Music Publications, formerly owned by the late Milan Yancich and now carried on by his son, Mark. Milan was a great friend of Barrows (and the IHS), and more information on his life and teaching can be found in Milan's article in the February 2007 issue of The Horn Call. We should be also grateful to Ron Wise, a former Barrows student, for facilitating the publication of these exercises. I highly recommend this book, not just for what it contains but also as a snapshot of Barrows' approach to playing. JS

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

Sonhos for horn and piano by Jean-François Lézé. CO79, 2007. 12.00 CHF.

Canções Lunares for horn, tuba, and piano by Jean-François Lézé. ENS170, 2007. 20.00 CHF.

Jean-François Lézé has written two wonderful five-minute chamber works for horn. *Sonhos* is a dreamily expressive and moody piece for horn and piano. Based loosely on a jazz ballade form, this piece is fairly simple for both horn and piano. Key signatures change frequently, and the range is limited to the middle of the instrument. This piece would require the student performer to tackle challenges of lyricism and phrasing.

Canções Lunares are four short pieces for horn, tuba, and piano. The editor notes that this piece is written with respect to "the language and aesthetics of the French mélodie et chanson." The horn functions as the lyrical voice in this trio, the tuba provides counterpoint, and the piano is essentially rhythmic and harmonic background. This piece is also written at an intermediate level and would be a good piece for a student group, challenging somewhat the range of the tuba, and the lyricism and phrasing abilities of the hornist. Each of the four pieces evokes a unique mood, and the harmonic language is always rich and uniquely surprising.

Jean-François Lézé is principal timpanist with the National Orchestra of Porto (Portugal), a professor of music at the *Escola Superior de Musica e das Artes do Espectaculo*, and performs frequently as a chamber musician. *Lydia van Dreel*, *University of Oregon (LvD)* 

Suite for Oboe, Horn, and Strings by Richard Lane. CO73b, 2005, 30.00 CHF.

My first exposure to the music of Richard Lane (1933-2004) was two years ago with his *Conversation* for viola and horn, reviewed in the May 2008 issue of *The Horn Call*. In my review of *Conversation*, I mentioned hints of Vaughan Williams and Debussy, with an interesting mix of rhythms and good sense of pacing. These are also present in the Suite, but the context is a bit different, with a string orchestra supporting the oboe and horn soloists.

Completed in 1991 for two friends, Lucinda Fisher and Richard Schwartz, this piece is described in the preface as "a pastiche of style exercises presented with a dash of humor which the composer himself described as being 'traditional and romantic." Six short movements have descriptive titles: Prelude, Waltz, Song, Procession, Tarantella, and Finale. Overall, the suite has a bit of musical arch, accomplished primarily in the fact that the Prelude and Finale are exactly the same. This movement is about one minute long and, as a Prelude, serves as a forthright beginning. Waltz is about a minute and a half, and contains a pleasant sharing of the graceful main idea between the soloists and the strings. Song is the longest movement at about two and a half minutes. It is a lyrical respite featuring a dialogue between the soloists, with only one moment where the notated dynamic rises above mp. Procession is about the same length, with a stately character that is also somewhat understated. Tarantella is also over two minutes and is the most active and complicated movement. Beginning in a lively 6/8, there is a nice contrasting middle section that is slower and in 4/4, followed by a return to the opening material with a few interesting twists. Finale, as mentioned, is a repeat of the Prelude. After hearing the rest of the piece between the two, however, this material seems different because we have been somewhere else since hearing it the first time. As a result, its forthright-ness makes the ending a bit more resolved, with a feeling of accomplishment.

Overall, this Suite lasts about ten minutes, and would make a nice contribution to a lighter orchestral or chamber orchestra program. I think that this piece will go together very easily, and could also be a nice feature of members of a student orchestra. From a technical standpoint, I imagine a pair of good high school students could probably handle the solo parts, though there are some tricky moments for the horn in the mid-low register that might call for someone a little more seasoned.

One can buy the set of string parts for 65 CHF, but I do not see a version with piano reduction available. Hopefully, one will be forthcoming so the piece will receive more recital performance opportunities. I will continue to look forward to hearing more of Richard Lane's music. So far, it has been tasteful, balanced, charming, and pleasant to play and listen to. *JS* 

New from Ava Musical Editions, Rua do Arco do Carvalhão No. 47 60A, 1070-008 Lisbon, Portugal; editions~ava.com.

Wiener Sonate, op. 98, for horn and piano by Antonio Victorino D'Almeida. ISMN M-707725-06-1. Ava070006, 2007, 24.80 €.

Casamiento à Modo Antiga, op. 86, for horn and piano by Antonio Victorino D'Almeida. ISMN M-707725-97-9. Ava080174, 2007,  $15 \in$ .



Quick! Name a great horn and piano recital piece by a Portuguese composer! You can't? Well, now you will be able to name two: a sonata and a character piece, both by António Victorino D'Almeida, who is a fascinating and prestigious creative personality who has contributed truly unusual (and – I think – exciting!) additions to our repertoire.

D'Almeida, now in his seventy-first year, has said that he thinks of himself mainly as a composer, but the numerous published biographies and interviews illustrate a much broader range of creative activities as a concert pianist, conductor, author, film director, and cultural attaché in Vienna, where he lived for many years. He has even served on the jury for the International Tchaikovsky Competition in Moscow. He is also a very colorful, articulate, and interesting individual whose compositional style is extremely accessible and charismatic, while featuring deeper levels of sophistication – perhaps rather like Alice in Wonderland! biographer Alejandro Erlich-Oliva writes, "With a ferocious joy, he breaks tight music rules, in so many different ways. Combining various aesthetics, like the chromatic modulation postwagnerian to the dodecaphonism, from the atonalism to neoclassicism, but always with a fresh humor." I believe it is the humor that animates my imagination and en-

Erlich-Oliva suggests that one hears Satie, Stravinsky, Weill, Prokofiev, and Nino Rota in D'Almeida's music. D'Almeida himself cites "relating" to Ives and, while discussing "light" music, mentions Gershwin, Cole Porter, Henry Mancini, and Erroll Garner. His further comments on "light" music are also of interest: "And don't forget that in Vienna, in the sixties, people said that Mahler was light music! ... Because he has those marches, those allusions to the music of the Schrammel brothers, those Wiener Lied which he used, besides the Ländler, and other things which even Bruckner used."

I believe D'Almeida's writing somehow evokes all of the aforementioned composers (and more!), while remaining unique. What is so unusual about these two works for horn and piano is that they sound like movie music – in what I believe is a good way! The gorgeous melodies are so vivid and convincing that you can almost hear the lyrics and see the cinematic images. The rousing Viennese popular song (is it "Glühwürmchen"?), which appears in the sonata, seems like a leitmotif. All of the humorous referential melodic and rhythmic figures are very convincing, probably because they are so well-crafted and inspired.

In his program notes, D'Almeida tells us that the Viennese Sonata is an homage, not to the Second Viennese School (Schoenberg, Berg, Webern), but to the city of Vienna and its (substandard) dialect. He has dedicated it, not only to his friend, horn player António Costa, but also to the Austrian actor, Fritz Muliar, who was noted for his humorous imitation of a Czech speaking German.

The sonata is over fifteen minutes' duration, and consists of three movements. The horn writing is very idiomatic, and the piano writing is fairly virtuosic. Although the horn range covers nearly three octaves (e-flat to c'''), the tessitura is reasonable, particularly because of all of the mid-range lush melodies reminiscent of [not-yet-mentioned] Michel Legrand. The technical demands are somewhat similar to those of Alex Wilder's horn

writing, except for a fairly significant number of fluttertongued notes, which also cover most of the range.

Casamento à Moda Antigua (Old-fashioned Wedding), op. 86 (1990), also written for Costa, is a "romantic caricature." D'Almeida writes, "It is intended to reproduce, through sound, the Kitsch images and the ambience of old picture postcards portraying the delight of marriage. However, we must bear in mind that Kitsch is a German expression, and cannot simply be translated as bad taste or piroso (corny, naff) because it involves other elements, such as the candour of the caricatured subject and the tenderness of the caricaturist."

This "small, rather ironic" piece is about three-and-a-half minutes long. While it is essentially a lyrical solo that idiomatically swoops up and down throughout two-and-a-half octaves (f# to b"), it ends with a two-bar, flutter-tongued, raspberry stinger(!), so could work as an encore as well as a colorful and eclectic selection within a recital program.

Recordings of António Costa performing both of these works are available as downloads from iTunes, and on CD from Numerica Records (numericarecords.wordpress.com). D'Almeida has written other chamber music with horn parts: a brass quintet, and also a work for soprano, horn, and piano are available from Ava Musical Editions, and there are works for other intriguing or exotic combinations of three to ten instruments, whose scores do not appear to be readily available. (He has also written a piece for piccolo and tuba, in case you have friends who are looking for such.) For more information on D'Almeida, visit the website of the Portuguese Music Information Centre, and that of the publisher, which also links to a four-and-a-halfminute documentary on YouTube. Although the documentary is narrated in Portuguese, it features some very interesting photos and videos. VT

Sonata Circolare for horn and piano by Paul Saricich. Warwick Music Limited, 1 Broomfield Road, Earlsdon, Coventry, England CV5 6JW, UK; warwickmusic.com. HN046, 2009, \$27.95.

According to his website (paulsarcich.com), Paul Sarcich was born in Wellington, New Zealand, and embarked on a scientific career before switching to music. He began his musical life as a percussionist and is largely self taught as a composer, although he has studied with Leonard Salzedo in the UK. In 1998, he won the Best Composition by an Australian Composer Award in the Sounds Australian Awards, awarded annually by the Australian Music Centre, for his work Matters Arising, for multi-saxophone soloist and 3 quintets. In 2000, he returned to London, where he currently teaches musicianship, orchestration, and conducting at Morley College and composition at Birkbeck College.

About Sonata Circolare, the composer says:

The writing of this piece combined two desires, firstly to write a piece for horn – my favourite solo instrument but one for which I have not previously written solo material. The intention was to make a challenging but playable piece showing the instrument off and hopefully adding to its repertoire. Secondly, this piece is an exploration of harmonic cycles, differently constructed cycles being used in each movement. An attempt has been made to achieve very tight integration between start materials and all the constructions that are built from them. The title echoes the



cyclic nature of the writing as well as being a reference to the shape of the horn.

Each of the three movements has a descriptive title and the music suits the prescribed characters. "Fanfare-Capriccio" is both aggressive and varied, beginning with triplet fanfare figures in the horn over a wash of scale and arpeggio passages in the piano. Contrast is provided in a slower middle section that features dotted rhythms in the horn over triplets in the piano, followed by some freer gestures, and completed with a return of the opening triplet/scales. The second movement, "Notturno-Romanza," calls for muted horn throughout. A lovely melody is presented over a gently undulating accompaniment. All registers for the horn are explored over a nice build and release to a short calming cadenza before the end. The last movement, "Riffs-Toccata," has plenty of jazzy riffs and extended harmonies in both parts. This is the most rhythmically-complex movement, both individually and in ensemble. There are several contrasting sections that have a very spontaneous feel to them, even those with a longer melody. The section characters range from aggressive to lyrical, playful to insistent, and the build to the ending is very satisfying.

The harmonic vocabulary in this piece is tonal-based and will be appealing to a general audience even in its most dissonant moments. One can see and hear the harmonic cycles in both parts as motives and passages are presented in various harmonic contexts and combinations. I believe that college level students with solid rhythm will enjoy working on this piece, but it does require confidence in all registers and good flexibility to move between them quickly and smoothly. Some of the rhythmic interaction in the third movement is tricky, but solvable with the expectation of sufficient rehearsal time with a good pianist. The muted second movement may present some interesting intonation challenges, especially in the low range, but it is all quite workable.

At over 13 minutes, *Sonata Circolare* is a substantive recital piece. The most difficulty I had with this review is presenting some sort of style reference for this piece – sometimes I hear wisps of Alec Wilder, other times Trygve Madsen, but Sarcich has a unique voice and this work is an intriguing addition to our recital repertoire. I look forward to playing it. *JS* 

Thou Holiest of Rivers, op. 469, for horn and piano by David Uber. Imagine Music, PO Box 15, Medina NY 14103; imagine-musicpublishing.com. IMS085, 2009, \$18.00.

David Uber (1921-2007) was a fine trombonist, respected university teacher, and prolific composer, with over 400 published works, including over 200 that feature brass instruments. Many prominent artists commissioned works from him over the years. His style is rooted in tonality, with flowing melodies and clear structures. In the introduction to *Thou Holiest of Rivers*, Jeffrey Powers, to whom the work is dedicated, describes the piece as a blend of elements from gospel, blues, and hymn-like traditional harmonies, and all are clearly present. Uber himself wrote that one should hear this work "in the context of a river metaphor. In its broadest sense it encompasses all of the holy rivers of the Bible, both Old and New Testaments. The *Revelation* 22, verses 1 & 2: 'a pure river of water and life, clear as crystal, proceeding out of the throne of God and of the Lamb' seems

to best fit my inspiration. In the Old Testament, *Genesis* 2, verse 10, there is a wonderful description 'And a river went out of Eden to water the garden.' This became four separate rivers!"

The work has two movements. The first movement has five sections based on two melodic ideas that form a musical arch. The second movement is a gentle 6/8 that begins with flowing sixteenth notes shared in both piano and horn, giving way to a more languid section that begins softly and gradually builds to an uplifting ending. The river metaphor is more clearly heard in this movement. For reference, the overall style, especially in the second movement, is quite reminiscent of the music of Alec Wilder, but in Uber's unique voice. The hornist is faced with a few technical demands, with some occasionally tricky intervals, but I think university students with good ears and solid rhythm could put this together for performance relatively easily. The overall range is g to b-flat". I find this music very appealing, and at five minutes each, the two movements could stand alone. The pairing, however, makes for an expressive and enjoyable recital piece. JS

Horn and Organ Album: Original Late 19th Century Works by Richard Kowal, Rudolf Bibl, Marco Enrico Bossi, Carl Kossmaly, Eduard Tod, compiled by William Melton. edition ebenos, Maxstr. 5, 52070 Aachen, Germany; ebenos.de. ISMN M-700196-53-0, ee 210020, 2010, 18.50€.

Once again, William Melton has provided us with a set of short Forgotten Romantic Works for Horn, this time for horn and organ (or piano or harmonium, a small reed organ popular in homes or small churches until the 1930s). The composers of these works are an interesting combination of experiences and personalities. Bohemian composer Richard Kowal (1865-1884) died tragically, leaving only a few works that imply a promising career if he had lived longer. The opposite is true for Rudolf Bibl (1832-1902) of Vienna, an accomplished composer, organist, and conductor, who was well known throughout his long career and published many works. Marco Bossi (1861-1925) was born in Brescia, Italy, and eventually taught organ and other musical subjects in Naples, Venice, Bologna, and Rome. Carl Kossmaly (1812-1893) was born in Breslau, studied in Berlin, and then held a series of conducting posts before turning to teaching and writing. Eduard Tod (1839-1872) was born in Neuhausen, Germany, and eventually worked as an organist and composer in Stuttgart.

The five pieces in this collection have a few characteristics in common, but provide some nice variety. Kowal's Adagio is a lovely lyrical piece with some ornamental flourishes in the middle section of a ternary form. The piano score shows cello as the solo instrument, and there are some discrepancies with the horn part, but it works just fine. Bibl's Stimmungen: Vier Tonstücke, op. 61, are titled "Sehnsucht" (Longing), "Zufriedenheit" (Contentment), "Schwermuth" (Melancholy), and "Fröhlichkeit" (Happiness). The programmatic titles describe the musical characters of these miniatures very well. Bossi's Bénédiction nuptiale, op. 111, no. 1, is reverent with a little bubbling in the middle. Kossmaly's work is Meditation on the 12th Prelude of J. S. Bach, a very interesting, rhythmically intense duet with the keyboard. The final work of the set, Tod's *Andante re*ligioso, op. 10, is another slower work, with a gradual build from soft beginning to triumphant ending.



For style reference, think Franz Strauss with a bit more dissonance and wider harmonic vocabulary. Though identified in the title of this collection as works for horn and organ, the accompaniments are not all truly for organ – most have suggested keyboard alternatives (e.g., "piano or organ"), and only one offers a true organ part with third pedal line. Still, this is not a deterrent – the organ is a legitimate option for any of these pieces, though not necessarily the preferred choice. These are very appealing works of practical use for any type of solo performance. William Melton, keep these forgotten works coming! *JS* 

Concerto for Horn in F and Orchestra, horn and piano version, by Ernst Martin. edition ebenos, Maxstr. 5, 52070 Aachen, Germany; ebenos.de. ISMN M-700196-54-7, ee 210010, 2010, 16.50€.

This latest edition from William Melton's Forgotten Romantic Works for Horn series is intriguing for several reasons. Ernst Martin was a violinist and violist in Sonderhausen, Thuringia (central Germany), who played in the local orchestra and was invited to join a new conservatory established there in 1883. The reputation of music in Sonderhausen was quite strong and the conservatory boasted a number of important musical figures (including Philipp Spitta and Hugo Riemann). Martin wrote a number of pieces in various genres, including a wind quintet, some horn duets and trios, and this concerto, composed in 1887.

To learn of a concerto composed in close proximity to Richard Strauss's first concerto (premiered 1885) raises considerable curiosity, and this work by Martin is quite a revelation. Like Strauss's work, it is long and consists of three continuous movements. The first movement wastes no time in getting to the technical stuff, covering three full octaves (c-c") with several interesting modulations and flashy passages. The movement eventually gives way to a lovely, lyrical Adagio, set in ternary structure with plenty of graceful ornamental figures. The finale, as Melton says, "delivers the kind of pyrotechnics that audiences crave," with a very satisfying build to the end. To me, the first movement is quite heroic, if a bit long-winded, the second movement is truly beautiful in melody and expression, and the third movement starts innocently enough, but keeps one on one's toes with switches between duple and triple rhythmic figures, gradually picking up momentum to a flashy last section (just like Strauss!).

Dedicated to Gustav Bauer, his horn colleague at the conservatory, Martin's concerto really deserves to be played, and not just to begin filling in the perceived dearth of major solo works for horn in the late 19th century. Anyone who can handle the Richard and Franz Strauss concertos will appreciate this one, though it is a bit more demanding in range and endurance. Hopefully, the orchestral version is also extant so someone will record it and the piece can take its proper place in our repertoire. *JS* 

Fun for Two with Tschaikowsky arranged by Paul M. Stouffer. Kendor Music, 21 Grove Street, PO Box 278, Delevan NY 14042-0278; kendormusic.com. Cat. No. 17315, 2009, \$8.50.

This collection of five duets features melodies from well-known works by Peter Tschaikowsky (spelled this way for this review), including Serenade for Strings, op. 48 (fourth movement), Mazurka, op. 39, no. 11 (for piano), the 1812 Overture

(ending), Symphony No. 5 (second movement, ending), and March Slave (opening). Composer and clarinetist Paul M. Stouffer has arranged these tunes for intermediate hornists. At face value, these work nicely – decent range for good middle school players (g-g"), four out of five in flat keys, expressive, catchy tunes, and relatively short (1-2 minutes each), so no endurance issues. The division of labor is traditional, where the first horn consistently plays melodies/higher parts, and the second horn is mostly accompanimental.

What is a little baffling to me is that none of the duets are in the original keys. While transposing arrangements usually makes sense in terms of range or concert key signature, at least three of these could have been presented in their original concert keys and still been quite playable on horns. This is particularly disconcerting in terms of the excerpt from Symphony No. 5 – one of the horn's greatest solos is transposed up a halfstep, which is a bit of a head-scratcher. As frequent readers of my reviews know, one of my biggest peeves is not knowing where the original music came from, and in this edition we do receive general references to the original titles, but they are incomplete (I had to find the opus numbers, movement, etc. above). It may not matter much to the players, but while they may have fun with these tunes from Tschaikowsky, they won't learn much about him or the original pieces, which, in at least one case, could be important to hornists. JS

30 Melodious Duets arranged by Carl Strommen. Kendor Music, 21 Grove Street, PO Box 278, Delevan NY 14042-0278; kendormusic.com. Cat. No. 17322, 2009, \$12.95.

This charming set of one- to two-minute duets features short works by a variety of famous and lesser-known composers (including the arranger). The composers are mostly from the Baroque and Classical periods, including J. S. Bach, F. J. Haydn, Jeremiah Clarke, W. A. Mozart, G. P. Telemann, F. Couperin, A. Corelli, C. P. E. Bach, with L. v. Beethoven and Peter Tchaikovsky added for good measure. Lesser-known composers include Domenico Zipoli (18th century), James Hook (late 18th century), Thomas Attwood (early 19th century), Theodore Kullak (19th century), and Jakob Schmitt (19th century). Strommen, the arranger, contributes nine duets to this volume, with the most entertaining titles, such as Hoe-Down, The Blues, Jig, The Fifth Cycle, Ragtime, Q & A, Lullaby, Fanfare, and Go For Baroque.

I played these duets with several of my students at different times, and the response was pretty consistent. These are enjoyable to play and reasonably crafted for intermediate student players (i.e., middle school players or above with a few years of playing experience under their belts). The overall range for both parts goes from a-flat to g", and the workload falls more heavily on the first part which follows the tradition of (almost) always being the highest. The rhythmic content is quite manageable for this level, and there is a nice variety of styles and keys (up to four flats and three sharps). The music is generally easy to read.

Many of the pieces chosen are piano works I happen to know, that transcribe nicely for two horns. Others might be – once again, we are given incomplete information such that anyone with more than a passing interest in the music will come away with nothing about the pieces or the composers. With two

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#### Music and Book Reviews

essentially blank pages at the end of the edition, there is certainly room for more information on the composers and/or original pieces. Still, I find this collection pretty worthwhile for the cost in relation to the people who will likely play it – generally engaging music with reasonable challenges for intermediate players. *JS* 

Christmas Carols for Horn Quartet arranged by John Lorge. Really Good Music, 1705 Wilson Street, Eau Claire WI 54701; reallygoodmusic.com. 2005, \$15.00 each, published separately. Away in a Manger; Fum, Fum, Fum; God Rest Ye Merry Gentlemen; Greensleeves/Ding Dong; It Came upon a Midnight Clear; Jingle Bells; Joy to the World/Adeste Fidelis; Masters in this Hall/First Noel; O Come/Bring a Torch; Silent Night.

Arranging Christmas carols requires a bit of bravery. While annual demand for new, fresh arrangements exists, traditional aspects also run pretty deep, making the idea a bit intimidating and the process of gaining attention for new arrangements even more so. To me, success seems to be less a question of new-ness in itself and more a question of degree of new-ness – are they new enough to be interesting.

With that in mind, these arrangements by John Lorge have some very appealing aspects, and many characteristics in common. Each has somewhere between three and five verses. Almost all have at least one modulation up a half-step (long live Barry Manilow!). The horn parts stay within their respective ranges; i.e., the first horn almost always has the melody, the second is higher than the third, and the fourth spends the vast majority of its time in the bass clef. The parts are quite consistent and playable throughout, though occasionally the fourth parts are low enough to be a bit problematic for balance and connection to the upper three; e.g., somewhat displaced from the rest. In every case, a good fourth horn who is comfortable in bass clef (new notation) is absolutely required. Some of the key changes/signatures are a bit challenging, but are not unreasonable - nothing a few courtesy accidentals or simply using accidentals instead of key signatures wouldn't help. Each arrangement goes through a similar progression, usually involving elaboration in accompaniments and melodies.

Readers might be suspicious that my comments are building to something negative, but my students and I actually enjoyed these arrangements. The problems were more annoying than detrimental. We enjoyed the fact that some – It Came Upon a Midnight Clear and Away in a Manger, for example - included alternate/multiple versions of the carols. Sometimes the pairings, such as Greensleeves and Ding Dong Merrily on High, were combined effectively but the pairing itself raised curiosity ("Why these two together?") that a short written explanation would help. Some players may not care, but with us it came up a few times, again with no negative impact on the arrangements or choices made - just curiosity. Favorites included Joy to the World / Adeste Fideles (very fanfare-y), Jingle Bells (cute and tricky), O Come/Bring a Torch (great ending), and Silent Night (very fun despite some busy-ness in the internal parts). Characteristics that made things less than perfect were mostly notational, including surprise clef changes for single notes, a lack of courtesy accidentals especially considering some awkward key changes, and the occasional problematic fourth horn part (too low or displaced from the rest). None are

insurmountable or detract much. Perhaps the notational issues could be addressed in future printings.

I believe these arrangements are new enough and fresh enough, and offer a very nice variety in styles and moods, to add to every quartet's Christmas gig folder. We agreed that they are not exactly sight-readable, but relatively easy to put together as long as players can handle their individual parts. Put these arrangements on your Christmas list. *JS* 

1.2.3.4. Cors: 15 Little Pieces in Four Parts by Pascal Proust. Editions Fertile Plaine, 11 Rue de Rosny, 94120 Fontenay sous Bois, France; fertile-plaine.com. FP 766, 2008.

This set of quartets is advertised as "très faciles et progressives, pour les premiers pas en quatuor de cors" (very easy and progressive, for the first steps in horn quartet) - all true. When we first opened the music, we were a bit skeptical; after all, the first quartet consisted only of half notes! As we moved through them, however, we became quite convinced of its value. In number 3, quarter notes are added, eighth notes in number 6, a new key signature in 7, and so forth until we encounter number 15, by which time dotted rhythms, independent lines, a wider range (overall f to e''/f''), rests of different durations, various notated articulations, and dynamic changes have all been added. The pieces, each no more than a minute or two, have evocative titles like Mirages, Prélude festif, Choeur mixte, Carillon pour un sacre, Arabesques, and Arizona River. The edition is just a score, so everyone can see all four parts, and no piece is longer than two pages (so no page turns!). This is charming music and exactly as advertised - just right for a beginning quartet or a quartet of beginners. IS

Horn Quintet in E<sup>b</sup> by W. A. Mozart, arranged for horn and traditional string quartet by Bill Holcombe and Bill Holcombe, Jr. Musicians Publications, PO Box 7160, West Trenton NJ 08628; bhmuspub@aol.com. ST 139, 2008, \$22.50.

Among the most prolific arrangers for wind instruments, Bill Holcolmbe and Bill Holcombe Jr. have arranged Mozart's Quintet K. 407 for horn and standard string quartet. This piece, written by Mozart in 1782, was originally scored for horn, violin, 2 violas and cello. Presumably, Mozart chose this instrumentation in order to maximize the effect of the mid-range horn in singing above the strings by using the lower, darker range of the violas in accompaniment. It would appear, given the number of arrangements of this music (wind quintet, horn and piano, brass quintet, wind sextet, and standard string quartet), that this music is very popular, but hornists are constantly looking for re-instrumentation.

Holcombe's arrangement is user-friendly. Without straving too far from the original, Holcombe leaves the piece mostly as a duet between horn and first violin while subtly re-orchestrating the cello, viola, and second violin to provide rhythmic and chordal background. This arrangement provides an "original" horn part in  $E^{\flat}$  and a transposed part in F. Regardless of whether the hornist chooses to read the  $E^{\flat}$  or F part, it would be wise to consult a Bärenreiter edition as Holcombe has included extensive articulating, phrasing, and dynamic editing.

This arrangement is an excellent addition to the standard Mozart chamber music repertoire, and would come in very handy when programming chamber music with an established string quartet. LvD

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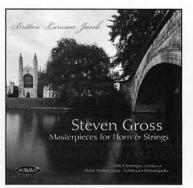
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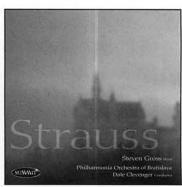
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## **Recording Reviews**

Calvin Smith, Editor

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 online or other reputable suppliers such as Tap Music Sales (tapmusic.com), MusicSource (prms.org), amazon.com, or the distributors or artist listed in the reviews below.

Heaven and Hell, Tom Varner, Horn; Russ Johnson, trumpet; Chris Stover, trombone; Jesse Canterbury, clarinet; Saul Cline or HansTeuber, soprano saxophone; Mark Taylor, alto saxophone; Eric Barber, tenor saxophone; Jim DeJoie, baritone saxophone; Phil Sparks, bass; Byron Vannoy, drums. Omnitone 12208. Timing 69:22. Recorded April 13-14, 2008 at Jack Straw Studios, Seattle WA.

Contents: All compositions by Tom Varner. Prelude, Overview: A Moment, The Daily Dance, Bells, The Trilling Clouds, Three Thoughts, Queen Tai, Fields, Birds and Thirds, Low Resolution, Waltz for the Proud Tired Worriers, Searchlight, Structure Down, Postlude: Nine Years Later.

Tom Varner has been a solid fixture of the jazz horn scene since the early 1980's. During that time he has turned out a baker's dozen CDs as a leader and composer, while appearing on at least twice that many as a sideman. Varner has developed continually (and audibly) as a performing artist and composer. His latest CD, *Heaven and Hell*, is a testimony to that renewed vision. *H&H* had a long gestation – he started on it in 2003 during a residency at the MacDowell Colony. Life changes around that time in the family (new baby) and in the world (the 9/11 attacks), plus a move to Seattle after a quarter century in NYC, contributed to the emotional ferment that went into creating the fifteen pieces on this CD. Taking advantage of the local talent in his new city, the ensemble includes clarinet, a sax section (soprano, alto, tenor, baritone), trumpet, horn, trombone, bass, and drums.

The atmospheres of "heaven" and "hell" are juxtaposed throughout the album like a suite of opposites. Heaven refers to the simple joy of everyday life and family, and hell includes the dark reflections on the horrors of war and the 9/11 attack. There is no mistaking the style and vocabulary of contemporary jazz, but there are also clear classical influences, most prominently Stravinsky and Messiaen. The CD is by no means just a vehicle to show off Varner as a horn soloist - he does take his turn with other artists. This is simply terrific chamber music, and the interplay of virtuoso instruments given a chance to act and interact within the framework of Varner's overall concept is a multilayered experience of fascination and delight for the listener. I enjoyed every minute of this album and couldn't wait to hear what was coming next. Varner has always turned out fresh, interesting material, and as much as I dislike comparisons, I'm going to go out on a limb here: Heaven and Hell may be his finest hour (1.1 hours, according to iTunes). Highly recommended. Jeffrey Agrell, University of Iowa

Music of Elliott Carter. Volume Eight (2002-2009). Martin Owen (Concerto) and William Purvis (Retracing II), horns. BBC Symphony Orchestra, Oliver Knussen, conductor. Bridge Records 9314 A & B. Recorded December 2008 in Barbican Hall, London (Concerto) and September 2008 in American Academy of Arts and Letters, New York City (Retracing II).

Contents: All Works by Elliott Carter. Horn Concerto, Mad Regales, Tintinnabulation, Wind Rose, Sound Fields, On Conversing with Paradise, Retracing, Clarinet Quintet, Figment V, La Musique, Retracing III, Due Duetti, Figment III, Figment IV, Poems of Louis Zukofsky, Retracing II.

I did not have the privilege of hearing James Sommerville, for whom Carter wrote and dedicated his concerto, perform the work. To me, the strong visual component of a live performance could give the concerto a more positive impact. This performance by Martin Owen is outstanding. He meets the numerous technical challenges in an extremely musical and seemingly effortless performance. I defer comments regarding the concerto to the excellent review by Jeff Snedeker, published in *The Horn Call* of February 2008.

Retracing I, II, and III (for solo bassoon, horn, and trumpet, respectively) are musical moments from earlier Carter works. Retracing I is the bassoon solo from the Asko Concert (2000) and Retracing III is the trumpet solo at the beginning of A Symphony of Three Orchestras (1976). Retracing II is built from various horn phrases in Quintet for Piano and Winds (1991). These horn lines are then combined to create a continuous solo horn work – an ingenious reuse of a composer's earlier material. Retracing II is a 2.5 minute showcase for the hornist requiring a wide range, considerable dynamic control, virtuosic flexibility, and flair. Its angular and disjointed melodic lines would be challenging but rewarding to master and perform. Any solo horn work requires much of the performer - without any assistance from other musicians it is a "sink or swim" situation. William Purvis has all the necessary skills and uses them beautifully in his performance. I enjoyed this performance and admired his musicianship and technical abilities. This work should appear on more university-level horn recitals as a perfect change of pace to the standard fare. CS

Old English Songs and Dances. Johnny Pherigo, horn; Western Brass Quintet. Summit Records DCD 537. Timing 60:14. Recording dates and place not given in CD notes.

Contents: John Dowland, Songs and Dances; John Adson, Masques and Antimasques; Anthony Holborne, Dances from "Pavens, Almains, and other short aiers both grave and light"; Henry Purcell, Three Pieces.

The Western Brass Quintet has produced an excellent CD of English music from the Renaissance and Baroque. The composers heard here certainly qualify as stars of their eras. Dowland, Adson, Holborne, and Purcell are familiar names to brass quintet players. Since the New York Brass Quintet set about building a quintet repertoire from the archives of early music, these composers have been abundantly represented, and rightly so.



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The Western Brass Quintet, faculty and resident ensemble at Western Michigan University, plays with clarity, flair, excellent intonation, and fine ensemble. This was a very enjoyable CD. While the recording is generally a very fine example of possible ornamentation, to me some moments are so highly ornamented that the original melody and rhythm seem slightly obscured. This is a personal issue and I respect the WBQ for their skill. I listened to this CD on several different sound systems. In each case there were a few instances where the trumpet sound went over the line from brilliant to shrill. This may be the opinion of only one hornplayer, and my reservations about the CD are minimal compared to my enjoyment of its excellent quality. CS

Games for Brass: New Music for Brass Quintet. Lin Foulk, horn; Western Brass Quintet. Summit Records DCD 536. Timing 75:54. Recording dates and place not given in CD notes.

Contents: Curtis Curtis-Smith, Games for Brass; Richard Adams, Frame of Mind; Ramon Zupko, Pro and Contra Dances; Karel Husa, Landscapes.

Superb performances are presented here by the Western Brass Quintet. The four works heard on this CD were all commissioned by, and written for the Western Brass Quintet. Each new work requires stellar ensemble playing and virtuoso individual performances from each member. The Western Brass Quintet members deliver everything that is required of them and much more – the performances are first rate. I listened to this CD with hornist's ears, naturally, and for my taste I would have preferred a stronger presence from Lin Foulk. Her playing is excellent with abundant technical skill and flexibility but I felt that, dynamically, she was often in the background – I wish I could have heard her more.

Of the four compositions on this CD, I most enjoyed those by Ramon Zupko and Karel Husa. Zupka has created an interesting work that is Renaissance inspired in an obvious but "loose" sense. The "Pro" sections of this work, in three "Tableaus," emulate noted composers of the 16th and 17th centuries. Zupka states that although no direct quotes are used, the music is closely patterned after Monteverdi, Gabrieli, Purcell, Holborne, Pezel, and J.S. Bach. As such, the music is primarily contrapuntal. The "Contra" sections of the dances are spaced throughout the work and are less dance-like and less contrapuntal. This was a very enjoyable work to hear and I thought this work contained some of Foulk's finer moments.

According to the liner notes, Husa did not intend for *Landscapes* to be programmatic; however, it is emotional and evocative. The movements, titled Northern Woods, Northern Lakes, and Voyageurs, are meant to depict tranquil settings in nature and various disturbances to that tranquility. Had I not read about these settings in the liner notes, the northern woods and lakes are the last scenes that would have come to my mind. Regardless of the images that might be conjured up by *Landscapes*, it is clearly a quality composition. *CS* 



Chamber Wind Music of Jack Cooper. Daniel Phillips, horn; Luis Bonilla, trombone; Chris Parker, piano; Pablo Bilbraut, Latin percussion; Paul Haar, saxophone; Michael Waldrop, drums; David Spencer, trumpet; Ben Lewis, trumpet; John Mueller, trombone and euphonium; Kevin Sanders tuba; Cedric Mayfield, clarinet; Oksana Poleshook, piano. Centaur Records CRC 3027. Timing 63:30. Recorded November 13, 2007; March 17 & December 19, 2008; March 9 & 17 and June 2, 2009 at Harris Concert Hall at the University of Memphis Rudi E. Scheidt School of Music, Memphis TN.

All compositions are by Jack Cooper. Sonata for Trombone; Sonata for Saxophone, *Five Scenes for Brass Quintet*, Sonata for Clarinet, *One of the Missing (for those lost in Iraq)*.

This CD contains a wide assortment of solo works for trombone, saxophone, clarinet, euphonium, and a brass quintet by University of Memphis composer, Jack Cooper. The brass quintet is performed by the Memphis Brass Quintet, Daniel Phillips, horn. The Five Scenes are: Fanfare; Somberly; Fugue; Shapes, Forms, Shadows; and Afro-Latin. Cooper states that the "piece draws a diverse set of musical elements together so to show off the capabilities of the Memphis Brass Quintet." While the highly accomplished Memphis Brass Quintet does indeed show of much skillful playing, after repeated hearings of the music I think their fine playing may be in vain. The *Fives Scenes* are certainly diverse, but the diversity doesn't seem to coalesce into a unified whole. Each member of the quintet displays considerable skill in technical, expressive, and ensemble performance. An impressive passage in the second movement gives hornist Daniel Phillips ample opportunity to show off his lyric ability.

I have no knowledge of the recording hall's characteristics or the miking used for this recording, but I would have enjoyed a warmer, fuller sound from each of the instruments instead of the rather direct sound that I heard. This should not diminish your enjoyment of this CD. Surprisingly, of all of the compositions on this CD I most enjoyed *One of the Missing (for those lost in Iraq)*, soulfully performed by John Mueller on euphonium. To me, it had the most musical depth and expressive qualities. Maybe it should be a horn solo! *CS* 

HORNQUEST, Alon Reuven, horn; Yoni Farhi, piano; Keren Hadar, soprano. Meridian CDE 84569. Timing 67:26. Recording dates and places not provided.

Contents: Robert Schumann, Adagio and Allegro; Vincent Persichetti, Parable for Solo Horn; Franz Schubert, Auf dem Strom, Yehezhel Braun, Sonata for Horn and Piano; Benjamin Britten, Canticle III, "Still Falls the Rain," for Voice, Horn, and Piano; Paul Hindemith, Sonata for Horn and Piano.

Expert horn and piano playing, a beautiful soprano voice, some of the great works for horn – this sounds like the ingredients in a recipe for a musical feast, and it is. Heard with the more familiar works by Schumann, Persichetti, Schubert, Britten, and Hindemith is a work composed in 1969 but completely new to me. The Sonata for Horn and Piano by Yehezhel Braun is a well-crafted work with much character, charm, and vitality. The composer has written, "It is music in three movements played without interruption. Especially noteworthy is the slow introduction. Its melody is heard three times in the sonata: at the beginning, played by the horn, in the transition between

#### **Recording Reviews**

and her

the first and second movement, played by the piano, and towards the sonata's end played again by the horn. This melody has a direct or indirect influence on everything we hear throughout the sonata."

Reuven's performance of *Adagio and Allegro* is powerful and expressive. Persichetti's *Parable*, often considered the standard by which other unaccompanied horn works are measured, is a technical *tour de force* with many opportunities for deep musical expression. Again, it is expertly performed. *Auf dem Strom* a favorite of most hornists and even more so to me since hearing this beautiful performance.

Hindemith's Sonata for Horn and Piano is the composer at his finest. Alon Reuven is a virtuoso performer with a tone that is direct but clear and responsive to the needs of the music. He is exquisitely assisted by Keren Hadar and Yoni Farhi. This is a very enjoyable CD. *CS* 

Brahms. Gail Williams, horn; The Chicago Chamber Musicians. Joseph Genualdi, violin; Robert McDonald, piano; Larry Combs, clarinet; Jasmine Lin, violin; Rami Solomonov, viola; Clancy Newman, cello. Summit Records DCD 541. Timing 67:59. Recorded at Northeastern Illinois University Recital Hall, Chicago (Horn Trio) and at Bennett-Gordon Hall, Ravinia (Clarinet Quintet).

Contents: Brahms Trio for Piano, Violin, and Horn in E<sup>b</sup> Major, Opus 40. Quintet in B minor for Clarinet and Strings, Opus 115.

I can't offer much to most *Horn Call* readers about the horn trio that they don't already know. For those unfamiliar with it, information and other recordings abound. In what is arguably the finest chamber work for horn, Gail Williams and her virtuoso colleagues deliver as fine a performance as one can hear. Each movement has its own character and this trio delivers in abundance. Aspiring hornists should listen to this CD and use Gail Williams as a wonderful example of what can be done on the horn. Seasoned performers will certainly appreciate the artistry. Bravi to all, including the clarinet quintet performers. This is a great CD. *CS* 

*TRIO!* Sarah Willis, horn; Kotowa Machida, violin; Cordelia Höfer, piano. Recording produced by Gebr. Alexander, Mainz. Timing 61:46. Recorded in May 2009 in the Chamber Music Hall of the Berlin Philharmonic.

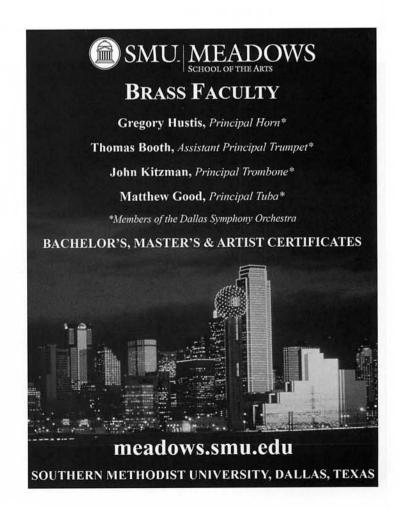
Contents: Johannes Brahms, Trio for Piano, Violin and Horn in E<sup>b</sup> Major, Op. 40; Frédéric Nicolas Duvernoy, Horntrio No. 1; Wolfgang Amadeus Mozart, arrangement by Ernst Naumann, Trio for Piano, Violin and Horn in E<sup>b</sup> Major, KV 386c.

When listening to CDs for review, sometimes it is more of a chore than a pleasant time. Sometimes, however, it is a very pleasant time (times 2!), and this what happened during this series of reviews. Several weeks ago, during the summer when I had a few days at home, I stopped in to see if any last-minute CDs had arrived in my university mailbox. I hit the jackpot – two recordings of the Brahms Trio! You have read about the recording with Gail Williams, and now comes a second great pleasure! I knew about Sarah Willis, a member of the Berlin Philharmonic, and had watched online several performances of octets performed by that horn section. Now to hear her perform these chamber works is a wonderful treat. Sarah Willis

colleagues have presented a flawless performance, with musical strength, beauty, and charm – it is an absolutely first-class recording. I found the trio by Frédéric Duvernoy, which was unknown to me, a gem. The sprightly and playful work contains many beautiful melodies and dramatic passages.

After a moment of surprise, I was delighted by this convincing trio arrangement of Mozart's Quintet for horn and strings. This excellent arrangement by Ernst Naumann should increase the number of performances of this wonderful music, while introducing it to more hornists and audiences. Thank you Sarah, Kotowa, and Cordelia! *CS* 





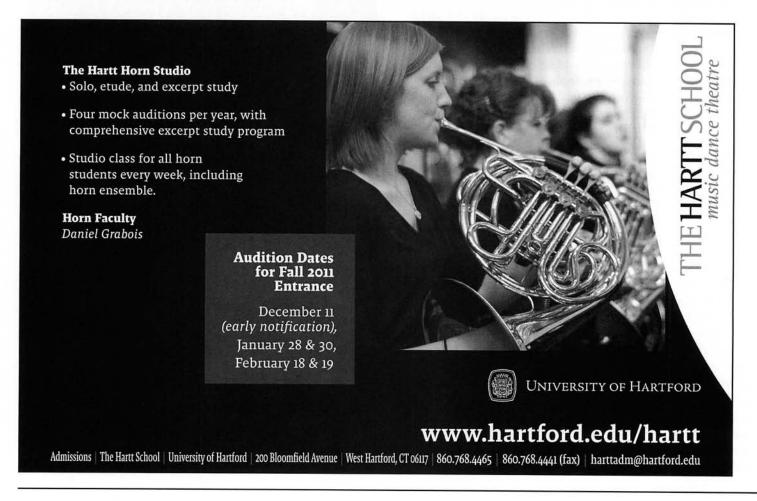
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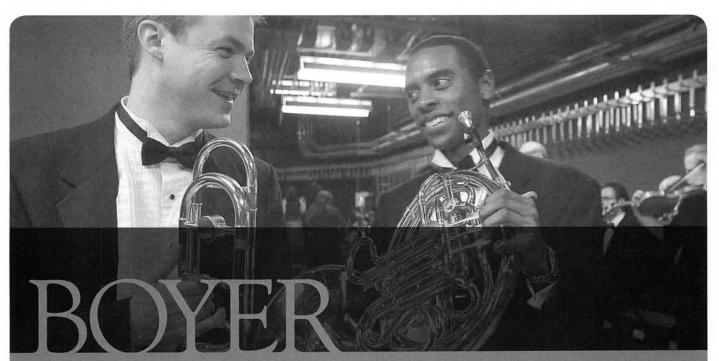
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## Technique Tips: Accuracy

by Jeffrey Agrell, Series Editor

Accuracy! The biggest bugbear of horn players since time out of mind. The modern paradox that we all face is that while the instrument is famed for its clam-friendly physics, we are nevertheless expected in concert and recital to sound like the guy on the CD, who, no matter how many times we hear him play that tricky solo, never misses. Ever. Ask the conductor, who while doing his homework has listened to many recordings and never heard anyone miss and he doesn't expect to hear it from you, either. Knowledgeable audience members also have CD collections and the same "great expectations." That's what we're up against. The fact is that the accuracy bar is just as high for horn players as it is for other instruments, so it pays us all dividends to give the subject special attention. Following are some thoughts on the subject, some familiar and obvious, some less so.

#### Physical Aspects of Accurate Playing

The physical prerequisite to playing consistently accurately is a well-conditioned embouchure. This means that the muscle tone of the lips has to be built up through regular and judicious exercise. This resilient springiness combined with proper air flow enables the player to produce a tone in any register (especially the upper register) without having to "cheat" by resorting to excessive mouthpiece pressure to artificially hold the lip in place during vibration. Players who are puzzled by their lack of consistent accuracy (especially in performance situations) may be guilty of relying on their left arm to supply the correct amount of pressure for the tricky spots. Unfortunately, the left arm is notoriously approximate in its guesses (especially if supercharged with performance adrenalin), and while the arm is admirable in the endurance factor of the biceps, it may produce 1) a plethora of unexpected/undesired results (aka clams) and likely 2) a bruised orbis orbicularis (chops) and reduced endurance. The building-up of lip muscles is a topic for itself; we will assume satisfactory embouchure muscle tone for the rest of this discussion and move ahead.

Let's start with a metaphor to visualize the physical process. Picture your body (more specifically, the embouchure/breath tone production system) as a big puppy. It is clumsy in first efforts, but highly good-natured and happy to try anything you ask. It doesn't care what it is, it just wants to get out there and do stuff for you. So what you as trainer need to do is give it very specific and appropriate tasks to learn and master so that when it's time to perform, your puppy will run through its tricks consistently and well. In other words: accurately.

When it's time to learn a new trick (read: technique), you must do two things for your metaphorical puppy. First, make it easy for it to learn. If the technical passage is any length or complexity at all, break it apart into smaller, shorter more easily learned "tricks" and learn those one at a time. Otherwise, the puppy will get confused and learn a lot of wrong things. If one or more of these short bits are still beyond current reach, change it in some way so that it is manageable right now. Play it slower, perhaps much slower. Transpose it (usually) down.

Make the interval smaller. Try it on the mouthpiece. Do whatever you need to do to make the trick playable right now. Once that trick is learned well, gradually change it back in the direction of the desired version. You want your puppy to have a lot of successes so you create those opportunities. The alternative is to let it try the too-hard/complex final version only, which guarantees a lot of frustration and inconsistency, since the puppy has spent a lot of time practicing failure.

Second, remember that the puppy's memory does not match its enthusiasm. It forgets easily. It is easily confused. So you must stick with that one trick for a good while until the puppy knows it so well that it can do it without hesitation under any circumstances. Depending on the particular trick, this can mean hundreds of successful repetitions (not all in the same session).

Let's trade this metaphor for one of which a neurologist might approve. Every time you perform an action, you use a neural pathway to command the muscle to perform. New neural pathways are like trying to chop a path through a jungle with a machete – slow and arduous. As you practice a passage again and again, the neural pathway is transformed. The narrow path becomes wider and can accommodate more and faster traffic (metaphor aside, what is actually happening is that each repetition causes the body to wrap the neurons in a little more myelin [white matter], and it is this coating that improves the circuitry). What was once dial-up is now broadband. When someone who is highly skilled performs a difficult sequence of actions (like a concerto), they make it look easy. For them – having put in thousands of hours of deep practice – it now is, as they rocket effortlessly down greased neural superhighways.

#### Ears to Lips

Accuracy begins with your ear. Can you hear in your mind's ear the pitches (i.e., the interval) that you need to play? The rule of thumb is: if you can't hear it, you can't play it. Can you sing it? Singing is a good way to check if you really hear what's supposed to happen. You can inform and reinforce this aural preparation as well by listening to recordings of the passage in question. Sing along!

If your aural concept is in order, the next step is to go to the mouthpiece. As the saying goes, your real instrument is the mouthpiece. The conical tubular extension known as the horn is just the amplifier. You can greatly aid your accuracy by making sure that the correct sound is coming out of "the instrument." The horn, believe it or not, actually forgives a certain amount of inaccuracy; it will slide a note that is slightly off in pitch to the nearest overtone. A missed note is simply a note that is so out of tune that the horn can't correct it. Mouthpiece buzzing or the use of a BERP (see berp.com) on the other hand is merciless. It gives you the small, naked, unvarnished protosound without any pitch correction, warts and all. Try playing a long tone - can you hold it without a waver? Play various intervals. Is your fourth or fifth right on the money? Or do you actually hit a bit low each time? Do you swoop between notes or can you go directly to the next pitch? You might not hear it

#### **Technique Tips: Accuracy**



on the horn, but the mouthpiece won't sugarcoat the truth. If a phrase is inconsistent, try it on the mouthpiece or BERP and see if your pitches are accurate.

Another effective means to tightly calibrate your lip settings (i.e., that different "taste" that every note has, in the words of Philip Farkas) for each note is to spend a fair amount of time playing overtone series exercises. Valves don't help you nearly as much as we would like to think they do. You have to "get under the valves" first. So it is a good idea to confront reality and acquire control and fluency getting around the overtone series, from 2 (C, aka low C) to 16 (c", aka high C). Construct your own exercises by varying everything: number of notes (start with two!), register (high, middle, low range), articulation (slurred, tongued, mixed), dynamics, tempo (start slow and work up to fast), steps/leaps, and do everything in all "horns" (a horn is a length of tubing; start with F horn [F:0] and go down to C horn [F:13], then repeat the exercise with G-flat horn [B<sup>b</sup>:23] and go up to B<sup>b</sup> alto horn [B<sup>b</sup>:0]). This is a short description, but for the sake of developing accuracy, your work on overtones should be extended, to say the least.

Beyond overtone exercises, play some actual music without valves for the same purpose. The best source of this is probably Baroque music, which was written for horns using only the overtone series, no valves, no hand horn technique. Regardless of the specified key, practice this music first in C horn [F:13] – it's lower so you can play longer as you build up accuracy and endurance. Then repeat up a half step (Db horn: F:23), and continue up through progressively shorter "horns."

A considerable part of the classic era repertoire can also be practiced this way. Even later repertoire (Mahler, Strauss, et al) can be practiced this way in spots where the movement is stepwise, which corresponds to overtones 8 through 12, or where leaps could be done using overtones 2, 3, 4, 5, 6, 8, 10, 12, 16: the major arpeggio. Whenever you can, construct overtone exercises that are similar to valve horn passages, even if the notes are not exactly the same. Every bit of overtone practice of any sort is money in the Accuracy Bank that you can draw out when you need it: in performance!

#### **Valves at Last**

Beyond overtone practice, you will of course also have to practice the sticky bits with valves. Two things come to mind that will aid your accuracy quest here:

- Although you are now using valves (which are nothing but cherry-picking certain overtones), you will dramatically ratchet up your batting average if you continue to think of playing the passage as if it were valveless. That's right: don't give your lips any time off. Make them do the same work as if there were no valves. Make the awareness of the "lip setting" for each note a constant, valves or no valves. If you don't, you may experience times when you change fingerings but the note stays the same or doesn't go far enough.
- Valves add a new potential source of inaccuracy: moving between notes requires not just that the embouchure reset aperture size and air stream speed, but the valve movement must be exactly synchronized lip/air/fingers or you will get a "gremlin" between notes, even if the movement is only a half or whole step. So it is worth the trouble to do some quite slow

chromatic and major scales concentrating solely on the movement of the valves. The hand and fingers should be relaxed. When the valve lever is moved, the movement should be quick and exactly in time with the adjustment of the lip and air stream. It looks simple – because horn playing has so little to look at. Nearly everything we do is invisible. But this movement is actually a bit like a golf swing. A lot has to happen very quickly and just right. Or you get a surprise. And remember that fingering combinations are not equally easy; 0 to 2 is nothing like 23 to 12 or 1 to 23. Various finger movements need to be carefully trained to develop the fluency and pinpoint timing needed to eliminate valve movement as a source of error.

#### **Mental Aspects of Accurate Playing**

That was an overview of some of the physical aspects of achieving accuracy on the horn. Now for the hard part. If you have nearly conquered all of the physical challenges of accurate playing, the truth is that you are about halfway there. The other half is inside your head. When the critical moment rolls around and the hall is packed and the conductor points at you and you have to pick out that high exposed note or long lyrical solo or tricky fast passage, the most important factor of all the important factors that go into the process is this: focus. In this state of mind, you have no past and no future, just the present moment. You are alert, calm, and utterly concentrated on the moment of performance. You have practiced the part in great depth. When the time comes, you just trigger it, ask it to happen, like saying your name. And it happens. If your mental state is where it should be, you simply watch it happen like everyone else in the hall. Your mind is quiet - no chattering on about anything. The part of your mind that consciously controls things has been disciplined through mental practice so that it will step back and let your extensive training do its job without interference. When any kind of imperfection happens (this is still the real world), you remain calm, relaxed, and completely focused in the moment, focused without the need for words, analysis, criticism, or commentary, and simply go on.

The opposite of this is when you don't trust your training and you interfere and try to force the outcome, the metaphorical equivalent of grabbing the puppy (by now a well-trained young dog) by the scruff of its neck and dragging it through the obstacle course instead of letting go and trusting it to perform. Your body is rigid with tension as muscles fight each other. You sweat profusely. In this state your mouth goes dry. Your horn, your daily musical home, now feels like a strange, foreign lump of metal in your hands. You grip the horn so hard the metal practically bends, and you are amazed to find it very difficult to move the valve levers with all the tension in your hands. For "security," you jam the mouthpiece into your face, and lots of surprises start happening. Perhaps a no-speaky or a schplee-ah (thanks, K.B.) or an unplanned, uncontrollable vibrato. Your mind goes in and out of the moment. "Don't miss, dummy! Did I drop off those DVDs at Mr. Movie? Boy, am I thirsty. I think I need to play louder, maybe. Or not. Is it too late to go to dental school?" At the first imperfection your chattermind starts in on you: "Why'd you miss that? Stupid!" And thus one miss becomes two becomes a lot more, no matter how well you thought you knew the passage. Your insufficient men-



#### **Technique Tips: Accuracy**

tal preparation has sabotaged your careful physical preparation.

Consistent accurate playing in a performance situation is extremely difficult (and not a lot of fun) without the appropriate mental state. But how do we get there?

#### Mental Hygiene

We live in a culture that emphasizes product, not process. Who cares how you get there as long as you succeed brilliantly and quickly! Go ahead and force it! Although stage presence and mental state account for 50% of a performance, horn methods invariably talk only about the other 50% - technique. Musical pedagogy needs to include mental preparation as an integral part of any musical study that leads to performance.

The good news is that you can practice mental preparation and establish good habits just as you do scales and arpeggios and play etudes.

The first order of business is how you deal with "mistakes," or unexpected results. We have to look at two contexts: 1) mistakes in practice and 2) mistakes in performance. In practice, mistakes can be highly effective learning tools - if we let them and if we keep our egos out of it. Watch yourself in a mirror or video recording. Do your eyebrows comment on clams? Do you tense up at all after you nick a note? Does a miss give rise to inner commentary such as "Damn! Come on! Idiot! What's the matter with you?! Get it right!" This is your ego beating on the puppy instead of helping it learn. The result is tension and reduced learning. To profit from the mistake, learn quickly, and increase accuracy, simply treat the note - hit or miss – as information, as feedback on the process. If you nailed the tricky bit, remember exactly what you did to get it, and then repeat it. And repeat it. If you got an unexpected result, ask yourself, "What just happened?" and make a guess at what you could change in your next attempt to get the desired result, such as increase air flow, start with a tighter aperture setting, synchronize fingers/chops better, check pitches on the mouthpiece, and so on. If it works, repeat it. If it doesn't, try another hypothesis and/or remake the task into something easier.

The second context is what to do with mistakes in performance. In practice, we stop, identify the exact spot and nature of the imperfection and spend a lot of time refining and repeating our efforts. In performance, we can't stop, can't fix. We should have very few technical mistakes by this time, but when they happen, the basis for dealing with them is the same – keep your ego out of it and resist the temptation to comment – but the procedure is different: stay in the present, let it go, file it away for later, keep your laser-like focus on what you need to do each moment. At the highest levels where the body is highly trained and the mind is focused and under control, you just watch it happen – focused, calm, detached, beyond awareness of self or time. This is the feeling that psychologist Mihaly Csikszentmihalyi calls "flow," and a wonderful feeling it is.

#### **Practicing Focus**

More good news: the state of a quiet mind and mental focus on the task at hand is essential, and it is achievable with regular practice. It is not described in any horn method, but you can and should practice it at the beginning of every practice session and performance – make it a brief ritual. Close your

eyes (or pick out a whole note or spot on the wall) and take some deep breaths. Watch the air move in, move out. Make a tension check from toes to topknot – if you find any (especially in areas like the neck and shoulders), release the muscles and let deep breathing help take it further. Now take a minute (or two or five or twenty) and focus on the movement of your breath (it helps to put a slight rasp on it in your throat) with eyes closed or on the spot on the wall (with eyes open). When distracting thoughts from the chatter-mind intrude, let them go and return to the focus on the object. Going an entire minute with complete focus is virtually impossible for a novice. But it gets easier with repeated practice, and you may find that you can do longer focus sessions (aka meditation) the longer you're at it.

It takes a lot of energy to maintain focus in performance situations. Watch a major league batter trying to hit a ninety-two mile an hour fastball. He goes through a little ritual of setting up in the batter's box, then lasers in on the pitch to come. He has a fraction of a second to decide whether to swing and where. When it's over (assuming he didn't get a hit), he steps out for a moment, to "recover." If you're the first horn in an orchestra, you have a lot longer stretches to stay focused and your batting average has to be a lot higher than that major leaguer's. This is where having an assistant really helps – not just to spare your chops from exhaustion, but just as important to give your head a chance to recharge for the intense mental focus you need for solo spots.

#### **Visualization**

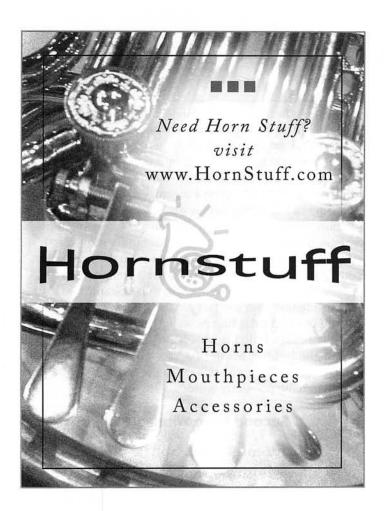
One more way to mentally prepare for performance is visualization. Close your eyes and visualize yourself performing every detail of the piece, including walking on stage and facing the audience. Play the piece in your head, aware of every note, every breath, every crescendo and decrescendo. Hear every pitch, every rhythm, and enjoy the feeling of a performance that is free of tension or error. Repeat as often as possible. Visualization helps cement and unify all aspects of physical and mental preparation, and when your chops are weary from practice, segue into another round or two or more of the piece through visualization.

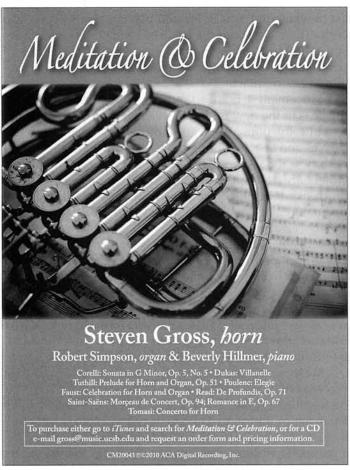
#### **Postscript**

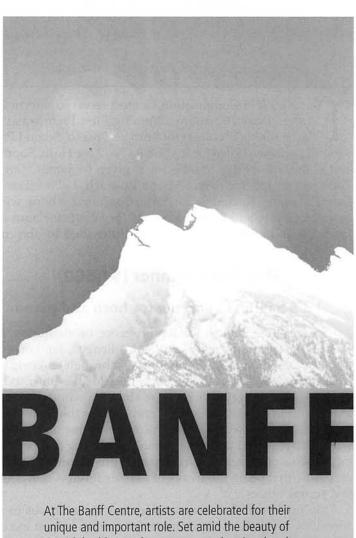
I just found out that Nicholas Smith has a book out on accuracy based on his forty years of teaching, available at Horn Notes Editions (hornnotes.com). See a review in the Book and Music Reviews section. I'll race you to get a copy!

Jeffrey Agrell is Associate Professor of Horn at the University of Iowa. Check out his web site (uiowa.edu/~somhorn) with an annotated compendium of horn-related links, and his blog Horn Insights (horninsights.wordpress.com).









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## 2009 IHS Composition Contest

by Paul Basler, Coordinator

he 2009 IHS Composition Contest received a record 85 entries from 16 nations. Winning First Prize was Luis Saglie for his *Evocación* for horn and piano. Second Prize went to Laurence Lowe for his Sonata No.2 for Horn, Soprano and Piano. Honorable Mention was given to: James Naigus, *Three for Five* for five horns; Martin Rokeach, *Delicate Fear* for horn and piano; Kazimierz Machala, Concerto for horn, winds and percussion; and Israel Neuman, *Turnabouts* for horn and tape. The following information was provided by the composers.

#### First Prize Winner (\$1,500)

#### Luis Saglie, Evocación for horn and piano

Evocación is Spanish for reminiscence or memories. The work was written for my friend and colleague, Jan Janković, hornist of the Vienna Philharmonic. It is through Janković that I discovered my deep love and respect for the horn. While studying and living in Vienna, we shared a wonderful bond that nurtured to our amazement and love for the horn's powerful effect in the world of film. Conversations on this topic were always paired up with listening, analyzing and performing the concert repertoire from which this musical character evolved – that being the works of Mahler, Strauss, and Bruckner, among others.

My goal with this composition was to reach out to my friend with a gesture of gratitude for having helped me discover this musical love in my life. I aimed to offer him a first-class work that reminisces on that impressive hornistic feel of film music. These efforts were paired with my freedom to have the work customized to Janković's extraordinary virtuosic technique and musicality. With all of this at hand, my creativity took limitless strides to finalize a work that above all, renders my personal musical thoughts, language, and message.

Luis Saglie has been hailed internationally as a composer by the public, professional musicians, and the press. He has collaborated as composer with soloists of the Vienna Philharmonic, Radio Orchestra of Vienna, Niederösterreichisches Tonkünstler Orchestra, the Herbert von Karajan Centrum in Vienna, the Theodor Körner Fonds of Austria, Musikwerkstatt Wien, Florisdorfer Chorvereinigung Harmonie, professors at the University of Music in Vienna, the Split Chamber Orchestra in Croatia, the Chilean Ministry of Culture as well as professional soloists in Austria, Germany, Hungary, Croatia, Serbia, Slovenia, Mexico, and the USA.

Saglie's horn repertoire as a whole has been highly praised by major horn professionals and composers such as Jan Jankovic of the Vienna Philharmonic who shares, "Whether through his solo repertoire, chamber works or larger scale compositions with horn, Saglie is establishing himself as a pioneer of his time, standing side by side with the most respected composers such as W.A. Mozart, G. Mahler, and R. Strauss." The legendary Peter Damm said, "Luis Saglie seeks to takes advantage of the expressive possibilties of the horn." Also in 2009,

he was the selected composer-delegate to represent Chile in the Global Climate Change Music Project during the 2009 United Nations COP meeting in Copenhagen, Denmark. Currently, he is in planning stages for his second opera, as well as working on an indepentent feature film, a feature documentary film and a short film while taking on a commission as arranger for a CD recording of Mexican tenor, Jesus Leon.

Luis Saglie was born in Oslo in 1974 and spent his early years in his native Chile. In 1981, his family moved to Los Angeles. He was a self-taught composer from the age of nine, later leading to formal studies in piano and composition at UCLA. In 1996, he moved to Vienna where he established a twelve-year residency. Ther, he pursued extensive studies in orchestral and opera conducting as well as in musical composition at both the Hochschule für Musik and the Vienna Conservatory. Luis Saglie holds a Master of Arts, a Bachelor of Arts, and a Conservatory Diploma. In 2008 Saglie moved back to Los Angeles where he presently resides.

#### Second Prize Winner (\$1,000)

## Laurence Lowe, Sonata No.2 for horn, soprano and piano

I finished composing the Sonata No. 2 for horn, soprano and piano in late 1997. Shortly after beginning the drafts of the 1st movement, I was in Hawaii playing chamber music concerts. Three days into the trip, the retina in my right eye tore severely. Much of the Sonata was written during the long, painful recovery, when it was by no means sure that my vision would return intact.

Movement 1 is in a kind of overture form, though the music is in the new romantic style. It starts with a contemplative introduction. This segues into a wild *allegro*, with rips to high c" and fast, light tonguing. The furious pace is broken up with lyrical passages. Some are passionate, some are gentle. Others are hesitant, then hopeful. Then the movement ends much like it begins. This movement, most of all, captures the poignant emotions that colored everything I did as my sight slowly began to return.

Movement 2, Johnny Has Gone for a Soldier, is a piece that I have been performing, in a simpler arrangement, for years as a duet for two sopranos and piano. My daughter and I improvised the original soprano and piano parts. We have performed it, with her sister on the other vocal part, many times. Since it was always improvised, each performance was unique. For the Sonata I added the brooding horn and piano introductions and interludes, and gave one of the soprano parts to the horn.

Movement 3, Rondo, was inspired by movie music, which I record often, and the heroic use of the horn in so many scores. As the title suggests, it is a rondo, though each theme is different in tempo and style. Though there are no direct quotes in the three contrasting sections, the opening *Allegro* was inspired by a particular western and a particular player in Los Angeles. It would be crass to divulge which one.



Laurence Lowe has established a national reputation as a horn soloist, orchestral player, composer and teacher. A prizewinner at the 1996 McMahon International Solo Competition, he has performed at eight International Horn Workshops. Orchestral and chamber music engagements have taken him to Europe, the Far East, Brazil, Mexico, Hawaii, Carnegie Hall and the Blossom Festival in Cleveland. His first solo CD, Four American Sonatas for horn and piano, is available on Tantara Records. His Sonata No.1 for horn and piano won an honorable mention in the 2005 International Horn Society Composition Contest. Lowe is principal horn of The Orchestra at Temple Square in Slat Lake City. He was professor of horn at Missouri University from 1983-199, and is currently Professor of horn at Brigham Young University.

#### **Honorable Mention**

#### James Naigus, Three for Five for five horns

I wrote this piece in 2009 as a "closer" for my senior undergraduate recital. Playing with me were four of my good friends to whom this piece was dedicated. Each movement embodies an aspect of their personalities, from adventuresome, to harmonious, leading finally to a heroic and idolized duo. The title denotes three movements for five players, but also represents a numerical sequence symbolizing the closeness of friendship the five of us built over the years. This piece offers a brief journey through the contrasting styles and sonorities of the horn and in doing so also tells a story about a few fellow horn players and friends.

James recently completed the undergraduate degree in horn performance and music education from the University of Michigan in Ann Arbor. He has studied horn with Adam Unsworth, Bryan Kennedy, Søren Hermansson, and Carl Karoub. Recently, James "student taught" at Saline High School, a public school in Michigan, assisting the director with the four symphonic bands and marching band. He plans to attend graduate school in horn performance as well as continue his passion in music education and composition.

#### **Honorable Mention**

#### Martin Rokeach, Delicate Fear for horn and piano

Storms blow through us, sometimes powerfully, sometimes delicately. To my ear this is the emotional landscape of the piece.

The music of composer Martin Rokeach has been performed by the Berkeley Symphony, San Francisco Concerto Orchestra, US Army Orchestra, Pacific/Mozart Ensemble, Chameleon Arts Ensemble (Boston), Cygnus Ensemble (NY) Dunsmuir Piano Quartet (San Francisco), League of Composers (NY), Duo Sforzando (Geneva), the Chicago Ensemble, Musica Nova (Macedonia), Wyck Trio (UK), Vermont Contemporary Music Ensemble, the St. Petersburg (Russia) Chamber Players, the Sheridan Players (Chicago), the Webster Trio (Houston), Guitarinet (Poland), and many other outstanding ensembles and soloists throughout the US, Europe, and Australia. His works have earned honors in twelve national or international composition competitions, most recently those sponsored by

Audio Inversions of Austin, International Clarinet Association, and the Chicago Ensemble, and he has been commissioned to write music for New York's Cygnus Ensemble, Switzerland's Dobrzelewski/Marrs Duo, Left Coast Chamber Ensemble, Music Teachers Association of California, California Association of Professional Music Teachers, New York's Eight Strings and a Whistle, San Francisco Symphony principal hornist Robert Ward, and numerous other soloists. His music has been published by Kagarice Brass Editions, Northeastern Music, Fallen Leaf, Go Fish Percussion Publications, and ALRY, and recorded on the Albany, Furious Artisan, Arizona, Emeritus, North/South, Capstone, and Amie labels. He has been a featured composer and speaker at the Hartt Conservatory of Music, New York University, and Wichita State University, and concerts devoted exclusively to his music have been held at Washington State University and Western Carolina University.

Rokeach earned the Ph.D. in composition and theory from Michigan State University, and bachelor's and master's degrees from San Francisco State University. He teaches at Saint Mary's College of California, and is one of the founders and artistic directors of San Francisco's contemporary music concert series, Composers, Inc.

#### **Honorable Mention**

## Kazimierz Machala, Concerto for horn, winds and percussion

My original intention was to expand the horn repertoire with a practical work that can be performed with a wind ensemble, symphony orchestra without strings (although there is a double bass in the piece) or a band. My other goal was to explore sound sonorities and present them in a way in which the listener doesn't feel the absence of strings. The final objective was to create an enjoyable work for the soloist, ensemble and audiences at large.

A native of Poland, Kazimierz Machala is an active performer, composer, and teacher. Professor Emeritus at the University of Illinois and presently Visiting Professor of horn at the Frederic Chopin University of Music in Warsaw, Machala was the first horn player in Juilliard's history to receive the DMA degree and received third prize at the 1974 International Music Competition for Woodwinds and Brass in Prague.

Professor Machala has performed on numerous occasions with the New York Philharmonic and the Frankfurt Radio Symphony Orchestra, among others. He has been a member of the American Woodwind Quintet and the Australian Wind Virtuosi. During 1994-1996 he performed with the St. Louis Brass Quintet. He also has served as principal horn with the Cracow Radio Symphony and was principal horn with the Sydney Symphony Orchestra in Australia for seven years. Immediately prior to Professor Machala's appointment at the University of Illinois, he was Associate Professor of horn at the University of Georgia.

#### **Honorable Mention**

#### Israel Neuman, Turnabouts for horn and tape

The premises of *Turnabouts* are rooted in the perception of music as transformation of energy. Potential energy is trans-

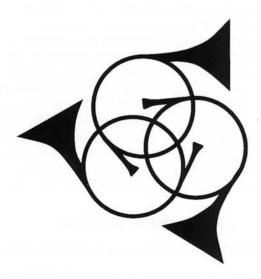


formed to kinetic energy with the release of the first statement and with other following events. The ratio between repetition and change determines the efficiency of energy utilization. Change creates a forward motion; repetition creates only the illusion of motion.

Systematic organization of extended techniques, which are manipulated through various matrix operations, forms the fundamental structure of the piece. Both the horn part and the tape part are products of this system. The sound source of the tape is derived from audio recordings of the horn's extended techniques. In two sections of the piece the performer is asked to choose a path within an array of musical choices presented to him in a cyclic notation. These unpredictable repeated cycles are the inspiration for the title of the piece.

Turnabouts incorporates various levels of approximation mainly due to the choice of material for the horn. While the tape part is fixed, the horn part allows some flexibility in its performance, as long as important points of alignment are maintained. Those points of alignment are marked in the score with vertical dashed lines. The tension created by this approximation is a structural feature of the work.

Israel Neuman is a PhD student in composition at the University of Iowa. He received a B.Mus degree from the University of Hartford CT, and a MA degree from the University of Iowa. He is the studio assistant for the Electronic Music Studios at the University of Iowa. He served as the instructor of the 2008 fall semester electronic composition class. Neuman studies composition with Lawrence Fritts, and he is a former student of David Gompper and John Rapson. He studied bass with Gary Karr, Michael Klinghoffer (Israel), Diana Gannett, Volkan Orhon, and Anthony Cox. He performed and recorded with Robert Paredes, John Rapson, Brent Sandy, Jimmy Green, Wayne Escoffery, and Steve Davis. His compositions were performed at the 2008 Electronic Music Midwest Festival (Illinois), and at the 2007 (Indiana) and 2008 (Iowa) Midwest Composers Symposium. In 2001 Neuman was commissioned to score music for the documentary film Class 2000 (by Yuval Cohen and Tammy Grosse), which was broadcasted by the Israeli First TV Channel.



#### Minutes of the 2010 General Meeting

Friday, July 23, 2010, International Horn Symposium Queensland Conservatorium Theatre, Griffith University, Brisbane, Australia

Submitted by Jonathan Stoneman, Secretary / Treasurer

President Jeffrey Snedeker called the meeting to order at 5.15 p.m.. Present were Executive Secretary Heidi Vogel, and Advisory Council members John Ericson, Marian Hesse, Susan McCullough, Joseph Ognibene, Heather Pettit-Johnson, Kenneth Pope, Nozomu Segawa, Michelle Stebleton, Secretary/ Treasurer Jonathan Stoneman, Vice-President David Thompson, William VerMeulen, Geoffrey Winter. Pasi Pihlaja had attended the AC meetings but had to leave the Symposium. Publications Editor William Scharnberg was also in attendance. Lisa Bontrager had not been able to attend the Symposium.

After introducing the officers and AC members, President Snedeker acknowledged all the hard work of the Symposium Host, Peter Luff, and all the staff of helpers at the Conservatorium. Snedeker acknowledged the work of International Workshop Coordinator Nancy Joy and Symposium Exhibits Coordinator Rose French for their work in support of this symposium. He also recognized the ongoing work of IHS coordinators and area representatives, and asked those present to stand.

Marilyn Bone Kloss moved (Tobi Cisin seconded) to approve the minutes of the 2009 General Meeting as printed in the October 2009 edition of The Horn Call. Motion passed.

International Workshop Coordinator, Nancy Joy formally announced that the 2011 Symposium would be held at San Francisco State University on June 20-25, 2011, hosted by Wendell Rider.

Executive Secretary Heidi Vogel reported. Membership had declined slightly (5%) over the last year, with 3070 members as of May 1, 2010 (2231 in the US, 581 from 48 other countries, 224 library subscriptions, and 34 "lost sheep." She reminded members to do their best to encourage everyone eligible to join the Society and reminded members that they could update or amend their personal details via the IHS website (where they could also order IHS merchandise by following links to cafe press). A T-shirt design competition has a deadline for entries by December 2010 for production for the 2011 Symposium. She said the Society's finances were healthy; audited accounts had been prepared by a CPA and were viewable on the IHS web-

Publications Editor William Scharnberg reminded members that they should send articles, photos, and other material for The Horn Call him or the Assistant Editor, Marilyn Bone Kloss. Kloss. Marilyn has already done sterling work in preparing biographies of all the honorary members and the Index of articles appearing in 40 years of The Horn Call. The next step is to index past reviews of recordings, music, and books.

Dan Phillips reported on website activity (adding his thanks for the biographies which were a "great resource"). Other material which needed additions included the programs of members' recitals. He thanked Kyle Hayes for his work as editor of material for the Hornzone - the sub-site aimed at



younger members. All ideas and suggestions for material for either site could be sent to Phillips at manager@hornsociety.org.

John Ericson reported on activity among the IHS Facebook fan group. The Facebook page was a way of promoting the horn and the society among younger players and potential members. It had more fans than there were members of the Society.

Ericson also reported on the Meir Rimon Commissioning Assistance Fund. The fund has now supported the composition of around 50 works involving horn as a solo or chamber instrument. Three such works had been performed at the Brisbane Symposium.

In the absence of Paul Basler, Joseph Ognibene gave the report on the Composition Contest – 85 entries had been received for 2009. First prize had been awarded to Chilean composer Luis Saglie. Second prize had gone to Laurence Lowe – a work he performed at the Brisbane Symposium. Honourable mentions went to James Naigus, Martin Rokeach, Israel Neuman, and Kaz Machala. This being a biannual contest, the next deadline for entries is December 1, 2011. Paul Basler co-ordinates the judging panel. Guidelines for entry can be found on the IHS website.

Daren Robbins reported on the new Online Music Library which will be up and running in the next few months. The aim is to digitize existing material in pdf format. A future plan is to open publication to all users (subject to some kind of review process), which would allow the submission of all kinds of material, playable by a wide cross-section of members, and possibly including duets, etudes, and warm-ups.

Susan McCullough briefed members about the archives held at Eastman School, Rochester NY, and about work on the archiving of recordings from past symposiums. The working group dealing with this had prioritised the oldest and most significant recordings, and the ones in most urgent need of digitizing in terms of their condition.

William VerMeulen reminded members of the growing Thesis Lending Library held at the University of Iowa. The collection now totalling 167 theses, under the stewardship of Kristin Thelander, brings together all manner of doctoral work dealing with horns, horn music, and horn playing, which members can borrow for the price of return postage. He encouraged members to make use of it.

Jonathan Stoneman spoke about the Regional Workshop Assistance Fund. In 2009-10 the \$4000 budget had been used to support 9 workshops – (3 in the 2nd half of 2009 and 6 so far in 2010) The fund allows for support at the rate of \$200 per day, up to a maximum of \$600, and applications can now be completed online. \$900 remains for 2010. Advice on holding workshops can be obtained from Brent Shires.

President Snedeker reported that the society is stable financially. He paid tribute to the hard work of the AC and its stewardship of society's assets. He said ideas and suggestions were always welcome, and he encouraged members, and especially Area Representatives, to encourage everyone, including new members and lapsed members, to be paid-up members of the Society. The Gunther Schuller Quintet has been performed at the Santa Fe Chamber Music Festival with help from

the IHS. The Society is still interested in assisting in the commission of a new horn concerto from Esa Pekka Salonen.

Snedeker also said the planned IHS Policy and Procedures Handbook will be submitted to the AC by the end of December for consideration in time for next year's AC meeting. Concluding his Presidency, Snedeker said it had been a privilege to serve the IHS variously as President, Editor of The Horn Call, and AC member. He thanked members for their input and interest.

Nancy Joy announced scholarships and awards for 2010. The winners were:

- Paul Mansur Scholarship Sun Hong
- Frizelle competition Joel Hoare (low horn), Daniel Negel (high horn)
  - Barry Tuckwell Scholarship Valentin Eschmann
  - Jon Hawkins Scholarship Valentin Eschmann
- Premier Soloist finalists Julian Zheng, Jon Turman,
   Daniel Negel, Lizzie Garza (third place)

Michelle Stebleton announced the Punto Award recipients for 2010: Peter Luff, Hector MacDonald, and Geoff Collinson.

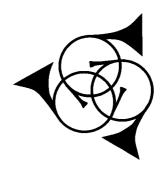
Before revealing the names of the newly elected Honorary Members of the Society, Vice-President David Thompson reported that the AC had agreed an amendment to the nomination process to allow the nomination committee and the AC to consider people who died before being considered. A potential honorary member would henceforth be eligible for posthumous nomination at the AC meeting immediately following their passing. Thompson reported that the AC had elected as Honorary Members Dale Clevenger, Anthony Halstead, Lowell "Spike" Shaw.

President Snedeker reported the results of the elections to the AC membership, and the new officers. Snedeker, Heather Pettit Johnson, Michelle Stebleton were stepping down, having reached the end of their maximum two terms' service. John Ericson and Geoffrey Winter had been re-elected by the membership at the end of their first three year terms. Frank Lloyd had been elected for a three-year term. Joseph Ognibene and Peter Luff have been elected by the AC for three years, and Leighton Jones for two.

The elected officers for 2010-12 would be President; Frank Lloyd, Vice-President; David Thompson, and Secretary/Treasurer; Jonathan Stoneman.

President Snedeker paid tribute to the AC members ending their terms – Michelle Stebleton and Heather Pettit-Johnson.

With no new business proposed, Marilyn Bone Kloss moved, Elaine Braun seconded, that the meeting adjourn, and thus it ended at 5.55 p.m.



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## IHS Scholarships and Performance Contests

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

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

All application materials should be sent to Heidi Vogel, IHS Executive Secretary,

· email address: exec-secretary@hornsociety.org

web site: www.hornsociety.org.

Applicants will receive a confirmation email upon receipt of completed entries. If a confirmation is not received, contact the Executive Secretary.

Applications material may be sent directly through the IHS web site on-line application process or via email. The preferred language for applications is English; however, an applicant whose native language is not English may submit applications in his/her native language, with an English translation. Applicants may seek and receive outside assistance in completing this translation, but versions in both languages must be submitted.

Recorded materials for all IHS contests and scholarships must be in MP3 Audio. Other formats may be converted for transmission to the judges but may lose quality in the process. Recorded materials may be submitted directly through the IHS web site on-line application process or by email.

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

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

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

#### Contests

#### The IHS Premier Soloist Competition

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

Awards:

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

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

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

Three Repertoire Requirements for the Recorded Performances: 1. Movement I (with piano/orchestra) from one of the following:

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

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

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

Deadlines: Applications must be received by February 28, 2011 and must include both an application form and a recording of the three required selections. Applicants will receive notice of the finalist awards by March 31, 2011.

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

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

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

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

Application Requirements: Applicants can sign up online, or by contacting the IHS Executive Secretary, Heidi Vogel (see above). If space is still available applicants can sign up at the registration desk for the symposium. At the pre-competition masterclass, applicants will be required to show proof that they are full-time students and that they are registered for the symposium. Applications will be accepted in the order they are received.

After registration at the international symposium, all contestants are required to attend a pre-competition masterclass that will cover both the excerpts required and the expectations of the judging committees in performance and audition decorum. This masterclass will be held during the first few days of



the symposium. At the end of the masterclass, the rosters for the high and low horn auditions will be established. Anyone not attending the full masterclass will not be allowed to participate in the orchestral audition. There will be at least one day between the masterclass and audition so participants can apply what is presented in the masterclass.

Repertoire Requirements:

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

- 1. Beethoven Symphony No. 7, 1st movement, mm. 89-101
- 2. Brahms Symphony No. 2, 2nd movement, mm. 17-31
- 3. Ravel Pavane pour une enfante défunte, opening solo
- 4. Strauss, R. Ein Heldenleben, mm. 1-17
- 5. Strauss, R. Till Eulenspiegel, 1st horn, mm. 6-20;

and 3rd horn, 19 m. after #[28] - 1 m. before #[30]

6. Tchaikovsky Symphony No. 5, 2nd movement solo

#### Low Horn:

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

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

#### Scholarships

#### The Barry Tuckwell Scholarship

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

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

Age Requirements: Applicants must be age 18-24 on January 1, 2011.

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

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

assessment of the applicant's financial need.

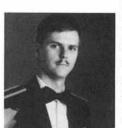
Judging: A committee of three appointed by the IHS Scholarship Chair will judge applications. Applications will be judged on a combination of ability, character, motivation, goals, financial need, and opportunities available at the selected venue.

Deadlines: Applications should be submitted to the IHS Executive Secretary (address above) and must be received by February 28, 2011. Applicants will receive notification of the awards by March 31, 2011.

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

#### The Jon Hawkins Memorial Scholarship

Jon Hawkins was a Life Member of the IHS, just starting



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

Ion Hawkins, 1965-1991

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

Award: One award up to \$1,500 (US) to be used for the registration fee, room, board, and travel costs to the 2011 IHS Symposium. In addition the scholarship winner will:

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

Age Requirements: Applicants must not have reached their twenty-fourth birthday by June 20, 2011.

**Application Requirements:** 

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

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

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

The winner will be selected on the basis of

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

Deadlines:



Completed applications must be received by IHS Executive Secretary Heidi Vogel no later than March 7, 2011. Applicants will receive notification of the awards by April 8, 2011.

#### The Paul Mansur Scholarship

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

Award: Private lesson with a Featured Artist or Advisory Council Member at the IHS international symposium and a one-year IHS membership.

Age Requirements: One award for full-time students 18 years or younger at the time of the symposium. One award for full-time student 19-26 years at the time of the symposium.

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

- A completed Mansur Scholarship Application Form (see the IHS website). The application form includes an essay from the applicant on the subject of how attending and receiving a lesson during the symposium will enhance the student's education.
- Proof of full-time public or private school, conservatory, or university enrollment must be provided at the time of application; students must be enrolled in the academic term immediately preceding the symposium.

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

Deadlines: Applications must be received by March 7, 2011. Email submission is encouraged. Applicants will receive notice of the awards by April 8, 2011.

Please note that this award does not include any financial assistance to attend the symposium.

## IHS Thesis Lending Library Report by Kristin Thelander, Coordinator

The IHS Thesis Lending Library now has 167 theses. 13 theses were added to the Library this year – 12 were purchased and 1 was donated. The theses are available for IHS members to borrow for a three-week period. Only 8 theses were borrowed from the IHS Thesis Lending Library in from January 2009 to May 2011. The IHS supports this project with an annual budget to purchases theses and for mailing theses upon request. Borrows submit a refundable deposit of \$45 per theses and return them are their own expense. Theses published since 1996 are available in PDF format from the UMI/Proquest website.

A complete list of the Thesis Lending Library collection can be found on the IHS website. Donations (\*) and purchases for the year 2011 include: Bonaparte-Extract, Darlene. "Franz Schubert's *Auf dem Strom*: A Farewell in Song." M.M. project, California State University-Long Beach, 1999. UMI# 1396287.

Cord, John. "Francis Poulenc's Sonata for Horn, Trumpet and Trombone: A Structural Analysis Identifying Historical Significance, Form and Implications for Performance." D.M.A. diss., University of North Texas, 2009. Proquest# 3399403.

Eckstrand, Jacqueline. "Concertino pour le Cor Chromatique (1857) by Johann Christoph Schuncke (1791-1857): A Performance Edition." D.M.A. diss., University of North Carolina-Greensboro, 1998. UMI #9833396.

\*George, Alexander Ritter. "Playing the Horn in Woodwind Quintet: A Pedagogical and Reference Guide." D.M.A. document, University of Colorado, 2009.

Hansen, Jeremy Christian. "A Creative Pedagogical Approach to Hindemith's Music for Horn and Piano with Thirty Progressive Etudes." D.M.A. thesis, University of Iowa, 2009. Proquest #3356216.

Hopper, Kathleen Kenyon. "A Performance Edition of Thirty Instructive and Melodic Exercises for French Horn by Vincenz Ranieri." D.M.A. diss., University of North Carolina-Greensboro, 2007. Proquest #3259678.

Miller, Brett Edward. "45 Concert Studies on the Themes of Richard Strauss, Gustav Mahler and Johannes Brahms." D.M.A. diss., University of Maryland, 2007. Proquest # 3260376.

Pritchett, Kathleen. "The Career and Legacy of Hornist Joseph Eger: His Solo Career, Recordings, and Arrangements." D.M.A. diss., University of North Texas, 2008. Proquest # 3326819.

Schaffer, William Robert. "Quartet #4 by Johann David Schwegler: A Performance Edition." D.M.A. diss., University of North Carolina-Greensboro, 1997. UMI# 9730019.

Slocumb, Brandon Scott. "Causes, Effects, and Solutions to Performance-Related Anxiety: Suggestions for the Teaching of Brass Players." D.M.A. diss., University of North Carolina-Greensboro, 2009. Proquest #3355980.

Stark, Nathan. "Approaches for Improving Accuracy on the Horn: A Survey Project." D.M.A. research paper, Arizona State University, 2009. Proquest# 3391970.

Starrett, Megan Jane. "The Role of the Horn in Band Music." M.M. Thesis (musicology), University of Kansas, 2009. Proquest #1467786.

Tung, Margaret. "Dale Clevenger: Performer and Teacher." D.M.A. document, The Ohio State University, 2009. Proquest #3393277.



## International Horn Society Statements of Financial Position

## From Audited Financial Statements Prepared by Carbonaro DeMichele CPA's

## **Statement of Financial Position** For the Year Ended December 31, 2009

Assets	
Current Assets	
Cash:	
First Bank Savings:	\$98,469
Fidelity Investments - Money Market	\$34,564
Checking - First Bank	\$31,479
Checking - First Bank	\$21,230
Savings - Denton Area Teachers CU	\$4,087
Petty Cash	\$91
Total Cash:	\$189,920
Accounts Receivable	\$616
Loan Receivable	
Inventory	\$2,411
<b>Total Current Assets</b>	\$192,947
Other Assests	
Fidelity Investments – CDs	<u>\$145,000</u>
Total Assets:	\$337,947
Liabilities and Net Assets	
Accounts Payable	\$3,297
<b>Total Current Liabilities</b>	<u>\$3,297</u>
Net Assets	
Unrestricted	\$152,165
Temporarily restricted:	
Advance Memberships	\$70,690
Scholarship	\$94,203
Friendship	<u>\$17,592</u>
Total Temporarily Restricted	\$182,485
Total net assets	\$334,650
Total Liabilities and Net assets:	\$337,947

Statement of Activity

**Total** 

\$93,278

\$55,339

\$12,924

\$5,954

\$5,157

\$4,241

General Donations & Support	\$1,434
Royalties	\$1,189
Friendship Donations	\$695
Publication sales	\$230
Manuscript Revenue	\$110
Total Revenue	<b>\$180,551</b>
Expenses:	
Printing	\$51,786
Contract Labor	\$38,096
Postage Freight	\$21,386
Travel	\$8,291
Professional Services	\$5,209
Commission Assistance	\$3,750
Scholarships	\$3,429
Regional Workshops	\$3,300
Bank Fees	\$2,568
MD Expense	\$2,186
International Symposium	\$1,254
Website Expenses	\$1025
Office Expenses	\$589
Ad Expenses	\$440
Miscellaneous	\$396
Thesis Lending Library	\$318
Bad Debt	\$301
Area Representatives	\$167
Copyright Fees	\$155
Computer	\$90
Total Expenses:	\$144,736
Excess Revenue Over (Under) Expenses	\$35,815

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

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Paul Austin, Advertising Agent

P.O. Box 6371 Grand Rapids, MI 49516-6371 USA Tel: 616-475-5919 email: HornCallAd@aol.com

## In the Mind's Eye: A Konzertstück for the New Millennium

by Renée Menkhaus

n the Mind's Eye: Images for Horns and Orchestra by James A. Beckel Jr. was given its premier performance in May 2010 by L the Indianapolis Symphony Orchestra with its horn section as the soloists. The work was co-commissioned by the Indianapolis Symphony Orchestra and the Wichita Falls Orchestra. The piece was originally requested by Mario Venzago, (the former conductor of the Indianapolis Symphony) who wanted a concerto that would showcase the ISO's horn section, which includes Robert Danforth (principal), Julie Beckel Yager (second), Gerald Montgomery (third), Jill Boaz (fourth), and Richard

Graef (assistant).

Inspired by Robert Schumann's Konzertstück, Venzago wanted a modern work with an opportunity for all five players to shine. Beckel was the perfect choice for a composer. As principal trombonist with the Indianapolis Symphony, he knows the horn section well both personally and professionally. In fact, Julie Beckel Yager (the second horn) is his daughter. His compositions come from a practical understanding of how the instrument works and how it feels to perform as a brass player. Already known for his horn concerto, The Glass Bead Game, Beckel has the ability to write intuitively for the horn while incorporating inspiration from visual art forms and literature. In following with this tradition, he found five paintings at the Indianapolis Museum of Art that became the basis for the programmatic element for *In the Mind's Eye*, which refers to each person's unique view of the world.

Beckel believes in trying to reach an audience on as many levels as possible, and thus has taken advantage of YouTube to display a short video explaining the origin of this piece as well as musical clips and interviews with the performers. The night of the premiere, the audience was able to view this five-minute video on a large screen. Future performers of the work can use

the video to hear the composer speak about it. *In the Mind's Eye* is set for five solo horns – the first and third parts are high, the second and fourth are low, and the fifth horn part is also high, specifically for an assistant horn. There are cues in the first and third parts if only four horns are available. The four-horn version will be performed by the Wichita Falls Symphony on November 13, 2010. Similar to *The Glass* Bead Game, there will be optional accompaniments, including a version for five horns and piano, premiered by the ISO horn

section at DePauw University.

Beckel is known for being flexible and collaborative during the compositional process. Horn players will be happy to know there is no high e''' in this *Konzertstück*. Beckel wrote the piece with inspiration from the Schumann but as a trombone player he understands the pressure a high e''' can put on a performance. "I wanted to write something challenging that people look forward to performing, and not dread walking out on the stage," Beckel said. When asked what he drew specifically from the Schumann, he said mostly the instrumentation and the texture of the orchestration. Beckel always insures that the horns are the main voice, whether just one or any combination of the five. For this reason the only other brass voice in the orchestral version is one trumpet.

Although the concerto is written to be playable by any group of 4 or 5 horn players, the influence of the musicians Beckel works with on a daily basis is unmistakable. The piece shows each horn player's individual strength - the bright, soaring leadership of Robert Danforth; Julie Beckel Yager's warm, enveloping sound; Gerald Montgomery's masterfully crafted lyricism; Jill Boaz's rock solid bass; and the captivating athleti-

cism of Richard Graef.

The three movements are inspired by artwork from the Indianapolis Museum of Art, as seen on the YouTube video. Beckel also showcases specific aspects of the horn in each movement – in the first movement technical finesse is dis-played. Entitled "Random Abstract," this movement is dedicated to local artist Ingrid Calame whose work, From #258 Drawing: Tracings from the Indianapolis Motor Speedway and the L.A. River, focuses on tire tracks from the Indianapolis 500. Some artists are inspired by music and Beckel reverses this process by attempting to imitate art. For instance, you will hear the horns and orchestra making musical reference to the brush strokes an artist would use to create an abstract work. In order to unify this abstract movement, Beckel uses the five soloists as if they are visitors to the museum commenting on what they see - each player interprets the abstract art. Then there is a conversation between the players about their impression of the art, which sounds almost improvised. The movement is an exciting and challenging start to the concerto.

The second movement, "Daniel in the Lion's Den," features the lyrical ability of the horn – hauntingly beautiful chants start the movement. While this movement is based on the biblical testing of faith, it specifically represents Robert E. Weaver's painting with the same title. Beckel's program notes state, 'The movement opens quietly with the horns in a quasi-Gregorian chant, setting the stage for Daniel's overnight trial in the den of lions where his belief in God is tested. The trials and tribulations associated with man's faith over the millenniums are reflected in this dialogue between horns and orchestra throughout this movement in G Minor. At the end of the movement is a tremolo in the strings, taking us to a moment of E<sup>b</sup> Major, which represents the answer to Daniel's prayers as morning arrives and Daniel has been spared from the jaws of the lions." For Beckel, this is an example of how music can express what words cannot: "the grace of accepting things we

have no control over."

The third movement entitled "Reflections" is inspired by three separate works on the subject of water: The Regatta Beating to Windward by Joseph M. W. Turner, The Channel of Gravelines by Georges Seurat, and Roussillon Landscape by Georges-Daniel DeMonfried. This movement opens with five horns calling in unison to begin the regatta depicted in the Turner painting. Lush orchestration adds to the cinematic quality of this movement. As the piece moves into a pointillist section representing the art of Seurat, we hear an impressive array of sounds from the horns and orchestra. DeMonfried's painting depicts the classic beauty of light reflecting off water. The harp depicts the flowing water, while the soloists show light bouncing in quick, bright colors. Lightening-fast technical passages build to the exciting climactic ending of this piece, which brought the

audience to its feet both nights of the performance.

In the Mind's Eye will hopefully become a staple in our repertoire. While challenging for the soloists and orchestra, by professional standards it is only moderately difficult to achieve a strong performance. The work is fresh and modern, with luxurious melodies, colorful harmonies, and challenging technical passages. You can listen to the piece on Instant Encore (instantencore.com) and contact the composer at musbeck@sbcglobal.net to order the recital version or rent the orchestral version. Listen to Beckel speak directly about the piece and hear interviews with the performers on youtube.com. You can also see the works of art, listen to and purchase the live recording of In the Mind's Eye, and read Beckel's program notes on Instant Encore. Please note Beckel's advertisement on page 14 above.

Renée Menkhaus is a freelance hornist with a large private studio in Indianapolis. She has a B.M. from Ohio State University and a M.M. from Indiana University. Her principal teachers include Michael Hatfield, Charles Waddell, and Richard Seraphinoff.

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